

SECTION I. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Music Unit

Provide statements of purposes and specific aims – often referred to as mission, goals, and/or objectives – for the music unit as a whole, and if it is a multipurpose institution, for the institution as a whole.

The Mission Statement for Southeastern Oklahoma State University can be found in the Academic Catalogue under General Information (pg. 3), on the official University website (www.se.edu) under the Quick Links tab, and in the Management Document Portfolio (henceforth referred to as MDP) under MDP I Purposes.

The Mission Statement for the Department of Music can be found on the Department of Music official website (<http://homepages.se.edu/music>), and in the MDP under MDP I Purposes.

Describe how concepts and statements regarding music unit and institutional purposes:

1. Guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters, and resources; and

The Scope and Function of the University is derived from the Mission Statement. This can be found in the Academic Catalogue under General Information (pg. 3), on the official University website (www.se.edu) under the Quick Links tab, and in MDP I Purposes. The Scope and Function offers a more detailed expectation and explanation of the University's objectives in meeting the needs of students, faculty, and the region it serves.

Using that Scope and Function the University has developed Vision 2015, under which we now operate, that serves as the Five Year Plan for the University. Vision 2015 can be found online at <http://www.se.edu/president/vision/>. It is here that Major Initiatives for the University can be found, as well as Five Strategic Goals dealing with Academic Excellence, Diversity and Cultural Competence, Facilities, Funding, and Recruitment and Retention. This very specific and concrete document serves as the foundation for the University in decision-making, development of policies and procedures, and the allocation of University resources. Vision 2015 was developed by the University administration after consultation with, and involvement of faculty, students, and area entities.

The Department of Music, like all departments and schools at Southeastern Oklahoma State University, is held to Vision 2015 as a blueprint for the meeting of standards, functionality, and growth. The University, in return, provides the financial and administrative support necessary to implement Vision 2015; prioritizing those often limited resources to maximize impact and bring Vision 2015 to fruition.

2. Are used to consider the extent to which policies, practices, resources, and other curricular program components work together to achieve stated purposes for music and music study.

The Mission Statement for the Department of Music mirrors that of the University. It was created by the music faculty to reflect not only their agreement with the University Mission, but also tailors it to reflect the goals we feel necessary to maintain the highest of standards both musically and academically. This basic statement and Vision 2015, serve as points of origin for the following:

- a. The Department of Music Student Handbook – This document clearly outlines the policies, procedures, and expectations to which we hold our students, and the responsibilities of the faculty in meeting those criteria. Each item in the handbook has been developed through faculty input and with due consideration given to student assessments as deemed appropriate. This document is updated annually to best reflect any current shift of direction or priority. A copy of this handbook can be found in the MDP and online at the Department of Music website. It is disseminated to our students at the beginning of each year.
- b. Budget Expenditures – An annual departmental budget is crafted by the University each year from state funding, and student tuition and fees. The budget takes into account previous years' expenditures and clearly categorizes monies for specific needs. From this, expenditures are made to meet the Department's commitment to its stated mission and objectives. Budget requests for expenditures also come from the faculty to the Department Chair in regards to their individual class needs. In this case, the faculty personally takes on the mission, serving as the sole source of prioritization of classroom needs to meet standard objectives, and to add enrichment opportunities. Additional funding is made available to faculty through the Organized Research grants to support research and faculty travel for presenting at professional conferences.
- c. Long Term Planning – The Department of Music has developed a long term plan that reflects not only Vision 2015 priorities, but also sets a course of action and development that denotes the high musical standards which we embrace. This plan of growth and action can be found in the MDP III A.
- d. Assessment Materials – Assessment procedures and documents are considered by the Department of Music as an integral part of holding ourselves, collectively and individually, to the core principles of the University and department missions and vision. These assessments come in the form of evaluating student performance, faculty development, and annual course and degree evaluative summaries. The Oklahoma State Regents for Higher Education (OSRHE) requires annual program outcomes assessment reports for each program as well as program review on a 5-year cycle (specialized accreditation review may be used for program review). These long-standing assessments are then used in the development of curriculum, policies, and budget expenditures.

- e. Faculty Hires – The University and department consider the stated mission and goals when addressing faculty hires. The current faculty discusses program needs based on the stated goals and with an eye towards long term planning. They are afforded an opportunity to voice opinion on the positions that would best serve the Department. The University meets these hiring needs as allowed in order to fulfill its commitment to Vision 2015, which includes faculty necessary to maintain accreditation.

As one reads through this document it should become clear that the University and department work towards a shared mission, base decisions on meeting the long term objectives that best poise both entities for growth and development, and strive to serve the needs of our students and other constituents.

B. Size and Scope

With regard to its purposes, demonstrate the extent to which the music unit maintains:

1. Sufficient enrollment to cover the size and scope of programs offered;

While each of our degree programs vary in particular course offerings to meet specific program standards, there remains a large core group of music courses that are taken regardless of specific degrees sought. Our current degree programs include:

- a. Bachelor of Music Education — with options of Instrumental, Vocal, Piano/Vocal, and Guitar/Vocal
- b. Bachelor of Music in Performance — with options of Instrumental or Vocal
- c. Bachelor of Arts in Music — no specified options but does mandate choosing a minor in a non-music area

The Department of Music currently has 82 students listed as music majors. The breakdown by degree program for the 2012-13 academic year is:

- a. Bachelor of Music Education — 24 Instrumental majors, 18 vocal majors (includes piano and guitar options) — total of 42
- b. Bachelor of Music — 7 Instrumental majors, 13 vocal majors — total of 20
- c. Bachelor of Arts in Music — 20 majors

Over the past three academic years the department has averaged 82 majors, consistently maintaining a base number necessary to meet core program standards and needs. Since the 2010-2011 academic year the Bachelor of Music and Bachelor of Arts in Music have seen increases of majors while the Bachelor of Music Education program has seen a slight decrease. These variations range from 3 to 6 students in each degree area in a given year.

Certainly the largest need in numbers to meet program standards is the number of participants in ensembles. The music major numbers are supplemented by approximately 70 non-majors who enroll in our ensembles this year. Our department does offer financial

aid to music majors and non-majors alike, which is a crucial factor in maintaining necessary personnel for performance.

The number of students enrolled also allows us to sustain active student groups which afford leadership opportunities and professional development. These groups include the Kappa Kappa Psi National Honorary Band Fraternity and the Collegiate Oklahoma Music Educators Association chapter.

Performance opportunities, both solo and in ensembles, are plentiful for our Bachelor of Music in Performance majors. Beyond the large ensembles offered, specific chamber ensemble experiences for this program include Opera Theatre and Instrumental Chamber Music.

Complete degree plans and their requirements can be found in the Academic Catalogue pages 89-92 (also available online,) in the Department of Music student handbook, and on the Department of Music website <http://homepages.se.edu/music>.

2. An appropriate number of faculty and other resources to cover the size and scope of programs offered:

The department currently employs nine full-time faculty and 13 adjunct faculty. While we find the number of faculty and adjuncts adequate, there are some areas that could use strengthening with the hiring of additional full-time faculty or instructors. This is most clearly seen in the Vocal area where core courses that were once all taught by full-time faculty are now taught by adjuncts. This is the result of the Director of Choral Activities now serving as Department Chair, and the emphasis the department placed on hiring the necessary full-time personnel to strengthen the instrumental area during a time of transition. As we look towards implementing our long-term plan it is important that these issues are addressed. The most pressing of these would be the hiring of a Choral Music Education Specialist. The other positions needed would include the hiring of one additional full-time faculty in each of the vocal and instrumental applied areas.

The University has met staffing needs for our department extremely well in the past. The Department of Music understands the limitations that the current economic climate has on aggressively filling these positions. The University has been exceptional in their hiring of adjuncts within our department to fill in the gaps presently. We are indeed fortunate to be close to a large metropolitan area, and close to a large College of Music at the University of North Texas, that affords us the opportunity to hire highly qualified adjuncts. We are most pleased that all of our students are able to study applied music with instrument specific teachers in their areas of concentration.

We have increased the music library holdings in the Henry G. Bennett Memorial Library, and have subscribed to Naxos Music Library, making a nearly unlimited amount of listening

experiences available to our students. Score additions are still an area needing improvement. We will be subscribing to an electronic score database to complement the listening library in the next academic year. In technology, we are well situated, with four smart classrooms, one Smartboard, top-of-the-line listening and recording equipment in the Recital Hall, and the incorporation of Smart Music programs in our practice rooms and MIDI Lab. More about these areas can be found in later sections of this report.

Our facilities are adequate to meet these standards. We are located in two separate buildings on campus. The main building, the Fine Arts Building, contains practice rooms, studios and classroom space. The secondary building, the University Center, serves as home for our band rehearsal space and additional teaching studios. Our biggest concerns in facilities are in the number of practice rooms and the physical limitations of the band rehearsal hall. The University, in granting us access to studio space in the University Center, eliminated the concern about the amount of studio space made available to the high number of adjuncts now teaching on campus.

3. Sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered; and

Of the 84 courses currently listed for our department (please visit <http://www.se.edu/academics/courses/>), 55% are advanced offerings. This is in addition to the applied lessons, with each area offering advanced study as well. All students have the opportunity to engage in advanced courses from music history and theory to advanced performance ensembles. Our music education students have the full benefit of advanced methods courses, both general and area specific, while our performance majors are required to take advanced literature and pedagogy classes, in addition to others. The complete listing of our courses can be found at <http://www.se.edu/> under the Academics link to course offerings. They are also found in the Academic Catalogue on pages 202-205.

Complete degree plans and their requirements can be found in the Academic Catalogue pages 89-92 (also available online) in the Department of Music student handbook, and on the Department of Music website <http://homepages.se.edu/music>.

In the Bachelor of Arts in Music degree, there are 49 music hours required. Of these 16 hours, or 34% of required music courses are advanced. In the Bachelor of Music Education degree there are 26 hours of advanced courses required in the vocal option, consists of 42% of the coursework mandated. The Instrumental option of Music Education has 40% of the required course hours listed as advanced. 44% or 50% of the music course hours required for the Bachelor of Music in Performance are advanced.

4. Required ensemble experience at an advanced level.

Music majors are required to take ensembles as part of their degree program and to maintain scholarships. For instrumentalists this comes in the form of MUS 4401 courses which include Symphonic Winds, Percussion Ensemble, and other instrument specific instrumental ensembles as offered. Instrumental performance majors are also required to take Instrumental Chamber Music as part of their degree plans. Vocal majors enroll in MUS 4410 courses which include Southeastern Chorale, CAT 5 Vocal Jazz Ensemble, and Opera Theatre. Opera Theatre is a specified requirement for all vocal performance majors.

Performance majors are required to take eight semesters of ensembles. Music Education students are required to take seven semesters of ensembles. Bachelor of Arts in Music majors are required to take six semesters of ensembles.

Beyond the advanced literature these courses present as part of their basic repertoire, students are also granted opportunities for music making at the highest levels. For instrumentalists this has included bringing in guest conductors and composers of national and international renown to work with our students, and commissioning new works for performance. Students are also given the opportunity through these ensembles to participate in national Honor Bands, Oklahoma Intercollegiate Honor Band, and national service organizations. The Symphonic Winds appeared as an Honor Group performer at the 2012 Oklahoma Music Educators Association Conference, while the Jazz Ensemble has toured to China with the CAT 5 Vocal Jazz group. The Percussion Ensemble is a regular participant in Percussive Arts Society International Convention conferences.

Vocally, students are afforded the opportunity to participate in honor groups as well, and to work with leading conductors and composers as a part of being in the Southeastern Chorale. The Chorale has appeared 4 times in the past ten years at the Oklahoma Music Educators Association Conference as either an Honor Performer or demonstration choir. In 2009, the Chorale appeared as a performer at the National Endowment for the Arts Choral Symposium in Austin, Texas. The Chorale also has appeared at Carnegie Hall with Vanderbilt University to premiere a major work, and most recently has returned from their European debut concert tour. Opera Theatre presents productions each semester, and has in the past hosted the Oklahoma Opera Festival, exposing our students to nationally and internationally renowned singers and directors.

C. Finances

Describe the overall fiscal operation of the music unit with regard to its purpose, size, and scope, including but not limited to:

1. Sources and reliability of operating income;

The bulk of our budget comes from University-apportioned monies generated from the State of Oklahoma appropriations, student tuition, and student fees. Additional funds come from monies generated from Endowments, contributions, grants, and fundraisers. These sources, overseen by our Vice-President of Financial Affairs, have remained remarkably consistent, with slight growth being the overall pattern for our current financial status within the Department of Music. In these difficult financial times it is testament to the not only the abilities of the Vice-President, but also a true commitment to this department on the part of our Dean of Instruction, Academic Vice-President, and President. The community and alumni continue to demonstrate support through monetary gifts and support of fund raising efforts.

The grand total annual budget for the 2012-13 academic year totals \$1,128,384.00. This includes faculty and staff pay and benefits, operational expenses, and scholarships. This is above the three-year average of \$1,114,019.00. This does not include monies generated from Endowments.

The Endowments for this academic year are listed as \$651,360.75. This is an amount above previous numbers listed. These Endowments include numerous endowed scholarships, 2 lectureships/projects, and one professorship. Total monies generated for department use thus far in the academic year beyond scholarships amounts to \$17,685.00. When added to grants and contributions a total amount of \$152,695.00 has been generated for the department, not including support available from the Organized Research Fund. Through a grant process, approximately \$37,000 has been awarded each of the last 5 years to faculty at the University to fund research and travel.

Complete financial reports for the past three years can be found in the Higher Education Arts Data Surveys (HEADS) found in MDP I.

2. Balance of revenue to expenses

Each year, the goal of balancing revenue to expenses is to achieve a zero-sum balance in regards to the operational accounts covering all areas and expense codes within "A" accounts. There are some particular challenges in calculating the final printing and phone costs for the department to close out the year, but the department comes close to this zero sum balance each year. The Department of Music was over in expenses to revenue by \$160.79 for the 2011-12 academic year. For the 2010-2011 academic year the zero sum balance was met.

The department is able to carry monies over from one academic year to the next to meet specific project and purchase demands. These specific "B" accounts, which are "cash accounts," are all in good standing with no overages in expenses. The "B"

accounts covering scholarships for the department are to zero out for each year and have consistently done so. The funds placed in the "A" account from Music Department fees may also be carried over for specific projects or purchases after the proposal is submitted.

The "C" accounts which are created to receive grant money are zero sum balances at the end of each year because those monies came in for specific purposes and meet the crafted budgets of the grant proposals. The "H" accounts for student organizations all are at positive sum amounts. Those funds come from fundraising and donations.

The Foundation accounts, which are generated from endowments and donations, maintain the principal amounts which total \$651,360.75 for this year. For endowments, only the interest portion is available for expenditures.

A complete detailing of all accounts can be found in the HEADS reports included in the MDP I, as well as in the departmental budget breakdown spreadsheets also found in the MDP I.

3. The extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the music unit from year.

The personnel allocations are maintained by the Office of Finance. All personnel are paid according to the payment card developed by the University. The amounts set aside for personnel are appropriate for the staffing needs as they now exist. Increases in the personnel budget to consider adding additional faculty and/or staff can only be allocated once a new hire is approved by the University. At this time, the limited resources of the University make the consideration of new faculty difficult. There are some specific needs, mentioned earlier, in this area but we are adequately staffing the required courses and programs as they currently exist. The University has shown a commitment to our department to meet those needs as the funds become available. The Department of Music does support any efforts to increase staff and adjunct pay salaries. Presently, these are limited by adherence to the payment card used by the University, and again by limited financial resources.

Scholarships accounts for music majors have remained consistent over the past three years. We appreciate this consistency given the economic pressures, but are aware that as our program continues to grow in number and in quality that our individual scholarship offers are beginning to fall behind that of peer institutions. These amounts come in the form of tuition waivers and also cash awards. Currently we have available \$54,000.00 each year for vocal scholarships and \$100,750.00 for instrumentalists when all funds are accounted for dispersal. These amounts are supplemented by endowed

scholarships from the foundations and donations. We are also able to waive out-of-state tuition costs for qualified music students, which amounts to approximately \$40,000.00 per student for the years of study at Southeastern.

The operational account covering space, equipment, and materials is in the best state it has been in recent history. The University Administration, and the Board of Regents of the Regional University System of Oklahoma, agreed to a restructuring of the fees assessed by the music unit in 2010. This was done after comparison to peer institutions, and with the guidance of the Vice-President for Business Affairs. The result was a movement from \$24,000.00 for department instructional and equipment expenses to an approximate \$52,000.00 for annual use. Though this number will vary based on student enrollment, it does incentivize growth within the department. The difference this has made in the past two years has been phenomenal. We have been able to purchase new instruments, supplement student travel, upgrade technology, and perform cosmetic renovations to the facilities. We are now able to plan long-term in ways unattainable in the past to meet facilities and material needs. The list of necessary upgrades remains long, but progress is now being made.

4. Procedures for developing the budget for the music unit.

As stated earlier, the Department of Music budget is crafted by the Office of Finance taking into account state appropriations, student tuition and fees, and Endowment funds available. The area of fees is the one area that allows us to most readily impact change and growth within the department. All students enrolled in music courses are now assessed a \$15.00 fee per credit hour taken. This replaces the old system that set particular fees for specific classes. The result is one of increased monies and more flexibility in making expenditures. Examples of the past three years' budgets can be found in the MDP I Finances section. The change in fees came about through the Office of Finance at the request of the Chair of the Music Department after research reflected we had some of the lowest fees in the state for our unit.

The budget crafted takes into account past budgets, student enrollment, services rendered, and the meeting of the long-term plans found in Vision 2015 and the University Master Plan. The areas of the budget are clearly delineated by specific accounts which are earmarked for clearly stated uses. The Office of Finance adheres to University policy, the policies of the Regional University System of Oklahoma, and State of Oklahoma laws and guidelines. Further detailing within each account is done through the use of specific expense codes. Monies may be transferred from like accounts within the department as needed and following University policy. Money may be set aside for larger projects and carried over by year pending approval of the proposal.

Once the budget is crafted by the Office of Finance the music unit then has full control over the assigned budget following all mandated policies and procedures. The expenditure of funds within the department first focuses on materials and supplies necessary for the operation of the department and basic student instruction. Faculty members are then consulted about specific needs to supplement instruction, and to maintain and update instruments. After needs lists are submitted the items are prioritized by the Chair of the department.

The process for expenditures within our department includes faculty members submitting a request for items to the Office Assistant. This is then submitted to the Chair of the department for approval. Once approved, the item is ordered by the Office Assistant and delivered upon arrival.

Separate funds are allocated for our unit through the Dean of Enrollment Management for student scholarships. These are funds, listed as tuition waivers, are not listed on the budget given to us by the University, but the amounts are readily accessible and consistently given each year. For the 2012-13 academic year the amount is \$58,000.00 for instrumental scholarships and \$34,000.00 for vocal scholarships. These amounts have not changed in the past 5 years. The Dean of Enrollment Management also allots room scholarships and out-of-state tuition waivers. There is a strong network between the Office of Finance, Dean of Enrollment Management, and Financial Aid which facilitates ready action and transparency of funding. Requests for increases in this area are submitted to the Dean of Enrollment Management.

5. Development methods including fundraising procedures and results; and

The Department of Music works closely with the Director of University Advancement in identifying and contacting prospective donors. The University and music unit believe it is important that this channel be used when securing donors for major projects and endowments. When a need arises that goes beyond the scope of the music unit budget contact is initiated with the Director of University Advancement to prepare a project proposal and to ascertain which entities could best serve that stated purpose. Once the project is given approval the Director of University Advancement contacts the potential donors on behalf of the department. Follow-up materials are then sent, and meetings set in place as requested with the Chair, donor, and University Advancement. Any needs on behalf of the faculty must go through the Chair, who then passes the request forward. The Dean of Instruction is kept informed of all such requests from the Chair; the Director of University Advancement reports directly to the President. Other concerned parties are brought in as desired or needed.

Two such proposals moved forward for specific purposes in 2012. The keyboards in the MIDI Lab are in need of replacement after many years of service. The Director of

University Advancement made contact with a non-profit foundation to fund half of the costs entailed for \$5000.00. Another donor was contacted and secured to donate towards the Southeastern Chorale trip to Europe.

Individuals wishing to endow scholarships are also directed through the Director of University Advancement. If contact is initially made through the Chair, then contact information is sent to the Office of University Advancement to follow University protocols. Meetings are set in to place, and the Office of University Advancement sends letters of agreement for the donor to sign. Two such endowed scholarships were secured in this fashion in 2011 and 2012. The first was the James O. Young Endowed Scholarship for Euphonium. The second was the Fernando Braxton Endowed Music Scholarship.

Donors who have given to ongoing projects in the past, such as the Musical Arts Series, or the Steger/Bass International Piano Institute, may be contacted by the department as specific needs arise. These donations tend to be limited in size and scope, usually \$1000.00 or less.

The only major fundraiser run directly through the music unit is the Southeastern Chorale Annual Silent Auction and Dinner. This event raises an average of \$7,000.00 each year to supplement Chorale travel and projects. To date over \$70,000.00 has been raised in this manner. Smaller fundraisers by student groups are held annually, again to supplement specific travel or service project needs. Fundraisers within the department are sent to the Chair for approval.

6. Long-range Financial Planning

The University has two documents which shape long-term financial planning covering facilities, initiatives, and curriculum/instructional needs. The first is the Master Plan for the University, developed by the administration. The majority of the Master Plan, which is submitted to the Board of Regents, deals with facility and campus maintenance, and creates a vision for new buildings. Appearing on the Master Plan is just a first step in a lengthy process towards reality, but does indicate an awareness of campus needs. The Master Plan has led recently to a new Classroom Building, repair of basic infrastructure, improved landscaping, and additional parking. This follows on the heels of the new Student Union and the new Convocation Center. Currently, regarding the music unit, a new Music Building appears on the Master Plan for 2018. It must be clearly stated that this is not a guarantee, nor a concrete date, but rather a vision for what is recognized as a campus need.

The other document which shapes long-term planning for the University is the 5-year plan currently in operation, Vision 2015. This document prioritizes curriculum and

program initiatives, and offers a clear indication of the direction the University wishes to pursue. This document was created with administration, faculty, and community input. Current results from the Vision 2015 plan include (listing just a few):

- a. Upgrades in technology
- b. New programs to meet the interests and demands of community corporate/business entities
- c. Attention to online course offerings
- d. New assessment programs
- e. A renewed interest in programs leading to professional career certifications
- f. A commitment to meet the needs for program accreditations
- g. A Harvard-based internal review of the University to add focus to the University purpose and mission involving administration, faculty, and staff.

This comprehensive document covers the full gamut of what the University lists as its vision and priorities, and is taken into consideration in all financial and staffing decisions. This plan has had a direct and positive impact overall in regards to meeting the music unit's commitment to the stated vision, including the hiring of positions left vacant by retirements and relocation. The monetary aspect of this plan is developed by the Vice-President for Financial Affairs who works closely with the President of the University in crafting the University financial plan.

The music unit has been somewhat hampered in independently developing a long-term plan in the past because of limited departmental resources. This issue has now been addressed through the increase of funding currently available. That increase in funding was actually a part of a long-term plan that began to be crafted within the Department in 2010. The long-term plan for the Department of Music has been developed with small group discussions among faculty members. Their ideas and opinions were then discussed at a faculty meeting and a consensus was met. The faculty also had input into the prioritization of items included in the long-term plan. The complete long-term plan can be found in the MDP location?

Specific results of this plan to date include:

- a. Increase of departmental funds through fee restructuring initiated by the department
- b. Upgrades in technology
- c. First stage of instrument purchases to replace those in disrepair
- d. Supplement of student travel
- e. Increased support for faculty travel
- f. Cosmetic renovation of music facilities

These are representative of initial long-term planning, but it must be stated that there are larger projects now needing attention. This includes expanded instrument purchase, the purchase and/or refurbishing of pianos, acoustic treatment of the band rehearsal hall, sound dampening for practice rooms, and the expansion of curricular offerings as deemed appropriate.

D. Governance and Administration

Evaluate the extent to which governance and administrative structures and activities:

1. Fulfill the purpose of the institution and music unit;

The music unit and the University are ultimately responsible to the Board of Regents of the Regional University System of Oklahoma (RUSO), which has jurisdiction over 6 regional universities of the State of Oklahoma. This is one of three governing boards set in place by Oklahoma State System of Higher Education. Policies, especially those relating to personnel, are set by this body. Matters pertaining to programs and curricula are also given final approval by the Oklahoma State Regents for Higher Education (OSRHE) after being considered by the RUSO Board of Regents. Internal decisions on policy and/or programs are typically generated by the department faculty and then approved by the appropriate University committee, such as the General Education Council, Curriculum Committee, Teacher Education Council, and Academic Council among others. These assist in having many perspectives on how decisions made reflect and impact the purpose of the institution and music unit.

The University requires that specific matters/concerns follow the echelon that is inherent in the University governance structure. This structure can be easily followed in the Administrative Organizational Chart appearing in MDP I. By adhering to this structure, and following the mandated processes and policies of the University and Board of Regents, there is additional focus that serves the purposes of the University and those of the music unit.

The University also meets the required standards to maintain accredited status with the Higher Learning Commission (HLC) and the National Council for Accreditation of Teacher Education (NCATE).

2. Assure fundamental educational, artistic, administrative, and financial continuity and stability;

Administrative, financial, and educational policies of the music unit are compatible with those of the University. Relevant procedures and policies are contained in the University Undergraduate Catalogue, the Academic Policies and Procedures Manual, the Handbook for Teacher Education, or the Department of Music Student Handbook. Each of these published documents requires consensus and due process for any modifications which affect administrative structure, curriculum, or additionally in the case of the music unit, artistic standards. They also clearly outline the duties and responsibilities of personnel, which are

reflected in the University Administrative Organizational chart. The nature and content of these documents lend stability and clarity to all matters related to the University and music unit purpose.

