

Comprehensive Program Review Fall 2013

Bachelor of Music in Music Education (Choral, Instrumental)

Schwob School of Music

Columbus State University

Section One - Program Background and Overview

Note: In July, 2013, the Schwob School of Music achieved full re-accreditation for all degree programs through 2022 from the National Association of Schools of Music (NASM).

I. Brief Program Overview

Description of Program

The Bachelor of Music in Music Education degree program enables students to meet certification requirements for teaching music in Georgia elementary and secondary schools. The degree offers two tracks based on students' major performance medium—instrumental (woodwind, brass, percussion, keyboard, harp, guitar, strings), and choral(vocal). Since the State of Georgia does not differentiate music teaching certification into sub-areas, all students in the BM in Music Education program work toward the same teaching certificate.

This degree has traditionally prepared elementary and secondary school teachers. In today's world there are many other directions that graduates may also choose, including university teaching, performance, composition, music business, and music technology. The completion of this degree is accomplished through the joint efforts of the College of Education and Health Professions (COEHP) and the academic divisions of the university. Because the programs are tightly structured, students must begin a planned program of their choice as soon as possible after they matriculate at Columbus State University, following a thorough audition process in which students interested in the degree are interviewed by the music education faculty. Music education students spend one semester in full-time teaching activities under the supervision of a classroom teacher in the public schools.

“The title, Bachelor of Music in Music Education, appears to be appropriate for the content of this degree and is represented consistently in all related publications. The curricular content and design falls within NASM standards. Student work conducted by enrollees appears consistent with NASM expectations, the program appears to be meeting the needs of students effectively, and processes are in place for evaluating student competencies consistent with NASM standards.” (NASM *Visitors' Report*, 2012)

Program Mission and Its Relation to CSU Mission

The BM in Music Education fulfills the missions of both the Schwob School of Music and Columbus State University. The program strives to prepare students for successful careers in their chosen fields through academic excellence, service (concerts, teaching, and outreach), best practices in education, and student engagement in professional experiences. These goals are concurrent with the CSU mission of preparing “individuals for a life of success, leadership, and responsibility through community awareness, engagement, and service to others.” In addition, members of the faculty are evaluated according to their dedication to “excellence through teaching, research, and creative inquiry.”

The Mission Statement of the Schwob School of Music, unanimously ratified in the fall of 2007, presents in concise terms the unit's philosophy as a community of faculty:

A school of music within a public university, the Schwob School of Music at Columbus State University is a community of artists committed to the highest standards of artistry and integrity within

a selective and nurturing learning environment. The Schwob School of Music's dedicated faculty of teaching artists embrace creative approaches to best practices in education, and provide a professionally focused experience preparing individuals to become leaders in the music field. Centrally located within a vibrant downtown arts campus in an outstanding music facility, the Schwob School of Music maintains a strong degree of community engagement, and benefits from a remarkable relationship with the Columbus community.

The purpose of the Mission Statement is both to communicate the essence of the school's purpose, and to provide the context for future planning. The Mission Statement plays a central role in program and curricular planning by the School of Music.

Stakeholder's Satisfaction with the Program

According to informal exit interviews and alumni feedback, students have reported that they feel well prepared to enter and to continue taking on greater challenges within general, choral and instrumental settings at the elementary, middle, and high school levels. Faculty members are satisfied with student progress in the program. The curriculum compares favorably with esteemed programs across the nation. Mentor teachers report great respect for music student teachers placed from CSU.

Relation of Program to Needs of Students and Societal Demand

The program's curriculum provides students both practical and in-depth training in assisting them to become successful teachers in Georgia elementary and secondary schools, as well as schools in a variety of states across the nation.

Graduates in music education have enjoyed close to 100% career placement since 2003. This remarkable statistic attests to the relevance of the degree and the national demand for music educators. Recent graduates in music education have accepted positions in elementary music, high school band, high school chorus, middle school band and middle school chorus throughout Georgia, and in Florida, Alabama, Michigan, South Carolina, and Texas. Several other music education graduates have continued their education in graduate programs at prestigious universities across the United States.

Section Two - Indicators of Program Quality

II A. Quality of Faculty—Very Strong

"The school is well served by a collection of full and part-time faculty who appear to be qualified by virtue of professional experience, academic credentials, and strong records of performance and service. The specialties of the various full-time and part-time performance faculty are distributed so that appropriate expertise and experience is available for the various instruments/voice studios. While the school aspires to have full-time faculty instructors in all applied studios, it has found creative ways to ensure that its applied teaching mission is covered." (NASM *Visitors' Report*, 2012)

Appropriateness of Faculty Credentials

D.M.A.= Doctor of Musical Arts degree ; M.M.= Master of Music degree

Director

Harris, Scott
Associate Professor (music theory)
Ph.D. Indiana University, 1993
M.M. Indiana University, 1987

B.M. Indiana University, 1980
Areas of Research: Composition, Music Theory

Music Education

Parker, Elizabeth
Assistant Professor (music education--choral/general)
Ph.D. University of Nebraska-Lincoln, 2009 Major: Teaching, Curriculum and Learning; Concentration: Music Education
M.M.E.(Music Education) Oberlin College, 1995
B.M.E. (Music Education) Oberlin College, 1995
Areas of Research: Choral Music and Adolescent Psychology; Qualitative and Mixed Methods
Research, Choral Conducting

Powell, Sean
Assistant Professor (music education--instrumental)
Ed. D. University of Illinois at Urbana-Champaign, 2008
M.M., Conducting, Illinois State University, 2005
B.M. Ed. Tennessee Technological University, 2000
Areas of Research: Music Teacher Education, Psychological Conducting, Intonation, Programming Practices, Flow Theory

Ensembles

Hostetter, Paul (Conductor—Orchestral Activities)
Associate Professor
Ethel Foley Distinguished Chair in Orchestral Conducting
Director of Orchestral Activities
M.M. The Juilliard School, 1989
B.M. Florida State University, 1987
Areas of Research: Conducting, Contemporary Music

Nix, Jamie L. (Conductor--Wind Ensemble Activities)
Associate Professor
Director of Wind Ensemble Activities
D.M.A. Instrumental Conducting, University of Miami, 2010
M.M. Wind Conducting/Trombone Performance, University of Michigan, 1999
B.M. Trombone Performance, Auburn University, 1996
Areas of Research: Conducting, Wind Literature

Tsolainou, Constantina (Conductor--Choral Activities)
Professor
Paul S. and Jean R. Amos Faculty Chair
Director of Choral Activities
M.M. Westminster Choir College, 1984
B.M. The Ohio State University, 1982
Areas of Research: Group Vocal Techniques, Ensemble Diction

Whalen, Kevin (Jazz Studies)
Visiting Assistant Professor
Visiting Director of Jazz Band
D.M.A. Trumpet Performance, University of North Texas, 2013
M.M. Jazz Studies, University of Northern Colorado, 2007
B.M. Music Education, Colorado State University, 2004

Areas of Research: Beginning Jazz Improvisation Pedagogy Methods, The Amalgamation of Trumpet and Jazz Pedagogy, The Influence of Idiomatic Jazz Elements on Prominent Mid-20th Century Neo-Classical Composer Harold Shapero

Applied Music

Coleman, Earl (voice)

Associate Professor

Curry Distinguished Faculty Chair in Voice

M.M. (Violin) University of Missouri-Columbia, 1981

M.M. (Voice) University of Missouri-Columbia, 1976

B.S. Ed. University of Missouri-Columbia, 1970

Areas of Research: The Developing Male Voice and the Musical Theatre Voice

DeBruyn, Michelle (voice)

Associate Professor

D.M.A. Eastman School of Music, 2005

M.M. Eastman School of Music, 2002

B.M. Nazareth College of Rochester 1996

Areas of Research: Singing Instrumentalists, Registration

Golden, Joseph (organ)

Professor

M.M. University of North Texas, 1980

B. M. University of North Texas, 1976

Areas of Research: Opera, Organ, Choral

Griffiths, Amy (saxophone)

Lecturer

D.M.A. Louisiana State University, 2010

M.M. Arizona State University, 1997

B.M. North Carolina School for the Arts, 1993

Areas of Research: Saxophone Performance, Implementation of baroque performance practice in the saxophone studio, Saxophone Literature and Pedagogy, Jazz Performance, History and Pedagogy, Woodwind Pedagogy

Kobrin, Alexander (piano)

Assistant Professor

L. Rexford Whiddon Distinguished Chair

M.M. Piano Performance, State Tchaikovsky Conservatory (Moscow), 2005

B.M. Piano Performance, State Tchaikovsky Conservatory (Moscow), 2003

Areas of Research: Piano Performance, Chamber Music

Lawler-Johnson, Dian (voice)

Lecturer

M.M. University of Illinois, 1976

B.M. Converse College, 1974

Areas of Research: Certified McClosky Vocal Technician, Vocal Therapy/Rehab, Vocal Pedagogy

May, Luise (class piano)

Lecturer

M.M. Piano Performance, New England Conservatory, 1962

B.M. Connecticut College, 1960

Areas of Research: Group piano instruction in the university environment

Martin, Andrée (flute)

Associate Professor

D.M.A. SUNY Stony Brook, 2001

M.M. University of Ottawa, 1995

B.Mus. Memorial University of Newfoundland, 1993

Areas of Research: Flute Performance and Literature, 20th Century Chamber Music, Music History

Murray II, Robert (trumpet)

Associate Professor

D.M.A. University of North Texas, 2002

M.S.T. Music Portland State University, 1996

B.M. Portland State University, 1994

B.M.E. University of Washington, 1983

Areas of Research: Trumpet Performance

Oberlander, Lisa (clarinet)

Professor

D.M.A. Arizona State University, 2000

M.M. Arizona State University, 1995

B.M.E. Indiana University, 1992

Areas of Research: Grading Procedures in Applied Music, Clarinet Performance, Chamber Music

Palmer, Bradley (trombone)

Professor

D.M. Florida State University, 2005

M.A. University of Iowa, 1999

B. M. Millikin University, 1997

Areas of Research: Trombone Performance and Literature, Technology

Alexander Pershounin (bass)

Associate Professor

D.M.A. University of Southern Mississippi, 2002

M.M. University of Southern Mississippi, 2000

Areas of research: Jazz Performance and Pedagogy, Double Bass Performance and Pedagogy

Schwartz, Sergiu (violin)

Professor

William B and Sue Marie Turner Distinguished Faculty Chair in Violin

Professional Studies, The Juilliard School, 1983

Premier Prix Diploma/Advanced Studies Certificate, Guildhall School of Music, 1980

Hochschule fur Musik und Theatre, Hanover, 1978

Artist Diploma Certificate, Rubin Academy of Music, Tel-Aviv, 1977

Areas of Research: Violin Performance and Literature, Chamber Music, String Orchestra Conducting, Preparation for National/International Violin Competitions

Tomkiewicz, Susan (oboe)

Assistant Professor

D.M.A. Oboe Performance, University of Texas at Austin, 2005

M.M. Oboe Performance, University of New Mexico, 2001

B.A. in Music, University of New Hampshire, 1994

Areas of Research: Oboe Performance, Contemporary Music for Oboe

Vaillancourt, Paul (percussion)

Associate Professor

D.M.A. Percussion Performance, SUNY Stony Brook, 2002

M.M. Percussion Performance, McGill University, 1995

B.M. Percussion Performance, University of Ottawa, 1992

Areas of Research: Percussion Performance and Literature, 20th Century Chamber Music, Aural Skills Pedagogy

Warner, Wendy (cello)

Assistant Professor

B.M. Cello Performance, Curtis Institute, 1993

Areas of Research: Cello Performance, Chamber music

Wirt, Ronald (bassoon)