The tenure process of the University focuses on faculty teaching, research, and service. The rigorous process requires that faculty members excel in these areas, and that they are evaluated through, and that they are evaluated through peer and administrative review. While tenure is not a guarantee of long-term employment, it does assist in retaining professors for an extended period of time, bringing with it a stable and consistent educational and artistic vision for the department.

3. Show evidence of long-range programmatic training;

The University has several types of training mandatory of all employees which are introductory and sustained in nature. All new hires, both faculty and staff, must go through the introductory sessions which include orientation, along with building awareness and understanding of University policies and procedures. Through an annual meeting for all faculty and staff, and the use of faculty forums, reinforcement of the mission and goals of the University are presented and new material introduced as it relates to the operations of the University.

The University also offers staff development opportunities such as the Southeastern Organizational Leadership Development program, which includes both a Leadership and an Ambassadorship track. Information about this program can be found on the Southeastern website at <http://homepages.se.edu/sold/>. The Dean of Instruction has expanded faculty development to include topics such as innovative teaching, service learning, research, and assessment. Individual departments are now being engaged in ascertaining how to develop training specifically geared towards their disciplines.

In 2009, a new program (Incentive Compensation for Faculty) was initiated to promote alignment of faculty activities with the strategic goals embedded in Vision 2015. Between \$70,000 and \$83,000 in incentive compensation has been awarded annual to faculty for meritorious activities associated with Outreach and Distance Education, Significant Course Upgrade, Unexpected Reassignment, Adult Degree Completion, Recruitment and Retention of Faculty, and Other Justifications. Faculty in the Department of Music have been awarded \$3,200 from this fund.

Lastly, all levels of personnel at the University have been engaged over the past three years in the Harvard University Professional Development program. The key objective of this program is to accelerate a professional and organizational transformation of the university, with the intent to provide new perspectives and develop skills critical to the future success of Southeastern faculty and staff.

4. Demonstrate a primary focus on supporting teaching and learning;
The University Mission Statement, as does the music unit's statement, places teaching and learning at the core of the University purpose. According to the Faculty Development Agreement completed each year, 50%-70% of the annual evaluation is centered on teaching, per the Academic Policies and Procedures Manual. These agreements are also used as a part of the tenure and post-tenure review process. Additionally, budget allotments specific to supporting teaching and classroom needs are locked in for that purpose and cannot be spent in any other fashion. Justifications may be required from the Office of Finance verifying expenses meet that purpose.

Travel monies are made available through the music unit and university for faculty and students to attend discipline related conferences as enrichment opportunities and to stay abreast of new trends and methodologies. To promote faculty development, Southeastern annually allocates approximately \$37,000 to the Organized Research Fund. Faculty may submit one grant request per year to defray expenses associated with travel to conferences/meetings or original research.

5. Provide mechanisms for communication among all components of the unit; and
Communication between the music administration, faculty, staff, and students is effective and timely. A weekly time for departmental faculty meetings is built into the schedule. Information and reminders are sent out faculty, staff, and students through the use of emails when deemed appropriate.

Initial departmental meetings with students are held at the beginning of each semester during the recital hour. Students are assigned specific faculty advisors whom they may seek out for policy and procedure clarifications. The website for the music unit now includes the complete student handbook, also handed out, and access to all forms with directions necessary to complete degree requirements. The Chair maintains an open-door policy, and strives to be immediately responsive to all matters presented by faculty and students.

6. Provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

The Chair of the music unit is granted 50% reassigned time to carry out the duties assigned to this position. Those duties include the administration of the budget, supervision of the music faculty, staff, and student workers, planning academic courses and schedules, oversees the departmental calendar, and presiding at faculty meetings. The current teaching load for the Chair is 50% FTE. Courses taught include the Southeastern Chorale, Symphonic Choir, conducting, and the oversight of recital attendance and performance.

The staff provided includes the Office Assistant for Academic Programs and two student workers assigned to music office duty. The Office Assistant duties include managing all

account expenditures and balances; managing the departmental calendar; assisting in the hiring and oversight of students workers; preparing report materials; managing the department chair's calendar; facilitating the scheduling of meetings; collecting syllabi and other information requested by the Dean of Instruction; record keeping; and assisting with events sponsored by the music unit, to just name a portion of the responsibilities. It is a great deal of work for one person to take on, but has been met thus far by the competent and willing person holding the position.

Faculty members have release time granted from teaching to complete specific tasks and needs of the department. These include recruitment, planning the Musical Arts series, overseeing the Music Education curriculum, and accompanying. The music unit has the equivalent of 1.5 faculty members, beyond the reassigned time granted the Chair, currently tied up in meeting these needs. The music unit would benefit greatly from an additional staff member to oversee recruiting, marketing, and maintenance of the website. These would free up faculty to focus on teaching, and eliminate overloads that are now being paid.

E. Faculty and Staff

Evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet NASM Standards with respect to:

1. Qualifications;

Of the current faculty eight full-time faculty members hold the doctorate degree in music, and one holds a Masters plus 30 hours and is ABD. The adjuncts include four holding the doctorate in music, five who hold master's plus 30 hours of doctoral coursework and are ABD, and four holding Master degrees in Music. Their wide range of expertise, prior teaching experience, and graduation from noted and accredited schools of music qualify them to teach the full curriculum we currently offer. Biographies clearly stating the qualifications for each faculty member may be found in the MDP document and on the departmental website.

2. Number and distribution;

The number of faculty by area and rank shows the following:

Instrumental – 3 Full-time (1 Professor; 2 Assistant Professor); 8 adjuncts

Vocal – 2 Full-time (1 Professor; 1 Assistant Professor); 3 adjuncts

Music Education – 1 Full-time (Professor); 1 adjunct

Piano – 2 Full-time (both Professors)

General Education and Technology – 1 Full-time (Professor)

Staff Accompanist – 1 adjunct

The piano faculty teaches music history and music literature and appreciation courses in addition to piano.

A more complete list of faculty, teaching assignments, and biographies can be found in the MDP I and in the Faculty and Staff section of this report.

3. Appointment, evaluation, and advancement;

Faculty members are appointed following the guidelines and procedures of the Academic Policies and Procedures Manual (APPM) and the Office for Human Resources. Faculty members are evaluated annually through the submission and assessment of the Faculty Development Agreements by the Chair and the Dean of Instruction following the procedures outlined in the APPM. Faculty may advance in rank and receive tenure through set guidelines. The pertinent policies governing each of these areas may be found in the MDP I portion of this report.

4. Loads;

All full-time faculty teach a full load of courses, or courses with release time factored into the equation. Three faculty members are currently teaching an overload when release time or mega-class enrollment are factored into the equation. The largest load, and largest generator of student credit hours (SCH), is held by the professor teaching our general education offerings and technology. Additional payment is granted to those teaching overloads. The Faculty Teaching Equivalence (FTE) for the full-time faculty in music unit in the Fall semester of 2012 was 6.62. When added to the release/reassigned time of 2.25 the total FTE equivalent was 8.87. The Fall semester 2012 FTE for adjunct instructors totaled 5.48, the highest total over the past four years.

Loads for faculty within the department of music are crafted to NASM standards. 18 contact hours constitutes a full-load for applied teaching; ensemble directors are given full course credit of 3 hours for each ensemble directed. Any course taught that meets the University clock hour time requirements for full course credit are also figured in the same way. Adjunct loads are counted in the same manner.

5. Student/faculty ratio;

The Fall 2012 student/faculty ratio for music is 13:1, not taking into account ensembles or the mega-classes of *Music in American Society*. When ensembles are factored in, that ratio is 26:1; with all courses including the mega-classes, that ratio moves to 41:1. These ratios are in line with previous years' numbers.

6. Graduate teaching assistants;

N/A

7. Faculty development; and

Faculty development within the music unit centers on faculty attending conferences within their area of specialization, which is supported by the University's Organized Research Grants and monies from the music unit's budget. These conferences include state, regional, and national conferences hosted by the College Band Directors National Association, Percussive Arts Society, Music Teachers National Association, College Music Society,

International Trumpet Guild, the National Association for Teachers of Singing, American Choral Director Association, National Association for Music Education, and the National Association of Schools of Music. In the 2011-12 academic year eight of the nine full-time faculty members took advantage of these opportunities.

Additional faculty development was offered through the Dean of Instruction. This included a two day faculty development session beginning the Fall 2012 semester, with topics including service learning, advising, dealing with At Risk students, and focusing on resources the University makes available to faculty members, among several other topics. There is now input being sought by the University from individual departments as to the types of faculty development that would speak more specifically to their unique needs.

8. Support staff

We currently employ one full-time staff member, the Office Assistant for Academic Programs. She is highly qualified, and was employed through the processes and procedures of the University and the Office of Human Resources. Her job description can be found in the MDP accompanying this report. The Office Assistant received training from the Office of Human Resources on all financial matters, transaction forms, protocols, and assisting students from the Office of Human Resources, the Dean of Instruction's Office, Office of Finance, and the Department Chair. The Office Assistant is evaluated annually by the Department Chair.

The Office Assistant has two student workers assisting as needed through 10 hours total of employment each week for the semester. These students are employed through the use of financial aid programs. A second staff person is needed to organize and deal with recruitment, marketing, website maintenance, and scholarship processing. This would allow the Office Assistant time to complete the other required duties, which are substantial, and to eliminate much of the release time currently allocated to faculty for recruitment.

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

Evaluate the extent to which the music unit meets NASM Standards regarding facilities, equipment, technology, health, and safety in relation to the needs of:

1. Music students;

The music unit occupies the ground floor of the Fine Arts Building (FAB) and the ground floor of the University Center (UC). Montgomery Auditorium, used for large ensemble concerts and stage productions, is located in the Morrison Building. Montgomery Auditorium seats 560. The Recital Hall of the Fine Arts Building seats 200 and is used for small ensemble performances and solo recitals. Both offer excellent acoustics for the types of performances offered in those spaces.

The Fine Arts Building provides space for 2 general music classrooms, 2 large rehearsal/classroom spaces, a 200-seat Recital Hall, 8 faculty offices/applied studios, 3 adjunct faculty offices/applied studios, 7 practice rooms, music department main

office/conference room and the choral library. All spaces utilized for any classroom instruction, including the Recital Hall, have been modified to include advanced audio/visual presentation hardware and software, as well as, full wireless Internet service. The theory classroom contains also an Interactive “Smartboard”. A 16-station computer/piano lab utilizes MIDI I/O keyboards connected to iMac computers with advanced music notation (Finale 2012) and sequencing software (ProLogic). In addition, computer stations provide programs for marching band techniques and show development, Internet access, and the Microsoft Office Suite programs. All software programs are updated regularly to include the latest software versions and upgrades. The Recital Hall contains an advanced audio recording system available to all faculty, staff, and performers. The Smart Music Educational Hardware and Software System (www.smartmusic.com) was installed in 3 student practice rooms and several applied faculty offices/studios, providing an advanced accompanying system for students. We consider technology a strength and priority for our department.

The Fine Arts building is fair in soundproofing. There could be additional sound dampening for practice rooms and studios. The climate control for this building is now on a central system controlled by one unit for the University. This has led to many problems in humidity and temperature control. The Physical plant has taken several approaches to addressing this problem including the installation of portable dehumidifiers, but the problems persist despite their timely actions. This makes maintaining tuned pianos difficult, and is having a detrimental effect on the percussion instruments housed in FAB 100. There is a real need for the purchasing of new pianos or the refurbishing of pianos already present in this building. The last piano purchased was in the early 1990’s, with the majority having been purchased in the 1960’s and early 1970’s. The department currently has to rent Concert D pianos to meet specific performance needs. The maintenance of all instruments is accomplished through contracted certified technicians. Replacement of instruments is based on a needs list from ensemble directors and other faculty members submitted annually. Instruments are replaced as funds are available.

The University Center serves as an annex for much of our instrumental music instruction, providing the instrumental area with a large rehearsal space adequate for large and small instrumental ensembles. The building includes also 2 faculty offices, marching band and jazz ensemble, uniform/equipment storage, student instrument storage lockers, instrumental music library, and an instrument repair facility. Risers are also kept in this building. The additional use of this building to provide instrumental studios has finally created large instructional spaces better suited to instrumental instruction and eliminated the overcrowding of adjuncts into a limited number of studios. Each of these is in use for the first time this year, and complete technological outfitting of these spaces is still in progress. The three spaces we occupy for studio instruction are temporary at this time, limiting our ability to commit to complete refurbishing. The ventilation and humidity control in this building is not an issue.

Acoustical treatment is a high need for this rehearsal space, and is recognized by our department as one of the most pressing deficiencies. There is no sound dampening at all, and ceilings are low. There is also a need to continue to upgrade technology for this space for instructional purposes. A piano has been requested for the large rehearsal space, but not yet acquired. We are currently upgrading instruments based on a needs list submitted by the Director of Bands.

Recent remodeling of both these facilities have included new paint, tiled floors or carpet, new ceiling tiles, window dressings, upgraded internet access and computers for all office/classroom spaces, improved heating/air conditioning components, relocation of all library holdings to the main library, and improved public access to all facilities. These spaces are cleaned and maintained daily by a member of the custodial staff who has been specifically designated to the Fine Arts Building. Both facilities provide a secure and safe environment for students, faculty, the public, and equipment holdings. Student monitors are employed each semester to provide adequate access to practice rooms, rehearsal facilities (both buildings), and the computer/piano lab during regular business hours and evenings/weekends. In addition to the renovations of these facilities, Montgomery Auditorium, a 580-seat performance venue, underwent extensive renovations in the Fall 2011 semester. The auditorium houses a sophisticated lighting and sound system, as well as all the necessary equipment to present large-scale musical and theatrical productions.

Students are fully informed regarding issues associated with their health and safety as music students. We now have materials available on our departmental website addressing hearing, vocal, and musculoskeletal health. These documents address not only possible risks, but also strategies to maintaining well-being. This information is also shared with our students in a student forum, through the use of guest speakers, and through instruction in the studio and classrooms. Vocal students are offered the opportunity for scoping through contacts made by our voice faculty. Syllabi contain statements regarding health, including how to contact student services for those with special needs, student counseling services, and addressing specific risks in those classes where hearing damage is possible. In more general concerns the University offered mini-courses in Fire Extinguisher Training, Cart Safety Training, 15 Passenger Van Training, and a First-Aid Basic Information Course.

2. General Students;

The vast majority of general students we have within the department are those taking general education courses, most predominantly *Music in American Society*. This course, a survey of American popular music, is held in the Fine Arts Recital Hall. The Recital Hall has the latest in listening and video capabilities for optimum listening experience, and is now designed as a Smart Classroom. Because of the nature of music played, and with the sound capabilities of that space, hearing damage is acknowledged as a real risk. Students are informed of this risk through the syllabi statement and through a lecture prepared by the

instructor. Students are also guided on how to minimize this risk, not only within this class but in their personal listening. They also are guided to the health and safety information found on the on the departmental website. All general students fall within the facility, technology, health and safety standards discussed above for music students.

3. Music Faculty; and

The Music Faculty is furnished with all items they deem necessary for instruction, usually within the semester of request. This includes technology needs such as computers, Smart room capabilities, and iPads. Studios, with the exception of two, are generally large enough to furnish good acoustical space for instruction. Software programs such as Smart Music, Finale, and File Maker Pro have been installed on faculty computers. Any other specific requests for individual software needs are met. Training in all areas of technology is available through the Center for Instructional Development and Technology (CIDT). Technical assistance is provided by the Office of Information Technology.

Climate control for specific studios in FAB remains a challenge. Some have little ventilation, and wide and extreme variances in temperature occur at times. Humidity does affect pianos in the studios in regards to tuning. The Faculty is apprised of health and safety issues are they pertain to their students and themselves. All faculty and staff are required by the University to undergo National Incident Management System certification. Faculty members are also required to take specific training courses such as offers mini-courses in Fire Extinguisher Training, 15 Passenger Van Training, and First-Aid Basic Information as deemed necessary for job related activities.

4. Curricular offerings and curricular levels

We strive to ensure curricular offerings and curricular levels are afforded the materials, technology, and environment to facilitate effective and efficient learning. As previously stated, technology is up-to-date and training implemented as necessary. The pedagogical materials requested by the faculty are purchased without fail. Specific instruments and other more expensive resources are purchased as the budget allows. The Music Education studio is equipped with Orff instruments, and a music education resource center is housed in the Fine Arts building. All music requests by ensembles are met. Students in the Bachelor of Music Performance program and Music Education students are required to take pedagogy classes to understand best practices for healthy performance, and correct playing techniques are taught in applied lessons.

Classrooms for instruction are appropriate in size and well maintained. The rehearsal spaces are outfitted with posture chairs to help with ergonomics necessary for long rehearsal periods. Each room includes evacuation charts and safety protocols for easy access. All instructional areas are regularly checked by the Department of Public Safety to ensure that University safety guidelines are enforced.

The biggest concern in regards to meeting safety and sound pedagogical practice is once again the Band Rehearsal Hall in the University Center. There is also concern among the faculty in regards to the number and rigor of ensembles in which students currently participate. The concern deals with fatigue, over practice/use of the instrument, and stress. Most of these ensembles, which the faculty sees as having value, are chosen by students for participation as electives. Discussions in this area are ongoing with no plan of action yet in place.

G. Library and Learning Resources

Evaluate the extent to which NASM Standards are met regarding:

1. Overall requirements

The Henry G. Bennett Memorial Library serves as host and facilitator for music library holdings. This library services the entire University, with specific holdings in place for music. These holdings include books, recordings, journal resources, and electronic resources. The music library portion continues to increase in size and quality, currently holding 4,467 items. We believe the library and resources available adequately meet the needs of the curriculum and to support student research. A complete breakdown of these holdings can be found in the MDP I Library and Resources section. Additionally, music libraries for instrumental and choral ensembles are housed within the music unit. A music education resource center for faculty and students is also housed within the music unit. These resources focus on pedagogical materials such as elementary and choral music series, warm-up collections, and other materials to assist with music education courses and practica.

2. Governance and Administration

The Henry G. Bennett Memorial library is managed by the Director of Library Services, who is also an Associate Professor at the University, holding the MLS. She oversees all aspects of the library including the music library section. The Director of Library Services reports directly to the Vice-President for Academic Affairs. Policies for the library are clearly outlined in the Library Policy manual which may be found at the library website <http://www.se.edu/lib/> under the heading "About the Library". The music education resource center in the Fine Arts Building is managed by the Donna Massey Professor for Music Education. The ensemble libraries are managed by the Director of Bands and the Director of Choral Activities.

3. Collection and electronic access; focus on the extent to which collections and electronic access support:

a. Current and projected curricular offerings and levels;

Library holdings adequately meet all requirements for curricular offerings and levels currently in place. The most effective upgrade in meeting these demands is the subscription to Naxos Music Library, providing our students with an almost unlimited number of recordings. This improvement has had the most impact in those courses dealing with music literature and applied studies. The library funded the purchase of recordings and videos in support of our World Music course now being offered. The library also subscribes to the Oxford Music Online. Each faculty member in the department is given the opportunity to submit to the music unit liaison a list of desired materials for their courses. These items are then procured from library funds made available to us. The music education resource center is adequate in its holdings, with the most notable upgrade being the additional purchase of Orff instruments and materials. The largest need we currently have is the purchase of more scores. We are currently investigating subscribing to an electronic database to meet this need.

b. The needs of students; and

Students have access to materials needed for research, support materials for course assignments, and pedagogical resources to aid in the development of lesson planning and practica. There are two listening stations maintained on the third floor of the library where the music holdings are located. The electronic resources are available outside the library hours allowing student work to be completed meeting their varied schedules. The complete listing of electronic resources may be found on the library website <http://www.se.edu/lib/> and in the MDP I Library and Resources sections. Students receive training on the use of library resources in the College Success course for music students. Music education students are instructed on the compilation of source materials through their methods courses, using the resources of the library and music education resource center to complete these tasks. Students conducting research are instructed in the correct ways to use resources for reports and projects undertaken in Directed Reading courses as appropriate to their degree plan. A recent initiative has included the purchasing of textbooks for in-library use for students who may struggle to meet the financial demands of purchasing textbooks.

c. Faculty teaching and research

Faculty members have complete access to all library resources including journal databases and the use of Interlibrary Loans through reciprocal agreements with regional, national and international libraries. Grant writing resources are maintained in the library for faculty use.

4. Personnel

There are presently ten librarians on staff in addition to the Director of Library Services. The music unit has a library liaison to facilitate the purchase of resources requested by faculty

for curricular needs and to expand basic holdings. One catalog staffer has been assigned to catalog and index all paper holdings that are associated with the music unit.

5. Services

The complete listing of Library Services may be found on the library website <http://www.se.edu/lib/> under the heading "About the Library".

6. Facilities

The music unit main library holdings are held on the 3rd floor of the Bennett Memorial Library. The Music Education resource center is in the Fine Arts Building in Room 107.

7. Financial Support

The music unit receives funding from the University through library services for the purchase of books, scores, and audio/video recording. The amount set aside for the music unit this academic year is \$3,745.00. The music department has allocated \$2,500.00 for music education resources from its annual budget.

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

Evaluate the extent to which systems and practices in these four areas meet NASM standards, especially in regard to:

1. Accuracy and integrity of recruitment and admission programs;

The Department of Music uses a variety of methods to recruit students. We do not have a formal recruiting committee, but each area within the department actively recruits with their own methods and following NASM standards. Ensemble directors visit high school programs regularly, offering assistance in their specialty area, while others perform, offer workshops, or present clinics that attract students and teachers to our university. Such recruitment activities include the Musical Arts Series, the Steger Piano Institute, the Southeastern Swings Jazz Festival, hosting All-District Band and Choir activities, and District Solo and Ensemble contests. Additionally, our ensembles regularly perform on tours to high schools in Oklahoma and Texas. These ensembles include the Symphonic Winds, Southeastern Chorale, Percussion Ensemble, Jazz Ensemble, and CAT 5.

Recruitment data and marketing is handled through the department to supplement those activities of the University and the Dean of Enrollment. The process begins with sending a poster containing pertinent information on our scholarship day to 500 choir and band directors. We also send a letter requesting contact information for all their seniors. Once received, this information is used to compile a database of all vocal and instrumental seniors in our region. These seniors are sent information concerning our primary scholarship audition day, called "Super Saturday". Students' names are also distributed to the ensemble directors and applied faculty so that they can make contact and follow up with individuals throughout the year. As auditions draw near, students are sent information concerning the

auditions and asked to return applications for an audition time. Auditions are scheduled and students are notified by phone. Materials distributed to these recruits include: (these are included in the MDP I section)

- Faculty Profiles
- Performing Ensembles Descriptions
- Suggested Audition Repertoire
- Department of Music Informational Flyer
- Department of Music Promotional Brochure
- University Recruiting Materials
- Musical Arts Series Flyer/Concert Schedule
- Music Student Handbook

Audition requirements, which are uniformly met, can also be found on the departmental website.

Students audition on “Super Saturday”. This is our annual informational and audition day for prospective students. This event is not only for auditioning, but also allows students and parents to come to know the university and faculty in person. The event was designed to make the students feel as comfortable with the audition process as possible, and to limit the stress of the performing aspect. We also make a special effort to involve parents in the process and invite them to attend with their children. Administration, Financial Aid, Housing, Student Affairs, and Admissions representative are also involved throughout the day to present information concerning all aspects of applying for admission and attending Southeastern. Students unable to audition on Super Saturday are invited to audition on the following Monday or a day soon after as their schedule allows.

Students receiving financial aid through the department must be eligible for admission to the University per University guidelines, and sign a letter of acceptance which clearly details the responsibilities associated with the financial offer. Letters also clearly state the NASM policy of accepting scholarships at another accredited institution. Information about the type of financial aid being awarded and how it impacts the student’s billing are also included. Students are also informed on how to apply for other financial aid originating on campus. Sample copies may be found in the MDP I document. Financial assistance offers are made through the Director of Bands and Director of Choral Activities based on ensemble needs, quality of performance, and with input from applied faculty. Each area maintains a database of students offered along with audition forms.

2. Rigor and fairness of retention policies and their application;
Admission policies for the University dictate the admission policies for our department. Southeastern Oklahoma State University has an “open door” admission policy. This means that any student meeting the general admission criteria of SAT/ACT minimum admission

score or alternative class rank and GPA may not be denied entry into any degree program within the university. As a result, the Music Department cannot set any admission standards related to talent or proficiency. Any student meeting the University admission standards can declare themselves a music major for any of our three degrees. However, the BM-Performance degree does require an entrance audition that must be passed any time from the fourth until the sixth semesters of applied study. Failure to pass this audition requires a change of degree.

The department maintains very high standards in our degree program requirements which tend to make initial progress in music courses for our less prepared students difficult; we have little control over the admission to the university of those whom we feel will not be successful. Therefore, maintaining the quality standards of our program results in a relatively high rate of attrition particularly for freshmen students. We limit the financial assistance to any student we do not feel will be successful in the degree programs, and we are as frank as possible in assessing their audition with them. These auditions, along with the placement tests given for music courses, serve as our first step into assessing which students will struggle in our department and how to best serve them. We also have in place a Departmental Assessment procedure that checks the students at three points in their program. Juries, MUS 1400 recital performances, recital hearings, and the junior and senior recitals also serve as opportunities for student assessment. Assessment forms are included in the supporting materials found in MDP I.

Because we know the low level of training experienced by many of our recruits is a factor in retention, we currently offer two music fundamentals (theory) courses as remedial instruction for our majors. One deals with music reading and the other deals with elementary music theory. We also offer two semesters of remedial piano in addition to the core curriculum. These courses have improved the retention of our majors in the last several years. We currently offer a summer course in remedial music theory to prepare incoming freshmen for the regular sequence of theory courses to assist those wishing to move through degree programs in the normal time sequence.

Retention policies for all students at the University may be found on the Southeastern website at <http://www.se.edu/academics/grades/retention-probation-and-readmission-policies/> and in the Academic Catalogue, on pages 43-44.