Professor

D.M.A. Bassoon Performance, Manhattan School of Music, 1983

M.M. Bassoon Performance, The Juilliard School, 1979

B.A. Reed College, 1976

Areas of Research: Bassoon performance and literature, Mozart Concertos, Music of Charles Ives

Zohn, Andrew (guitar)

Associate Professor

D.M. Florida State University, 1997

M.M. University of Texas 1995

B.M. North Carolina School of the Arts, 1991

Areas of Research: Composition, Guitar Transcription and Performance

History and Theory

Cohen, Fred (composition, music theory)

Professor

D.M.A. Composition, Cornell University, 1987

M.M. Composition, Cornell University, 1984

B. A. University of California, Santa Cruz, 1980

Certificates: IRCAM 1992, CCRMA 1985

Areas of Research: Composition, Conducting

Ford, Roberta (music Librarian)

Assistant Dean

Associate Professor

M.L.S. SUNY Buffalo, 1987

M.M. SUNY Fredonia, 1975

B.A. SUNY Geneseo, 1974

Areas of research: Vocal Performance, Music Research/Bibliography, Academic librarianship

Hansen, Kristen (music theory)

Associate Professor

D.M.A. Horn Performance, Eastman School of Music, 2000

M.M. Horn Performance, Eastman School of Music, 1993

B.Mus. Ed. St. Olaf College, 1992

Areas of Research: Horn Performance and Literature, Theory

Technology

McCabe, Matthew (technology)

Visiting Assistant Professor

D.M.A, Composition, University of Florida, 2010

M.M. Composition, Bowling Green State University, 2005

B.A University of Richmond, 2001

Areas of Research: Dissertation: Color and Sound: Synaesthesia at the Crossroads of Music and Science; Doctoral

Cognate: Cognitive Neuroscience

Use of Part Time Faculty

Adjunct faculty: 15; Full-time faculty equivalence: 5.125

Part-time faculty teach undergraduate classes in the music core curriculum shared by all music degree programs, undergraduate courses for the general student, and private instruction on various instruments. All applied part-time faculty are specialists/performers on their instruments/voice. All classroom part-time faculty hold appropriate terminal degrees in music.

Diversity of Faculty (full-time)

White/Non-Hispanic: 25; African-American: 1; 11 of 26 full-time faculty are female.

Opportunities for Faculty Development

Each full-time faculty member is provided a travel budget; in recent years the budget was \$400 to \$500 per faculty member. This amount combines funding available from the College of the Arts and the SSOM. Faculty are also encouraged to apply for university-level development funds. For larger faculty development grants, faculty are encouraged to apply for external grants.

Music Education faculty scholarship:

Parker, E. C. & Powell, S. R. (2013, April). *A phenomenological study of music education majors' identity development in methods courses outside their areas of focus*. Research round-table presentation at AERA in San Francisco.

Parker, E. C. (2013, February). *Partnering in literacy: Active music-making and storytelling*. Presentation for Muscogee General Music Teachers.

Parker, E.C. (2013, February). *The experience of creating community*. Research presentation at Faculty Forum series, Columbus State University Library.

Parker, E. C. (2013, January) *Classroom management: Tips from master teachers*. Presentation at GMEA in Savannah.

Parker, E. C. (2013, January). *Paradigms in music education research: Reviewing traditional approaches and advancing contemporary perspectives*. Poster presentation at GMEA in Savannah.

Woody, R. H. & Parker, E. C. (2012, July), *Challenging young adults to integrate music-making into their out-of-school lives and identities*. Research paper presentation at ISME in Thessaloniki, Greece.

Parker, E. C. (2012, April). *Investigating selective practices in high school choral ensembles: An intrinsic case study*. Research paper presentation at AERA in Vancouver.

Powell, S. R. & Parker, E. C. (2012, March). *Exploring preservice music teachers' reflections on successful and unsuccessful teachers*. Research paper presentation at NAFME in St. Louis.

Parker, E. C. (2012, January). *Exploring social identity development in high school choral singers: A grounded theory*. Research paper presentation at GMEA in Savannah.

Parker, E. C. (2011, September). *The experience of creating community: An intrinsic case study of four midwestern public school choral teachers*. Research paper presentation at the Society for Music Teacher Education Conference.

Parker, E. C. (2011, June). *Investigating group processes of music-making with high school choral singers*. Research paper presentation at the Seventh International Symposium on the Sociology of Music Education Conference.

Parker, E. C. (2011, April). *The process of social identity development in adolescent high school choral singers: A grounded theory*. Research paper presentation at American Educational Research Association National Conference.

Parker, E. C. (2011, March). *Examining adolescent choral singers' social development within school music ensembles: Suggestions & implications for choral educators*. Roundtable research presentation at National American Choral Directors Association Conference in Chicago, Ill.

Parker, E. C. (2011, February) *An intrinsic case study of two homeschooled undergraduates' decisions to become and remain music education majors*. Research paper presentation at the Twelfth Biennial Desert Skies National Symposium on Research in Music Education.

Parker, E. C. (2010, September). *Balance and blend in the high school choir rehearsal*. Masterclass presentation for Annual High School Choral Day at Columbus State University, GA.

Parker, E. C. (2010, September). *Appropriate literature for beginning children's choirs*. Workshop with Muscogee County General Music Teachers in Columbus, GA.

Parker, E. C. (2010, June). *Investigating the ethics of selectivity of high school choral ensembles*. Paper presentation at the Mayday Colloquium XXII on Music Education and Ethics at Montclair State University, NJ.

Parker, E. C. (2010, March). *Uncovering adolescent choral singers philosophical beliefs of music-making: A Qualitative inquiry*. Poster session presented at the National Association for Music Education's Annual Society for Research in Music Education, MENC Research Symposium in Anaheim, CA.

Parker, E. C. (2010, March). *Exploring student experiences of belonging within an urban high school choral ensemble*. Poster session presented at the American Choral Directors Southern Division Conference in Memphis, TN

Powell, S. R. (2011, September). *Examining Preservice Music Teacher Development and Concerns in Peer- and Field-Teaching Settings*. Poster session presented at the Symposium on Music Teacher Education in Greensboro, North Carolina.

Powell, S. R., Manfredo, J., Snyder, D., & Weaver, M. (2011, September). *Influence of Pre-Service Teacher Instrumental Background upon Pedagogical Effectiveness of Teaching Episodes in Secondary Instrument Classes*.

Poster session presented at the Symposium on Music Teacher Education in Greensboro, North Carolina.

Powell, S. R. (2011, May). *Examining Preservice Music Teacher Development and Concerns in Peer- and Field-Teaching Settings*. Poster session presented at the Fourth Biennial Colloquium for Teachers of Instrumental Music Methods in Mt. Sterling, Ohio.

Powell, S. R., Manfredo, J., Snyder, D., & Weaver, M. (2011, May). *Influence of Pre-Service Teacher Instrumental Background upon Pedagogical Effectiveness of Teaching Episodes in Secondary Instrument Classes*. Poster session presented at the Fourth Biennial Colloquium for Teachers of Instrumental Music Methods in Mt. Sterling, Ohio.

Powell, S. R. (2011, January). *Assessment Strategies for the Instrumental Ensemble Classroom*. Paper presented at the Annual In-Service Conference of the Georgia Music Educators Association in Savannah, Georgia.

Powell, S. R. (2010, March). *Examining Preservice Music Teachers' Perceptions of Initial Peer- and Field-Teaching Experiences*. Poster session presented at the Biennial Music Educators National Conference with Special Focus on Research in Music Education and Music Teacher Education in Anaheim, California.

Powell, S. R. (2010, April). *Developing Comprehensive Musicianship in the Ensemble Classroom*. Paper presented at the Annual In-Service Conference of the Tennessee Music Educators Association in Nashville, Tennessee.

Powell, S. R. (2010, January). *Developing Comprehensive Musicianship in the Ensemble Classroom*. Paper presented at the Annual In-Service Conference of the Alabama Music Educators Association at the University of Alabama in Tuscaloosa.

Powell, S. R. (2009, October). *Assessment Strategies for the Instrumental Ensemble Classroom*. Paper presented at the Georgia CMENC Conference at Mercer University in Macon, Georgia

Presentations by other music faculty, related to music education:

Georgia Music Educators Association (Savannah, Georgia)
Colloquium for General Music Teachers (Roanoke, Virginia)
College Music Educators National Conference (Tennessee)
National Association of Schools of Music National Conference (Hollywood, Florida)
Music Teachers National Association National Conference (Anaheim, California)
and many others

Program Improvement Plans

Columbus State University and the Schwob School of Music have made a consistent effort, in an era of shrinking budgets, to support faculty travel to professional conferences. Faculty development funds necessary to support scholarly and creative work are perceived as a top priority by the School of Music, including travel for presentations and, to a lesser extent, attendance at regional, national, and international professional conferences. The Schwob School of Music is also working to maintain the Music Technology faculty position, which was created as a temporary position using external funds, and which provides a vital curricular component of the BM in Music Education.

II B. Quality of Teaching—Very Strong

Indicators of Good Teaching

“The school is well served by a collection of full and part-time faculty who appear to be qualified by virtue of professional experience, academic credentials, and strong records of performance and service. The specialties of the various full-time and part-time performance faculty are distributed so that appropriate expertise and experience is available for the various instruments/voice studios. While the school aspires to have full-time faculty instructors in all applied studios, it has found creative ways to ensure that its applied teaching mission is covered.” (NASM *Visitors’ Report*, 2012)

A. Peer Review

Instituted in 2007, all full-time faculty of the Schwob School of Music participate voluntarily in a formative Peer Review evaluation process designed to provide teachers with information used to improve teaching. Working in teams of three, faculty observe each other in their respective classrooms, including applied studios, and, following a carefully designed procedure of pre- and post-observations focusing on such items as effective course design, effective classroom performance, effective course syllabi, and so forth, review their teaching efforts in a private and confidential matter. This formative evaluation process operates outside of the summative process prescribed by the University, ensuring authentic feedback based on relationships of trust, honesty, and genuine concern for the individual. The process provides descriptive information between colleagues with concrete details that provide the basis for individual and collective teaching improvement.

Peer Review is one departmental effort to ensure on-going compliance with the Schwob Mission Statement. Through Peer Review, teaching becomes a dynamic property of the community, encouraging “the scholarship of teaching”—the thoughtful, problem-solving, discipline-based approach to teaching that requires continual reasoning about instructional choices, and awareness of the solutions that other faculty have utilized to facilitate student learning.

B. Incorporation of Best Practices in Music Education

The Schwob School of Music prides itself on investigating and incorporating best practices—not only “how to teach,” but equally or more importantly, “how to think about teaching and learning.” The study of how knowledge and skills are acquired, refined, and applied is a central focus of faculty investigation; good practices are shared and incorporated into the curricular body of the school. For example, student attentiveness—observations of students following directions and participating when they are called on to do so—is often interpreted as a measure of successful teaching. But is apparent attentiveness an indication that students are learning what teachers are intending to teach? Are there other criteria that should be considered in deciding whether learning is taking place? We define learning as a tangible change in the functional capacity of the learner. In other words, learning is a change in what students demonstrate in terms of knowledge, skills, and/or attitudes. Teaching is that which causes learning; learning requires that the student apply knowledge or skill, or both, in some meaningful way.

C. External Validation of Student Success

CSU Music Education majors are recognized by the state chapter of the National Association for Music Education (NAfME) for their excellence. Several have been elected as state officers, and since 2007, seven music education majors have won a \$2000 scholarship from the state chapter of NAfME, with only 2-4 scholarships total awarded per year to applicants from all over Georgia.

Current State NAfME Collegiate Officers 2013-2014:

Maria Menendez - President

Meredith Dayoub - Vice president

Thomas Adams - Treasurer
Tripp Hutson - Secretary

State NAFME Collegiate Officers 2012-2013:

James English - President
Maria Menendez - Vice President

State NAFME Collegiate Officers 2011-2012:

Christopher Johns - President
Sarah Bridges - Vice President
Kelsey Adams - Member at Large
Lawrence Abernathy - Webmaster

State NAFME Collegiate (formerly Collegiate MENC) Officers 2009-2010:

Robbin Lowery - President
Brady Richards - Secretary
John Womack - Webmaster

Recent State NAFME (formerly GMEA) scholarship recipients:

Kimberly Perkins - 2007
Joshua Tate - 2007
Brittany Noble 2008
Aimee Peek - 2008
John Womack - 2009
Emily Spradley - 2010
Rodney Long - 2011

Indicators of Good Advising

There is no formal assessment of academic advising, although the Coordinator of Advising leads annual training sessions and makes an “advisor checklist” for advisors to use as a guide each semester. Students enrolled in the BM Education degree are advised primarily by our two music education faculty, and secondarily by a handful of other full-time music faculty. Faculty committed to high-quality advising and several individuals are involved in checking student registrations for errors. Errors are reported back to the advisor when they are discovered, regardless of whether they originated with the student or the advisor. Degree requirement sheets/Suggested Course of Study sheets posted online for each degree are easy to read for students, who often print and annotate them to keep track of their curricular progress.

Six-Week Alerts

This program was designed by the Schwob School. Six weeks into every semester, Schwob faculty are asked to submit the names of students who have a “C” or lower in any course. They also provide details as to quality of work completed, attendance, attitude, and suggestions for improvement. Advisors receive the “alert,” and each student so identified must meet with his/her advisor. During this meeting, the student is made aware of the situation, and, together with the advisor, creates a plan for improvement. With nine weeks left in the semester there is plenty of time for a student to alter bad habits and get needed help in time to pass the course.

Departmental Reward System

Rewards for Teaching Excellence

Faculty members in the Schwob School are evaluated annually on their effectiveness in the classroom, as measured by student evaluations, teaching observations by the Director, and consideration of faculty success in

the areas of teaching, creative activities, and service. Student achievement and success—as measured above, in addition to consideration of test scores and major field examinations—are also considered. Faculty members are justly rewarded for teaching excellence in the tenure and promotion process, and by means of merit raises when these are budgeted.

Peer Review

As described above, Schwob School full-time faculty members subscribe to a voluntary system of formative peer review. This process—though time-consuming—is deemed a necessary ingredient in the Schwob curricular process, emphasizing the community of teachers in which we all are active members.

Faculty Travel

As a unit of the College of the Arts at CSU, the Schwob School is allocated a small per-faculty travel budget. To augment these funds, the School allocates Foundation funds so that faculty members receive a travel allotment each semester for professional travel. Funds are assigned by a Faculty Travel Committee, whose criteria for awards include applicability to the Scholarship of Teaching, a key component of the Peer Review Process.

Faculty travel is inextricably linked to good teaching in that faculty members presenting creative work at conferences/symposia focused on music teaching receive higher marks/more money than those seeking funds that have less direct applicability to teaching (such as funds for a performance off-campus).

Program Improvement Plans

The School of Music remains committed to faculty development in teaching—and to the scholarship of teaching—as a line item in the budget.

II C. Quality of Research and Scholarship—Very Strong

Opportunity for Student Research Projects

Students are required to write research papers in vocal pedagogy and music history classes. In music education methods courses, they conduct action research that is based on planning, teaching, and reflection. They analyze their teaching in Elementary Music Methods, Secondary Choral Methods, and Instrumental Methods at least four times per semester in both peer-teaching and field experience settings. Some students go beyond action research, and conduct independent research studies. Topics have included effective leadership, repertoire choices for varied ensembles, or composition/arranging projects.

Faculty Publications, Presentations, and Grants

Our evaluation system expects applied music faculty to include performance as a major component of their professional activity. In addition to performances, music faculty produce recordings, present at professional conferences and as guests at higher education institutions, adjudicate competitions, and publish articles, books and compositions.

Faculty research and publication are strongly linked to creativity, innovation, and collaboration across campus. One of the innovations espoused by the Schwob faculty is the creative campus. Cognizant of the fact that our economic system is moving from manufacturing to knowledge-based industries, the necessary skills Americans may offer the global market increasing become creativity, ingenuity, and vision. Music and the fine and performing arts have a unique role to play in developing the creative campus since they have long been recognized as the catalyst of creative work across the disciplines. The arts can be used to create, stimulate and nurture more opportunities for students to find personal expression. Schwob faculty and administrators are taking the lead in this initiative at CSU, forging collaborations with the Cunningham Center for Leadership (for example,

an innovative leadership training program placing educational and corporate leaders in an orchestra rehearsal to observe/participate in non-verbal leadership styles), working with members of the community to bring in renowned arts consultants WolfBrown, and so forth. These efforts orchestrate faculty research and publications beyond the typical venues utilized by the performance faculty.

Conference Presentations

Faculty at the Schwob School are engaged as presenters at a variety of regional, national, and international conferences focused on improvement in teaching and student learning. See section II A for a list of the presentations generated by the Music Education faculty alone in recent years.

The faculty in general present annually at the Georgia Music Educators Association annual meeting. Examples of these sessions range from "So... You Want to be a Music Teacher" to "Teaching Saxophone to Middle Schools Students." No institution in Georgia is as successful in placing acceptable proposals on annual basis. All faculty who attend/present at the Georgia Music Educators Association In-Service Conference receive grant money to subsidize travel, lodging, and meal expenses.

Faculty presentations at national conferences during the recent years include the National Association of Schools of Music ("More than Teaching Music Appreciation: Sustaining Core Musical Values with the Millenials"), American String Teachers Association National Conference ("Starting a Middle School String Program"), Maryland Music Educators Association, Virginia Music Educators Association, and others.

Performance faculty are also engaged directing all-state band and choral programs, having directed all-state programs in North Carolina, Texas, Wyoming, Florida, Iowa, Colorado, New Jersey, South Carolina and Tennessee. These prestigious invitations indicate the quality of teaching offered to Schwob students on a daily basis.

Faculty Grants

Schwob School of Music faculty receive funding from both CSU sources and from outside sources: Here is a representative sample:

Dr. Elizabeth Parker: Summer Research Grant to complete a three article series on Music, Identity and Adolescence Summer 2010.

Dr. Elizabeth Parker: College of the Arts Faculty Research Scholarship Award used to present at National American Choral Directors Conference Spring 2011.

Dr. Sean Powell: Recipient of Four Undergraduate Research Awards to purchase technology to document and present case studies Fall 2009.

Dr. Kristen Hansen: In-house Technology Grant used to equip five music classrooms with updates on sound equipment and mediated technology (data projector, appropriate media inputs, etc.).

Dr. Andrée Martin: For premiere of Ricardo Zohn-Muldoon's *Comala*, with Furious Band at *Festival Musica y Escena*, Mexico City, Mexico, November 2001. Arts Foundation in New York City, N.Y.

Dr. Lisa Oberlander: For travel, lodging, meals with three faculty colleagues for the International Clarinet Association conference, Los Angeles, CA, \$4000

Dr. Andrew Zohn: "Symposium Donation," Sponsored by Savarez Inc., Columbus State University, \$500.00. (December 2008 - Present); "Performing Arts Grant," Sponsored by D'Adarrio Arts Foundation, Columbus State

University, \$1,000.00. (September 2008 - Present); Faculty Research Grant, " Sponsored by CSU, Columbus State University, \$2,300.00. (May 2008)

Dr. Fred Cohen: Total external grants received--\$52,000; Composition Fellowship, New Jersey State Council on the Arts 2006; Chamber Music America Commission 2001; Global Education Travel Grant

Program Improvement Plans

In keeping with the mission of the Schwob School of Music as a community of artists committed to the highest standards of artistry, the faculty continues to explore creative research possibilities and performances with increased quality of venues. The recent addition of the Office of Grants and Sponsored Projects at CSU will help to support our research-oriented faculty in music education.

II D. Quality of Service—Very Strong

Activities to Enhance Program, Department, College, Institution, Community and/or Region

Activities specific to the music education program

The Schwob School of Music faculty is committed to the local, regional, and national music education. On the local level faculty are engaged with the College of Education and the Muscogee County school district and its fine arts coordinator through placing students in schools and offering workshops/clinics. Faculty have given their time to clinic middle and high school choirs, bands, as well as help with instrument repair in group instrumental ensemble settings. Faculty have consecutively conducted Elementary and Middle School Honor Choirs, High School Honor bands, and volunteered to adjudicate Governors Honors auditions. Faculty also direct youth choirs, and facilitate weekly field experience work with students. Finally, from Columbus to the Atlanta area, faculty are developing relationships with teachers and administrators, to place students in field and student teaching roles.

Quality Public Performances

Performances at the Schwob School occur in one of three venues in its RiverCenter home—Studio Theater, Legacy Hall, or Bill Heard Theater—and attended by the public in numbers ranging from 100 to 2000. Student performances by Schwob School musicians are perceived as professional events by the community of Columbus. Students in the BM Music Education degree (in all tracks) participate regularly in these performances as instrumentalists, singers or conductors.

Local, Regional, National, and International Adjudication of Student Performances

Students from the Schwob School have enjoyed validation of their learning in local, regional, national and international music adjudications. A further measure of student success is admission to graduate school and job placement. Finally, the Schwob School of Music annually administers approximately \$500,000 of merit-based scholarships raised from private foundations, endowments, and the Columbus community.

II E. Program Honors, Awards and Successes—Very Strong

Program Honors

In 2008-09, the Schwob School of Music was awarded the Regents Teaching Excellence Award for Departments and Programs by the Board of Regents of the University System of Georgia. This award is given to one department/program in the University System of Georgia each year. The criteria for the award includes evidence of:

- Individual and collective faculty efforts to improve teaching and student learning.

- Methods of assessment of student learning and achievement that go beyond student evaluations, and the use of assessment results to inform teaching practices, and curriculum development and revision.
- Active support to enable faculty to use innovative and effective forms of pedagogy and technology, e.g., critical thinking, collaborative learning, cooperative learning, problem-based learning, learning communities, etc.
- Strong links between good teaching and various rewards, e.g., compensation, promotion, tenure, grants, leaves, travel, departmental or program-based awards, etc.
- Department/unit policies that encourage collaborative faculty efforts, including team teaching, teaching discussion groups, common assessments, interdisciplinary courses, learning communities, mentoring, etc.
- An on-going and data-driven process for reviewing and reshaping curricula so that achieving academic excellence and serving the needs of all students remain as top priorities.
- Exemplary programs for advising, mentoring, recruiting, and retaining students; co-curricular work with students; out-of-class learning.
- Success of the department's or program's students, e.g., graduation, job placement, acceptance in graduate school, etc.
- Clear articulation of how quality is defined, promoted, and assessed by the department or program.