3. Effectiveness of record keeping and graduate document maintenance; and
Every student declaring music as their major has a permanent file kept in the music office. This file contains programs from performances, jury evaluation sheets, and all assessment documents. Individual advisors keep files containing student transcripts and degree check sheets. Records of students who have graduated, and those who have left the program, are maintained in the music office. Faculty members also have all transcripts, demographic information, and advising records available to them through Campus Connect.

4. The effectiveness of the advising system for music students.

The advising process for music majors is distributed among most of the full-time faculty, with each faculty member concentrating on a single degree program. This assures consistency in the information given to our students and aids in working towards uniformity in the meeting of standards. The department has degree check sheets and an advising manual for each degree including all music courses, general education courses, professional education courses, and recommended course sequencing.

Students are advised at the end of each semester prior to pre-enrollment for the following semester. An advisement hold is placed on every student and they must see an advisor to be able to enroll for the following semester. Advisors recommend courses and keep track of each student's academic progress. Internet access to student transcripts aids in this process. Faculty members also use advisement as an opportunity to dispense advice concerning each student's progress in their degree program, strengthening the relationship between faculty and students. Students are also encouraged to use this advisement time to offer feedback and to voice concerns.

I. Published Materials and Web Sites

Evaluate the extent to which the music unit's policies and practices regarding published materials and Web sites meet NASM standards, especially with regard to :

1. Clarity, accuracy, availability;

The Department of Music faculty has been fully informed of the necessity for accuracy in all documents originating in this department. A three person committee was set in place two years ago to review all documents, forms, and marketing and recruitment items for accuracy. Changes to materials were made as needed to reflect exact policy, meaning, or intent. The student handbook is updated each year now as a part of that ongoing process.

The Web site has been reconstructed this year through the efforts of a music department faculty member. We believe the web site now to be clearly readable, up to date, and functioning much better as a communication tool for the department. The address for the web site is <http://homepages.se.edu/music/>.

All departmental materials and information is readily available by visiting the web site, through on-site distribution to those concerned, departmental emails, mail-outs, and by request.

2. Comprehensiveness;

The University publishes an Academic Catalogue every two years. This is an official document of the University. All information pertaining to students, curricula, academic policies and procedures as well as basic information about university and faculty may be found in this document. A full copy of the Academic Catalogue may be found online at

<http://www.se.edu/academics/catalogs/documents/academic-catalog-2011-2013.pdf>. On the SE.edu homepage it is listed under the link to Academics. All items listed for the NASM standard may be found in this document.

3. Documentation of connection with registration, certification, and/or licensure; and
As stated in the 2011-13 Academic Catalogue on page 89: *The Bachelor of Music Education degree provides training for students in preparation for teacher certification and a career in public school music education, or continued development in graduate school. Specialization areas include instrumental music education K-12, and vocal music education K-12.*

For complete information about the certification process students are directed in the music student handbook to visit the teacher education website at
<http://homepages.se.edu/sebs/undergraduate-degree-programs/teacher-education/>.

4. Any published claims regarding achievements.
All information in published documents, recruiting and marketing materials, and website content is fact based. This translates into places and times of performance, recent activity by faculty and students, facilities, and information regarding the music unit. A faculty committee was put into place two years ago to check published content in all areas to assure compliance with this standard and applicable regulations.

J. Community Involvement

The music unit does not have any formal agreements or relationships with community entities in regards to curricular offerings. The Musical Arts Series seeks grants from the Red River Arts Council to support those efforts in presenting high-quality programming. This is accomplished through the grant writing process each year, and is used to supplement funding from the Oklahoma Arts Council.

The department provides rehearsal space one night each week for the SHARE children's choir, which operates independently under a 501c non-profit status. Community members are encouraged to participate in our Symphonic Choir, but enrollment is not required. A complete listing of our community involvement initiatives may be found in the MDP I.

K. Articulation with other schools

Currently, the University has articulation agreements with 13 area community colleges representing 39 degrees or degree options. The music unit does not participate in these articulation agreements.

L. Non-Degree-Granting Programs for the Community

N/A

M. Operational Standards for all institutions for which NASM is the Designated Institutional Accreditor

N/A

N. Operational Standards and Procedures for Proprietary Institutions

N/A

O. Operational Standards for Branch Campuses and External Programs

N/A

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

A. Certain Curriculum Categories

Item UP: All Professional Baccalaureate Degrees in Music

Common Body of Knowledge and Skills

Provide a succinct text that documents the extent to which the music unit's overall objectives, practices, and levels of expectation meet NASM Standards for developing the common body of knowledge and skills for all professional undergraduate degree/music education/music therapy students in the following areas. For each item, describe the level of competency of proficiency required for graduation:

1. Performance

Students participating in the Bachelor of Music and Bachelor of Music Education degrees obtain a foundation of technical knowledge in their specialized area through applied study. In the applied study, students fuse together their understanding of the technical skill with the information learned in the specialized pedagogical and literature/repertory courses that are required of the students. This knowledge culminates in a performance that is juried by the music faculty each semester. Additionally, major assessment benchmarks are given in order to monitor technical skill development in terms of performance throughout the degree process. Pedagogical knowledge and understanding of literature/repertory knowledge is assessed by exams in the coursework requirements.

Students receive instruction in music theory which provides a foundation in general musicianship, most specifically for this competency – to obtain the ability to read at sight with fluency. Each student participating in the Bachelor of Music and the Bachelor of Music Education degree is required to read at sight with fluency as part of their applied jury at the end of each semester. This requirement is in addition to the assessment that occurs in the Aural Lab component to the Music Theory and Literature courses.

Students have the opportunity to cultivate their technical skills and their general musicianship skills through collaborations with other students in courses such as Instrumental and Vocal Conducting. Each student in the Bachelor of Music and the Bachelor of Music Education degree must meet all competencies in both Instrumental and Vocal conducting. As a component of these courses, each student has the opportunity to work with an ensemble to refine rehearsal and conducting skills. Each student is responsible for their own literature, teaching of, and interpreting the literature. Additionally, the leadership skill building that occurs during this process allows the individuals to become leaders in other ensembles within the Department of Music.

Keyboard competency is a major component to students participating in the Bachelor of Music and the Bachelor of Music Education degree. Each student must meet or exceed competency in scales, arpeggios, chords, sight-reading, transposition, solo literature, solo accompaniment, and open score reading. Each of these areas is assessed each semester based upon the course level.

Students have the opportunity to refine their technical skills and their general musicianship skills through ensemble participation. The artistry that each student brings in the collaborative environment allows the ensemble to experience music on a higher level. Additionally, these refined skills allow for student to also participate in ensemble outside of the large ensemble, namely chamber groups.

2. Musicianship Skills and Analysis

Each student participating in the Bachelor of Music and the Bachelor of Music Education degree must meet or exceed the competencies in the Music Theory and Literature courses. Students are required to enroll in four semesters of study that includes Introduction to Music Study, Elementary Writing and Analysis, Intermediate Writing and Analysis, Advanced Writing and Analysis. Bachelor of Music students must complete an additional two semesters of work covering Contrapuntal Writing and Analysis, and Contemporary Writing and Analysis. Lab components are required for the first four semesters of study in both degrees.

3. Composition/Improvisation

Students who successfully meet the competencies in the rudiments of music theory and literature, keyboard, and their specialized area of focus have a greater capacity to explore musical curiosities that can inform their own musical ideas in compositions/improvisations. Students are encouraged to improvise in Jazz Ensemble, Jazz Combo, CAT 5, Aural Skills, and in their applied lessons. Composition is a major component in the music theory and literature curriculum. Students are encouraged to write in the style of all major musical eras. Thus the courses in music theory and literature, jazz improvisation, and music technology are avenues to allow the students to show basic understandings of exploring their own arrangements of previously written material or their own creative musical material. Students who possess the ability to improvise are a testament to efficiency and superb applied lesson teachings. They have spent their time wisely learning the tools of the trade including scales, chords, patterns, and songs. This gives them the freedom to play in any genre, style, or setting. Ultimately, learning to improvise teaches self-esteem and independence which makes them much more versatile musicians.

4. History and Repertory

Each student participating in the Bachelor of Music degree must meet or exceed the competencies in the Music History and Literature component of their degree plan. Each student receives instruction in two music history courses that span from antiquity to present-day. The breadth and depth of study in these courses allow the students to see the evolution of music

throughout the eras specifically looking at compositional, cultural, and historical events. The fundamental knowledge gained through lectures, performances, recordings, multi-media allow the student to develop musical language and understanding of form and style that will in turn inform their own performances in their area of specialization. Bachelor of Music students are advised and required, preferably in the last year of study, to participate in a course entitled Directed Reading in Music History. This allows the student to narrow their focus on a topic in music history and literature that is specific to their interest and/or instrument of study. This independent study culminates in a research project that is presented publicly. Bachelor of Music Education students are required to meet or exceed the competencies of Wind Band Literature, Choral Literature, or Guitar Literature, providing a historical survey of appropriate materials for use in teaching at different age and skill levels.

5. Synthesis

The Department of Music obtains a focus to provide students opportunities to study, develop, and refine skills to prepare for various careers in music. The fusing together of theoretical/historical knowledge, general musicianship, and sound technical skills provide the students participating in the Bachelor of Music degree avenues for various performance mediums. The Bachelor of Music Education degree students receive this in addition to professional training, enabling teacher-candidates to create innovative and motivating learning opportunities for their own students. The Department of Music fosters self-fulfillment and self-determination that enables our student to reach their highest potential and expand their creative scope. Most importantly, we promote curiosity and an attitude toward life as an unending learning experience leading to futures as effective self-teachers with high musical and humanitarian standards.

Item ME

Information concerning the intern teaching program with specific reference to credit allotment, and the process for selecting supervising teachers and sites.

Intern teachers receive 9 credit hours for 12 weeks internship. 6 weeks are spent at the secondary level and 6 weeks at the elementary level.

Student teaching placement shall be in a state-accredited public school where the student teacher:

- A. does not have a close relative employed, a spouse student teaching, or a child attending class at the school site where the placement would be in the same building;
- B. does not have a relative, by blood or marriage, on the school board.
- C. has not attended classes in the school building within the last 10 years;
- D. has not completed EDUC 3002 in the school district.

The teacher candidate, under the supervision of a professional mentor, serves on a full day basis (60 days) in an approved public school. A school day shall consist of not less than six hours

devoted to school activities, exclusive of the lunch period. This portion of the assignment includes classroom instruction and conferences with the professional mentor. It also includes experiences in assisting the professional mentor with other regular school duties. The teacher candidate is expected to attend evening PTO meetings or to participate in other occasional activities such as ball game duty if it is within the general responsibility of teachers at that school. If a candidate feels any duty assignment or any part of the daily schedule is unreasonable, s/he should discuss that concern with the Coordinator of Field Experiences.

<http://homepages.se.edu/sebs/files/2010/02/Teacher-Education-and-Student-Teaching-Handbook-2012.pdf> p. 13

In order to prepare the highest caliber educational professional, Southeastern Oklahoma State University developed and implemented the Professional Mentor Program in 1988. The program guides the development of pre-service teachers into professional educators.

The Mentoring Program selects and trains a cadre of professional mentors from local public schools. These mentors have demonstrated professionalism as demanded by their colleagues and competence as demanded by State and University guidelines.

The program assumes the cooperating teacher, as mentor, is best qualified to develop, guide and evaluate the progress of the student teacher. Mentors will receive training and support from the University in assessment and guidance. Instead of infrequent visits by a university supervisor, the mentor is able to evaluate incremental progress judged from an observed baseline behavior. In essence, the mentors become the university supervisor/cooperating teacher. Southeastern's Coordinator of Field Experiences serves as the teacher of record and intervenes only if problems arise.

The mentor/student teacher relationship has the additional benefit of developing a close personal bond which will facilitate professional development as well as provide a valuable resource for the future, whether in guidance or in job searches. The friendships made during the Mentor Program will assist both the mentor and the teacher candidate throughout their professional lives.

The professional mentor in a state-accredited public school shall be carefully selected so that those who have the ability to work effectively with student teachers are chosen. The administrator of the cooperating school, coordinator of Teacher Education Services, and the program representative collaborate in the selection of the professional mentor. Acceptance of student teachers shall be voluntary. The following criteria shall be used regarding the professional mentor:

1. has completed at least three years satisfactory teaching experience;
2. possesses knowledge of the basic principles of supervision;
3. holds a standard certificate for the area in which he/she is teaching;
4. demonstrates academic competence;
5. demonstrates the ability to work as an effective team member;
6. is assigned no more than two student teachers during a given school year.

(Administrators' Handbook for Elementary, Middle, Junior High and High Schools.

<http://homepages.se.edu/sebs/files/2010/02/Teacher-Education-and-Student-Teaching-Handbook-2012.pdf> p. 18

Any special requirements for certification by your state as these affect the teacher training program in music education.

There are two requirements for certification that affects the teacher-training program. These are the examinations and the portfolio processes as described below. Students are advised to prepare for and to register for these exams in the semester preceding the events requiring them.

In 1995, the Oklahoma Commission for Teacher Preparation (OCTP) was given the responsibility for developing a competency-based testing program for teacher candidates. The assessment was designed to examine competency in the following areas: general education, subject area, and professional teaching knowledge. Candidates for teacher licensure/certification are required to successfully complete the Oklahoma General Education Test (OGET), the Oklahoma Subject Area Test (OSAT) and the Oklahoma Professional Teaching Examination (OPTE). Candidates seeking administrator certification are required to pass a competency-based examination with multiple performance assessments.

Oklahoma certification examinations are based on the subject matter competencies adopted by the State Board of Education, the standards of national learned societies, and the Standards of the Interstate New Teacher Assessment and Support Consortium (INTASC).

- **The Oklahoma General Education Test (OGET)**
is designed to examine and assess competency in areas associated with general studies and education in liberal arts and sciences. The OGET is distinctive from many other examinations of this type in that critical thinking skills, as well as basic skills are assessed.
- **The Oklahoma Subject Area Tests (OSAT)**
are designed to assess subject-matter knowledge and skills. These examinations include 41 general subject tests, 5 vocational tests, and 4 administrator tests.
- **The Oklahoma Professional Teaching Exam (OPTE)**
is designed to assess professional knowledge and skills needed by entry-level educators. Candidates are assessed with respect to learners and the learning environment, instruction and assessment, and professional involvement.
http://www.ok.gov/octp/Certification_Testing/index.html

Music education students must be admitted to the Teacher Education Program in the School of Education and Behavioral Sciences before being allowed to enroll in upper-level professional courses.

Teacher Candidates in Southeastern's undergraduate Teacher Education Program must meet all Oklahoma certification requirements as part of their program of study:

- OGET must be passed prior to admission to the Teacher Education Program.
- OGET and OSAT must be passed prior to beginning student teaching.
- OPTE must be passed prior to certification.
<http://homepages.se.edu/sebs/undergraduate-degree-programs/teacher-education/handbooks/>

As part of each teacher candidate's educational experience, a portfolio is developed that emphasizes Oklahoma's General Competencies for Licensure and Certification as well as the national standards set for each program area. Candidate portfolios provide an opportunity for teacher candidates to critically evaluate what teachers need to know to be successful and to consider different types of learners and school environments. The activities and field experiences, which are described and reflected on in a candidate's portfolio, demonstrate the knowledge, skills and dispositions teacher candidates acquire during their teacher preparation. http://www.ok.gov/octp/Program_Accreditation/Portfolio_Assessment/index.html

Portfolio Requirement

Modules I, II, and III of the Undergraduate Portfolio must be complete prior to beginning student teaching.

<http://homepages.se.edu/sebs/files/2010/02/Teacher-Education-and-Student-Teaching-Handbook-2012.pdf> p. 31

The portfolio process, developed in the Teacher Education Program in the School of Education and Behavioral Sciences, consists of four Modules. Module III was created and is assessed in the Music Department. Students complete either the Instrumental or Vocal Module III and are interviewed prior to student teaching. Copies of the Module III requirements may be found in the MDP II portfolio section.

B. Specific Curricula

Bachelor of Music Degrees

1. Bachelor of Music in Performance

The Bachelor of Music in Performance degree affords an opportunity for the study, development, and refinement of a high level of musical performance and related skills in order to prepare the student for advance study in applied music, studio teaching, and/or professional performance opportunities. Students will have access to cultural and enrichment opportunities both on and off campus including concerts, master classes, and performances by internationally known artists. The course of instruction and extracurricular activities are designed to provide an environment of excellence that enables our students to reach their full potential as performers and teachers.

The Bachelor of Music in Performance degree program at Southeastern is committed to providing foundational tools toward improving the quality of musicianship and pedagogical proficiencies of all of our students. The program continues to attract more majors as we have continued to raise the standards and expectations in all core courses, specialty classes, and performance components.

2. Curricular Tables:

Program Title: Bachelor of Music in Instrumental Performance

Number of Years to Complete the Program: 4

Program Submitted for: Renewal of Final Plan Approval

Current Semester's Enrollment in Majors: 7

Name of Program Supervisor(s): Dr. Marc M. White

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
44 credit hours	38 credit hours	41 credit hours	2 credit hours	125 credit hours
36.7%	31.7%	34.2%	1.6%	104.2%

Major Area

MUS 2510	Major Instrument	12 units
MUS 4510	Major Instrument	16 units
MUS 31x2	Brass/WW/or Percussion Literature	2 units
MUS 33x2	Brass/WW/or Percussion Pedagogy	2 units
MUS 1430	University Band	8 units
MUS 4401	Chamber Ensemble	4 units
Total Major Area:		44 units

Supportive Courses in Music

MUS 1400	Recital Attendance	0 unit
MUS 1101	Music Theory and Literature I Aural Lab	1 unit
MUS 1203	Music Theory and Literature I	3 units
MUS 1231	Music Theory and Literature II Aural Lab	1 unit
MUS 1243	Music Theory and Literature II	3 units
MUS 2201	Music Theory and Literature III Aural Lab	1 unit
MUS 2213	Music Theory and Literature III	3 units
MUS 2231	Music Theory and Literature IV Aural Lab	1 unit
MUS 2243	Music Theory and Literature IV	3 units
MUS 3213	Music Theory and Literature V	3 units
MUS 3243	Music Theory and Literature VI	3 units
MUS 3113	History of Music I	3 units
MUS 3123	History of Music II	3 units
MUS 3471	Principles of Conducting	1 unit
MUS 3481	Instrumental Conducting	1 unit
MUS 2314,2441,2541,2641	Secondary Instrument (piano)	4 units
MUS 4960	Directed Reading in Music History	2 units
ORIE 1002	College Success (Music Majors)	2 units
Total Supportive Courses in Music:		38 units

General Studies

ENG 1113	Composition	3 units
ENG 1213	Composition	3 units
COMM 2213	Business and Professional Speaking	3 units
POSC 1513	American Federal Government	3 units
HIST 1513/1523	American History	3 units
ECON 2113	Economics	3 units
(OR) GEOG 2723	Geography	
(OR) SOC 1113	Sociology	
HPER 1113	Heath and Wellness	3 units
(OR) PSY 1113	Introduction to Psychology	
BIOL 1114	General Biology	4 units
PSCI 1114	General Physical Science	4 units
MATH 1303	Math in the Liberal Arts	3 units
(OR) MATH 1513	College Algebra	
HUM 2113	Humanities	3-6 units
(OR) HUM 2223	Humanities	
(OR) ENG 2313	Introduction to Literature	
(OR) PHIL 2113	Introduction to Philosophy	
xxxx	Fine Arts	3-6 units
CIS 2433	Computers in Society	3 units
Total General Studies:		41 units

Electives

Music Electives

Total Electives: 2 units

Program Title: Bachelor of Music in Vocal Performance
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Plan Approval
Current Semester's Enrollment in Majors: 10
Name of Program Supervisor(s): Mr. Jeremy Blackwood

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
45 credit hours	43 credit hours	41 credit hours	0 credit hours	129 credit hours
37.5%	35.8%	34.2%	0%	107.5%

Major Area

MUS 2510	Major Instrument	12 units
MUS 4510	Major Instrument	16 units
MUS 2472	Lyric Diction	2 units
MUS 312	Vocal Literature	2 units
MUS 3362	Vocal Pedagogy	2 units
MUS 1430	Major Ensemble	8 units
MUS 4410	Opera Theatre	3 units
Total Major Area:		45 units

Supportive Courses in Music

MUS 1400	Recital Attendance	0 unit
MUS 1101	Music Theory and Literature I Aural Lab	1 unit
MUS 1203	Music Theory and Literature I	3 units
MUS 1231	Music Theory and Literature II Aural Lab	1 unit
MUS 1243	Music Theory and Literature II	3 units
MUS 2201	Music Theory and Literature III Aural Lab	1 unit
MUS 2213	Music Theory and Literature III	3 units
MUS 2231	Music Theory and Literature IV Aural Lab	1 unit
MUS 2243	Music Theory and Literature IV	3 units
MUS 3213	Music Theory and Literature V	3 units
MUS 3243	Music Theory and Literature VI	3 units
MUS 3113	History of Music I	3 units
MUS 3123	History of Music II	3 units
MUS 3471	Principles of Conducting	1 unit
MUS 3491	Choral Conducting	1 unit
MUS 2314,2441,2541,2641,3441,3541	Secondary Instrument (piano)	6 units
MUS 4960	Directed Reading in Music History	2 units
ORIE 1002	College Success (Music Majors)	2 units
XXXX	Foreign Language	3 units
Total Supportive Courses in Music:		43 units

General Studies

ENG 1113	Composition	3 units
ENG 1213	Composition	3 units
COMM 2213	Business and Professional Speaking	3 units
POSC 1513	American Federal Government	3 units
HIST 1513/1523	American History	3 units
ECON 2113	Economics	3 units
(OR) GEOG 2723	Geography	
(OR) SOC 1113	Sociology	
HPER 1113	Health and Wellness	3 units
(OR) PSY 1113	Introduction to Psychology	
BIOL 1114	General Biology	4 units
PSCI 1114	General Physical Science	4 units
MATH 1303	Math in the Liberal Arts	3 units
(OR) MATH 1513	College Algebra	
HUM 2113	Humanities	3-6 units
(OR) HUM 2223	Humanities	
(OR) ENG 2313	Introduction to Literature	
(OR) PHIL 2113	Introduction to Philosophy	
xxxx	Fine Arts	3-6 units
CIS 1003	Computers in Society	3 units
Total General Studies:		41 units

Electives

Total Electives:	0 units
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Program Title: Bachelor of Music in Keyboard Performance

Number of Years to Complete the Program: 4

Program Submitted for: Renewal of Final Plan Approval

Current Semester's Enrollment in Majors: 0

Name of Program Supervisor(s): Dr. Mary Ann Craige and Dr. Robert McFadden

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
41 credit hours	39 credit hours	41 credit hours	3 credit hours	124 credit hours
34.2%	32.5%	34.2%	2.5%	103.4%

Major Area

MUS 2510	Major Instrument	12 units
MUS 4510	Major Instrument	16 units
MUS 3152	Piano Literature	2 units
MUS 3352	Piano Pedagogy	2 units
MUS 2301/4401	Accompanying/Chamber Music	7 units
MUS XXXX	Major Ensemble	2 units
Total Major Area:		41 units

Supportive Courses in Music

MUS 1400	Recital Attendance	0 unit
MUS 1101	Music Theory and Literature I Aural Lab	1 unit
MUS 1203	Music Theory and Literature I	3 units
MUS 1231	Music Theory and Literature II Aural Lab	1 unit
MUS 1243	Music Theory and Literature II	3 units
MUS 2201	Music Theory and Literature III Aural Lab	1 unit
MUS 2213	Music Theory and Literature III	3 units
MUS 2231	Music Theory and Literature IV Aural Lab	1 unit
MUS 2243	Music Theory and Literature IV	3 units
MUS 3213	Music Theory and Literature V	3 units
MUS 3243	Music Theory and Literature VI	3 units
MUS 3113	History of Music I	3 units
MUS 3123	History of Music II	3 units
MUS 3471	Principles of Conducting	1 unit
MUS 3481/3491	Instrumental or Choral Conducting	1 unit
MUS 1510	Secondary Instrument	2 units
MUS 4960	Directed Reading in Music History	2 units
ORIE 1002	College Success (Music Majors)	2 units
xxxx	Foreign Language	3 units
Total Supportive Courses in Music:		39 units

General Studies

ENG 1113	Composition	3 units
ENG 1213	Composition	3 units
COMM 2213	Business and Professional Speaking	3 units
POSC 1513	American Federal Government	3 units
HIST 1513/1523	American History	3 units
ECON 2113	Economics	3 units
(OR) GEOG 2723	Geography	
(OR) SOC 1113	Sociology	
HPER 1113	Health and Wellness	3 units
(OR) PSY 1113	Introduction to Psychology	
BIOL 1114	General Biology	4 units
PSCI 1114	General Physical Science	4 units
MATH 1303	Math in the Liberal Arts	3 units
(OR) MATH 1513	College Algebra	
HUM 2113	Humanities	3-6 units
(OR) HUM 2223	Humanities	
(OR) ENG 2313	Introduction to Literature	
(OR) PHIL 2113	Introduction to Philosophy	
xxxx	Fine Arts	3-6 units
CIS 1003	Computers in Society	3 units
Total General Studies:		<u>41 units</u>

Electives

Total Electives:	<u>3 units</u>
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3. Competencies:

General Education

(1) The ability to think, speak, and write clearly and effectively

Students receive instruction in critical thinking, effective speaking, and writing in General Education coursework such as ENG 1113, ENG 1213, COMM 1213, COMM 2213. These skills are also reinforced in Music Major coursework, as well as the Supportive Courses in Music.

(2) An informed acquaintance with the fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.

Students receive instruction in arts and humanities through courses such as HUM 2113, HUM 2223, MUS 1113 and Foreign Language; the natural and physical sciences through courses such as BIOL 1114 and PSCI 1114; and social sciences through courses such as POSC 1513, HIST 1513, HIST 1523, ECON 2113, HPER 1113.