Faculty Honors

In order to recruit the most highly qualified students to the Schwob School, faculty engage in a variety of activities throughout the year. Here is a recent sampling:

- Hosting and directing The 2012 International Saxophone Symposium And Competition at Columbus State University
- Hosting The 2013 International Trombone Festival at Columbus State University
- Performing at the Ninth Annual Thailand International Composition Festival, Mahidol University, Thailand and giving recital and masterclass at Silpakorn University in Bangkok, Thailand
- Contributing a chapter in the book Mountain Peak Music's "Stories of Recovery," due fall 2013
- Performing as guest artist/principal trumpet for the Lone Star Wind Symphony's performance at the 2012 Midwest Clinic and serving as artist faculty member of the 2013 National Trumpet Competition held at George Mason University in Fairfax, Virginia
- Releasing CD *Times Like These* for clarinet and piano
- Performing and teaching master classes at Western University, Ontario, Canada
- Featured as guest artist and teacher at the 2013 Idaho/Montana Clarinet Day, Idaho State University, Pocatello, ID
- Releasing CD *A Beautiful Noise*
- Presentations at both the Georgia Music Educators Association (GMEA) and the Alabama Music Educators Association (AMEA)
- Releasing CD *RiverCenter Favorites on the Jordan Concert Organ* through the American Guild of Organists
- Leading performances by the National Cup Orchestra at Alice Tully Hall; the Naples, FL Philharmonic; the New York Concerti Sinfonietta; the PAI Festival Orchestra in Kingston, PA; and the Sequitur Ensemble as part of a residency at the University of Pittsburgh
- Serving as a clinician for Music in the Parks in Atlanta and working on a new conducting text to be published by Connect4Education, Inc.
- Performing concert tours in Europe, Asia and the U.S. and featured as guest artist at MTNA National Conference in NYC
- Hosting The 2012 International Trumpet Guild Conference at Columbus State University
- Serving as Georgia NATS District Governor for 2012-2014
- Teaching technology at the Georgia Governor's Honors Program
- Performing as a soloist at the 2012 Georgia Music Educators Association conference in Savannah
- Presentation of research papers at the Music Educators National Conference in St. Louis and the ISME 30th World Conference on Music Education in Thessaloniki, Greece
- Performing at the International Trombone Festival in Paris and with the American Trombone Choir in Belgium, Germany, and France and served as Faculty Artist at the SliderAsia trombone festival in Hong Kong
- Presentations at Vancouver, B.C at the American Educational Research Association, and in Thessaloniki, Greece at the International Society of Music Education

- Teaching at Bowdoin International Music Festival in Maine and performing at Summit International Music Festival (New York), Hunter College in New York, and Smith College in Massachusetts and conducting master classes at Cleveland Institute of Music and at Lausanne-Sion Academy of Music (Switzerland)
- Presentation at the International Double Reed Society Conference in Oxford, OH
- Serving as official Collaborative Artist at The 2012 International Trumpet Guild Conference, The 2012 Southeast Trombone Symposium, The 7th Annual English Horn Master Classes with Carolyn Hove, The 2012 Summerflute, and The 2012 MTNA Southern Division Competition and jury member at both GMTA and MTNA competitions at Young Harris (GA) and Auburn (AL)
- Touring Italy, France, and the Netherlands and releasing Duo Spiritoso CD
- COA Faculty/Research Scholarship Awards
- Faculty Undergraduate Research Grants and Tower Day presentations
- Serving on the faculty of The 32nd annual International Workshop for Music and Art in Biarritz, France
- Performing by invitation at The 14th World Saxophone Congress in Ljubljana, Slovenia
- Accepting the invitation to become a jury member at the prestigious Tchaikovsky International Violin Competition in Moscow
- Offering clinics and master classes at Georgia middle and high schools
- Teaching at the prestigious Santa Fe Opera program
- Featured guest artist at nine guitar festivals including the Classical Minds Guitar Festival (Houston), The Guitar on the Mediterranean Festival (Italy), Kittare Lipica (Slovenia), and the Sauble Beach Guitar Festival (Canada).
- Performing at the International Clarinet Association Conference in Tokyo, and touring Japan with a contemporary music ensemble
- Serving as clinician for a big band at the Georgia Association of Jazz Educators annual state conference
- Adjudicating the state round of the Georgia Governor's Honors Program, a summer enrichment program for Georgia's gifted and talented high school students
- Teaching at University System of Georgia study abroad programs in Paris and Oxford
- Completing a six-year term as the Brass Caption Chair on the Drum Corps International Judge Administration Team
- Touring Taiwan with a program devoted to modern women composers of English art song

Student Honors

Student success at the Schwob School is one measure of teaching effectiveness and service to students. In music education students are eagerly sought after by school districts with large and/or innovative music education programs. Examples are identified below.

NEWLY-EMPLOYED MUSIC EDUCATION GRADUATES

- D.I. Brunson is the new band director at Mossy Creek Middle School in Houston County, Georgia.
- Alissa Castro has been hired as the music teacher at Jeff Davis Elementary School and the percussion instructor at Jeff Davis High School in Hazlehurst, Georgia.
- Josh Evans accepted a position as an elementary music teacher in Bibb County, Georgia.
- Jessica Harrison Knight was hired by Muscogee County to teach Elementary Music.
- Chris Johns is the new Assistant Band and Orchestra Director at Lanier Middle School in Gwinnett County.
- Megan McBrayer has been hired as Director of Bands at Austin Road Middle School in Henry County—

a band program of 300 students.

- Brad Nelsen is the new Director of Bands at Carr Middle School in Montgomery, Alabama.
- Jeremy Pownall was hired as a General Music Teacher with the Muscogee County School District and is teaching at Hannan Academy. Professor Paul Hostetter is his PTA President.
- Jessica Reffitt accepted a position with the Roma Independent School District in Roma, Texas. She will be teaching woodwinds and will direct one of the middle school bands.

II F. Quality of Curriculum—Very Strong

Relationship Between Program's Curriculum and Its Outcomes

All courses in the catalog have been related to learning outcomes derived from the CSU mission and from national accreditation standards. These relationships are confirmed annually as part of the major field assessment process. Please see Appendix 1 for degree curriculum, and Appendix 2 for the latest major field assessment report

Incorporation of Technology

Technological skills are required in many music courses; our infusion of student use of technology into the music curriculum meets the standards set forth by NASM, which are:

- a basic overview understanding of how technology serves the field of music as a whole
- a working knowledge of the technological developments applicable to their area of specialization

Each BM in Music Education student is expected to use email, word processing programs, electronic keyboards, and video equipment. Each student uses Finale and/or Sibelius notation programs in the music theory sequence. E-mail attachments are also commonly used as part of the software program that is required in our ear training courses. Our students are expected to use the Internet for research in many core music classes. All Students majoring in music education are required to complete informative presentations using PowerPoint. Some students use Excel software. All of our music education majors are required to complete a course in educational technology before graduation. Other programs and technology used in music classes include Pyware 3-D Java software for Marching Band Techniques, internet search engines, word processing, e- mail, and recorded media (video cameras, CD players, DVD players, recording equipment) in pedagogy and literature courses. See section II G for a list of technology available in the Schwob School of Music.

Utilization of Multidisciplinary Approaches

The study of music as a media art requires increasingly multidisciplinary approaches to previously “purely” musical topics. Examples abound: music in film, music of the Impressionist era, music and society in the high baroque, and so forth. Faculty are encouraged to mine the auxiliary arts for illuminating examples of the social and aesthetic uses of music, and to organize courses such as Music History around such topics, rather than a merely chronological approach. The school's Benchmark Goals (see above) help articulate multidisciplinary topics and exercises.

Utilization of Multicultural Perspectives

The ITDS courses provided in the BM in Music Education degree cover broad aspects of arts, educational philosophy, the western intellectual tradition, and multiculturalism in music, directly addressing the students' ability to address culture and history from a variety of perspectives and understand moral and ethical problems, as well as the ability to respect, understand, and evaluate work in a variety of disciplines, explain and defend

views effectively and rationally, and experience one or more arts forms other than music.

Program Improvement Plans

We are seeking to expand and continuing to offer teaching placement into high-quality programs in order to improve the quality of the student teaching experience. Grants for purchasing additional methods instruments will be sought and a proposed Laboratory School on campus could have a significant positive impact upon our practicum field placement options.

II G. Quality of Facilities and Equipment—Above Average

The Schwob School of Music boasts state-of-the-art facilities in many respects. The rating of this category is “above average” and not stronger due to the fact that the music library needs more resources to expand its collection, and more general music education materials and methods instruments could improve the student experience.

Availability of Classroom and Laboratory Space

The RiverCenter for the Performing Arts, opened in 2001, includes over forty practice rooms, four large rehearsal rooms, a percussion suite, 32 faculty offices, five classrooms of varying size and purpose, two seminar rooms, a Music Library, an audio recording room, an administration suite and two computer labs—an excellent facility. Three concert halls, Bill Heard Theater (seats 2000), Legacy Hall (seats 450), and Studio Theater (seats 150), are managed jointly by CSU and the RiverCenter, Inc.

Availability of Equipment

Steinway Pianos: 68; String instruments: 8 violins (complete with cases and bows), 14 violins (no cases or bows), 6 cellos, 4 basses; Woodwind instruments: 2 A clarinets, 1 alto clarinet, 1 alto flute, 1 alto sax, 1 baritone sax, 3 bass clarinets, 1 bass flute, 6 bassoons, 1 contra alto clarinet, 1 Eb clarinet, 1 English horn, 1 flute, 4 oboes, 3 piccolos, 1 soprano sax, 3 tenor saxes; 2 baritone saxes; Brass instruments: 1 alto trombone, 2 baritones, 3 C trumpets, 4 euphoniums, 8 horns, 1 bass trombone, 2 trombones, 4 Bb tubas, 5 C tubas, 1 F tuba, 1 piccolo trumpet

Percussion inventory:

9 Yamaha Timpani, 9 Ludwig Timpani, 2 sets of chimes, Adams xylophone, Musser xylophone, Yamaha vibraphone, 2 Musser marimbas, 1 Adams rosewood marimba, 2 sets of 2.6 Mallettech bells, 1 set Musser concert bells, 1 GMS snare drum, 1 Clevelander snare drum, 1 Grover piccolo snare drum, 1 Pearl custom snare drum, 1 Ludwig marching snare drum/field drum, 2 Ludwig concert bass drums, 1 Ludwig medium bass drum, 1 Ludwig small bass drum, LP congas, LP bongos, LP professional timbales, Yamaha custom maple 5 pc drum set, Tama 5 pc drum set, 1 Wuhan wind gong, 1 Paiste small tam tam, 1 Mid-sized Wuhan tam tam, 1 Mid-sized tamtam, 1 Large Wuhan tam tam, 1 10" Sabian splash, 1 14" Sabian medium hi hats B8 Pro, 2 13" K Zildjian hi hats, 1 14" Sabian hi hats with rivets, 1 16" Zildjian thin crash, 1 22" Zildjian sus/ride, 1 13" K Zildjian hi hats, 1 18" K Zildjian hi hats, 1 22" Sabian AA raw ride, 2 Octaves of Zildjian crotales, 1 Set of 4 premier concert toms, 1 Set of 4 pearl concert toms, 1 Set of 7 roto toms, 1 Set of 5 temple blocks, 1 16" Sabian AA orchestral suspended cymbal, 1 16" Sabian HH orchestral suspended cymbal, 1 18" HH Sabian orchestral suspended cymbal, 1 18" Sabian HH Germanic crash cymbal, 1 19" Sabian Viennese HH orchestra. crash cymbal, 1 18" Zildjian Symphonic Viennese Crash cymbal, 1 20" Zildjian Symphonic crash cymbal, 1 20" K Zildjian Constantinople suspended cymbal, 1 22" K Zildjian Constantinople light ride

Jazz Band inventory:

Peavey KB-300 Keyboard Amplifier, Peavey Model 1820 Bass Cabinet, T-Max Bass Amp, Tenor Sax, Baritone Sax, Trombone, 4 Flugelhorns, Guitar, Banjo, 2 Bases, LP Bongos, LP Congos, Microphone stands and cables, trumpet and trombone mutes, Tascam expander and 2 mixers, Peavey Stereo Mixed System, Pre-amp, short rack, Talmount rack, Patch bays, Teac mixer, 4 and 8 track recorders, Sanyo, Technics and Onkyo cassette deck, Technics equalizer, Teac DBX unit, 2 Peavey amps, 2 Peavey speakers, guitar amp, 2 KMD speakers, Mackie mixer, Digital tape deck, Turntable, 2 PRM speakers, 2 Auratone speakers, reverb machine, DBX comp unit, 2 Peavey Equalizers, Sonic filter machine, Pioneer amp, 4 channel recorder, 2 4 track recorders,