(3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.

Students receive instruction in several courses in order to meet this competency. Students have several options through the General Education coursework like HUM 2113, HUM 2223, HUM 2313, PHIL 2113, MUS 1113, MUS 1123, ART 1003, ART 1103, THTR 1113, THTR 1143, BIOL 1114, HIST 1513, HIST 1523, SOC 1113, et al.

(4) Awareness that multidisciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.

Students receive instruction in General Education coursework through courses such as POSC 1513, HIST 1513, HIST 1523, ECON 2113, and PSY 1113 in order to meet this competency.

(5) The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

Students have several options to explore other fields that possibly have bearing on musical questions and endeavors. The General Education coursework that meet this competency includes HUM 2113, HUM 2223, HUM 2453, PHIL 2113, ART 1003, ART 1103, THTR 1113, THTR 1143, SOC 1113, GEOG 2723.

Essential Competencies, Experiences, and Opportunities

(a) Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy. For majors in Early Music, Historical Performance, or the equivalent, the ability to apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major is essential.

Bachelor of Music in Instrumental Performance:

Students receive applied instruction on their major instrument in MUS* 2510 and MUS* 4510 to gain tools to prepare solo performances at the highest possible level. Additionally, students

receive instruction in MUS 3102, MUS 3142, or MUS 3172 in order to gain knowledge of applicable solo literature. Courses such as MUS 3302, MUS 3342, and MUS 3372 provide the students with the fundamentals of pedagogy of their major instrument.

*Courses are listed using prefixes representing each instrument.

In addition to exploring solo literature in literature based courses such as MUS 3102, MUS 3142, and MUS 3172, students participate in major ensembles like MUS 1430 and 4401, specialty ensembles like MUS 1470 and 4401, and chamber ensembles in the various sections in MUS 4401 in order to learn, explore, and experience ensemble literature – both large ensemble and chamber.

Bachelor of Music in Vocal Performance

Students receive applied instruction on their major instrument in VCE 2510 and VCE 4510 to gain understanding and tools in order to prepare solo performances at the highest level possible. Additionally, students receive instruction in MUS 3162 to gain knowledge of applicable solo literature. MUS 3362 provides the students with knowledge of the fundamentals of pedagogy of the voice.

In addition to exploring solo literature in the vocal literature course, MUS 3162, students participate in major ensembles like MUS 1420, MUS 1411, and MUS 4410 in order to learn, explore, and experience large ensemble literature. Additionally, students participate in MUS 4410 – Opera Theatre in order to gain the knowledge of operatic works through the performance of solos, duets, trios, quartets, and large operatic choruses.

Bachelor of Music in Keyboard Performance

Students receive applied instruction on their major instrument in PNO 2510 and PNO 4510 to gain tools to prepare solo performances at the highest possible level. Additionally, students receive instruction in MUS 3152 in order to gain knowledge of applicable solo literature. MUS 3352 provides students provides pedagogical knowledge and comparative piano methods. Students in Keyboard Performance work collaboratively through MUS 2301 and MUS 4401 by accompanying and performing in chamber music ensembles.

(b) For performance majors in voice, the study and use of foreign languages and diction are essential.

Voice Performance majors meet this competency by enrolling in an additional semester of foreign language beyond the General Education Requirement. Students receive instruction in Lyric Diction, MUS 2472.

(c) Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

Students whose primary focus is performance have opportunities to participate in solo and ensemble performances in formal settings such as honors recitals, departmental recitals, and junior/senior recitals. Informally, students have the opportunity to perform in various venues throughout the school and local community. All performance majors are required to give a full length graded junior and senior recital.

4. Graduate Programs

Not Applicable

5. Results

The Bachelor of Music degree has seen a growth in the number of recruits and the number of majors within the last two years. After restructuring the degree plan, students are informed and aware of more performance opportunities in solo performance, large ensemble performance, and chamber ensemble performance. Performance opportunities combined with the Supportive Music Courses are resulting in performances show that students are meeting the aforementioned competencies.

6. Assessment

The Bachelor of Music degree offerings have several benchmarks throughout the process to assure that each student achieves an acceptable level of competency in each of the essential areas of study. Each student and faculty member has access to the benchmarks in their respective handbooks. A full listing and description may be found in the MDP II Section.

Student performances have continued to meet or exceed the competencies for the Bachelor of Performance degree due to the rubric-graded benchmarks throughout the degree process.

7. Rationale for Continuing Program

Not Applicable

8. Plans for Addressing Weaknesses

It is the intention of the Department of Music to continue to offer performance opportunities for students to engage in solo, large ensemble, and chamber ensemble performances. Students whose interest is specifically in music performance are attracted to a university by its faculty and performance opportunities. Currently, only a few faculty members hold positions in the area of applied study. Having more full-time applied teachers, even at the instructor level would attract more students, as seen at other regional institutions in the state. The lack of funding, such as that needed for complete orchestration and specialized instruments, and limited performing facilities make it difficult for some performing opportunities to be at the highest levels of presentation. This poses a yearly problem in attracting larger numbers of students not only to the music program, but to the performance degree.

The Department of Music has had a long history of piano instruction that has resulted in an infrastructure to a program that offers keyboard performance opportunities. We acknowledge our weakness in the lack of piano majors over many years. There are several endowed scholarships for this area of study. There are also unique opportunities at within the music department through the Ruth Steger/Wanda Bass International Piano Institute. The Institute has now been expanded to include area high school and community college students to foster young talent. Through these renewed recruitment efforts we hope to see interest resurface for this program.

Bachelor of Music Education Degrees

1. Bachelor of Music Education – Instrumental Option

This degree prepares students for public school instrumental music and for Pre-K – 12 general music positions. Emphasis is on teaching methods at all levels, rehearsal procedures, conducting, and instrumental and elementary literature. Students are encouraged to be active in professional organizations such as NAFME Collegiate.

2. Curricular Table

Program Title: Bachelor of Music Education – Instrumental

Number of Years to Complete the Program: 4.5

Program Submitted for: Renewal of Final Plan Approval

Current Semester's Enrollment in Majors: 24

Name of Program Supervisor(s): Jeri Walker, Stacy Weger, Mary Ann Craigie

Musicianship and Performance	Music Education	Professional Education	General Studies	College Success	Total Number of Units
58 credit hours	8 credit hours	30 credit hours	44 credit hours	2 credit hours	142 credit hours
48%	7%	25%	37%	2%	118%

Musicianship and Performance

MUS 1101 Music Theory and Literature I Aural Laboratory	1
MUS 1203 Music Theory and Literature I; Introduction to Music Study	3
MUS 1231 Music Theory and Literature II Aural Laboratory	1
MUS 1243 Music Theory and Literature II; Elementary Writing and Analysis	3
MUS 2201 Music Theory and Literature III Aural Laboratory	1
MUS 2213 Music Theory and Literature III; Intermediate Writing and Analysis	3
MUS 2231 Music Theory and Literature IV Aural Laboratory	1
MUS 2243 Music Theory and Literature IV; Advanced Writing and Analysis	3
MUS 3113 History of Music I	3
MUS 3123 History of Music II	3
MUS 3471 Principles of Conducting	1
MUS 3481 Instrumental Conducting	1
MUS 2341 Beginning Class Piano	1
MUS 2441 Beginning Class Piano	1
MUS 2541 Elementary Class Piano	1
MUS 2641 Elementary Class Piano	1

XXX 2510 Private instruction, Major instrument (4)	8
XXX 4510 Private instruction, Major instrument (3)	6
MUS 2361 Adolescent Voice Development	1
MUS 2401 Elementary Brass Class	1
MUS 2411 Elementary Woodwind Class	1
MUS 2431 Elementary Percussion Class	1
MUS 2421 Elementary String Class	1
MUS 3182 Wind Band Literature	2
MUS 3332 Marching Band Techniques	2
MUS XX Major Ensemble Courses (7)	7

Music Education

MUS 1302 Intro to Music Education	2
MUS 4303 Elementary Music Methods	3
MUS 4313 Methods and Materials in Instrumental Music	3

College Success

ORIE 1002 College Success Music	2
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Professional Education

EDUC 2000 Pre-Student Teaching Field Experiences I	0
EDUC 2013 Foundations of Education	3
EDUC 3113 Educational Measurement, Assessment, and Evaluation	3
EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration	3
PSY 3123 Child and Adolescent Development for Education Majors	3
EDUC 3002 Pre-Student Teaching Field Experiences II	2
EDUC 3334 Teaching Strategies, Adaptation and Modification in Education	4
EDUC 4443 Classroom and Behavior Management	3
EDUC 4000 Pre-Student Teaching Field Experiences III	0
EDUC 4919 Student Teaching	9

General Studies

Communications (9 hours)	
1. English (ENG 1113 and ENG 1213)	6
2. Speech Communication (COMM 2213)	3
Social and Behavioral Sciences (12 hours)	
1. Political Science (POSC 1513)	3
2. United States History (HIST 1513 or 1523)	3
3. Social Sciences (ECON 2113, HIST 3513 GEOG 2723, or SOC 1113)	3

4. Mental and Physical Health (HPER 1113 or PSY 1113)	3
Science and Mathematics (11 hours)	
1. Biological Sciences (BIOL 1114 or 1404)	4
2. Physical Sciences (PSCI 1114, 1214, 3114; CHEM 1315, PHYS 1114 or PHYS 2015)	4
3. Mathematics (MATH 1303, 1513, 1543, 1613, 2013, 2113, 2143, 2215, or 2283)	3
Humanities (9 hours)	
1. Humanities, Philosophy, and Literature (HUM 2113, 2223, 2453; HUM 2313 or ENG 2313; ENG 3893 or PHIL 2113)	3
2. Fine Arts (MUS 1113, 1123, ART 1003, 1103, 2103, 3083; THTR 1113, 1143, 2513, or 2613)	3
3. Foreign Language	3
Computer Proficiency (3 hours)	
CIS 1003 or BIM 1513	3
Total	142

3. Assessment of Compliance with NASM Standards

A. Desirable Attributes:

1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

The professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) provide students opportunity to deepen and demonstrate their commitment to music education through class work and field experiences. Student teaching experiences (EDUC 4000 and EDUC 4919) allow for the continuation of the development from students to teacher.

2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

Students learn teaching strategies in the professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music), and practice these skills during field experiences. This is continued during student teaching (EDUC 4000 and EDUC 4919).

3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

Professional courses in Psychology (PSY 3123 Child and Adolescent Development) and music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) provide training in developmentally appropriate strategies for motivating students.

4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) include strategies in advocating for music education inclusion.

5. The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

During field experiences in upper level music education courses, other professional courses, and student teaching (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music, EDUC 2000, EDUC 2013, SPED 2123, EDUC 3002, EDUC 3334, EDUC 4000, EDUC 4919), students experience a variety of school settings, personnel, and students. Scheduling and ethics are a part of the music education courses.

6. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

Students practice evaluation of methods and materials in the upper level music education courses MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music).

7. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The topic of Current Trends is a part of the upper-level music education professional courses. (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music). Students are encouraged to join professional organizations such as NAFME Collegiate and to attend conferences and workshops.

B. Music Competencies:

1. Conducting and Music Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musical expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

Students take a general conducting class (MUS 3471) followed by a specialized conducting class (MUS 3481 Instrumental Conducting). These courses include score reading, analysis, discussion of style and performance practices, instrumentation, and conducting techniques. Students are required to organize and conduct a final concert with a large ensemble. General music and children's choir conducting is covered in MUS 4303 Elementary Music Methods. During field experiences, students practice their conducting technique in front of a variety of ensembles.

2. Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

Students receive training in arranging in MUS 2243 Music Theory & Literature IV: Advanced Writing and Analysis and in EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration, where they must demonstrate the ability to compose and arrange in the styles and harmonic idioms of all major compositional periods. In MUS 2421 Strings Methods, students are required to arrange an existing melody or to compose a new piece for beginning string orchestra. In MUS 4303 Elementary Methods students are required to arrange a piece for Orff Instruments and perform for an audience.

3 Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.

Instrumental music education majors are required to pass a minimum of 4 semesters of piano, culminating in MUS 2641 Intermediate Class Piano. They also must pass MUS 2361 Adolescent Voice, MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods. As a part of MUS 4303 Elementary Music Methods students develop functional ability on the soprano recorder, Orff instruments, auto harp, and a fretted instrument.

4 Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and

daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

In their professional music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) students write and teach lesson plans. In field experiences and students teaching, students practice creating and delivering comprehensive lessons that demonstrate analytical and historical knowledge.

C. Specialization Competencies:

1. General Music

a. Musicianship, vocal, and pedagogical skills sufficient to teach general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4313 Methods and Materials in Instrumental Music.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4313 Methods and Materials in Instrumental Music.

c. The ability to lead performance-based instruction

Both MUS 4303 Methods and Materials in Elementary Music and MUS 4313 Methods and Materials in Instrumental Music supports the philosophy that music can best be understood and appreciated by those who participate actively with it.

d. Laboratory and field experiences in teaching general music.

MUS 4303 Methods and Materials in Elementary Music includes a field experience component in the elementary general music classroom. Many secondary field experiences and student teaching placements include a general music class at the secondary level.

2. Vocal Music

a. Vocal and pedagogical skill sufficient to teach effective use of the voice.

Students develop these competencies in MUS 2361 Adolescent Voice Development.

b. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

Students must pass this competency in piano class and must complete MUS 3641 Advanced Piano Class. MUS 3441, 3541 and 3441 include study in open score, transposition, ensemble, and harmonization skills. Students take two instrumental methods classes, usually MUS 2421 Strings Methods and MUS 2431 Percussion Methods.

3. Instrumental Music

a. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

Students must pass MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods, in which they demonstrate knowledge and performance ability.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.

Students must pass MUS 4313 Methods and Materials in Instrumental Music which includes the competencies required for teaching band and orchestra. EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration addresses technologies useful for teaching instrumental music.

c. Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles.

Students enroll in private lessons on their major instrument each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation. Students must perform in a large ensemble each semester they are enrolled at Southeastern.

d. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

As a part of MUS 2421 Strings Methods, students are required to teach a novice string player the first lesson as a part of the final exam. Students create a lesson and teach a university lab band a beginning lesson in MUS 4313 Secondary Music Methods. During the student teaching semester, students spend 6 weeks

in a middle school, teaching beginning students. The department encourages students to teach private students from schools in the area.

4. Music: All Levels, All Specializations

a. Knowledge and skills sufficient to teach beginning students on instruments and/or voice as appropriate to the chosen areas of specialization.

Students must pass MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods, in which they demonstrate knowledge and performance ability.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.

Students must pass MUS 4313 Secondary Music Methods, which includes the competencies required for teaching band and orchestra and general music. Students also must pass MUS 4303 Elementary Music Methods, which includes the competencies required for Pre-K-6 General Music. EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration addresses technologies useful for the instrumental and general music classroom.

c. Experiences in solo vocal or instrumental performance.

Students enroll in private lessons on their major instrument each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation.

d. Experience in small and large ensemble.

Students must participate in studio class each semester and must perform in a large ensemble each semester they are enrolled.

D. Teaching Competencies

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

Students study and practice strategies for teaching at various levels and effective classroom and rehearsal management in their music education professional courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music). The field

experience component of these classes and in EDUC 3002 and in student teaching affords the students practical experience in these skills.

2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.

PSY 3123 Child and Adolescent Development is required of music education majors. This course provides an emphasis on the development of personality, learning capabilities, and interactive effects of heredity, environment, and maturation. In upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music), these principles are applied to music education.

3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

PSY 3123 Child and Adolescent Development and SPED 2123 Introduction to Individuals with Exceptionalities provide training in assessing students' aptitudes and to plan programs to meet their needs. Upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) cover assessment of students' knowledge and skills and planning to meet assessed needs to reach specific goals.

4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) require students to research and evaluate current methods, materials, and repertoire for elementary and secondary music classes.

5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) require students to evaluate current methods and materials for elementary and secondary music classes. Field experiences, peer-teaching, and student teaching allows for practice in adaptation to meet teaching situations.

6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music) include study of measurement and evaluation of student progress as it relates to the curriculum standards.

E. Professional Procedures

1. Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.

The program purposes and requirements are published in the Southeastern Undergraduate and Graduate Catalog every two year and are available online at <http://www.se.edu/academics/catalogs/documents/academic-catalog-2011-2013.pdf>. The specific requirements for the Bachelor of Music Education, instrumental option is available at <http://homepages.se.edu/music/files/2010/09/BME-Degree-Plan-2011-Instrumental-New-Format3.pdf>.

Requirements for acceptance into the Teacher Education Program, test and portfolio requirements, and requirements for licensure are available in the Teacher Education Handbook found at <http://homepages.se.edu/sebs/undergraduate-degree-programs/teacher-education/handbooks/>.

These materials describe the program including the subjects studied, expectations and requirements for graduation from the program, and licensure requirements.

2. Music education methods courses should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music are both taught by Dr. Jeri Walker, who has taught music successfully in elementary, middle, and high school in public and private schools.

3. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

In MUS 4303 Methods and Materials in Elementary Music students are required to observe in the schools and are encouraged to participate when invited by the classroom teacher. Students must complete an Observation Form when visiting in the schools. Students are encouraged to seek opportunities to teach privately and to assist with sectionals, band camps, and other musical events to gain experience in the field.

4. Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

Students are required to pass proficiencies as outlined in the Teacher Education handbook before being allowed to enter the Teacher Education Program. This includes identified course completion, 2.5 minimum grade point average, passing the Oklahoma General Education Test, a written commitment to Teaching, experience working with children, a dispositions evaluation, and approval by a Department of Music committee. <http://homepages.se.edu/sebs/files/2010/02/Teacher-Education-and-Student-Teaching-Handbook-2012.pdf>. Before student teaching, students must pass the Oklahoma Subject Area Test, have a minimum 2.5 grade point average, and be approved by the department Chair. Modules I, II, and III of the portfolio must be completed. Module III is completed in the Department of Music and include the following:

Course Number	Item of Evidence
MUS 1302	Final teaching project
MUS 2243	Final Composition
MUS 3113	History Final Paper
MUS 3481	Program/Music Scores
MUS 4303	Final Lesson Plan and video
MUS 4313	Philosophy of Music Education

During student teaching, students are assessed by the Mentor Teacher; teachers in the field who have taken Mentor Training given by Southeastern. A student teacher must average 3.0 overall on a 5.0 scale on all items evaluated on the "Student Teacher Evaluation" form and may have no more than one "Needs to Improve" in any one category to pass student teaching. Students must pass the Oklahoma Professional Teaching Examination prior to licensure.

5. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

MUS 4202 Orchestration, MUS 4212 Instrumentation, MUS 4232 Advanced Composition are listed in the course offerings in the current catalog.

4. Graduate Programs

Not Applicable

5. Results

The Bachelor of Music Education degree with Instrumental Option is a strong program in terms of its purposes and the results achieved by our students. Recent additions to the instrumental program have strengthened the core competencies and provided students with more focused knowledge and skills to meet the demands of the profession.

6. Assessment

The strength of the Bachelor of Music Education degree with Instrumental Option is in the comprehensive curriculum that covers musicianship, general education, and professional education. In music education courses, students begin in their freshman year, allowing them to experience the profession early and begin developing the knowledge, skills, and dispositions required for success. There are multiple requirements and opportunities for work in the field, including over 100 hours of required field work before student teaching. Because of the small size of the department, students play in many ensembles, large and small, and have opportunities for leadership that may not be available to them in larger institutions. The full-time instrumental faculty all have doctorates and experience in their field of study.

Areas for improvement in the Bachelor of Music Education degree with Instrumental Option program include an organized contact system for our graduates, documentation of teaching and observation experiences outside of class, and motivation for participating in professional organizations such as NAFME Collegiate.

Faculty members individually stay connected to some graduates and mentor them as they move through their careers, but a cohesive drive and organization is lacking to make use of these contacts for the graduate's and the department's benefit.

A few students are taking the initiative to reach into the community for teaching opportunities, but this is undocumented and unobserved. Students assist with music festivals and contests but again this is largely undocumented. Attempts have been made to gather and retain this data, but as yet, have been unsuccessful.

The Southeastern band program has a strong Kappa Kappa Psi organization. Our students are active and committed to this service fraternity. However, the NAFME Collegiate organization has few members and is struggling to maintain a presence in the department. Students in professional music education courses are required to join the organization. This semester there are freshmen taking on leadership roles, providing an encouragement that students will recognize the benefits of a professional organization and create opportunities for growth.

7. Rationale

Not Applicable

8. Plans

The Department of Music should assign one person to work with the Southeastern Alumni Office to maintain accurate records of our graduates each year. This should be ongoing and be checked every fall for updates. Graduates should be kept abreast of Department of Music events and opportunities. They are also potential mentors to our current students.

Data from our graduates is necessary for determining the strength of the Bachelor of Music Education degree with Instrumental Option program and needs to be continued as the profession changes. Assessment of the program is ongoing, based on the needs of students in the schools. These needs are best determined by those out in the field: our graduates.

Student participation in NAFME Collegiate, documentation of work with festivals and contests on campus, and documentation of private teaching will be addressed at a music education meeting. Because students are not motivated to join the professional organization by group activity, class requirements, or conference attendance, they may need additional information given in a required meeting of all music education students. In addition, the reasons and benefits for documenting other personal professional activity, such as work with festivals and contests and private teaching, should be clearly outlined for students. These meetings will be scheduled for the beginning of the semester, at the mid-term, and at the end of the semester. This should provide students with an opportunity to re-visit requirements and prepare for their responsibilities that lie ahead and for the Music Education Coordinator to communicate with all students at once.

1. Bachelor of Music Education – Vocal Option

This degree prepares students for public school choral music and for Pre-K – 12 general music positions. Emphasis is on teaching methods at all levels, rehearsal procedures, conducting, vocal technique, and elementary and secondary choral literature. Students are encouraged to be active in professional organizations such as NAFME Collegiate.

2. Curricular Table

Program Title: Bachelor of Music Education – Vocal

Number of Years to Complete the Program: 4.5

Program Submitted for: Renewal of Final Plan Approval

Current Semester's Enrollment in Majors: 16

Name of Program Supervisor(s): Jeri Walker, Stacy Weger, Mary Ann Craigie

Musicianship and Performance	Music Education	Professional Education	General Studies	College Success	Total Number of Units
60 credit hours	8 credit hours	30 credit hours	44 credit hours	2 credit hours	144 credit hours
50%	7%	25%	37%	2%	120%

Musicianship and Performance	Credits
MUS 1101 Music Theory and Literature I Aural Laboratory	1
MUS 1203 Music Theory and Literature I; Introduction to Music Study	3
MUS 1231 Music Theory and Literature II Aural Laboratory	1
MUS 1243 Music Theory and Literature II; Elementary Writing and Analysis	3
MUS 2201 Music Theory and Literature III Aural Laboratory	1
MUS 2213 Music Theory and Literature III; Intermediate Writing and Analysis	3
MUS 2231 Music Theory and Literature IV Aural Laboratory	1
MUS 2243 Music Theory and Literature IV; Advanced Writing and Analysis	3
MUS 3113 History of Music I	3
MUS 3123 History of Music II	3
MUS 3471 Principles of Conducting	1
MUS 3491 Choral Conducting	1
MUS 2341 Beginning Class Piano I	1
MUS 2441 Beginning Class Piano II	1
MUS 2541 Elementary Class Piano I	1
MUS 2641 Elementary Class Piano II	1
MUS 3441 Advanced Class Piano I	1
MUS 3541 Advanced Class Piano II	1
MUS 3641 Advanced Class Piano III	1

XXX 2510 Private voice instruction (4)	8
XXX 4510 Private voice instruction (3)	6
MUS 2472 Lyric Diction	2
MUS 2401, MUS 2411, MUS 2431, or MUS 2431 Elementary Instruments (2)	2
MUS 3192 Choral Literature	2
MUS 3362 Vocal Pedagogy	2
MUS XX Major Ensemble Courses (7)	7

Music Education

MUS 1302 Intro to Music Education	2
MUS 4303 Elementary Music Methods	3
MUS 4323 Methods and Materials in Choral Music	3

College Success

ORIE 1002 College Success Music	2
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Professional Education

EDUC 2000 Pre-Student Teaching Field Experiences I	0
EDUC 2013 Foundations of Education	3
EDUC 3113 Educational Measurement, Assessment, and Evaluation	3
EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration	3
PSY 3123 Child and Adolescent Development for Education Majors	3
EDUC 3002 Pre-Student Teaching Field Experiences II	2
EDUC 3334 Teaching Strategies, Adaptation and Modification in Education	4
EDUC 4443 Classroom and Behavior Management	3
EDUC 4000 Pre-Student Teaching Field Experiences III	0
EDUC 4919 Student Teaching	9

General Studies

Communications (9 hours)

1. English (ENG 1113 and ENG 1213)	6
2. Speech Communication (COMM 2213)	3

Social and Behavioral Sciences (12 hours)

1. Political Science (POSC 1513)	3
2. United States History (HIST 1513 or 1523)	3
3. Social Sciences (ECON 2113, HIST 3513 GEOG 2723, or SOC 1113)	3
4. Mental and Physical Health (HPER 1113 or PSY 1113)	3

Science and Mathematics (11 hours)

- | | |
|---|---|
| 1. Biological Sciences
(BIOL 1114 or 1404) | 4 |
| 2. Physical Sciences
(PSCI 1114, 1214, 3114; CHEM 1315,
PHYS 1114 or PHYS 2015) | 4 |
| 3. Mathematics
(MATH 1303, 1513, 1543, 1613, 2013,
2113, 2143, 2215, or 2283) | 3 |

Humanities (9 hours)

- | | |
|---|---|
| 1. Humanities, Philosophy, and Literature
(HUM 2113, 2223, 2453; HUM 2313 or
ENG 2313; ENG 3893 or PHIL 2113) | 3 |
| 2. Fine Arts
(MUS 1113, 1123, ART 1003, 1103, 2103, 3083;
THTR 1113, 1143, 2513, or 2613) | 3 |
| 3. Foreign Language | 3 |

Computer Proficiency (3 hours)

- | | |
|----------------------|---|
| CIS 1003 or BIM 1513 | 3 |
|----------------------|---|

<u>Total</u>	144
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3. Assessment of Compliance with NASM Standards**A. Desirable Attributes:**

1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

The professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) provide students the opportunity to deepen and demonstrate their commitment to music education through class work and field experiences. Student teaching experiences (EDUC 4000 and EDUC 4919) allow for the continuation of the development from students to teacher.