Audio Equipment:

- Recording Studio: Set to record from all major performance and rehearsal venues simultaneously; Full complement of recording equipment with permanent microphones set in each hall or room
- Classrooms: each classroom has a computer and computer hookup that provides access to projecting the internet/computer to the class, including audio.
- Seminar rooms: 1 rolling cart with CD, cassette and turntable with speakers
- Faculty Studios: Recording equipment for instruction review
- Ensemble Rehearsal Rooms: Permanent microphones connected to central recording studio
- Library: 6 listening carrels with CD, audio analog cassette and LP player, with headsets; 9 PCs that play CDs

Visual equipment:

- Classrooms: 3 Data Projectors in classrooms: 1 on cart and 2 permanent
- Library:
 - Faculty circulation:
 - Data projector with CPU and keyboard on cart
 - Opaque projector on cart
 - Transparency projector on cart
 - VCR with 27" monitor combined on cart
 - 6' Portable screen
 - Camcorders
 - Tripods
 - Boombox and LP player on cart
 - Public circulation:
 - 2 VCRs with 13" monitor combined units in carrels
 - 1 Clearview (color) machine in carrel (low vision patrons)
 - 1 CD ROM standalone players
 - 1 VCR/DVD player with 27" monitor and CPU keyboard on cart
 - 1 Microform reader and printer
- All of the preceding classrooms are equipped with an upright Steinway piano, audio playback equipment, one computer each, and a pull-down screen. Some also have an overhead projector, and one has an electronic keyboard in addition to the acoustic upright piano.
- A keyboard lab with 17 electronic keyboards including a new teacher control module, 8 computers, and a printer.
- 250 Wenger Instrumental Lockers, Wenger Choral, Band Pull-Out Library Units
- Two small, general purpose computer labs are equipped with the Microsoft Office Suite, Finale and Sibelius music notation software, Apple's iLife and iWork packages, printers, and wired Internet access to allow students and faculty easy access to electronic mail and online resources. Similar workstations are also available in the library and in many of the classrooms throughout the building.
- The Digital Media Studio, housed in the Schwob School's front office area, contains three more computer workstations for specialized functions and doubles as a classroom for small groups. Two more Pro Tools

machines, equipped with M-Audio ProFire 610 audio interfaces, Waves Processors, iZotope, MIDI hardware and software, and Max/MSP, are generally used in advanced recording and music technology courses. Recording studio projects are also sometimes completed in this space. The third machine, a video workstation, has a 37" HDTV, a MiniDV transfer deck, an analog to digital video convertor for digitizing VHS tapes, and Final Cut Pro software. Students creating DVD audition materials, YouTube videos, concert films, and conducting review videos use this workstation. Students also have access to SmartMusic software in a variety of locations, including practice rooms and faculty studios. SmartMusic contains a large catalog of accompaniments that students can use to rehearse their instrumental and vocal repertoire. The recording studio also owns several portable audio and video recorders which are available for student checkout, and more than a dozen video cameras for faculty and student use.

Section Three - Indicators of Program Productivity

III A. Enrollment in Program for Past 5 Years—Bachelor of Music in Music

Education—Very Strong With only two dedicated music education faculty these numbers are appropriate, and enrollment has either remained steady or grown over the last five years.

Enrollment by Gender-Fall Semester BM Music Education	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
Female	41	44	36	36	37	39
Male	49	56	54	49	36	49
<i>Total</i>	<i>90</i>	<i>100</i>	<i>90</i>	<i>85</i>	<i>73</i>	<i>88</i>

III B. Degrees Awarded Over Past 5 Years—Bachelor of Music in Music Education

Number of Degrees Conferred-Fiscal Year	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
BM Music Education	9	13	16	19	6	13

III C. Comparison With CSU & University System of Georgia Programs—Above Average

Comparison with CSU Programs

Undergraduate Enrollment by Major Program of Study

Baccalaureate	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	4-Year # Change	4-Year % Change
Accounting	221	161	110	183	187	-34	-15.4%
Art	120	121	121	114	98	-22	-18.3%
Art Education	37	49	41	44	38	1	2.7%
Art History	NA	NA	NA	NA	9		
Biology	391	403	416	441	448	57	14.6%
Chemistry	118	100	96	114	122	4	3.4%
Communication	178	156	166	180	217	39	21.9%
Computer Science	240	223	223	212	254	14	5.8%
Criminal Justice	287	305	335	386	363	76	26.5%
Early Childhood Education	424	422	433	380	317	-107	-25.2%
Earth & Space Science	20	33	37	50	80	60	300.0%
English Language	200	218	219	202	184	-16	-8.0%
Exercise Science	149	158	182	225	280	131	87.9%
Finance	140	94	69	84	84	-56	-40.0%
General Business	320	196	107	164	234	-86	-26.9%
Health & Physical Education	77	92	77	77	67	-10	-13.0%
Health Science	153	189	196	234	236	83	54.2%
History	166	185	160	144	123	-43	-25.9%
Information Technology	7	30	68	78	72	65	928.6%
Liberal Arts	NA	NA	11	26	38		

Management (MBA)	290	199	133	206	193	-97	-33.4%
Management Info Systems	93	69	49	53	48	-45	-48.4%
Marketing	173	123	87	125	155	-18	-10.4%
Mathematics	87	89	82	67	86	-1	-1.1%
Middle Grades Education	77	93	86	82	77	0	0.0%
Modern Language & Culture	39	47	43	50	46	7	17.9%
Music Performance	91	91	99	100	98	7	7.7%
Music Education	90	100	90	85	73	-17	-18.9%
Music, General	32	29	28	40	42	10	31.3%
Nursing	483	521	581	666	745	262	54.2%
Political Science	92	108	105	114	100	8	8.7%
Pre-Business	NA	271	414	101	12		
Psychology	215	254	280	292	270	55	25.6%
Sociology	83	77	87	112	155	72	86.7%
Spec Ed - General Curriculum	65	66	81	84	85	20	30.8%
Theatre	112	129	134	119	125	13	11.6%
Theatre Education	46	35	28	30	36	-10	-21.7%
Total Baccalaureate	5,316	5,436	5,474	5,664	5,797	481	9.0%
Undeclared/Non-Degree	451	448	457	399	383	-68	-15.1%
Basic Studies	658	638	700	478	330	-328	-49.8%
Total Undergraduate	6,838	6,969	7,069	7,037	7,025	187	2.7%

Comparison with USG Programs

Baccalaureate Degrees Awarded in Music Programs at USG State Universities

USG Institution	2007-08	2008-09	2009-10	2010-11	2011-12	5-Year Avg
Albany State University	6	4	5	6		5
Armstrong Atlantic State University	7	8	6	12		8
Augusta State University	6	6	10	7		7
Clayton College & State University	10	8	8	6		8
Columbus State University	47	34	43	36	35	39
Fort Valley State university	2	3	2	2		2
Georgia College & State University	15	9	10	6		10
Georgia Southwestern State University	2	1	5	1		2
Kennesaw State University	30	27	17	18		23
North Georgia College & State University	5	7	14	11		9
Savannah State University	0	0	0	0		0
Southern Polytechnic State University	0	0	0	0		0
State University of West Georgia	6	11	14	11		11
Total	136	118	134	116	35	108

III D. Retention Rates—Very Strong

Retention Rates by Baccalaureate Program (*)															
* The cohorts below are first-time full-time undergraduate students enrolled fall semester who entered CSU in the fall or the preceding summer term.															
Major Program	Number in Fall 2007 Cohort	Fall 2007 Cohort Returning Fall 2008 Number Rate	Number in Fall 2008 Cohort	Fall 2008 Cohort Returning Fall 2009 Number Rate	Number in Fall 2009 Cohort	Fall 2009 Cohort Returning Fall 2010 Number Rate	Number in Fall 2010 Cohort	Fall 2010 Cohort Returning Fall 2011 Number Rate	Number in Fall 2011 Cohort	Fall 2011 Cohort Returning Fall 2012 Number Rate					
Baccalaureate															
Accounting	20	11	55.0%	19	15	78.9%	0		0	9	3	33.3%			
Art	18	14	77.8%	22	15	68.2%	25	19	76.0%	27	17	63.0%			
Art Education	2	1	50.0%	2	1	50.0%	2	0	0.0%	6	4	66.7%			
Biology	85	62	72.9%	99	70	70.7%	106	74	69.8%	88	61	69.3%			
Chemistry	13	12	92.3%	31	26	83.9%	10	7	70.0%	13	11	84.6%			
Communication	13	8	61.5%	20	16	80.0%	13	12	92.3%	19	16	84.2%			
Computer Science	40	30	75.0%	51	28	54.9%	39	24	61.5%	33	26	78.8%			
Criminal Justice	20	15	75.0%	19	11	57.9%	33	21	63.6%	33	19	57.6%			
Early Childhood Education	42	34	81.0%	40	32	80.0%	40	29	72.5%	51	40	78.4%			
Earth & Space Science/Geology	2	1	50.0%	0			3	1	33.3%	3	2	66.7%			
English Language	15	12	80.0%	18	14	77.8%	27	23	85.2%	25	16	64.0%			
Exercise Science	12	8	66.7%	11	8	72.7%	21	12	57.1%	30	22	73.3%			
Finance	9	5	55.6%	13	7	53.8%	0		0	6	5	83.3%			
General Business	40	26	65.0%	40	32	80.0%	0		0	28	18	64.3%			
Health & Physical Education	4	3	75.0%	3	1	33.3%	6	4	66.7%	4	2	50.0%			
Health Science	2	1	50.0%	9	7	77.8%	15	13	86.7%	10	8	80.0%			
History	10	5	50.0%	9	4	44.4%	12	10	83.3%	10	6	60.0%			
History & Secondary Education	7	6	85.7%	10	4	40.0%	9	6	66.7%	8	5	62.5%			
Information Technology	NA			1	1	100.0%	3	1	33.3%	8	5	62.5%			
Management	21	15	71.4%	24	10	41.7%	2	2	100.0%	0	12	6			
Management Information Systems	6	4	66.7%	3	1	33.3%	0		0	3	1	33.3%			
Marketing	18	12	66.7%	14	9	64.3%	0		1	0	0.0%				
Mathematics	9	5	55.6%	16	8	50.0%	17	13	76.5%	6	4	66.7%			
Middle Grades Education	5	2	40.0%	3	2	66.7%	7	6	85.7%	8	7	87.5%			
Modern Language & Culture	2	2	100.0%	0			7	6	85.7%	4	4	100.0%			
Music Performance	14	12	85.7%	22	16	72.7%	28	22	78.6%	32	27	84.4%			
Music Education	28	22	78.6%	30	24	80.0%	22	19	86.4%	20	16	80.0%			
Music, General	9	6	66.7%	8	5	62.5%	6	3	50.0%	8	6	75.0%			
Nursing	53	41	77.4%	73	46	63.0%	91	68	74.7%	99	65	65.7%			
Political Science	9	4	44.4%	12	8	66.7%	20	14	70.0%	14	11	78.6%			
Pre-Business	0			0			121	87	71.9%	77	56	72.7%			
Psychology	34	24	70.6%	39	24	61.5%	43	31	72.1%	47	24	51.1%			
Sociology	10	6	60.0%	7	4	57.1%	5	4	80.0%	4	2	50.0%			
Spec Ed - General Curriculum	2	2	100.0%	3	2	66.7%	3	2	66.7%	4	2	50.0%			
Theatre Arts	27	23	85.2%	26	19	73.1%	49	37	75.5%	53	43	81.1%			
Theatre Education	9	8	88.9%	17	13	76.5%	5	4	80.0%	0	7	4			
Total Baccalaureate	610	442	72.5%	714	483	67.6%	790	574	72.7%	745	527	70.7%	813	551	67.8%

III E. Student Learning Indicators—Very Strong See Appendix 2 for the Major Field Assessment

III F. Graduation Rate of Program—Very Strong

Six-Year Graduation Rates by Baccalaureate Program (*)

* The cohorts below are first-time full-time undergraduate students enrolled in a baccalaureate program fall semester who entered CSU in the fall or the preceding summer term.