2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

Students learn teaching strategies in the professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music), and practice these skills during field experiences. This is continued during student teaching (EDUC 4000 and EDUC 4919).

3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

Professional courses in Psychology (PSY 3123 Child and Adolescent Development) and music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) provide training in developmentally appropriate strategies for motivating students.

4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) include strategies in advocating for music education inclusion.

5. The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

During field experiences in upper level music education courses, other professional courses, and student teaching (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music, EDUC 2000, EDUC 2013, SPED 2123, EDUC 3002, EDUC 3334, EDUC 4000, EDUC 4919), students experience a variety of school settings, personnel, and students. Scheduling and ethics are a part of the music education courses.

6. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

Students practice evaluation of methods and materials in the upper level music education courses MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music.

7. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The topic of Current Trends is a part of the upper-level music education professional courses. (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music). Students are encouraged to join professional organizations such as NAFME Collegiate and to attend conferences and workshops.

B. Music Competencies:

1. Conducting and Music Leadership: The prospective music teacher must be a competent conductor, able to create accurate and musical expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give

the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

Students take a general conducting class (MUS 3471) followed by a specialized conducting class (MUS 3491 Choral Conducting). These courses include score reading, analysis, discussion of style and performance practices, and conducting techniques. Students are required to organize and conduct a final concert with a large ensemble. General music and children's choir conducting are covered in MUS 4303 Elementary Music Methods. During field experiences, students practice their conducting technique in front of a variety of ensembles.

2. Arranging: The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

Students receive training in arranging in MUS 2243 Music Theory & Literature IV: Advanced Writing and Analysis and in EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration, where they must demonstrate the ability to compose and arrange in the styles and harmonic idioms of all major compositional periods. In MUS 2421 Strings Methods, students are required to arrange an existing melody or to compose a new piece for beginning string orchestra. In MUS 4303 Elementary Methods students are required to arrange a piece for Orff Instruments and perform for an audience.

3. Functional Performance: In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.

Vocal music education majors are required to pass a minimum of 7 semesters of piano, culminating in MUS 3641 Advanced Piano Class III. They also must pass two of the following: MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods. Vocal students are generally advised into MUS 2421 and MUS 2431. As a part of MUS 4303 Elementary Music Methods, students develop functional ability on the soprano recorder, Orff instruments, auto harp, and a fretted instrument.

4. Analysis/History/Literature: The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

In their professional music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) students write and teach lesson plans. In field experiences and students teaching, students practice

creating and delivering comprehensive lessons that demonstrate analytical and historical knowledge.

C. Specialization Competencies:

1. General Music

a. Musicianship, vocal, and pedagogical skills sufficient to teach general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music.

c. The ability to lead performance-based instruction

Both MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music supports the philosophy that music can best be understood and appreciated by those who participate actively with it.

d. Laboratory and field experiences in teaching general music.

MUS 4303 Methods and Materials in Elementary Music includes a field experience component in the elementary general music classroom. Many secondary field experiences and student teaching placements include a general music class at the secondary level.

2. Vocal/Choral Music

a. Vocal and pedagogical skill sufficient to teach effective use of the voice.

MUS 3362 Vocal Pedagogy provides instruction in effective use of the voice.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.

Students must pass MUS 4323 Methods and Materials in Vocal Music which includes the competencies required for teaching vocal/choral music. Students also take EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration in the section specifically designed for musicians.

c. Experiences in solo vocal performance, as well as in both small and large choral ensembles.

Students enroll in private lessons each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the

semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation. Students must perform in a large ensemble each semester they are enrolled at Southeastern.

d. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

Students must pass this competency in piano class and must complete MUS 3641 Advanced Piano Class. MUS 3441, 3541 and 3441 include study in open score, transposition, ensemble, and harmonization skills. Students take two instrumental methods classes, usually MUS 2421 Strings Methods and MUS 2431 Percussion Methods.

e. Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

MUS 3362 Vocal Pedagogy provides students with opportunities to practice teaching vocal techniques. During the student teaching semester, students spend 6 weeks in a middle school, teaching beginning students. The department encourages students to teach private students from schools in the area.

3. Instrumental Music

a. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

Students must pass two of the following instrumental methods courses: MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods, in which they demonstrate knowledge and performance ability. Students are advised into MUS 2421 Strings Methods, and MUS 2431 Percussion Methods. Classroom instruments taught in MUS 4303 include Orff instruments, fretted instruments, auto harp, and classroom percussion instruments.

4. Music: All Levels, All Specializations

a. Knowledge and skills sufficient to teach beginning students on instruments and/or voice as appropriate to the chosen areas of specialization.

MUS 3362 Vocal Pedagogy and MUS 4323 Methods and Materials in Vocal Music includes the techniques of beginning singing. MUS 4303 Elementary Music Methods addresses the child voice.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.

Students must pass MUS 4323 Methods and Materials in Vocal Music, which includes the competencies required for teaching choir and general music. Students also must pass MUS 4303 Elementary Music Methods which includes

the competencies required for Pre-K-6 General Music. EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration addresses technologies useful for the vocal music classroom.

c. Experiences in solo vocal or instrumental performance.

Students enroll in private lessons each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation.

d. Experience in small and large ensemble.

Students must participate in studio class each semester and must perform in a large ensemble each semester they are enrolled at Southeastern, except in the student teaching semester.

D. Teaching Competencies

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

Students study and practice strategies for teaching at various levels and effective classroom and rehearsal management in their music education professional courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music). The field experience component of these classes and in EDUC 3002 and in student teaching affords the students practical experience in these skills.

2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.

PSY 3123 Child and Adolescent Development is required of music education majors. This course provides an emphasis on the development of personality, learning capabilities, and interactive effects of heredity, environment, and maturation. In upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music), these principles are applied to music education.

3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

PSY 3123 Child and Adolescent Development and SPED 2123 Introduction to Individuals with Exceptionalities provide training in assessing students' aptitudes and to plan programs to meet their needs. Upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal

Music) cover assessment of students' knowledge and skills and planning to meet assessed needs to reach specific goals.

4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) require students to research and evaluate current methods, materials, and repertoire for elementary and secondary music classes.

5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) require students to evaluate current methods and materials for elementary and secondary music classes. Field experiences, peer teaching, and student teaching allows for practice in adaptation to meet teaching situations.

6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) include study of measurement and evaluation of student progress as it relates to the curriculum standards.

E. Professional Procedures

1. Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.

The program purposes and requirements are published in the Southeastern Undergraduate and Graduate Catalog every two year and are available online at <http://www.se.edu/academics/catalogs/documents/academic-catalog-2011-2013.pdf>. The specific requirements for the Bachelor of Music Education, Vocal option is available at <http://homepages.se.edu/music/files/2010/09/BME-Degree-Plan-2011-Voice-New-Format2.pdf>.

Requirements for acceptance into the Teacher Education Program, test and portfolio requirements, and requirements for licensure are available in the Teacher Education Handbook found at <http://homepages.se.edu/sebs/undergraduate-degree-programs/teacher-education/handbooks/>.

These materials describe the program including the subjects studied, expectations and requirements for graduation from the program, and licensure requirements.

2. Music education methods courses should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

MUS 1302 Introduction to Music Education and MUS 4303 Methods and Materials in Elementary Music are taught by Dr. Jeri Walker, who has taught music successfully in elementary, middle, and high school in public and private schools. MUS 4323 Methods and Materials in Vocal Music is taught by Mrs. Debbie McComb who teaches secondary vocal music in public school. Dr. Stacy Weger, Department Chair, oversees this course.

3. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

In MUS 4303 Methods and Materials in Elementary Music students are required to observe in the schools and are encouraged to participate when invited by the classroom teacher. Students must complete an Observation Form when visiting in the schools. Students are encouraged to seek opportunities to teach privately and to assist with sectionals, summer camps, and other musical events to gain experience in the field.

4. Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

Students are required to pass proficiencies as outlined in the Teacher Education handbook before being allowed to enter the Teacher Education Program. This includes identified course completion, 2.5 minimum grade point average, passing the Oklahoma General Education Test, a written commitment to Teaching, experience working with children, a dispositions evaluation, and approval by a Department of Music committee. <http://homepages.se.edu/sebs/files/2010/02/Teacher-Education-and-Student-Teaching-Handbook-2012.pdf>. Before student teaching, students must pass the Oklahoma Subject Area Test, have a minimum 2.5 grade point average, and be approved by the department Chair. Modules I, II, and III of the portfolio must be completed. Module III is completed in the Department of Music and include the following:

Course Number	Item of Evidence
MUS 1302	Final teaching project
MUS 2243	Final Composition
MUS 3113	History Final Paper
MUS 3481	Program/Music Scores
MUS 4303	Final Lesson Plan and video
MUS 4313	Philosophy of Music Education

During student teaching, students are assessed by the Mentor Teacher; teachers in the field who have taken Mentor Training given by Southeastern. A student teacher must average 3.0 overall on a 5.0 scale on all items evaluated on the "Student Teacher Evaluation" form and may have no more than one "Needs to Improve" in any one category to pass student teaching. Students must pass the Oklahoma Professional Teaching Examination prior to licensure.

5. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

MUS 4202 Orchestration, MUS 4212 Instrumentation, MUS 4232 Advanced Composition are listed in the course offerings in the current catalog.

4. Graduate Programs

Not Applicable

5. Results

The Bachelor of Music Education degree with Vocal Option is a strong program in terms of its purposes and the results achieved by our students. Recent additions to the vocal program have strengthened the core competencies and provided students with more focused knowledge and skills to meet the demands of the profession.

6. Assessment

The strength of the Bachelor of Music Education degree with Vocal Option is in the comprehensive curriculum that covers musicianship, general education, and professional education. In music education courses, students begin in their freshman year, allowing them to experience the profession early and begin developing the knowledge, skills, and dispositions required for success. There are multiple requirements and opportunities for work in the field, including over 100 hours of required field work before student teaching. Because of the small

size of the department, students can participate in many ensembles, large and small, and have opportunities for leadership that may not be available to them in larger institutions.

Areas for improvement in the Bachelor of Music Education degree with Vocal Option program include an organized contact system for our graduates, documentation of teaching and observation experiences outside of class, and motivation for participating in professional organizations such as NAFME Collegiate.

Faculty members individually stay connected to some graduates and mentor them as they move through their careers, but a cohesive drive and organization is lacking to make use of these contacts for the graduate's and the department's benefit.

No vocal students are taking the initiative to reach into the community for teaching opportunities. Students are participating in some community opportunities such as church choirs, and assist with music festivals and contests, but this is largely undocumented. Attempts have been made to gather and retain this data, but as yet, have been unsuccessful.

The NAFME Collegiate organization has few members and is struggling to maintain a presence in the department. Students in professional music education courses are required to join the organization. This semester there are freshmen who are taking on leadership roles, providing and encouragement that students will recognize the benefits of a professional organization and create opportunities for growth.

7. Rationale

Not Applicable

8. Plans

The Department of Music should assign one person to work with the Southeastern Alumni Office to maintain accurate records of our graduates each year. This should be ongoing and be checked every fall for updates. Graduates should be kept abreast of Department of Music events and opportunities. They are also potential mentors to our current students.

Data from our graduates is necessary for determining the strength of the Bachelor of Music Education degree with Vocal Option program and needs to be continued as the profession changes. Assessment of the program is ongoing, based on the needs of students in the schools. These needs are best determined by those out in the field: our graduates.

Student participation in NAFME Collegiate, documentation of work with festivals and contests on campus, and documentation of private teaching will be addressed at a music education meeting. Because students are not motivated to join the professional organization by group activity, class requirements, or conference attendance, they may need additional information given in a required meeting of all music education students. In addition, the reasons and benefits for documenting other personal professional activity, such as work with festivals and contests and private teaching, should be clearly outlined for students. These meetings will be scheduled for the beginning of the semester, at the mid-term, and at the end of the semester. This should provide students with an opportunity to re-visit requirements and prepare for their

responsibilities that lie ahead and for the Music Education Coordinator to communicate with all students at once.

1. Bachelor of Music Education – Piano/Vocal Option

This degree prepares students for public school choral music and for Pre-K – 12 general music and vocal positions. Emphasis is on teaching methods, rehearsal procedures, conducting, vocal technique and piano technique, and elementary and secondary choral and piano literature. Students are encouraged to be active in professional organizations such as NAFME Collegiate.

2. Curricular Table

Program Title: Bachelor of Music Education – Keyboard/Vocal

Number of Years to Complete the Program: 4.5

Program Submitted for: Renewal of Final Plan Approval

Current Semester's Enrollment in Majors: 1

Name of Program Supervisor(s): Jeri Walker, Stacy Weger, Mary Ann Craige

Musicianship and Performance	Music Education	Professional Education	General Studies	College Success	Total Number of Units
60 credit hours	8 credit hours	30 credit hours	44 credit hours	2 credit hours	144 credit hours
50%	7%	25%	37%	2%	120%

Musicianship and Performance	Credits
MUS 1101 Music Theory and Literature I Aural Laboratory	1
MUS 1203 Music Theory and Literature I; Introduction to Music Study	3
MUS 1231 Music Theory and Literature II Aural Laboratory	1
MUS 1243 Music Theory and Literature II; Elementary Writing and Analysis	3
MUS 2201 Music Theory and Literature III Aural Laboratory	1
MUS 2213 Music Theory and Literature III; Intermediate Writing and Analysis	3
MUS 2231 Music Theory and Literature IV Aural Laboratory	1
MUS 2243 Music Theory and Literature IV; Advanced Writing and Analysis	3
MUS 3113 History of Music I	3
MUS 3123 History of Music II	3
MUS 3471 Principles of Conducting	1
MUS 3491 Choral Conducting	1
PNO 2510 Private piano instruction (4)	8
PNO 4510 Private piano instruction (3)	6

VCE 1510 Secondary voice (4)	4
VCE 3510 Secondary voice (3)	3
MUS 2472 Lyric Diction	2
MUS 2401 Elementary Brass Class	1
MUS 2411 Elementary Woodwind Class	1
MUS 2431 Elementary Percussion Class	1
MUS 2421 Elementary String Class	1
MUS 3362 Vocal Pedagogy	2
MUS XX Major Ensemble Courses (7)	7

Music Education

MUS 1302 Intro to Music Education	2
MUS 4303 Elementary Music Methods	3
MUS 4323 Methods and Materials in Choral Music	3

College Success

ORIE 1002 College Success Music	2
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Professional Education

EDUC 2000 Pre-Student Teaching Field Experiences I	0
EDUC 2013 Foundations of Education	3
EDUC 3113 Educational Measurement, Assessment, and Evaluation	3
EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration	3
PSY 3123 Child and Adolescent Development for Education Majors	3
EDUC 3002 Pre-Student Teaching Field Experiences II	2
EDUC 3334 Teaching Strategies, Adaptation and Modification in Education	4
EDUC 4443 Classroom and Behavior Management	3
EDUC 4000 Pre-Student Teaching Field Experiences III	0
EDUC 4919 Student Teaching	9

General Studies

Communications (9 hours)	
1. English (ENG 1113 and ENG 1213)	6
2. Speech Communication (COMM 2213)	3
Social and Behavioral Sciences (12 hours)	
1. Political Science (POSC 1513)	3
2. United States History (HIST 1513 or 1523)	3

3. Social Sciences (ECON 2113, HIST 3513 GEOG 2723, or SOC 1113)	3
4. Mental and Physical Health (HPER 1113 or PSY 1113)	3
Science and Mathematics (11 hours)	
1. Biological Sciences (BIOL 1114 or 1404)	4
2. Physical Sciences (PSCI 1114, 1214, 3114; CHEM 1315, PHYS 1114 or PHYS 2015)	4
3. Mathematics (MATH 1303, 1513, 1543, 1613, 2013, 2113, 2143, 2215, or 2283)	3
Humanities (9 hours)	
1. Humanities, Philosophy, and Literature (HUM 2113, 2223, 2453; HUM 2313 or ENG 2313; ENG 3893 or PHIL 2113)	3
2. Fine Arts (MUS 1113, 1123, ART 1003, 1103, 2103, 3083; THTR 1113, 1143, 2513, or 2613)	3
3. Foreign Language	3
Computer Proficiency (3 hours) CIS 1003 or BIM 1513	3
Total	144

3. Assessment of Compliance with NASM Standards

A. Desirable Attributes:

1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

The professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) provide students the opportunity to deepen and demonstrate their commitment to music education through class work and field experiences. Student teaching experiences (EDUC 4000 and EDUC 4919) allow for the continuation of the development from students to teacher.

2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

Students learn teaching strategies in the professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music), and practice these skills during field experiences. This is continued during student teaching (EDUC 4000 and EDUC 4919).

3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

Professional courses in Psychology (PSY 3123 Child and Adolescent Development) and music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) provide training in developmentally appropriate strategies for motivating students.

4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) include strategies in advocating for music education inclusion.

5. The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

During field experiences in upper level music education courses, other professional courses, and student teaching (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music, EDUC 2000, EDUC 2013, SPED 2123, EDUC 3002, EDUC 3334, EDUC 4000, EDUC 4919), students experience a variety of school settings, personnel, and students. Scheduling and ethics are a part of the music education courses.

6. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

Students practice evaluation of methods and materials in the upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music).

7. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The topic of Current Trends is a part of the upper-level music education professional courses. (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music). Students are encouraged to join professional organizations such as NAFME Collegiate and to attend conferences and workshops.

B. Music Competencies:

1. Conducting and Music Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musical expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

Students take a general conducting class (MUS 3471) followed by a specialized conducting class (MUS 3491 Choral Conducting). These courses include score reading, analysis, discussion of style and performance practices, and conducting techniques. Students are required to organize and conduct a final concert with a large ensemble. General music and children's choir conducting are covered in MUS 4303 Elementary Music Methods. During field experiences, students practice their conducting technique in front of a variety of ensembles.

2. Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

Students receive training in arranging in MUS 2243 Music Theory & Literature IV: Advanced Writing and Analysis and in EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration, where they must demonstrate the ability to compose and arrange in the styles and harmonic idioms of all major compositional periods. In MUS 2421 Strings Methods, students are required to arrange an existing melody or to compose a new piece for beginning string orchestra. In MUS 4303 Elementary Methods students are required to arrange a piece for Orff Instruments and perform for an audience.

3. Functional Performance: In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.

Piano/Vocal music education majors are required to pass a minimum of 7 semesters of secondary voice, 3 hours at the upper level. They also must pass two of the following: MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods. Piano/Vocal students are generally advised into MUS 2421 and MUS 2431. As a part of MUS 4303 Elementary Music Methods, students develop functional ability on the soprano recorder, Orff instruments, auto harp, and a fretted instrument.

4. Analysis/History/Literature: The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

In their professional music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) students write and teach lesson plans. In field experiences and students teaching, students practice creating and delivering comprehensive lessons that demonstrate analytical and historical knowledge.

C. Specialization Competencies:

1. General Music

a. Musicianship, vocal, and pedagogical skills sufficient to teach general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music

c. The ability to lead performance-based instruction

Both MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music supports the philosophy that music can best be understood and appreciated by those who participate actively with it.

d. Laboratory and field experiences in teaching general music.

MUS 4303 Methods and Materials in Elementary Music includes a field experience component in the elementary general music classroom. Many secondary field experiences and student teaching placements include a general music class at the secondary level.

2. Vocal/Choral Music

a. Vocal and pedagogical skill sufficient to teach effective use of the voice.

MUS 3362 Vocal Pedagogy provides instruction in effective use of the voice.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.

Students must pass MUS 4323 Methods and Materials in Vocal Music, which includes the competencies required for teaching vocal/choral music. Students also take EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration in the section specifically designed for musicians.

c. Experiences in solo vocal performance, as well as in both small and large choral ensembles.

Students enroll in private lessons each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation. Students must perform in a large ensemble each semester they are enrolled at Southeastern.

d. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

Students must pass this competency in piano class and must complete MUS 3641 Advanced Piano Class. MUS 3441, 3541 and 3441 include study in open

score, transposition, ensemble, and harmonization skills. Students take two instrumental methods classes, usually MUS 2421 Strings Methods and MUS 2431 Percussion Methods.

e. Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

MUS 3362 Vocal Pedagogy provides students with opportunities to practice teaching vocal techniques. During the student teaching semester, students spend 6 weeks in a middle school, teaching beginning students. The department encourages students to teach private students from schools in the area.

3. Instrumental Music

a. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

Students must pass two of the following instrumental methods courses: MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods, in which they demonstrate knowledge and performance ability. Students are advised into MUS 2421 Strings Methods, and MUS 2431 Percussion Methods. Classroom instruments taught in MUS 4303 include Orff instruments, fretted instruments, auto harp, and classroom percussion instruments.

4. Music: All Levels, All Specializations

a. Knowledge and skills sufficient to teach beginning students on instruments and/or voice as appropriate to the chosen areas of specialization.

MUS 3362 Vocal Pedagogy and MUS 4323 Methods and Materials in Vocal Music includes the techniques of beginning singing. MUS 4303 Elementary Music Methods addresses the child voice.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.

Students must pass MUS 4323 Methods and Materials in Vocal Music, which includes the competencies required for teaching choir and general music. Students also must pass MUS 4303 Elementary Music Methods which includes the competencies required for Pre-K-6 General Music. EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration addresses technologies useful for the vocal music classroom.

c. Experiences in solo vocal or instrumental performance.

Students enroll in private lessons each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation.

d. Experience in small and large ensemble.

Students must participate in studio class each semester and must perform in a large ensemble each semester they are enrolled at Southeastern, except in the student teaching semester.

5. Specific Music Fields or Combinations: Piano/Vocal

a. Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.

Students must complete a minimum of 7 semesters of private piano instruction, at least 3 at the upper level. Lessons include pedagogy and materials of piano teaching. Upper level music education courses (MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music) meet the requirements for vocal pedagogy.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.

Students must complete a minimum of 7 semesters of private piano instruction, at least 3 at the upper level. Lessons include pedagogy and materials of piano teaching. Upper level music education courses (MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music) meet the requirements for vocal pedagogy. EDUC 3313 Introduction to Educational Technology is also required for the major.

c. In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.

Students must complete a minimum of 7 semesters of private piano instruction, at least 3 at the upper level. Students must complete a performance jury every semester, perform in studio class, and complete a senior recital or project.

D. Teaching Competencies

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

Students study and practice strategies for teaching at various levels and effective classroom and rehearsal management in their music education professional courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music). The field experience component of these classes and in EDUC 3002 and in student teaching affords the students practical experience in these skills.

2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.

PSY 3123 Child and Adolescent Development is required of music education majors. This course provides an emphasis on the development of personality, learning capabilities, and interactive effects of heredity, environment, and maturation. In upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music), these principles are applied to music education.

3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

PSY 3123 Child and Adolescent Development and SPED 2123 Introduction to Individuals with Exceptionalities provide training in assessing students' aptitudes and to plan programs to meet their needs. Upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) cover assessment of students' knowledge and skills and planning to meet assessed needs to reach specific goals.

4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) require students to research and evaluate current methods, materials, and repertoire for elementary and secondary music classes.

5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) require students to evaluate current methods and materials for elementary and secondary music classes. Field experiences, peer-teaching, and student teaching allows for practice in adaptation to meet teaching situations.

6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4323 Methods and Materials in Vocal Music) include study of measurement and evaluation of student progress as it relates to the curriculum standards.

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1. Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.

The program purposes and requirements are published in the Southeastern Undergraduate and Graduate Catalog every two year and are available online at <http://www.se.edu/academics/catalogs/documents/academic-catalog-2011-2013.pdf>. The specific requirements for the Bachelor of Music Education, Vocal option is available at <http://homepages.se.edu/music/files/2010/09/BME-Degree-Plan-2011-KeyBoard.Voice-New-Format2.pdf>

Requirements for acceptance into the Teacher Education Program, test and portfolio requirements, and requirements for licensure are available in the Teacher Education Handbook found at <http://homepages.se.edu/sebs/undergraduate-degree-programs/teacher-education/handbooks/> .

These materials describe the program including the subjects studied, expectations and requirements for graduation from the program, and licensure requirements.

2. Music education methods courses should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

MUS 1302 Introduction to Music Education and MUS 4303 Methods and Materials in Elementary Music are taught by Dr. Jeri Walker, who has taught music successfully in elementary, middle, and high school in public and private schools. MUS 4323 Methods and Materials in Vocal Music is taught by Mrs. Debbie McComb who has taught secondary vocal music in public school. Dr. Stacy Weger, Department Chair, oversees this course.

3. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

In MUS 4303 Methods and Materials in Elementary Music students are required to observe in the schools and are encouraged to participate when invited by the classroom teacher. Students must complete an Observation Form when visiting in the schools. Students are encouraged to seek opportunities to teach privately and to assist with sectionals, summer camps, and other musical events to gain experience in the field.

4. Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

Students are required to pass proficiencies as outlined in the Teacher Education handbook before being allowed to enter the Teacher Education Program. This includes identified course completion, 2.5 minimum grade point average, passing the Oklahoma General Education Test, a written commitment to Teaching, experience working with children, a dispositions evaluation, and approval by a Department of Music committee. <http://homepages.se.edu/sebs/files/2010/02/Teacher-Education-and-Student-Teaching-Handbook-2012.pdf> . Before student teaching, students must pass the Oklahoma Subject Area Test, have a minimum 2.5 grade point average, and be approved by the department Chair. Modules I, II, and III of the portfolio must be completed. Module III is completed in the Department of Music and include the following:

Course Number	Item of Evidence
MUS 1302	Final teaching project
MUS 2243	Final Composition
MUS 3113	History Final Paper
MUS 3481	Program/Music Scores
MUS 4303	Final Lesson Plan and video
MUS 4313	Philosophy of Music Education

During student teaching, students are assessed by the Mentor Teacher; teachers in the field who have taken Mentor Training given by Southeastern. A student teacher must average 3.0 overall on a 5.0 scale on all items evaluated on the "Student Teacher Evaluation" form and may have no more than one "Needs to Improve" in any one category to pass student teaching. Students must pass the Oklahoma Professional Teaching Examination prior to licensure.

4. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

MUS 4202 Orchestration, MUS 4212 Instrumentation, MUS 4232 Advanced Composition are listed in the course offerings in the current catalog. Students are required to take MUS 3471 and MUS 3491 Conducting courses.

4. Graduate Programs

Not Applicable

5. Results

There has been 1 graduate in the Bachelor of Music Education degree with Piano/Vocal option within the past 5 years. That student is currently employed as a Middle School vocal instructor. The current student is a sophomore and a transfer student will be beginning the professional courses in the fall. The strength of the program has not been tested in the field yet. Recent additions to the Piano/Vocal program have strengthened the core competencies, hopefully creating a focused and solid curriculum.

6. Assessment

The Bachelor of Music Education degree with Piano/Vocal Option is a comprehensive curriculum that covers musicianship, general education, and professional education. In music education courses, students begin in their freshman year, allowing them to experience the profession early and begin developing the knowledge, skills, and dispositions required for success. There are multiple requirements and opportunities for work in the field, including over 100 hours of required field work before student teaching. Because of the small size of the department, students can participate in many ensembles, large and small, and have opportunities for leadership that may not be available to them in larger institutions.

There are no recent graduates in this program, so assessment in the field is impossible at this time. Documentation of teaching and observation experiences outside of class and motivation for participating in professional organizations such as NAFME Collegiate are areas that need improvement.

The NAFME Collegiate organization has few members and is struggling to maintain a presence in the department. Students in professional music education courses are required to join the organization. This semester there are freshmen who are taking on leadership roles, providing and encouragement that students will recognize the benefits of a professional organization and create opportunities for growth.

7. Rationale

Even with the low number of graduates this program will be continuing. The current student and the incoming transfer student are signs that the Piano/Vocal Option may be a viable program. Recruitment efforts will be focused on this option.

8. Plans

Piano students in general and Bachelor of Music Education with Piano/Vocal Option in particular should be advertised in the region as an opportunity for both piano and vocal secondary students.

Student participation in NAFME Collegiate, documentation of work with festivals and contests on campus, and documentation of private teaching will be addressed at a music education meeting. Because students are not motivated to join the professional organization by group activity, class requirements, or conference attendance, they may need additional information given in a required meeting of all music education students. In addition, the reasons and benefits for documenting other personal professional activity, such as work with festivals and contests and private teaching, should be clearly outlined for students. These meetings will be scheduled for the beginning of the semester, at the mid-term, and at the end of the semester. This should

provide students with an opportunity to re-visit requirements and prepare for their responsibilities that lie ahead and for the Music Education Coordinator to communicate with all students at once.

1. Bachelor of Music Education – Guitar Option

This degree prepares students for public school music positions, either instrumental or choral, and as Pre-K – 12 general music teachers. Emphasis is on teaching methods, guitar technique, rehearsal procedures, conducting, and guitar and general music literature. Students are encouraged to be active in professional organizations such as NAFME Collegiate.

We currently have an adjunct professor for applied guitar instruction, Dr. David Tercero. He holds the DMA in Guitar Performance from the University of North Texas. Dr. Tercero will also teach required literature and pedagogy courses in rotation. Educational methods courses to prepare students for classroom instruction are to be taught by Dr. Jeri Walker, Donna Massey Endowed Chair for Music Education.

The current budget will suffice in the start of this program in regards to materials and resources. The adjunct applied instructor is already in place, as are other required faculty. There is a budget line for Music Education already in place. This may be expanded as the program grows. Library resources can be met through the library fiscal allotment. The library also provides money for special requests as needed for programs. We believe this program will qualify for such funding. Physical plant needs and basic equipment are already in place. We will have to investigate scholarship opportunities in more detail.

The applied instructor is provided a studio for instruction. Guitar classes and ensembles will meet in the FAB 106 course classroom/small ensemble space. Space is also available in FAB 116 depending on the schedule.

There are currently limited library text and score holdings specific to the guitar area. The same resources available to all music education, which are quite extensive, are available to students in the area. This includes texts, music education resource center, and the Naxos Music Library with extensive number of recordings available. We will be use the applied instructor as a resource to expand library holdings.

2. Curricular Table

Program Title: Bachelor of Music Education – Guitar option

Number of Years to Complete the Program: 4.5

Program Submitted for: Plan Approval for Listing

Current Semester's Enrollment in Majors: 1

Name of Program Supervisor(s): Jeri Walker

Musicianship and Performance	Music Education	Professional Education	General Studies	College Success	Total Number of Units
59 credit hours	8 credit hours	30 credit hours	44 credit hours	2 credit hours	141 credit hours
49%	7%	25%	37%	2%	118%

<u>Musicianship and Performance</u>	<u>Credits</u>
MUS 1101 Music Theory and Literature I Aural Laboratory	1
MUS 1203 Music Theory and Literature I; Introduction to Music Study	3
MUS 1231 Music Theory and Literature II Aural Laboratory	1
MUS 1243 Music Theory and Literature II; Elementary Writing and Analysis	3
MUS 2201 Music Theory and Literature III Aural Laboratory	1
MUS 2213 Music Theory and Literature III; Intermediate Writing and Analysis	3
MUS 2231 Music Theory and Literature IV Aural Laboratory	1
MUS 2243 Music Theory and Literature IV; Advanced Writing and Analysis	3
MUS 3113 History of Music I	3
MUS 3123 History of Music II	3
MUS 3471 Principles of Conducting	1
MUS 3481 or 3491 Instrumental or Choral Conducting	1
MUS 2341 Beginning Class Piano I	1
MUS 2441 Beginning Class Piano II	1
MUS 2541 Elementary Class Piano I	1
MUS 2641 Elementary Class Piano II	1
MUS 3441 Advanced Class Piano I	1
MUS 3541 Advanced Class Piano II	1
MUS 3641 Advanced Class Piano III	1
GTR 2510 Private guitar instruction (4)	8
GTR 4510 Private guitar instruction (3)	6
MUS 2401, MUS 2411, MUS 2431, or MUS 2431 Elementary Instruments (2)	2
MUS 2361 Adolescent Voice Development	1
MUS 3092 Guitar Literature	2
MUS 3392 Guitar Pedagogy	2
MUS XXX Major Ensemble Courses (7)	7

Music Education

MUS 1302 Intro to Music Education	2
MUS 4303 Elementary Music Methods	3
MUS 4323 or 4313 Methods and Materials in Choral or Instrumental Music	3

College Success

ORIE 1002 College Success Music	2
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Professional Education

EDUC 2000 Pre-Student Teaching Field Experiences I	0
EDUC 2013 Foundations of Education	3
EDUC 3113 Educational Measurement, Assessment, and Evaluation	3
EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration	3
PSY 3123 Child and Adolescent Development for Education Majors	3
EDUC 3002 Pre-Student Teaching Field Experiences II	2
EDUC 3334 Teaching Strategies, Adaptation and Modification in Education	4
EDUC 4443 Classroom and Behavior Management	3
EDUC 4000 Pre-Student Teaching Field Experiences III	0
EDUC 4919 Student Teaching	9

General Studies

Communications (9 hours)	
1. English (ENG 1113 and ENG 1213)	6
2. Speech Communication (COMM 2213)	3
Social and Behavioral Sciences (12 hours)	
1. Political Science (POSC 1513)	3
2. United States History (HIST 1513 or 1523)	3
3. Social Sciences (ECON 2113, HIST 3513 GEOG 2723, or SOC 1113)	3
4. Mental and Physical Health (HPER 1113 or PSY 1113)	3
Science and Mathematics (11 hours)	
1. Biological Sciences (BIOL 1114 or 1404)	4
2. Physical Sciences (PSCI 1114, 1214, 3114; CHEM 1315, PHYS 1114 or PHYS 2015)	4

3. Mathematics (MATH 1303, 1513, 1543, 1613, 2013, 2113, 2143, 2215, or 2283)	3
Humanities (9 hours)	
1. Humanities, Philosophy, and Literature (HUM 2113, 2223, 2453; HUM 2313 or ENG 2313; ENG 3893 or PHIL 2113)	3
2. Fine Arts (MUS 1113, 1123, ART 1003, 1103, 2103, 3083; THTR 1113, 1143, 2513, or 2613)	3
3. Foreign Language	3
Computer Proficiency (3 hours) CIS 1003 or BIM 1513	3
Total	141

3. Assessment of Compliance with NASM Standards

A. Desirable Attributes

1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

The professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music) provide students opportunity to deepen and demonstrate their commitment to music education through class work and field experiences. Student teaching experiences (EDUC 4000 and EDUC 4919) allow for the continuation of the development from students to teacher.

2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

Students learn teaching strategies in the professional music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music), and practice these skills during field experiences. This is continued during student teaching (EDUC 4000 and EDUC 4919).

3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

Professional courses in Psychology (PSY 3123 Child and Adolescent Development) and music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music) provide training in developmentally appropriate strategies for motivating students.

4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music) include strategies in advocating for music education inclusion.

5. The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

During field experiences in upper level music education courses, other professional courses, and student teaching (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music, EDUC 2000, EDUC 2013, SPED 2123, EDUC 3002, EDUC 3334, EDUC 4000, EDUC 4919), students experience a variety of school settings, personnel, and students. Scheduling and ethics are a part of the music education courses.

6. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

Students practice evaluation of methods and materials in the upper level music education courses MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music).

7. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The topic of Current Trends is a part of the upper-level music education professional courses. (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal

Music). Students are encouraged to join professional organizations such as NAFME Collegiate and to attend conferences and workshops.

B. Music Competencies

1. Conducting and Music Leadership: The prospective music teacher must be a competent conductor, able to create accurate and musical expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

Students take a general conducting class (MUS 3471) followed by a specialized conducting class (MUS 3481 Instrumental Conducting or MUS 3491 Choral Conducting). These courses include score reading, analysis, discussion of style and performance practices, instrumentation, and conducting techniques. Students are required to organize and conduct a final concert with a large ensemble. General music and children's choir conducting are covered in MUS 4303 Elementary Music Methods. During field experiences, students practice their conducting technique in front of a variety of ensembles.

2. Arranging: The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

Students receive training in arranging in MUS 2243 Music Theory & Literature IV: Advanced Writing and Analysis and in EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration, where they must demonstrate the ability to compose and arrange in the styles and harmonic idioms of all major compositional periods. In MUS 2421 Strings Methods, students are required to arrange an existing melody or to compose a new piece for beginning string orchestra. In MUS 4303 Elementary Methods students are required to arrange a piece for Orff Instruments and perform for an audience.

3. Functional Performance: In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.

Guitar option majors are required to pass a minimum of 7 semesters of piano, culminating in MUS 3641 Advanced Piano Class III. They also must pass two of the

following: MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, and MUS 2431 Percussion Methods. As a part of MUS 4303 Elementary Music Methods students develop functional ability on the soprano recorder, Orff instruments, auto harp, and a fretted instrument.

4. Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

In their professional music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music) students write and teach lesson plans. In field experiences and students teaching, students practice creating and delivering comprehensive lessons that demonstrate analytical and historical knowledge.

C. Specialization Competencies

1. General Music

a. Musicianship, vocal, and pedagogical skills sufficient to teach general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.

These competencies are satisfied in MUS 4303 Methods and Materials in Elementary Music and MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music.

c. The ability to lead performance-based instruction

MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music, and MUS 4323 Methods and Materials in Vocal Music supports the philosophy that music can best be understood and appreciated by those who participate actively with it.

d. Laboratory and field experiences in teaching general music.

MUS 4303 Methods and Materials in Elementary Music includes a field experience component in the elementary general music classroom. Many secondary field experiences and student teaching placements include a general music class at the secondary level.

2. Vocal/Choral Music

a. Vocal and pedagogical skill sufficient to teach effective use of the voice.

Students develop these competencies in MUS 2361 Adolescent Voice Development.

b. Experiences in solo vocal performance, as well as in both large and small choral ensembles.

Guitar option students who follow the choral track will participate in vocal ensembles.

c. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

Students must pass this competency in piano class and must complete MUS 3641 Advanced Piano Class. MUS 3441, 3541 and 3441 include study in open score, transposition, ensemble, and harmonization skills. Students take two instrumental methods classes, usually MUS 2421 Strings Methods and MUS 2431 Percussion Methods.

3. Instrumental Music

a. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

Guitar option students are required to take a minimum of 7 semesters of private guitar lessons, with at least 3 semesters at the upper level. They must also pass two elementary instrumental methods classes: MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, or MUS 2431 Percussion Methods, in which they demonstrate knowledge and performance ability.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.

MUS 3392 Guitar Pedagogy meets these requirements.

c. Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles.

Students enroll in private lessons on their major instrument each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation. Students must perform in a large ensemble each semester they are enrolled at Southeastern. At this time guitar students choose between band and choir experiences.

d. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Students will meet this requirement during MUS 3392 Guitar Pedagogy. Students create a lesson and teach a university lab band a beginning lesson in MUS 4313 Secondary Music Methods, if they are on the instrumental track of the Guitar option. During the student teaching semester, students spend 6 weeks in a middle school, teaching beginning students. The department encourages students to teach private students from schools in the area.

4. Music: All Levels, All Specializations

a. Knowledge and skills sufficient to teach beginning students on instruments and/or voice as appropriate to the chosen areas of specialization.

Students must pass two courses of elementary music methods: MUS 2401 Brass Methods, MUS 2411 Woodwinds Methods, MUS 2421 Strings Methods, or MUS 2431 Percussion Methods, in which they demonstrate knowledge and performance ability. MUS 3392 Guitar Pedagogy will also meet this requirement, as will students' piano competency.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.

Students must pass MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music, which includes the

competencies required for teaching band and orchestra or choir and general music. Students also must pass MUS 4303 Elementary Music Methods which includes the competencies required for Pre-K-6 General Music. EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration addresses technologies useful for the instrumental and general music classroom. MUS 3392 Guitar Pedagogy and MUS 3092 Guitar Literature meet these requirements.

c. Experiences in solo vocal or instrumental performance.

Students enroll in private lessons on their major instrument each semester they are enrolled at Southeastern, except for the student teaching semester. At the end of the semester, the student must successfully pass a jury. Students must participate in studio class and MUS 1400, performing a solo at least once a semester. A senior recital or project is required before graduation.

d. Experience in small and large ensemble.

Students must participate in studio class each semester and must perform in a large ensemble each semester they are enrolled at Southeastern.

5. Specific Music Fields or Combinations

a. Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.

Students must complete a minimum of 7 semesters of private guitar instruction, at least 3 at the upper level. Lessons include pedagogy and materials of piano teaching. MUS 3392 Guitar Pedagogy also meets this requirement. Upper level music education courses (MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music or MUS 4313 Methods and Materials in Instrumental Music) meet the requirements for pedagogy.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.

Students must complete a minimum of 7 semesters of private guitar instruction, at least 3 at the upper level. Lessons include pedagogy and materials of piano teaching. MUS 3392 Guitar Pedagogy also meets this requirement. Upper level music education courses (MUS 4303 Methods and Materials in Elementary Music and MUS 4323 Methods and Materials in Vocal Music or MUS 4313 Methods and Materials in Instrumental Music) meet the requirements for

pedagogy. EDUC 3313/MUS 3383 Technology Integration for the Classroom/Music Technology and Integration is also required for the major.

c. In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.

Students must complete a minimum of 7 semesters of private guitar instruction, at least 3 at the upper level. Students must complete a performance jury every semester, perform in studio class, and complete a senior recital or project.

D. Teaching Competencies

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

Students study and practice strategies for teaching at various levels and effective classroom and rehearsal management in their music education professional courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music). MUS 3392 Guitar Pedagogy also meets this requirement. The field experience component of these classes and in EDUC 3002 and in student teaching affords the students practical experience in these skills.

2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.

PSY 3123 Child and Adolescent Development is required of music education majors. This course provides an emphasis on the development of personality, learning capabilities, and interactive effects of heredity, environment, and maturation. In upper level music education courses (MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music), these principles are applied to music education.

3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

PSY 3123 Child and Adolescent Development and SPED 2123 Introduction to Individuals with Exceptionalities provide training in assessing students' aptitudes and to plan programs to meet their needs. Upper level music education courses (MUS 4303

Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or 4323 Methods and Materials in Vocal Music) cover assessment of students' knowledge and skills and planning to meet assessed needs to reach specific goals.

4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music) require students to research and evaluate current methods, materials, and repertoire for elementary and secondary music classes. MUS 3392 Guitar Pedagogy also meets this requirement.

5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music) require students to evaluate current methods and materials for elementary and secondary music classes. Field experiences, peer-teaching, and student teaching allows for practice in adaptation to meet teaching situations.

6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Music education courses (MUS 1302 Introduction to Music Education, MUS 4303 Methods and Materials in Elementary Music, MUS 4313 Methods and Materials in Instrumental Music or MUS 4323 Methods and Materials in Vocal Music) include study of measurement and evaluation of student progress as it relates to the curriculum standards.

E. Professional Procedures

1. Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.

The program purposes and requirements are published in the Southeastern Undergraduate and Graduate Catalog every two year and are available online at <http://www.se.edu/academics/catalogs/documents/academic-catalog-2011-2013.pdf>.

The specific requirements for the Bachelor of Music Education, Guitar option is not yet available online.

Requirements for acceptance into the Teacher Education Program, test and portfolio requirements, and requirements for licensure are available in the Teacher Education Handbook found at <http://homepages.se.edu/sebs/undergraduate-degree-programs/teacher-education/handbooks/>.

These materials describe the program including the subjects studied, expectations and requirements for graduation from the program, and licensure requirements.

2. Music education methods courses should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

MUS 1302 Introduction to Music Education and MUS 4303 Methods and Materials in Elementary Music are taught by taught by Dr. Jeri Walker, who has taught music successfully in elementary, middle, and high school in public and private schools. MUS 4323 Methods and Materials in Vocal Music is taught by Mrs. Debbie McComb who teaches secondary vocal music in public school. Dr. Stacy Weger, Department Chair, oversees this course.

3. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

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For students choosing the instrumental track:

Course Number	Item of Evidence
MUS 1302	Final teaching project
MUS 2243	Final Composition
MUS 3113	History Final Paper
MUS 3481	Program/Music Scores
MUS 4303	Final Lesson Plan and video
MUS 4313	Philosophy of Music Education

For students choosing the vocal track:

Course Number	Item of Evidence
MUS 1302	Final teaching project
MUS 2243	Final Composition
MUS 3113	History Final Paper
MUS 3481	Program/Music Scores
MUS 4303	Final Lesson Plan and video
MUS 4313	Philosophy of Music Education

During student teaching, students are assessed by the Mentor Teacher; teachers in the field who have taken Mentor Training given by Southeastern. A student teacher must average 3.0 overall on a 5.0 scale on all items evaluated on the "Student Teacher Evaluation" form and may have no more than one "Needs to Improve" in any one category to pass student teaching. Students must pass the Oklahoma Professional Teaching Examination prior to licensure.

5. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

MUS 4202 Orchestration, MUS 4212 Instrumentation, MUS 4232 Advanced Composition are listed in the course offerings in the current catalog.

4. Graduate Programs

Not Applicable

5. Results

The Bachelor of Music Education degree with Guitar Option is a new program this year. The strength has not been tested, but there is confidence that this program will attract capable students who will be successful in the field.

6. Assessment

The Bachelor of Music Education degree with Guitar Option is a comprehensive curriculum that covers musicianship, general education, and professional education. In music education courses, students begin in their freshman year, allowing them to experience the profession early and begin developing the knowledge, skills, and dispositions required for success. There are multiple requirements and opportunities for work in the field, including over 100 hours of required field work before student teaching. Because of the small size of the department, students can participate in many ensembles, large and small, and have opportunities for leadership that may not be available to them in larger institutions.

There are no recent graduates in this program, so assessment in the field is impossible at this time. Documentation of teaching and observation experiences outside of class and motivation for participating in professional organizations such as NAFME Collegiate are areas that need improvement.

The NAFME Collegiate organization has few members and is struggling to maintain a presence in the department. Students in professional music education courses are required to join the organization. This semester there are freshmen who are taking on leadership roles, providing

and encouragement that students will recognize the benefits of a professional organization and create opportunities for growth.

7. Rationale

This program is new.

8. Plans

Student participation in NAFME Collegiate, documentation of work with festivals and contests on campus, and documentation of private teaching will be addressed at a music education meeting. Because students are not motivated to join the professional organization by group activity, class requirements, or conference attendance, they may need additional information given in a required meeting of all music education students. In addition, the reasons and benefits for documenting other personal professional activity, such as work with festivals and contests and private teaching, should be clearly outlined for students. These meetings will be scheduled for the beginning of the semester, at the mid-term, and at the end of the semester. This should provide students with an opportunity to re-visit requirements and prepare for their responsibilities that lie ahead and for the Music Education Coordinator to communicate with all students at once.

9. Development of Competencies and Standards for Student Achievement

The development of all aspects of the music education area is overseen by Dr. Jeri Walker, Donna Massey Endowed Chair for Music Education. Dr. Walker receives release time to meet this portion of her job description. She has worked to this point with Dr. David Tercero, the Applied Guitar Instructor, to develop this plan meeting the required competencies and standards. This working relationship will continue in the future.

10. Faculty

We currently have an adjunct professor for applied guitar instruction, Dr. David Tercero. He holds the DMA in Guitar Performance from the University of North Texas. Dr. Tercero will also teach required literature and pedagogy courses in rotation. Educational methods courses to prepare students for classroom instruction are to be taught by Dr. Jeri Walker, Donna Massey Endowed Chair for Music Education.

11. Fiscal Resources

The current budget will suffice in the start of this program in regards to materials and resources. The adjunct applied instructor is already in place, as are other required faculty. There is a budget line for Music Education already in place. This may be expanded as the program grows.

Library resources can be met through the library fiscal allotment. The library also provides money for special requests as needed for programs. We believe this program will qualify for such funding. Physical plant needs and basic equipment are already in place. We will have to investigate scholarship opportunities in more detail.

12. Facilities

The applied instructor is provided a studio for instruction. Guitar classes and ensembles will meet in the FAB 106 course classroom/small ensemble space. Space is also available in FAB 116 depending on the schedule. The FAB Recital Hall will be used as performance space.

13. Library and Learning Resources

There are currently limited library text and score holdings specific to the guitar area. The same resources available to all music education, which are quite extensive, are available to students in this area. This includes texts, music education resource center, and the NAXOS audio program with extensive number of recordings available. We will continue to use the applied instructor and music education specialist as a resource to expand library holdings.

14. Rationale

We are located in a region of the country where there are many young guitarists. A good number of these come from rural schools that do not offer choir, band, or any other type of music instruction. We have had several inquiries into the possibility of offering this program from those guitarists who wish to undertake formal music training and teach. The music fundamentals program we have in place will serve these students well in preparing for the strenuous music curriculum. With an outstanding adjunct to offer instruction in the area we have already seen good enrollment in applied lessons and guitar classes.

The unique aspect of this program is the instrument itself. Without prior experience in instrumental or vocal ensembles this is the only source for many musicians to have experienced music. It is the instrument they are most comfortable with playing, and therefore the best gateway into music study. The skills these students possess will serve them well in many music education settings, particularly in this rural region. The playing of this instrument lends itself well to advanced listening skills, collaborative musicianship, and improvisation.

We anticipate having 2-5 majors at any given time in the initial start-up of this program. We expect that most will seek employment within the general music/elementary music classroom. The training they will receive, however, prepares them for complete certification preK-12 if they meet all requirements of the degree.

15. Relationship with existing programs

The inclusion of the option will not pull resources (financial, academic, nor facilities) from those options currently in place. We believe the inclusion of this option brings students in who will add new dimensions to present curricular offerings, particularly those based in performance. The guitar option will not replace any option that is currently offered.

Bachelor of Arts Degrees

1. Bachelor of Arts in Music

The Bachelor of Arts in Music degree seeks to create functional professional musicians who are also well-rounded in a variety of academic subjects outside the music core curriculum. In doing this, graduates from the Department of Music holding Bachelor of Arts degrees will be ideally suited to the gamut of professional music careers – from traditional posts in performance and teaching to broader and more versatile positions in fields such as arts management and advocacy, recording engineering, music entrepreneurship, and technology. Students in the Bachelor of Arts program have the opportunity to forge for a unique career path for themselves, limited only by their creativity.

Since 2005, the Department of Music has focused the scope of the Bachelor of Arts degree to prepare graduates for the expanding fields of music business, music technology, and music theatre. Today the program, and the number of students enrolled, has grown significantly as students begin to appreciate the vast opportunities for students with degrees in music that do not fit within the categories of Music Education or Music Performance.