Major Program	Fall 2003 Cohort		Fall 2004 Cohort		Fall 2005 Cohort		Fall 2006 Cohort		Fall 2007 Cohort	
	Number in Fall 2003 Cohort	Graduating by 2009 Number Rate	Number in Fall 2004 Cohort	Graduating by 2010 Number Rate	Number in Fall 2005 Cohort	Graduating by 2011 Number Rate	Number in Fall 2006 Cohort	Graduating by 2012 Number Rate	Number in Fall 2007 Cohort	Graduating by 2013 Number Rate
Baccalaureate	29	8 27.6%	23	9 39.1%	19	8 42.1%	23	10 43.5%	20	6 30.0%
Accounting	13	5 38.5%	11	3 27.3%	14	3 21.4%	18	4 22.2%	18	7 38.9%
Art	2	0 0.0%	2	1 50.0%	2	1 50.0%	1	0 0.0%	2	0 0.0%
Art Education	98	36 36.7%	78	23 29.5%	101	38 37.6%	83	33 39.8%	85	29 34.1%
Biology	13	4 30.8%	11	5 45.5%	24	9 37.5%	23	6 26.1%	13	4 30.8%
Chemistry	26	8 30.8%	20	5 25.0%	19	9 47.4%	23	8 34.8%	13	2 15.4%
Communication	37	11 29.7%	29	2 6.9%	29	10 34.5%	24	7 29.2%	40	19 47.5%
Computer Science	23	7 30.4%	30	11 36.7%	40	11 27.5%	20	9 45.0%	20	8 40.0%
Criminal Justice	57	29 50.9%	63	28 44.4%	56	25 44.6%	51	23 45.1%	42	27 64.3%
Early Childhood Education	2	2 100.0%	2	1 50.0%	1	0 0.0%	2	1 50.0%	2	1 50.0%
Earth & Space Science/Geology	25	9 36.0%	20	7 35.0%	23	8 34.8%	22	11 50.0%	15	8 53.3%
English Language	8	2 25.0%	15	8 53.3%	18	7 38.9%	10	7 70.0%	12	5 41.7%
Exercise Science	6	4 66.7%	8	4 50.0%	12	7 58.3%	11	4 36.4%	9	4 44.4%
Finance	74	26 35.1%	45	17 37.8%	38	16 42.1%	32	8 25.0%	40	13 32.5%
General Business	12	2 16.7%	9	1 11.1%	9	0 0.0%	3	2 66.7%	4	0 0.0%
Health & Physical Education	10	1 10.0%	11	5 45.5%	13	6 46.2%	8	1 12.5%	2	0 0.0%
Health Science	17	6 35.3%	18	4 22.2%	17	3 17.6%	18	8 44.4%	17	7 41.2%
History	15	3 20.0%	22	6 27.3%	40	17 42.5%	34	12 35.3%	21	5 23.8%
Management	19	8 42.1%	9	4 44.4%	12	3 25.0%	13	3 23.1%	6	2 33.3%
Management Information Systems	21	7 33.3%	16	6 37.5%	32	8 25.0%	16	5 31.3%	18	7 38.9%
Marketing	11	7 63.6%	14	6 42.9%	11	3 27.3%	15	5 33.3%	9	1 11.1%
Mathematics	6	2 33.3%	1	0 0.0%	4	2 50.0%	2	2 100.0%	5	0 0.0%
Middle Grades Education	0		1	0 0.0%	2	1 50.0%	7	2 28.6%	2	1 50.0%
Modern Language & Culture	25	14 56.0%	13	8 61.5%	21	11 52.4%	19	10 52.6%	14	5 35.7%
Music Performance	34	19 55.9%	16	11 68.8%	20	13 65.0%	22	20 90.9%	28	14 50.0%
Music Education	4	2 50.0%	5	2 40.0%	6	3 50.0%	3	2 66.7%	9	3 33.3%
Music, General	57	27 47.4%	67	36 53.7%	90	29 32.2%	75	32 42.7%	53	23 43.4%
Nursing	26	7 26.9%	28	8 28.6%	23	9 39.1%	17	3 17.6%	9	2 22.2%
Political Science	50	16 32.0%	36	9 25.0%	36	10 27.8%	42	15 35.7%	34	11 32.4%
Psychology	1	0 0.0%	3	2 66.7%	3	1 33.3%	3	1 33.3%	10	3 30.0%
Sociology	4	2 50.0%	3	0 0.0%	2	1 50.0%	1	0 0.0%	2	2 100.0%
Spec Ed - General Curriculum	16	4 25.0%	14	5 35.7%	23	8 34.8%	38	18 47.4%	27	9 33.3%
Theatre	9	3 33.3%	9	5 55.6%	8	5 62.5%	11	6 54.5%	9	4 44.4%
Theatre Education										
Total Baccalaureate	750	281 37.5%	652	242 37.1%	768	285 37.1%	690	278 40.3%	610	232 38.0%

III G. Cost Effectiveness of Instructional Delivery—Very Strong

The school relies to a great extent on fund raising to supplement annual operating funding provided by the institution. There is broad recognition at the college and university level that music instruction at the college level across all degree programs has high resource needs. The NASM Visitors' Report offers this note of caution: "The school is dependent on external fund-raising to an extent that could limit the program's ability to set its own priorities." Within budget constraints, however, resources are well managed. Expenses are met through strong enrollments and increasing private funding for equipment and salary lines (endowed in perpetuity).

Section IV - Program Viability

IV A. Summary of Program's Viability—Very Strong

The viability of the current BM degree in Music Education is supported by the job placement rate and national success of our graduates, our reputation for high standards, and by our placement in a region. The faculty resources are in place. The program includes a strong core music curriculum. Based on the positive feedback of current students as well as the school district, and the need for the program in the area, we anticipate steady growth, and to see an increase in enrollment. Our five-year retention and graduation rate and regional reputation for excellence will also help to support our program's success.

IV B. Summary of Program Improvement Plan—Very Strong

The expansion of our student teaching placements into high-quality programs in the metro Atlanta area has improved the

quality of the student teaching experience for our students. We will seek to expand and continue to offer these placement options. The introduction of MUSE 3206 “Introduction to Music Education” in Fall 2009 alleviated the problem of students not encountering music education coursework until the junior year. A new Technology in Music Education course began in 2010 greatly increased the technology proficiencies of our music education students. This course is taught as a team by a music education and the music technology faculty member. Grants for purchasing additional methods instruments will be sought. A proposed Laboratory School on campus could have a significant positive impact upon our practicum field placement options.

Appendix 1

Curricular Tables

Program Title: Bachelor of Music in Music Education – Instrumental emphasis
(Woodwind/Brass/Percussion/Keyboard/Harp/Guitar)

Number of Years to Complete the Program: 4

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
# of units = 43	# of units = 31	# of units = 16	# of units = 42	# of units = 0	# of units = 132
36%	26%	13%	35%	0%	110%

Musicianship and Performance:

<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSA 1211	Applied Music	1
MUSA 1212	Applied Music	1
MUSA 2211	Applied Music	1
MUSA 2212	Applied Music	1
MUSA 3211	Applied Music	1
MUSA 3212	Applied Music	1
MUSA 4221	Applied Music	2

MUSA 1215	Appl Music---Secondary Instrument	1
MUSA 2313	Keyboard Class 1	1
MUSA 2314	Keyboard Class 2	1

MUSA 2315	Keyboard 3/Proficiency	1	
MUSA 3305	Half Recital	1	
MUSC 1000	Convocation	0 (taken 6 times)	
MUSC 1100	Music Appreciation	3	
MUSP 1070 or MUSP 1080 MUSP 3070 or	Orchestral Ens. Activities (key/harp/guitar only) Wind Ensemble Activities Orchestral Ens. Activities (key/harp/guitar only)	1 (taken 4 times) 1 (taken 4 times) 1 (taken 3 times)	
MUSP 3080	Wind Ensemble Activities	1 (taken 3 times)	
MUSC 1214	Music Theory 1	1	
MUSC 1215	Music Theory 2	2	
MUSC 2201	Music Theory 3	2	
MUSC 2202	Music Theory 4	2	
MUSC 1314	Music Skills 1	1	
MUSC 1315	Music Skills 2	1	
MUSC 2301	Music Skills 3	1	
MUSC 2302	Music Skills 4	1	
MUSC 3228	Music History to Mozart	3	
MUSC 3229	Music History Beethoven to Present	3	
MUSC 5237	Symphonic Lit (option for guitar/key/harp only)	2	
or			

MUSC 5238	Wind Ensemble Literature (option for all students)	2
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Select one of the following:

MUSA 1215

Secondary Applied Music (new or continued)

1

MUSA 1301	Class Voice 1	1
MUSP 1090	Vocal Ensemble Activities	1

Total Musicianship and Performance 43

Music Education		
<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSE 2205	String Methods	1
MUSE 2206	Woodwind Methods	1
MUSE 2207	Brass Methods	1
MUSE 2208	Percussion Methods	1
MUSE 3000	Music Education Field Experience	0
MUSE 3201	Basic Conducting	2
MUSE 3202	Intermediate Conducting	2
MUSE 3206	Introduction to Music Education	1
MUSE 4205	Elementary School Music Methods	3
MUSE 4206	Secondary School Choral Methods	3
MUSE 4207	Secondary School Instrumental Methods	3
MUSE 4208	Marching Band Techniques	3
MUSE 4485	Student Teaching	10

Total Music Education 31

Professional Education

<u>Course</u>	<u>Title</u>	<u>Units</u>
EDUC 2110	Invest. Critical & Contemp. Issues in Education	3
EDUC 2120	Exp. Socio---Cult. Contexts on Div. in Ed. Settings	3
EDUC 2130	Exploring Learning and Teaching	3
SPED 2256	Introduction to the Exceptional Learner	3
EDUF 4205	Integrating Technology	2
EDUF 4115	Classroom Management	2
Total Professional Education		16 units

General Studies

Required General Education Courses:

<u>Course</u>	<u>Title</u>	<u>Units</u>
ENGL 1101	English Composition 1	3
ENGL 1102	English Composition 2	3
COMM 1101	Communication	3
POLS 1101	American Government	3
PHED 1205	Concepts of Fitness	2
PEDS various	Physical Education	1
MATH various	Students test into appropriate	
	math course through placement exam	3

Other General Education Courses: Select

two:

ITDS 1126	Introduction to Cultural Diversity	3
ITDS 2727	Introduction to Interpersonal Skills	3
ITDS 2746	Business and Society	1
ITDS 2748	Topics in Global Issues	1
ITDS 2749	Ethics and Legal Issues in the Professions	1

OR

Select one:

Any humanities, science, or social science course with a study abroad

component		3
(4 if science w/lab)		
EURO 2105	Introduction to the European Union	3
LEAD 1705	Introduction to Servant Leadership	3

LIBR 1105	Introduction to Library and Information Science	3
POLS 2401	Global Issues	3
HIST 1111	World History to 1500	3
HIST 1112	World History since 1500	3
any language 1001	Elementary language 1 (any)	3

Select one:

ENGL 2111	World Literature	3
ENGL 2112	World Literature	3
ITDS 1145	Comparative Arts	3
ITDS 1155	The Western Intellectual Tradition	3
PHIL 2010	Introduction to Philosophy	3

Select two (at least one must include a lab component)