2. Curricular Table

Program Title: Bachelor of Arts Degree with major in music

Number of Years to Complete Program: 4

Program Submitted for: Final Approval for Listing after Plan Approval

Current Semester's Enrollment in Majors: 22

Names of Program Supervisors: Tristan Eggner, Steven Emge, Jacob Wallace

Musicianship	Music Performance and Electives	General and Liberal Arts Studies	Minor Area	Total Number of Units
23 credit hours	28 credit hours	59 credit hours	18 credit hours	128 credit hours
19.2%	23.3%	49.2%	15%	106.7%

Musicianship

MUS 1400	Recital Attendance	0 credit hours
MUS 1101	Music Theory and Literature I Aural Lab	1 credit hour
MUS 1203	Music Theory and Literature I; Introduction to Music Study	3 credit hours
MUS 1231	Music Theory and Literature II Aural Lab	1 credit hour

MUS 1243	Music Theory and Literature II; Elementary Writing and Analysis	3 credit hours
MUS 2201	Music Theory and Literature III Aural Lab	1 credit hour
MUS 2213	Music Theory and Literature III; Intermediate Writing and Analysis	3 credit hours
MUS 2231	Music Theory and Literature IV Aural Lab	1 credit hour
MUS 2243	Music Theory and Literature IV; Advanced Writing and Analysis	3 credit hours
MUS 3113	History of Music I	3 credit hours
MUS 3123	History of Music II	3 credit hours
MUS 3471	Principles of Conducting	1 credit hour

Total Musicianship:	23 credit hours
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Music Performance and Electives

MUS XXXX	Major Performance Ensembles	6 credit hours
MUS 2510	Applied Music (Lower-level)	8 credit hours
MUS 4510	Applied Music (Upper-level)	4 credit hours
MUS 2341	Elementary Class Piano I	1 credit hour
MUS 2441	Elementary Class Piano II	1 credit hour
MUS XXXX	Electives (Determined by student and advisor)	6 credit hours
ORIE 1002	College Success for Music Majors	2 credit hours

Total Music Performance and Electives:	28 credit hours
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General and Liberal Arts Studies

ENG 1113	Composition I	3 credit hours
ENG 1213	Composition II	3 credit hours
COMM 1213	Interpersonal Communication	) or
COMM 2213	Business and Professional Speaking	) 3 credit hours
POSC 1513	US Federal Government	3 credit hours
HIST 1513	American History to 1876	) or
HIST 1523	American History since 1876	) 3 credit hours
ECON 2113	Macroeconomics	) or
GEOG 2723	Regional Geography of the World	) or
HIST 3513	US Social and Cultural History	) or
SOC 1113	Principles of Sociology	) 3 credit hours
HPER 1113	Wellness and Positive Life	) or
PSY 1113	General Psychology	) 3 credit hours
BIOL 1114	General Biology	) or
BIOL 1404	Principles of Biology	) 4 credit hours
PSCI 1114	General Physical Science	) or
PSCI 1214	General Earth Science	) or
PSCI 3114	General Astronomy	) or
CHEM 1315	General Chemistry I	) or

PHYS 1114	General Physics	) or	
PHYS 2015	Engineering Physics	)	4 credit hours
MATH 1303	Math in Liberal Arts	) or	
MATH 1513	College Algebra	) or	
MATH 1543	Algebra for the Sciences	) or	
MATH 1613	Trigonometry	) or	
MATH 2013	Introduction to Discrete Math	) or	
MATH 2113	Analytic Geometry	) or	
MATH 2143	Brief Calculus with Application	) or	
MATH 2215	Calculus I	) or	
MATH 2283	Introduction to Logic	)	3 credit hours
BIM 1553	Business Computer Applications		3 credit hours
HUM 2113	Humanities	) or	
HUM 2223	Humanities	) or	
HUM 2453	Philosophy in Life	) or	
HUM 2313	Introduction to Literature	) or	
ENG 2313	Introduction to Literature	) or	
ENG 3893	World Literature in Translation	) or	
PHIL 2113	Introduction to Philosophy	)	3-6 credit hours
ART 1003	Art and Visual Communication	) or	
ART 1103	Art Appreciation	) or	
ART 2103	Art and World Cultures	) or	
MUS 1113	Music in American Society	) or	
MUS 1123	Music Literature and Appreciation	)	3-6 credit hours
ART 1103	Art Appreciation	) or	
ART 3083	Issues in Aesthetics and Criticism	)	3 credit hours
THTR 1183	Film Appreciation	) or	
THTR 2183	Film Genres	) or	
THTR 3183	Film and Culture	)	3 credit hours
ENG 2313	Introduction to Literature	) or	
ENG 3893	World Literature in Translation	)	3 credit hours
	Foreign Language		6 credit hours

Total General and Liberal Arts Studies:	59 credit hours
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Minor Area

Determined by area departmental requirements	18 credit hours
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Total Minor Area:	18 credit hours
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3. Assessment of Compliance with NASM Standard Competencies

A. General Education

1. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

Students receive training in critical thinking, speaking, and writing by way of General Studies requirements (ENG 1113, ENG 1213, COMM 1213, et al.). These skills are applied within courses required in both the Musicianship and Music Performance and Electives portions of the degree plan.

2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

Students receive training in mathematical and scientific methods by way of General Studies requirements (BIOL 1114, PSCI 1114, MATH 1303, et al.).

3. An ability to address culture and history from a variety of perspectives.

Students receive training in culture and history by way of General Studies requirements (HIST 1513, HIST 1523, ART 1003, ENG 2313, et al.). In addition, the inclusion of Liberal Arts coursework in prescribed areas provides additional training for Bachelor of Arts students (ART 1103, THTR 1183, ENG 3893, et al.).

4. Understanding of, and experience in thinking about, moral and ethical problems.

Students receive training in moral and ethical problems by way of General Studies requirements (HUM 2113, HUM 2223, PHIL 2113, et al.)

5. The ability to respect, understand, and evaluate work in a variety of disciplines.

Students receive training and exposure to work from a variety of disciplines by way of required coursework in prescribed areas of Liberal Arts (ART 1103, THTR 1183, ENG 3893, et al.).

6. The capacity to explain and defend views effectively and rationally.

Students receive training in rhetoric by way of General Studies requirements (COMM 1213, COMM 2213).

7. Understanding of and experience in one or more art forms other than music.

Students receive exposure to multiple disciplines of art by way of required coursework in the Liberal Arts. Disciplines covered include literature, film, and visual arts for all Bachelor of Arts students (covered by ART 1103, ART 3083, THTR 1183, THTR 2183, THTR 3183, ENG 2313, and ENG 3893).

B. Musicianship

1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.

These competencies are met through Music Theory, History, and Literature coursework required in the degree plan (MUS 1101, MUS 1203, MUS 1231, MUS 1243, MUS 2201, MUS 2213, MUS 2231, MUS 2243, MUS 3113, and 3123). Also, courses in conducting (MUS 3471) and performance address these concepts.

2. An understanding of and the ability to read and realize musical notation.

These competencies are met through Music Theory coursework required in the degree plan (MUS 1101, MUS 1132, MUS 1203, MUS 1231, MUS 1243, MUS 2201, MUS 2213, MUS 2231, and MUS 2243). Remedial courses in the fundamentals of music (MUS 1213) are available for students who enter the program lacking a base skill set in this area.

3. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

These competencies are met through Music Theory, History, and Literature coursework required in the degree plan (MUS 1101, MUS 1203, MUS 1231, MUS 1243, MUS 2201, MUS 2213, MUS 2231, MUS 2243, MUS 3113, and 3123). Also, courses in conducting (MUS 3471) and performance address these concepts.

4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.

These competencies are met through Music History and Literature coursework required in the degree plan (MUS 3113, MUS 3123) as well as in performance-based courses.

5. The ability to develop and defend musical judgments.

These competencies are met through Music Theory, History, and Literature coursework required in the degree plan (MUS 1101, MUS 1203, MUS 1231, MUS 1243, MUS 2201, MUS 2213, MUS 2231, MUS 2243, MUS 3113, and 3123). Also, courses in conducting (MUS 3471) and performance address these concepts.

C. Performance and Music Electives

1. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.

These competencies are met through applied instruction and ensemble performance courses (MUS 2510, MUS 4510, et al.).

2. Understanding of procedures for realizing a variety of musical styles.

These competencies are met through applied instruction and ensemble performance courses (MUS 2510, MUS 4510, et al.).

3. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.

These competencies are met through the inclusion of music electives, which are selected by the individual student with guidance from their advisor. Options include advanced coursework in Music Theory, World Music, Music Technology, or in secondary applied areas, among others.

4. Graduate Programs

Not Applicable

5. Results

The Bachelor of Arts in Music degree has been one that in the past several years has been in a frequent state of evolution and restructure. In examining the graduation rates and post-graduation paths of our students, it was felt that the degree plan itself was lacking a focused direction. Graduation rates for students in this plan were remarkably low, and means for measuring the competencies associated with the degree were missing or incomplete. The results of the restructuring of the degree plan and the increased focus on informed advisement of Bachelor of Arts plan students have created positive results. Students who are enrolled as Bachelor of Arts in Music majors are graduating at significantly higher rates, and in a more timely manner. The inclusion of performance barriers and a more significant music core curriculum have improved the successful completion of these competencies.

Meaningful quantitative data is, as yet, in flux, as no students enrolled on the new Bachelor of Arts degree plan have yet graduated. The first such students are expected to graduate in Spring 2014. Once this new group of students begins to graduate, we will be able to provide more meaningful statistics on the nature of assessment of competencies.

6. Assessment

The Bachelor of Arts in Music degree has received considerable attention throughout the past several years, both in scope and function. Improved degree revisions include enhancement of required courses and increased levels of student achievement. Upon its initial development, students often gravitated to this degree as a method for eliminating potentially difficult course requirements and perceived lower student achievement benchmark goals than the other two music degrees offered in the Department of Music. However, current course requirements and student achievement goals, together with improved strategies for selecting and completing minor degree requirements have provided students with a degree that can be adapted to a variety of career goals and outcomes. In addition, the degree maintains the same high level of

musical competencies established in the other music degree offerings. The ability for students to explore career options outside of the classic public school teacher model or classical music performer, inherent in the other two departmental degrees, has helped to establish a student population with improved attitudes toward the degree, resulting in higher retention and graduation rates for the department. While past graduation numbers have been relatively low, compared to the other two music degrees, current enrollment indicates that students coming into the university appear to favor the variety of career options contained within the framework of the Bachelor of Arts in Music degree. The necessity for this degree to engage other university departments that provide the minor course components, has further provided significant opportunities for the music unit to meet the university's commitment to collegiality.

It is the intention of the Department of Music to further enhance the potential career alternatives inherent in the Bachelor of Arts in Music degree through the further development of minor degree options. Current music faculty expertise and lack of funding makes this a difficult area for improvement. Another component to the further success of this degree must address the area of student retention through to successful graduation. Students currently enrolled in this degree appear to have a clear indication of the advantages associated with improved student performance outcomes as they prepare for future career goals. It is the opinion of the music unit that this will reveal a strong positive correlation with higher graduation numbers within the next two to three years.

7. Rationale for Continuing Program

Not Applicable

8. Plans for Addressing Weaknesses

Restructuring of degree requirements have only recently been successfully completed. While a single assessment has been generated since degree restructuring, it is unclear at this time exactly what weaknesses may be inherent in the newer degree plan. Therefore, it is the intention of the faculty members assigned to assess the effectiveness of the Bachelor of Arts in Music Degree to evaluate this data by the Fall 2013 Academic Year. In addition, it will be possible to address a second assessment data report at that time. Once perceived weaknesses are determined, the music faculty will have the ability to begin the process of prioritizing those weaknesses in an attempt to improve outcome results. Graduation rates appear to have the potential for increases in the near future and will play a role in prioritization of goals. Further efforts to secure increased participation in minor course offerings and utilization of current adjunct instructors will play a significant role in improving results.

C. Programmatic Areas

Item MGP Music Studies for the General Public

Briefly describe objectives, policies, and programs concerning music studies for the general public. As applicable the statement should address such issues as:

1. The general college student;

The music unit not only welcomes the general college student to participate in the varied ensembles available on campus, but has also assured them instruction in music as an option within the General Education requirements of the University. We believe that we play a critical role in fulfilling the objectives of the General Education curriculum, particularly offering the undergraduate a foundation in the Liberal Arts with an emphasis on integrating critical thinking and communication skills, and to assist in familiarizing students with all areas of major scholarship (Academic Catalogue page 3.) We currently offer three academic courses specifically tailored to suit these objectives:

MUS 1113 – Music in American Society

MUS 1123 – Music Literature and Appreciation

MUS 3313 – Introduction to World Music

Music in American Society boasts particularly high enrollment each semester, providing a large portion of student credit hour production for the department. *Introduction to World Music* is a relatively new course, designated presently as an upper level Liberal Arts course. Application has been made to include it as a General Education offering. These are three credit hour courses. **A complete description of the credit hour and its publication may be found in the MDP II Section.**

We also have non-music majors enrolled in applied study. In some cases this is a requirement for scholarships offered through performance ensembles. Other general students are enrolled as staffing allows. All performances, master classes, and clinics are free and open to all students on campus.

2. Training of the professional musician

As noted throughout the curricula portion of this document, we place a high priority on preparing students in their future endeavors as professional musicians. This is line with the portion of our mission statement purpose of developing curious students who commit to a life-long process of learning and discovery. We are aware that these future endeavors take on many forms and we strive to offer opportunities to explore many possible avenues. There is an open dialogue with students to determine their interests, and we try to meet the students there. This can be seen performance opportunities from opera to jazz; a theory curriculum whose course purpose is to prepare students to use those skills in the manner they choose; and even a recent Songwriter's Workshop for exploring performance in Country or Popular Music.

3. Faculty and administrative involvement

The music faculty is fully invested in the education of all students who choose to become a part of our unit. Faculty members meet with students beyond class time to work independently on such things as jazz improvisation, advanced conducting skills, or even to just further advancement through conversation and mentoring. The faculty as whole are constantly evaluating the needs of our students and taking responsibility to meet those needs. A prime example is the Writing Across the Curriculum initiative currently underway within our unit. Each faculty member has taken on a small group of students to walk them through correct writing styles, vocabulary use, form, and content on specific music topics. This came after a shared concern for the written product that was being observed in research papers and exams.

Faculty members regularly offer instructional assistance to local music programs, perform in recitals and concerts, and serve on committees that affect curriculum across the University. Two members of the faculty also serve on the Faculty Senate.

The Administration of this University has been extremely supportive of the music unit. This comes through verbal and written communication, working to provide resources necessary for accreditation and quality teaching, and developing a clear understanding of how the needs of the unit differ from other departments. They have offered assistance with the implementation of the new assessment system, have made the updating of technology a primary focus, and have created additional funding outside of the departmental budget to assist with the Musical Arts Series. The music unit, as well as all other departments, has a seat on the General Education Council, and the Academic Council. All curricular matters move through these two bodies.

With a clear understanding of the role the arts play campus, and the need for better facilities, a new music building appears on the Master Plan for the first time since the current one was built in 1962. It is a common occurrence to see Administration members and/or their families at our departmental performances.

We believe the current administration understands and supports the University's mission purpose of teaching and impacting the region. They allow the music unit to be fully creative and free in crafting policy and programs that meet the music unit's purposes and best serve the general public and region.

4. The local community

We clearly see the need for strong arts offerings within the community, and the need to involve local community members as a part of our outreach and teaching. Community members are able to participate in such activities as Symphonic Choir, are in contact with faculty in regards to private lessons, and enjoy the services of our faculty and students within church and community music endeavors.

Two of our faculty members have started non-profit arts offerings to greater impact the arts within the region. They include Dr. Marc White and the Red River Drum and Auxiliary Camp, and Dr. Jeri Walker with the Southeastern Hub for Arts Resources. While neither are official offerings of our department, they are a testament to the commitment the faculty has a broader vision our faculty has for arts education beyond the University setting. They not only offer educational opportunities, but also involve the local community in board appointments.

Guest artists on campus are made available to the general public through forums and clinics. Each Musical Arts Series performer spends time in the local schools as a part of their contracted services.

5. The media

The media is kept aware of all programming of the music unit through the services of the Director of Public Relations for the University. Through his office, press releases are sent to news outlets throughout the region, and placed on the website. A public calendar of all events is also kept on the University and Department of Music websites. Contact information is always included. At times our faculty and performers have appeared on local television news programming to garner support of the community. Local and university media have also covered music events on campus, such as Candlelighting, the Songwriter's Workshop, and the recent residency of Craig Hella Johnson.

6. Arts and arts education policy development.

All policies regarding arts and arts education are department driven with input from faculty. All proposed initiatives go through the faculty within departmental meetings. There is no current official policy in place. There is, however, ongoing discussion with the faculty about the role we all play in this important endeavor. Faculty members are strongly encouraged to seek out opportunities to make a difference in arts advocacy locally and within the region. When possible the department assists with funding for faculty to engage in this area. Faculty members have been supportive of area music teachers in this area, even going on their behalf before school boards and writing letters of support. The most recent undertaking is speaking out and finding other advocates to fight against the passage of a new state law that will phase out the Oklahoma Arts Council funding.

Item PER

Philosophy and objectives for the performance program:

The music unit puts performance at the center of all curricula. To that end students are expected to perform the finest literature available. Ensemble performances are scheduled in such a manner as to allow for timely concerts. Numerous extra -curricular performances are given on tours to area public schools, state conventions, and festivals. Our goal is to provide the students with repeated performance experiences which will improve their technique and musical growth. Touring also has a recruitment function by demonstrating the level of

performance ensembles available at our university. One-day tours as well as multi-day tours take place in state and throughout the region.. We are committed to providing our students world class performance opportunities as witnessed by the recent tour of the Southeastern Chorale to Europe and the funding of student travel to participate in the National Small University Honor Band in Seattle.

Weekly student recital attendance is required of all music majors. This requirement is based on the belief that there is no substitute for live music, and that students need an awareness of a broader range of literature that they can get any private studio. Faculty recitals also make a positive contribution in this area. A variety of professional artists are featured throughout the year in the format of the Musical Arts Series (MAS). Attendance at the MAS events is required as part of the recital attendance policy. Students are also supported in attending professional music concerts in Dallas and Fort Worth.

Item OPA: Other Programmatic Activities

The Department of Music at Southeastern, in efforts to meet the scope and function of the University's Mission Statement, provides a host of opportunities for students, staff, faculty, and community members-at-large to engage in meaningful programmatic activities. On-campus efforts include hosting of festivals and workshops on campus such as the Red River Sing-Off, Southeastern Invitational Band Clinic, and various OSSAA and OMTA sanctioned competitions; as well as substantial participation in the university's BrainStorm research and creative activities week.

Community engagement is also a critical element in the Department's goal to serve as a cultural center for the region. The Musical Arts Series brings internationally renowned performers onto campus and into schools in the region for concerts and workshops, as does the Steger/Bass International Piano Institute. Our students and faculty are frequent visitors to schools throughout the area, providing expertise for developing musicians wherever we can.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

A. Music Unit

1. Describe how the music unit evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, procedures, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection in the music unit and at other levels that affect the music unit.

All areas in the development of long-term plans begin with the faculty of the music unit, with facilitation and oversight coming from the Chair of the department. Suggestions for long term planning and creative visions for the unit are presented at faculty meetings for discussion. There are basic concepts that have become the foundation of these discussions:

- a. Will the proposal best serve the students in regards to preparation and experiences that support a wide range of opportunities throughout their lives?
- b. Will it grow the department in numbers and quality?
- c. Will it assist in meeting the ever-changing challenges of professional musicians?
- d. Will it foster creativity and independent study?
- e. Will it have marked impact within our service region on behalf of the arts?

Evaluation of our existing programs undergoes this same scrutiny. This assessment takes place through course and faculty evaluations, student feedback, assessment of student performance, and faculty input based on interactions with peer institutions. There is a long history of program assessment and review at Southeastern because the Oklahoma State Regents for Higher Education (OSRHE) requires two types of assessment/review of academic programs. This has resulted in each program having clearly stated goals for student learning and effective protocols to assess student learning and achievement. Each year, all programs must submit an annual program outcomes assessment report. Additionally, each program must undergo program review every five year; however, for programs like those in music, OSRHE policy allows a specialized accreditation review to substitute for program review. The information collected and conclusions reached during these two processes are taken into consideration during the budgeting process and serve as the catalyst to improve the quality of the student learning.

There are certainly plans that we have proposed that are affected by difficulties in current funding. It is why we will continue to seek outside funding sources when possible for initiatives. Besides funding, other impediments to our proposed plans will be staffing issues, and in some cases, facilities. The outlook of our faculty, even in the face of these obstacles, is that opportunity is there for us if we as a unit seek solutions.

We believe that the plans we wish to act on are shared in their basic premises by the vision the University has set for the larger whole. In fact, our planning takes into account those plans of

the University. As a result, the University has demonstrated time and again that they support the plans we have set as a unit. We see no variance from that course at this time.

Creating projections is the most difficult of tasks for our unit. We know what we wish to be and what we wish to do, but the data is difficult to extrapolate into concrete figures at times. We rely heavily on historical data and information mined from peer institutions. Research is undertaken to strengthen our appeals. This was crucial in projecting the amount of monies that would become available with the fee restructuring. The Vice-President for Business Affairs took the information provided and within a \$500 range hit the amounts that would become available.

Our historical data shows that when we have stability in faculty, then our numbers grow. We are in that period now where we are consistently maintaining our enrollment and are finally poised for growth in numbers. Our interactions with peer institutions show that when full-time applied faculty members are in place, then numbers grow. We consider all these things when making projections from our planning.

One area in which projections are completed and evaluated annually is in the recruitment of students. This is based on current numbers, ensemble needs, number of graduates, and scholarship resources available. This has been helpful in setting a clearer course for both the instrumental and vocal areas.

2. Evaluate on a fundamental level the extent to which:

a. All elements of the unit's work – purposes, size, scope, programs, resources, policies, etc. – have a logical, functioning, and productive relationship.

We currently meet the demands of our size and scope with the resources in place in adequate fashion. Policies that have been crafted are limited to those that can sustain the status we currently maintain. Any new initiatives must be able to function within the purpose of the unit, and without taking away from areas of the budget dedicated to other actions. While there is a desire to move forward, sometimes quickly, we understand the limitations that are in place. We attempt, therefore, to phase in certain actions (i.e. the purchase of instruments) as not to weaken the core work of the unit.

b. Evaluation, planning, and projection efforts

1. support stated purposes

Mission statements are at the core of planning efforts. The evaluation process is an ongoing one, with assessment of the program and its academic offerings taking place each year. The annual assessment is critical in the determination of the direction our programmatic programs are taking, and if they best suit the needs of our students. Mission statements may be found in MDP I.

2. are used as elements of short- and long-term decision making.

As stated, evaluation takes the forefront in all decision making. The planning and projections are derived from those efforts. At times anecdotal evidence carries too much weight within our unit. More concrete data is needed to strengthen our rationale for projections and decisions.

B. Students

Describe means for using various evaluations of student achievement presented in items A. and B. of the Instructional Programs Portfolio (Section II) and applicable sections of the Management Documents Portfolio (Section IV) in the course of music unit and program improvement.

Examples of evaluation instruments and specific processes may be found in the MDP Portfolio. These assessments have proven to be invaluable tools in determining the effectiveness of instruction and in determining course options. Some examples of changes made after evaluation include:

- making sight-reading now a portion of all juries
- developing rubrics for jury and recital performance to more clearly state performance strengths and weaknesses
- the addition of more music literature throughout the curriculum
- the inclusion of Symphonic Winds in both semesters
- the budget line now in place specifically for music education
- strengthening music fundamentals as a remedial resource for incoming students

The process includes a discussion of evaluation and assessment results each year in our faculty meetings. We receive additional feedback from the University committee that evaluates each unit's yearly assessment report. We then develop policy, initiatives, and programs to address any weaknesses encountered. After discussion with the Dean of Instruction, those requiring approval above the departmental level are sent through the required processes.

C. Projected Improvements and Changes

Indicate areas for improvement and/or plans for change.. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion.

1. Purposes, including levels of artistic, educational, and scholarly aspiration;
We constantly strive to meet the needs of the region and the population we serve. To that end, we will propose that this unit begin to offer a Masters of Music Education degree to service the need for advanced arts instruction for this area. This will replace the previous option in Music Education that was offered through the Education and Behavioral Sciences Department.

2. Size and Scope;

Our goal is to have 100 music majors at this University. This total has been reached once, which is indication that it can be done. We believe that exploring options such as a guitar track and investigation of jazz studies will help in this endeavor.

3. Faculty and Staff;

We will explore, with University Administration assistance, how to put personnel in place to meet our dedication to music education and excellent performance. The first of these priorities will be a Choral Music Education specialist, and then additional applied instructors.

4. Facilities, equipment, technology, health and safety;

We are hopeful that a new facility will indeed come to fruition. In the case that this becomes unfeasible in the near future we will continue to take steps to upgrade instrumental rehearsal spaces and applied studios. We will continue our goal of purchasing and upgrading instruments. We will also refurbish the Concert D Steinway already in possession.

5. Recruitment procedures, admission/retention

The Administration has indicated that release time for professors in something that warrants a second look. We are hopeful that we can staff a position that will service recruitment, marketing, and scholarship maintenance for the department which will reduce the amount of release time that professors now must dedicate to the task. We also plan to seek additional funding for scholarships to keep us in line with peer institutions and to attract additional, qualified students.

6. Plans for expanding or ending curricular offerings (with timelines if applicable);

We will propose that the BM in Piano Performance option be suspended. There has not been a major in this area in over 12 years. Instead, we will explore ways to increase recruitment to the BME Piano/Vocal option and the Bachelor of Arts in Music. Some progress is being seen in that area. The recommendation for suspension will be made in the Fall of 2013. OSRHE policy allows for a program to be suspended for a maximum of three years. During this time, Southeastern can make modifications to the program; however, it cannot promote, recruit, or admit students during the suspension. At the end of three years (or at any time before), the program must either be recommended for deletion or re-instatement.

We also will be investigating the inclusion of internships/capstone courses for Bachelor of Arts in Music curriculum.

7. Other issues important to the music unit

We must continue to find sources of outside funding. This will be crucial in facilities development, scholarship increases, and as in the case of the Donna Massey Endowed Professorship for Music Education, open possibilities for additional faculty.