ANTH 1145	Cultural Anthropology	3
ASTR 1105/1305 (lab)	Descriptive Astronomy: The Solar System	3 (no lab) or 4 (with lab)
ASTR 1106/1305 (lab)	Descriptive Astronomy: Stars and Galaxies	3 (no lab) or 4 (with lab)
BIOL 1215 (lab incl)	Principles of Biology	4
BIOL 1125	Contemporary Issues in Biology Non---Lab	3
BIOL 1225	Contemporary Issues in Biology with Lab	4
CHEM 1151/1151L (lab)	Survey of Chemistry	4
CHEM 1211/1211L (lab)	Principles of Chemistry	4
ENVS 1105	Environmental Studies	3

GEOL 1101	Natural Disasters: Our Hazardous Environment	3
GEOL 1112/1112L (lab)	Understanding the Weather	4
GEOL 1121/1121L (lab)	Introductory Geo---sciences 1	4
GEOL 1122/1322 (lab)	Introductory Geo---sciences 2	4
PHYS 1111/1311 (lab)	Introductory Physics 1	4
PHYS 1112/1312 (lab)	Introductory Physics 2	4
PHYS 1125/1325 (lab)	Physics of Color and Sound	4
PHYS 2211/2311 (lab)	Principles of Physics 1	4

PHYS 2212/1312 (lab)	Principles of Physics 2	4
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Select one, or substitute one from list above:

CPSC 1105	Introduction to Information Technology	3
CPSC 1301/1301L (lab)	Computer Science	4
MATH 1113	Pre---Calculus	3
MATH 1125	Applied Calculus	3
MATH 1131	Calculus with Analytic Geometry	3
MATH 1132	Calculus with Analytic Geometry	3
MATH 1165	Computer---Assisted Problem Solving	3
MATH 2125	Introduction to Discrete Mathematics	3
PHIL 2500	Formal Logic	3
STAT 1127	Introductory Statistics	3

Select one:

HIST 2111	U. S. History to 1865	3
HIST 2212	U. S. History since 1865	3

4. Select one:

ECON 2105	Principles of Macroeconomics	3
ECON 2106	Principles of Microeconomics	3
PHIL 2030	Moral Philosophy	3
PSYC 1101	Introduction to General Psychology	3
SOCI 1101	Introduction to Sociology	3

Select one:

ANTH 1105	Cultural Anthropology	3
ANTH 1107	Discovering Archaeology	3

ANTH 2105	Ancient World Civilizations	3
ANTH 2136	Language and Culture	3
GEOG 1101	World Regional Geography	3
HIST 1111	World History to 1500	3
HIST 1112	World History since 1500	3
ITDS 1146	Introduction to African and	
	African---American Culture	3
ITDS 1156	Understanding Non---Western Cultures	3
Total General Studies		42

Electives

No electives

0 units

Program Title: Bachelor of Music in Music Education – Instrumental emphasis (String)

Number of Years to Complete the Program: 4

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
# of units = 43	# of units = 28	# of units = 16	# of units = 42	# of units = 3	# of units = 132
36%	23%	13%	35%	3%	110%

Musicianship and Performance

nits

MUSA 1215	Appl Music---Secondary Instrument	1
MUSA 2313	Keyboard Class 1	1
MUSA 2314	Keyboard Class 2	1
MUSA 2315	Keyboard 3/Proficiency	1
MUSA 3305	Half Recital	1
MUSC 1000	Convocation	0 (taken 6
times)		
MUSC 1100	Music Appreciation	3
MUSP 1070	Orchestral Ens. Activities	1 (taken 4
times)		
MUSP 3070	Orchestral Ens. Activities	1 (taken 3
times) MUSC 1214	Music Theory 1	1
MUSC 1215	Music Theory 2	2
MUSC 2201	Music Theory 3	2
MUSC 2202	Music Theory 4	2
MUSC 1314	Music Skills 1	1
MUSC 1315	Music Skills 2	1
MUSC 2301	Music Skills 3	1
MUSC 2302	Music Skills 4	1

MUSC 3228	Music History to Mozart	3
MUSC 3229	Music History Beethoven to Present	3
MUSC 5237	Symphonic Literature	2
Select one of the following:		
MUSA 1215	Secondary Applied Music (new or continued)	1
MUSA 1301	Class Voice 1	1
MUSP 1090	Vocal Ensemble Activities	1

Total Musicianship and Performance

43 units

<u>Music Education:</u>		
<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSE 2205	String Methods	1
MUSE 2206	Woodwind Methods	1
MUSE 2207	Brass Methods	1
MUSE 2208	Percussion Methods	1

MUSE 3000	Music Education Field Experience	0
MUSE 3201	Basic Conducting	2
MUSE 3202	Intermediate Conducting	2
MUSE 3206	Introduction to Music Education	1
MUSE 4205	Elementary School Music Methods	3
MUSE 4206	Secondary School Choral Methods	3
MUSE 4207	Secondary School Instrumental Methods	3
MUSE 4485	Student Teaching	10

Total Music Education 28 units

Professional Education

<u>Course</u>	<u>Title</u>	<u>Units</u>
EDUC 2110	Invest. Critical & Contemp. Issues in Education	3
EDUC 2120	Exp. Socio---Cult. Contexts on Div. in Ed. Settings	3
EDUC 2130	Exploring Learning and Teaching	3
SPED 2256	Introduction to the Exceptional Learner	3
EDUF 4205	Integrating Technology	2
EDUF 4115	Classroom Management	2

Total Professional Education 16 units

General Studies

All Bachelor of Music in Music Education degrees follow the same Columbus State University core curriculum, as described in the BM in Music Education Instrumental Curricular Table above.

Total General Studies 42

Electives

Any MUSC/MUSE course/courses 3

Total Electives 3 units

**Program Title: Bachelor of Music in Music Education – Choral emphasis
(Voice/Guitar/Keyboard) Number of
Years to Complete the Program: 4**

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
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# of units = 43	# of units = 30	# of units = 16	# of units = 42	# of units = 0	# of units = 131
36%	25%	13%	35%	0%	109%

Musicianship and Performance

<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSA 1211	Applied Music	1
MUSA 1212	Applied Music	1
MUSA 2211	Applied Music	1
MUSA 2212	Applied Music	1
MUSA 3211	Applied Music	1
MUSA 3212	Applied Music	1
MUSA 4221	Applied Music	2
MUSA 1215	Appl Music---Secondary Instrument (Piano for Voice; Voice for Guitar and Keyboard)	1 (taken 2 times)
MUSA 2313	Keyboard Class 1*	1
MUSA 2314	Keyboard Class 2*	1
MUSA 2315	Keyboard 3/Proficiency	1
MUSA 3305	Half Recital	1
MUSC 1000	Convocation	0 (taken 6 times)
MUSC 1100	Music Appreciation	3
MUSP 1090	Vocal Ensemble Activities	1 (taken 4 times)
MUSP 3090	Vocal Ensemble Activities	1 (taken 3 times)
MUSC 1214	Music Theory 1	1
MUSC 1215	Music Theory 2	2
MUSC 2201	Music Theory 3	2
MUSC 2202	Music Theory 4	2
MUSC 1314	Music Skills 1	1
MUSC 1315	Music Skills 2	1
MUSC 2301	Music Skills 3	1
MUSC 2302	Music Skills 4	1
MUSC 3228	Music History to Mozart	3
MUSC 3229	Music History Beethoven to Present	3
MUSC 5216	Choral Literature	2

Total Musicianship and Performance

43 units

* Note: Students in the Choral---Keyboard Track substitute MUSA 1211 (Appl Music --- Secondary Voice) for MUSA 2313 and MUSA 1212 (Appl Music --- Sec Voice) for MUSA

Music Education		
<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSE 2105	Instrumental Methods	3
MUSE 3000	Music Education Field Experience	0
MUSE 3201	Basic Conducting	2
MUSE 3202	Intermediate Conducting	2
MUSE 3206	Introduction to Music Education	1
MUSE 3221	Vocal Pedagogy 1	2
MUSE 3222	Vocal Pedagogy 2	1
MUSE 3241	English and Italian Diction	1
MUSE 3242	German Diction	1
MUSE 3243	French Diction	1
MUSE 4205	Elementary School Music Methods	3
MUSE 4206	Secondary School Choral Methods	3
MUSE 4485	Student Teaching	10

Total Music Education **30 units**

Professional Education

<u>Course</u>	<u>Title</u>	<u>Units</u>
EDUC 2110	Invest. Critical & Contemp. Issues in Education	3
EDUC 2120	Exp. Socio---Cult. Contexts on Div. in Ed. Settings	3
EDUC 2130	Exploring Learning and Teaching	3
SPED 2256	Introduction to the Exceptional Learner	3
EDUF 4205	Integrating Technology	2
EDUF 4115	Classroom Management	2

Total Professional Education **16 units**

General Studies

All Bachelor of Music in Music Education degrees follow the same Columbus State University core curriculum, as described in the BM in Music Education --- Instrumental Curricular Table above.

Total General Studies

42

Electives

No electives

0 units

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Expanded Statement of Institutional Purpose: The Bachelor of Music in Music Education degree supports the Columbus State University mission to achieve excellence in the student experience and to prepare individuals for a life of success, leadership, and responsibility through community awareness, engagement, and service to			
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<p>others by the preparation of elementary and secondary school teachers. The completion of this degree is accomplished through the joint efforts of the College of Education and Health Professions and the SSOM. The degree includes a philosophical, theoretical, and practical foundation in music education that results in teacher certification, high standards in performance studies, and an emphasis on quality in academic work including the history, theory, cultural contests, and creation of music.</p>			
Program Outcome	Assessment Method	Assessment Criteria	Assessment Results/Analysis
<p>1. Maintain a comprehensive program that meets or exceeds NASM and NCATE standards for teacher certification programs in music education.</p>	NASM and NCATE accreditation	Award to accreditation with no monitoring reports.	<p>NASM accreditation visit took place Spring 2012; institutional response to concerns has been submitted. We anticipate re-accreditation.</p>

Student Learning Outcomes	Assessment Method	Assessment Criteria	Assessment Results/Analysis
<p>1. Applied music major proficiency</p>	<p>1. Seven semester of applied music are required. This course includes weekly lesson grades, public performances, and a final performance exam (jury). Applied music rubrics used by faculty and students to make a potentially subjective process as objective as possible.</p> <p>2. Freshman and Sophomore advisories counsel students into and out of degree tracks when necessary.</p> <p>3. Music Education majors must pass a half-recital jury and recital (performance exam and public performance).</p>	<p>1. Students must meet minimum standards set by each area for sound technique, and musicality for that level of applied lessons to pass the applied music course with at 70% or better to advance to the next semester. The jury exam is graded by a panel of faculty in order to provide the most objective assessment possible and provides written feedback to the student.</p> <p>2. In the 2nd and 4th semesters these panels evaluate the overall appropriateness of each student's degree track based on his/her performance level (Freshman and Sophomore advisories).</p> <p>3. Students must meet a jury panel's minimum standards of performance using a performance rubric to pass the jury and perform the recital.</p>	<p>Fall 2012: 61/65 passed</p> <p>Spring 2013: 62/63 passed</p>

<p>2. Knowledge of literature appropriate to the applied music major.</p>	<p>1. Jury examinations in the applied music course each semester where students perform appropriate literature determined by the applied teacher</p> <p>2. Written assignments given in applied lessons, and music appreciation (program notes). Both of these are required courses.</p> <p>3. Recital attendance grades given for student, faculty, and guest artist recital required by applied studios.</p> <p>4. Written and aural exams administered in literature courses.</p>	<p>1. Successful completion of jury examinations each semester, grade of 70% or better required in the applied music course.</p> <p>2. Written assignments in applied music and music appreciation for music majors folded into course grade. Minimum grade of 70% or better in applied lessons.</p> <p>3. Recital attendance grade factored into final applied music grade.</p>	<p>Fall 2012: 61/65 passed</p> <p>Spring 2013: 62/63 passed</p>
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<p>3. Proficiency in rehearsal and conducting skills.</p>	<p>1. Basic conducting course required for all students. Students conduct the class and watch others conduct for a grade, and take written tests on conducting vocabulary and transposition skills.</p> <p>2. Intermediate conducting course requires for all music education students. Students in this course refine individual conducting further, and develop expressive communicative skills by being evaluated while conducting an ensemble and by self- evaluation via video reviews.</p> <p>3. Rehearsal and conducting techniques and extensively applied throughout the Secondary School Instrumental Methods and Secondary School Choral Methods courses in both peer-teaching sessions in laboratory settings and field-teaching sessions in local public schools.</p>	<p>1. Students must earn a 70% or better to receive credit for Basic and Intermediate Conducting.</p> <p>2. Teaching/rehearsing skills are evaluated with the College of Education's Model of Appropriate Practice rubric. Acceptable scores on this measure are necessary for students to continue in the music education major.</p>	<p>10/11 students passed intermediate conducting with 70% or better</p>
<p>4. Proficiency in a secondary applied area.</p>	<p>1. Piano proficiency exam is required for all students who are not keyboard majors (embedded in MUSA 2315). This is a performance exam with several components that must be performed for faculty.</p>	<p>To pass the piano proficiency, students must perform each required item separately and reach the minimum standard for proficiency determined by the faculty.</p>	<p>100% pass rate for 2012-2013</p>

5. Understanding of music theory and aural/visual/verbal analysis.	<p>Four semesters of Music Theory are required for all students.</p> <p>Assessment methods are written assignments, exams, projects; with aural quizzes on form in Theory 4.</p>	<p>Assignments and projects are graded via rubrics; exams meet minimum standards of achievement, passing with a 70% or better.</p>	41/42 students passed in 2013
6. Understanding of form and composition	<p>1. Composition: Theory 1-4 through composition written projects</p> <p>2. Form: Theory 1-4 in written exams and assignments. Score study and listening exams in Music History</p> <p>3. (In addition, students may elect to take Composition and Form and Analysis as music electives, where the assessment methods are composition projects and various types of form analysis, form diagram projects, written assignments, and written exams.)</p>	<p>Assignments and projects are graded via rubrics; exams must meet minimum standards of achievement. All of these courses must be passed with a 70% or better.</p>	<p>Theory 4, Spring 2013:</p> <p>Composition project grades: 39/42 passed.</p>
7. Knowledge of various styles, cultures, and media, and ability to place music in historical/cultural/stylistic contexts.	<p>1. The most direct assessments of this outcome are the written and listening exams in the Music History sequence.</p> <p>2. In the courses of Music Appreciation, Music History Pedagogy, Literature, Music Theory, Applied Music: assessment methods include listening exams, written exams, research papers, program notes, in-class presentations, concert attendance and performance.</p>	<p>1. Students must receive a 70% or better in the required Music History sequence.</p> <p>2. Students must receive a 70% or better in each of these courses.</p>	<p>For Fall 2012:</p> <p>3228: 43/47 passed</p> <p>For Spring 2013:</p> <p>3229: 40/47 passed</p>

8. Ability to compose in original and historical styles	<p>The required Music Theory sequence uses assessment methods that include written composition projects in various historical and original styles.</p>	<p>Students must meet minimum standards as assessed by grading rubrics. These courses must be passed with a 70% or better.</p>	<p>Theory 4, Spring 2013: Composition project grades: 39/42 passed</p>
9. Ability to improvise	<p>1. Sometimes covered in Music Skills 1 and 2, as non-graded performance (singing, rhythm) activities. 2. Limited improvisation in keyboard courses in playing assignments (MUSA 2313-2315). 3. Some applied areas implement improvisation in applied lessons through playing assignments. 4. Improvisation is assessed in jazz performance and improvisation courses (electives) through playing assignments.</p>	<p>1. This component has never been embraced in a satisfactory manner by all faculty teaching Skills so there is no current universal assessment criteria. 2. Part of the grade for any keyboard class which must be passed with a 70% or better. 3. Part of the grade for applied music, which must be passed with a 70% or better. 4. Part of the grade in jazz improvisation and performance courses which must be passed with a 70% or better.</p>	<p>No data available for this specific outcome.</p>
10. Knowledge of current technology related to all areas of music study.	<p>1. Various kinds of technology required in courses in different ways—written and compositional assignments, performance reviews, lesson preparation, etc. 2. Marching Band Techniques course requires competency with drill writing software (Pyware) through drill-writing assignments. 3. Technology in Music Education required for Instrumental Music Education majors.</p>	<p>1. Most courses require technology in specific assignments which are factored into the course grade. 2. Marching Band Techniques class must be passed with 70% or better. Requires minimum standards met for drill writing using Pyware software. 3. The music technology courses must be passed with a 70% or better.</p>	<p>100% of the instrumental music education students passed the Technology in Music Education course.</p>

<p>11. Understanding of the interrelatedness of all areas of music study and the music professions.</p>	<p>1. Music Appreciation for Majors: Critical listening and writing assignments are required.</p> <p>2. Listening skills provide connections between theory, music history, composition, historical performance practice, and performance. Music professions are taught in historical context. These are assessed through listening and written assignments and exams.</p> <p>3. Half-recital required which pulls together all components of music study through performance. Recital jury (performance exam) must pass a panel of faculty; recital (30-minute performance) must earn a grade of “satisfactory” from applied teacher.</p> <p>4. Student teaching combines all areas of music study and must be passed to graduate and be certified to teach. It is evaluated through supervising teachers and CSU faculty observation.</p>	<p>Students must receive a 70% or better in each of these courses.</p>	<p>Average for 2012-2013: Passing 62/63</p>
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<p>12. Ability to form and defend value judgments about music.</p>	<p>1. Music History courses: This is the major emphasis of these courses. This outcome occurs through class discussions, essays, exams, presentations, and term papers.</p> <p>2. Music Appreciation for Majors: the subject is covered through class discussions, listening and written assignments.</p> <p>3. More than three separate repertoire projects in methods classes; written assignments where students are expected to select and defend repertoire citing specific aspects (articulation, text placement, tempi, quality of arrangement) as specified in assignment rubrics. Large group discussion with student discussion leaders--students are graded on their effectiveness in leading class discussion.</p>	<p>Music History and Music Appreciation for Majors courses must be passed with a 70% or better.</p> <p>Written assignments and class discussion leader assignments must meet standards as specified in assignment rubrics.</p>	<p>Class discussion leader projects:</p> <p>18/19 passed with 70% or better</p>
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<p>13. Knowledge of capabilities (range, transposing characteristics, and normal use) of the voice and the major back and orchestral instruments and their normal function in homogeneous and heterogeneous ensembles (instrumentation).</p>	<p>Written exams in Basic Conducting and Theory 1, required for all students, test transposition. The Instrumentation and Transposition course requires written compositions demonstrating proficiency in understanding the use of instruments in various settings. Evidence of transposition proficiency is a major component of Intermediate Conducting, Secondary School Instrumental Methods, and Woodwind Methods courses. Skills evidenced by transposition exam scores, through score study assignments in Secondary School Instrumental Methods, written exams in Woodwind Methods, and through “real world” application in field experience and student teaching.</p>	<p>Students must earn a 70% or better to receive credit for Basic Conducting, Theory 1, and Instrumentation and Transcription courses.</p>	<p>100% pass rate</p>
<p>14. Ability to sing at sigh tonal and atonal melodies</p>	<p>Music Skills 1-4 assess this through individual singing exams</p>	<p>Students must reach minimum standards of correct pitch and rhythm to pass the course with a 70% or better.</p>	<p>90-100% average pass rate</p>
<p>15. Knowledge of basic principles of singing</p>	<p>Vocal students must master fundamentals of vocal production; most instrumentalists do not address this outcome. Vocal students are graded on each lesson, in ensemble, and in semester juries, recital juries, and recitals.</p>	<p>Vocal students must pass the applied sequence and ensemble requirement with 70% or better each semester.</p>	<p>No specific data available on this outcome for all of the vocal students in this track.</p>

<p>16. Ability to apply knowledge of pedagogical skills in vocal and/or instrumental idioms</p>	<p>Student teaching evaluated through observations of student teachers in school setting. University supervisors use the MAP assessment form for student teaching evaluations. Students are observed teaching in both group and/or private instruction during methods courses. GACE exam required for teaching certification (standardized test).</p>	<p>Students must meet minimum standards (70% or better) in student teaching, the GACE, and in methods courses to become certified to teach.</p>	<p>All students passed student teaching and the GACE in 2013.</p>
<p>17. Ability to articulate, in oral and written form, the role and importance of music in society.</p>	<p>In Music Appreciation for Majors course, this subject is covered through class discussion and written/listening exams and written essays. In Music History courses: The role and importance of music in society is taught within the appropriate historical contexts during these courses, assessed by written exam. In Music Education courses: Large group discussion requiring students to verbally articulate their position on music in society. Five different written position papers on arts advocacy and music philosophy written throughout the four years of the music education degree.</p>	<p>Students must earn a grade of 70% or better in these courses: MUSE 3206, 4205, 4206, 4207, all have philosophy of music education paper assignments</p>	<p>20/30 passed in 2012-2013 73/76 passed in 2012-2013</p>

18. Ability to detect errors in music performance	<p>This skill is a part of applied music and ensembles, assessed through individual performances and improvement in accuracy from week to week. Music Skills courses assess this through melodic and harmonic dictation exercises, although error detection is just one of many components of these courses.</p> <p>10 Peer-teaching episodes take place in MUSE 4205, 4206, 4207—students must teach lessons and detect musical errors, provide remediation, all in real-time.</p>	<p>Skills courses, applied music and ensemble courses are required and must be passed with a 70% or better.</p> <p>Peer-teaching sessions are required as part of these courses</p>	<p>No specific data available.</p> <p>All students met this proficiency</p>
19. Knowledge of school music curricula	<p>All music education students become familiar with various school music curricula through readings and projects in Elementary School Music Methods, and Secondary School Instrumental Methods course. Students must complete projects including unit planning, literature selection, music programming, and curriculum-related writing assignments throughout upper-division music education methods courses.</p>	<p>All of these assignments must be satisfactorily completed in these courses.</p>	<p>All students passed student teaching and the GACE.</p>
20. Knowledge of instrumental and vocal teaching methods and literature	<p>Written examinations and oral presentations in pedagogy, and literature classes; observations in school settings in methods' peer teachings and pedagogy lessons; written journals, live observations and videos.</p>	<p>Students must earn a minimum of 70% on assessment rubrics for teaching episodes, written examinations, oral presentations, and journals. Rubrics specify teaching attribute/dispositions as well as music content knowledge.</p>	<p>42/42 met this requirement.</p>

21. Knowledge of curriculum/lesson planning	<p>a. Observation in school settings using MAP and disposition rubrics.</p> <p>b. Lesson plan and peer teaching rubrics within methods classes.</p>	<p>a. MAP and disposition ratings of 3 and above as observed by university supervisor and professor.</p> <p>b. Application of skills and content knowledge as observed by professor and as demonstrated in student self-reflections and dispositions above the minimum.</p>	<p>42/42 students demonstrated MAP's of 3 and above for field experiences.</p> <p>32/32 students achieved MAP and dispositions of 3 and above</p>
22. Knowledge of developmental theory, evaluation of learning, and program organization and administration	<p>Rubrics for written paper, including advocacy assignments, article reviews, and electronic administration resources; written quizzes; discussion leaders.</p>	<p>A graded minimum of 70% on written work, including quizzes and discussion leading.</p>	<p>42/42 students earned 70% or better on written assignments, quizzes, and discussions.</p>