D. Futures Issues

The region of Oklahoma which serves as our primary source for student enrollment is forecast to continue its decline in the number of high school graduates due to population shifts. We must work to expand our core constituency into the North Texas area if we are to sustain the number of students necessary to meet the size and scope of the program. Southeastern has been aware of the changing demographics within the region and already has targeted strategies to attract students from North Texas; approximately 20% of all students currently enrolled at Southeastern are Texas residents. Furthermore, it is evident that if we wish to increase the number of majors we must find ways to facilitate arts offerings within the curriculum of the schools in the rural area which we serve. This will call for new initiatives, programmatic offerings, and exploring new ways to train our students to meet these challenges.

In facilities we must find some way to make a new building a reality. We have been good stewards of what has been given to us. Now we must be active participants in taking our facilities to a level that assists in attracting quality students, allows us to showcase outstanding performances, and fulfills our mission of being a leader in arts education for the region. The other regional universities in both Oklahoma and Texas within our service area are experiencing the benefits of such an undertaking. We believe our students and community worthy of the same.

B. Size and Scope

Page 1, paragraph 2 – *“Closer study reveals that if full-time faculty specialty areas were to be matched to the number of current majors with specialties in voice, winds, percussion, and piano, there appears to be a surplus of faculty resources in piano and a need for additional full-time faculty lines in music education (choral) and targeted applied areas (see further discussion in Section E and recommendations, below).”*

C. Finances

Page 2, paragraph 5 - *“There is a substantial amount of scholarship and stipend aid available for music at SOU. It may be that focusing a greater proportion toward majors and recruitment scholarships for majors may increase the size and quality of the program.”*

E. Faculty and Staff

Page 3, paragraph 5 – *“The overall teaching staff/student ratio appears to be more than adequate and within appropriate norms, though student comments indicated the desire for a more stable adjunct faculty situation in some applied areas. Students observed that there are some applied studios experiencing significant turnover in adjunct faculty members;”*

Page 3 – paragraph 7 – *“Appointment, advancement, and evaluation policies are reasonably typical both for a state university and for a music unit. The chair administers an annual evaluation for all faculty members, and the organization of the tenure and promotion process seemed typical, with the exception that the institution does not engage in a midterm or other such larger evaluation instrument along the tenure track;”*

Page 4, Paragraph 1 – *“but the visitors learned that specific guidelines developed by departments for promotion and tenure, though extant, were not uniformly in place across campus.”*

Page 4, paragraph 3 – *“Workloads are geared toward teaching, with loads equating to four three-credit classes or 18 contact hours of applied instruction, or a combination. However, there appeared to the visitors to be an awkwardness with how to fairly assign loads to (1) ensembles in general and (2) especially to major ensembles with extensive rehearsal time, and (3) laboratory classes such as ear training or piano classes. The department may wish to consider a more detailed model of load assignment for these and other situations.”*

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

Page 4, Paragraph 7 – *“The building was erected in the mid-1960s and appears to have experienced a few structural and aesthetic updates. There is old acoustical treatment in the practice rooms, and students notice sound transfer between rooms and into the hallway, making them uncomfortable in knowing that they are easily heard by others.”*

Page 5, Paragraph 4 – *“The facilities are closed on weekends, which is an understandable concern to faculty and students alike, as it restricts students’ practice time and their access to instruments, lockers, and practice facilities.”*

Page 5, Paragraph 5 - *“The upright piano in the instrumental rehearsal hall in the University Center was severely out of tune.”*

Page 5, paragraph 5 – *“Both the Fine Arts Building and the University Center reportedly have inadequate humidity control, and the lack of humidity control in the University Center has caused damage to the string instruments stored there.”*

Page 5 paragraph 5 – *“Students are critical of the quality of the department’s instruments,…”*

Page 5, paragraph 5 – *“The current instrument storage cabinets in the University Center are full, and there appears to be needs for additional storage cabinets and assorted minor equipment and accessories (such as music stands).”*

Page 5, paragraph 6 – *“The instrumental rehearsal room in the University Center does not appear to have technological access or support.”*

Page 5 paragraph 7 – *“The Fine Arts Building has an odor, or mustiness, raising concerns regarding possible dust, mildew, and mold caused by inadequate HVAC and humidity control.”*

Page 5 paragraph 7 – *“The lighting in at least one of the adjunct studios is problematic, making it difficult to see the music.”*

Page 5, paragraph 7 – *“There is no sprinkler system in the building, although the chair explained that the building was “grandfathered” and does not require it.”*

Page 5, paragraph 8 – *“The University Center contains no sound treatment, the ceilings are low, and the floor of the instrumental rehearsal hall is concrete. As a result, the volume levels in both the instrumental rehearsal hall and the trumpet studio, not surprisingly, are unacceptably and perhaps even dangerously loud. The building is prone to water leaks, making carpet (as a sound deadener) not feasible.”*

Page 5, paragraph 8 – *“Moreover, the instrumental rehearsal room does not appear to have adequate cleaning on a regular basis.”*

Page 6, paragraph 1 – *“In summary, facilities used by the Department of Music have the following shortcomings:*

- *There appear to be too few practice rooms to support the number of majors and minors.*
- *Music buildings are closed on weekends.*
- *There appears to be inadequate control of temperature and humidity in music buildings.*
- *There appeared to be the possibility of mold and mildew in the facilities.*
- *There appeared to be inadequate sound attenuation in practice rooms and especially in the University Center.*
- *There did not appear to be an organized program of information or publications about potential health and safety issues affecting students and staff.*

G. Library and Learning Resources

Page 6, paragraph 4 – *“Additional orchestral scores and performing materials for non-keyboard instrumentalists would be useful.”*

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

Page 7, paragraph 4 – *“However, of concern is SOU’s general policy of open-admission to any degree program based on academic requirements alone. This is described on p. 26, ¶12 of the Self-Study. Under this policy, a student could presumably be admitted to a music degree without a positive threshold assessment of musical talent or previous musical accomplishment. Therefore, it is unclear to the visitors that the following standard is being met: “As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success” (NASM Handbook 2012-13, II.H.1.b.).”*

Page 7, paragraph 5 – *“Of possible concern, however, is the general open access to student files in the Music Department office, which could contain sensitive or FERPA-protected information.”*

Page 7, paragraph 6 – *“There were a few discrepancies, such as a grade of D in a Music course (currently unacceptable, but allowed when the student matriculated or graduated).”*

I. Published Materials and Web Sites

Page 8, paragraph 1 – *“The publications and website are, in general, up-to-date, informative, accurate, and attractive. However, after study of the university catalog and the Music Student Handbook, the visitors were unable to determine that the institution publishes the typical time-to-degree information, in particular the expected 4.5 to 5-year length of the music education degree. As a result, it is unclear that the following NASM standards are being met:*

“A catalog or similar document(s) shall be published...and shall cover...(10) all...time requirements for admission, retention, and completion of programs and degrees...” (NASM Handbook 2012-13, II.I.1.b.(10)).

“The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.” (NASM Handbook 2012-13, III.A.1.e.)”

N. Programs, Degrees, and Curricula

b. Individual Curricula

Bachelor of Arts in Music

Page 9, paragraph 2 – *“However, many institutions define a particular class or directed-study experience as a capstone experience in liberal arts programs. The department may wish to consider such an experience.”*

Page 9, paragraph 3 – *“Further, the Self-Study (p. 104) indicates that “graduates [from this program]...will be ideally suited to the gamut of professional music careers—from traditional posts in performance and teaching to broader and more versatile positions in fields such as arts management and advocacy, recording engineering, music entrepreneurship, and technology.” To some, this description would imply a professional*

degree orientation, the institution is encouraged to review NASM Handbook 2012-13, IV.C.4; II.I.1.g.; II.I.1.k.; VII..”

Bachelor of Music in Performance (Instrumental, Vocal)

Page 9, paragraph 7 – *“The visitors learned onsite that the track in piano performance had not had a major enrolled in a number of years, would be suspended beginning Fall 2013, and, in the institution’s Optional Response, would be removed from the list of tracks requested for consideration.”*

Page 10, paragraph 2 – *“The curricula appear to be thoughtful, rigorous, and consistent with the skill and competency development as described in the NASM Handbook, with a single exception in the vocal performance track: With one required 2-credit class entitled “Lyric Diction” and one required 3-credit course in a foreign language, it is not clear to the visitors that appropriate breadth and depth of language and diction competencies are being developed, as expressed in the following standard indicating that...*

“For performance majors in voice, the study and use of foreign languages and diction are essential.” (NASM Handbook 2012-13, IX.A.3.b.)

P. 43 of the Self-Study indicates that there is a 3-credit foreign language option in a humanities category General Education, but the visitors learned that this requirement needn’t necessarily be fulfilled in language study.”

Bachelor of Music Education (Instrumental/General, Choral/General, Piano/Choral, Guitar)

Page 10, paragraph 8 – *“The only standards issue noticed by the visitors with respect to the articulation with the education unit has to do with oversight of student teachers, which currently is a defined responsibility and function of the education unit. The Music Department’s music education coordinator will occasionally do observations, but is not the teacher of record and is not charged with the responsibility for the observation and evaluation. Therefore, the current structure does not appear to be congruent with the following standards:*

“...student teachers must be supervised by qualified music personnel from the institution and coordinating schools.” (NASM Handbook 2012-13, IX.O.1.b.(4))

“...continuing laboratory experiences must be supervised by qualified music personnel from the institution and the cooperating schools.” (NASM Handbook 2012-13, IX.O.3.e.(3))”

Page 11, paragraph 6 – *“The curricula appear to be consistent with the skill and competency development as described in the NASM Handbook, except, in the opinion of the visitors, with respect to experience in small ensembles. Though studio classes are mentioned in the Self-Study, it was unclear to the visitors that small ensemble experiences are an integral and defined part of the curricula, as addressed in the following guidelines:*

“Students must acquire...[g]rowth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.” (NASM Handbook 2012-13, VIII.B.1.f), and the last sentence also in IX.O.3.c.(4).(d).

P. Standards Summary

It is not clear how the institution meets the following standards regarding facilities, equipment, technology, health and safety (see discussion in Section F, above)

1. *"Space allotted to any music unit function must be adequate for the effective conduct of that function. (NASM Handbook 2012-13, II.F.1.b.)*
2. *"Facilities, equipment, and technology shall be adequate to support teaching and learning in all curricular offerings and for all faculty and students engaged in them, and be appropriately specialized for advanced work." (NASM Handbook 2012-13, II.F.1.d.)*
3. *"All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes." (NASM Handbook 2012-13, II.F.1.g.)*
4. *"Acoustical treatments appropriate to music facilities shall be provided." (NASM Handbook 2012-13, II.F.1.h.)*
5. *"Students enrolled in music unit programs and faculty and staff with employment status in the music unit must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening." (NASM Handbook 2012-13, II.F.1.i.)*

It is not clear how the institution meets the following standard regarding recruitment, admission retention, record keeping, and advisement (see discussion in Section H, above)

6. *"As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success" (NASM Handbook 2012-13, II.H.1.b.).*

It is not clear how the institution meets the following standard regarding published materials and web sites (see discussion in Section I, above)

7. *"A catalog or similar document(s) shall be published...and shall cover...(10) all...time requirements for admission, retention, and completion of programs and degrees..." (NASM Handbook 2012-13, II.I.1.b.(10)).*
8. *"The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published." (NASM Handbook 2012-13, III.A.1.e.)*

It is not clear how the institution meets standards regarding programs, degrees, and curricula (see discussion in Section N, above)

9. *Bachelor of Music in Performance (Voice): "For performance majors in voice, the study and use of foreign languages and diction are essential." (NASM Handbook 2012-13, IX.A.3.b.)*
10. *Bachelor of Music Education, all tracks: "...student teachers must be supervised by qualified music personnel from the institution and coordinating schools." (NASM Handbook 2012-13,*

IX.O.1.b.(4))

11. *Bachelor of Music Education, all tracks: "...continuing laboratory experiences must be supervised by qualified music personnel from the institution and the cooperating schools."* (NASM Handbook 2012-13, IX.O.3.e.(3))

12. *Bachelor of Music Education, all tracks: "Students must acquire...[g]rowth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature."* (NASM Handbook 2012-13, VIII.B.1.f.; IX.O.3.c.(4)).

2. Recommendations for Short-Term Improvements

- *Consider allocating more scholarship funds to support majors rather than as stipends for nonmajors. This may increase the number and quality of majors, especially in targeted areas.*
- *Consider a program to attract and retain high quality adjunct faculty members, perhaps offering an additional stipend to aid in recruitment and performance activities.*
- *Prioritize faculty needs for potential expansion. It seemed to the visitors that full-time faculty positions are most needed in choral music education, applied voice, and applied wind instruments. The choral music education position would be most critical to address current initiatives and programs as well as to prepare for an eventual master's degree in music education.*
- *Consider implementing a midterm formal evaluation instrument for tenure-track faculty members. Typically, this process happens in the third year and is conducted with a senior faculty committee's input or leadership, and provides both the administration and the faculty member with valuable feedback about the candidate's progress toward tenure and promotion.*
- *Consider developing a document or affirming the existing document that provides more specific guidance for faculty members as to which research/creative activities are considered valuable as accomplishments in the tenure and/or promotion process.*
- *In addition to the 18 contact-hour full load and the four 3-credit class models for full faculty loads, consider additional load assignment models that would be based on contact hours and comparative course rigor or amount of preparation. For example, major touring ensembles with a large number of contact hours in prepared rehearsals might be given greater load credit; laboratory classes such as ear training, class piano, coached rather than conducted ensembles, and beginning instruments classes might be assigned load credit between applied contact hours and didactic classes.*
- *Consider a second administrative assistant position, specializing in tasks beyond typical clerical duties such as recruitment, web development and maintenance, and ensemble support.*
- *Consider allocations for additional orchestral and chamber music scores for study and/or performance.*

- *Consider providing a general orientation to the library and its materials for freshman, possibly as part of one of their first-year classes.*
- *Consider adding a musical keyboard workstation in the library, similar to ones in the music lab.*
- *Consider providing secure access for those authorized to view student records.*
- *Consider using current students as advocates for the program in recruitment activities. In addition to singing or playing in high school performances, SOU Music's students are engaging and enthusiastic about the program. They could be used to interact with current high school students in a number of ways for recruitment.*
- *All degrees: Consider reworking the allotment of credit hours throughout the degrees and tracks, adding credits to recitals (currently 0) and conducting (currently 1) and lowering the number of credits (not necessarily the contact hours) in applied major instrument lessons (currently 28 in Bachelor of Music in Performance, 14 in Music Education, and 12 in the Bachelor of Arts).*
- *Consider lowering the number of credits in the professional degree tracks, perhaps entering into discussions about the number of credits in general education for professional degrees and about the number of credits in the professional education section of the music education tracks.*
- *Bachelor of Arts: Consider implementing a capstone experience—i.e., a summary class focused on an area of interest for each student such as a recital, internship, directed study, etc.*
- *Bachelor of Arts: Continue faculty discussion about the nature and purposes of this degree, but be careful to avoid characterizing the curriculum as a professional degree preparation.*
- *Bachelor of Music in Performance: Given the importance of recitals in the degree, consider awarding credit for the junior and senior recitals and making those requirements part of curricular tables in all publications, including the university catalog.*
- *Bachelor of Music Education: Continue what appears to be an excellent relationship with the School of Education and Behavioral Sciences in administering the music education degree, but consider implementing more music-specific classes accomplishing the same goals as some of the professional education classes, given appropriate resources.*
- *Consider exploring a master's degree in music education, an apparent need in the region and certainly a desire on the part of the faculty.*

Southeastern Oklahoma State University

Dr. Larry Minks – President

Dr. Douglas McMillan – Vice-President for Academic Affairs

Dr. Lucretia Scoufos – Dean of Instruction

Dr. Stacy Weger – Chair, Department of Music

Response to the Commission Action Report for re-accreditation issued July 2013

1. The Commission notes that the music unit and university administration have agreed on a revised teaching load calculation model that considers and accounts for teaching assignments over a broad range of instructional settings in music (see Optional Response, page 2). One result of the application of this model is to provide a quantification of the consistent teaching overloads undertaken by the full-time faculty. These overloads, found among all of the 9 faculty members in the department, range from .14 to .75 FTE, with an average overload of .40 FTE. As a consequence, the institution has “agreed to take action based on this information after this demonstration of the need for additional faculty members in music” (see Optional Response, page 4). The institution is asked to submit a response outlining the development of a plan and timetable for implementation of this action that addresses NASM standards regarding size and scope requiring an appropriate number of faculty and other resources” (see NASM Handbook 2012-13, item II.B.1.a. (1)). The institution is also asked to submit a response that confirms faculty “loads [are] such that faculty members are able to carry out their responsibilities effectively” and that “faculty members...have adequate time to provide effective instructions, advise and evaluate students, supervise projects, research...continue professional growth, and participate in service activities” is met (see NASM Handbook 2012-213, items II.E.4.(1) and (2)). The Commission notes that the institution initiated this process with the decision to begin a search for a new choral music education faculty position whose appointment will being Fall 2015. (Correction – should read Fall 2014)

The administration of this institution continues to go above and beyond in working towards a standard of excellence in the area of faculty loads and assignments. Here are the specifics of their response:

1) We have been allowed to make immediate changes for this academic year in regards to expanding adjunct roles in teaching, thus alleviating some of the stress on the full-time faculty. This has already lowered the FTE average overload from .40 to .2 for this year. Without the extreme overload of one faculty member, it has been lowered to .14. That particular professor is listed as overload because of the number of students enrolled in his courses.

2) The administration has approved using one of our adjuncts as the recruitment coordinator for the department relieving all faculty of the re-assigned time spent on recruitment. This reduced the FTE by .25 for four faculty members. All faculty members now are able to include recruitment as a portion of service to the university without it being as time intensive.

3) A new hire will be in place for choral music education beginning in the Fall of 2014. The national search is currently underway. This will alleviate the overload that was previously held by two professors.

4) Continued re-assignments of courses and other departmental offerings, joined with the expanded use of adjuncts will further decrease faculty loads for the 2014-15 academic year. The projected faculty overload for the 2014-15 academic year is now projected to be .08, with 7 of then ten faculty members holding no overloads for that for that term.

5) In addressing the needs of the department in meeting the NASM standards for staffing and curriculum, the administration has agreed that fully meeting this standard be of high priority in hiring for the university. To that end, the Vice-President for Academic Affairs and the Dean of Instruction have agreed to put through three full-time Instructor hires to be searched in the Fall of 2014, with employment beginning in the Fall of 2015. The three positions include:

- a) Assistant Band Director/Applied Instrumental Music Instructor
- b) Vocal Music Instructor
- c) Staff Accompanist/Instructor

In doing so all faculty members will function at the 1.0 FTE level by the start of the 2015-2016 academic year. It will also prevent adjuncts from taking on too large of load, which would have continued the same concerns earlier addressed.

The music unit finds this response from our administration to be timely, insightful, and overwhelmingly supportive. It demonstrates a true commitment to the growth of this department as we strive to meet all NASM accreditation standards fully. With this in mind, it is the belief of the music unit that the university now has met the request of clarification and planning from the Commission Action Report.

5. To complete the record associated with the present accreditation review, the institution is asked to provide additional information regarding institutional procedures for credit and time (see NASM Handbook, item III.A.6.). The response should include comprehensive information, including the means used by the institution to ensure accurate and reliable application of its credit hour policies and procedures; and a citation noting the location of the statements provided to address the items above in printed or Web-based publications.

[On page 40 of the 2013-15 catalog, found on the university homepage, the definition of a semester hour of credit is defined.](#)

Semester Hour

A semester hour consists of one class period per week in a subject for one semester, with the exception of laboratories, practicums, or physical education activity classes in which two periods per week is a semester hour. In the summer session, the period of class contact per semester hour is doubled. It is the University's policy that each

semester hour represents sixteen faculty-student contact periods per term, or thirty-two hours of regularly scheduled laboratory, or other formal course activity per term.

Oklahoma State Regents for Higher Education

<http://www.okhighered.org/state-system/policy-procedures/2013/Chapter%203-%20April%202013.pdf>

Section 3.12 Undergraduate Academic Course Load

3.12.1 Purpose

This policy outlines the maximum workload for students in the State System. It is expected that a full-time college student will spend at a minimum an amount of time each week in class attendance and study out of class approaching a 40 hour week. A person employed on a full-time basis should not simultaneously expect to maintain a full-time academic schedule.

Section 3.16.5 Academic Standards (OSRHE Policy and Procedures Manual)

G. Academic calendar requirements. The standards observed relating to the number of course meetings and total time spent in the course or in satisfying the course requirements shall be comparable to those observed on the main campus. An exception to course meeting time is allowed as defined in the Competency-Based Learning (CBL) section in the State Regents' *Academic Calendars Policy*. Institutions utilizing this exception must have documented and validated methods for students to demonstrate competencies, student assessment, and awarding academic credit as required by the CBL section.

Section 3.18 Academic Calendar

3.18.3 Academic Calendar Standards

The uniform academic calendar for institutions in the State System consists of the fall and spring semesters and a summer session as defined above.

All classes are expected to meet for sixteen weeks, and no institution, academic department, or individual faculty member is authorized to reduce the number of academic weeks in the standard semester without specific approval of the State Regents. Those institutions which reserve the final week of the semester as a testing period shall ensure that all classes meet during the testing period.

The semester-credit-hour is the standard and traditional unit of credit to be used by institutions in evaluating a student's educational attainment and progress. Semester-hour of credit is calculated as follows:

A. One semester-hour of credit is normally awarded for completion of a course meeting for 800 instructional minutes, (50 minutes per week for sixteen weeks), exclusive of enrollment, orientation, and scheduled breaks. Organized examination days may be counted as instructional days.

B. Laboratory credit is normally awarded at a rate not to exceed one-half the instructional rate. One semester-hour of credit is normally awarded for completion of a laboratory meeting a minimum of 1600 minutes (100 minutes per week for sixteen weeks).

C. Instruction offered through a combination of class and laboratory meetings would normally observe the standards set forth above on a pro rata basis. For example, a course offered for four semester-hours of credit might meet for 100 minutes of organized instruction plus 200 minutes of laboratory per week for 16 weeks.

D. Block or alternative course schedules may also occur within the dates set forth for a semester or summer session. Courses offered during academic terms shorter than a semester will observe the same academic standards involving instructional hours per semester-credit-hour as those courses offered during a standard academic semester. Institutions are encouraged to be flexible in offering courses in alternative schedules to meet student and employer needs.

E. The drop period is during the first ten regular instructional days of a regular semester and the first five regular instructional days of a summer session, or, in general, the first one-eighth of the academic term. Institutions may also allow students to add courses during this period or a designated shorter period. In either case, appropriate add/drop charges apply. See the State Regents' *Grading Policy* for timelines for student withdrawal.

Appendix A

CURRICULAR CHANGE PROCEDURE

(April 2000)

This procedure covers the following types of curricular change requests: (a) new course, (b) course revision, (c) course deletion, (d) new program, (e) program revision, and (f) program deletion. When a course change affects a program in any way, a Program Revision should be submitted at the same time. To expedite the process, forms and directions are available from the Office of Academic Affairs.

Undergraduate curricular change recommendations may originate in the Curriculum Committee or be referred to it by an individual or group. Graduate curricular changes may originate in the Graduate Council or be referred to it by an individual or group.

- (1) A copy of any recommendation originating within the Curriculum Committee or Graduate Council will be forwarded to the appropriate department(s) and or dean(s) for informational purposes.
- (2) Recommendations submitted to the Curriculum Committee or Graduate Council by an individual or group must disclose whether there was faculty participation from the department(s) or school(s) and the results (if any) of the faculty participation.
- (3) Input from the department(s) and dean(s) may be solicited by the initiating individual or group or by the Curriculum Committee or Graduate Council.

STEP 1:

Request forms initiated by individuals or academic departments should be completed and processed through the Office of Academic Affairs for review. The Office of Academic Affairs will then forward the requests to the appropriate committee to begin the approval process:

Undergraduate

Teacher Education: All undergraduate curricular changes (programs and/or courses) which affect the Teacher Education curriculum will be forwarded to the Teacher Education Council first for

approval. The Teacher Education Council will then forward the original forms to the Curriculum Committee (undergraduate programs and courses).

Non-Teacher Education: All undergraduate curricular changes (programs and/or courses) which do not affect the Teacher Education curriculum, will be forwarded to the Curriculum Committee. After action, the chair of the Curriculum Committee will forward the original forms for program modifications or additions to the Vice President for Academic Affairs for approval by the Academic Council. Original forms for course modifications or additions will be forwarded to the appropriate committee as indicated below:

Non-General Education: If a course modification or addition does not affect General Education courses or requirements, the chair of the Curriculum Committee will forward the original forms to the Vice President for Academic Affairs for action by the Academic Council.

General Education: If the course modification or addition does affect General Education courses or requirements, the chair of the Curriculum Committee will forward the original forms to the chair of the General Education Committee (GEC). The GEC will take action and the chair will forward the GEC's recommendation and the original forms to the Vice-President for Academic Affairs for action by the Academic Council.

Graduate:

Teacher Education: All graduate curricular changes (programs and/or courses) which affect the Teacher Education curriculum will be forwarded to the Teacher Education Council first for approval. The chair of the Teacher Education Council will then forward the original forms to the Graduate Council.

Non-Teacher Education: All graduate curricular changes (programs and/or courses) which do not affect the Teacher Education curriculum, will be forwarded to the Graduate Council. After action, the chair of the Graduate Council will forward the original forms to the Vice President for Academic Affairs for action by the Academic Council.

STEP 2:

The Academic Council will consider all curricular changes which have been forwarded through the committee process. Recommendations that are accepted by the Academic Council are forwarded to the Vice-President for Academic Affairs, who, with input from the Deans, submits a written recommendation to the President. Recommendations that are rejected by the Academic Council are reviewed by a conference committee for alterations, additions, or deletions. (Please refer to the Academic Policies and Procedures Manual, Section 3.4.1.4 for complete information about this procedure.)

STEP 3:

The President approves or disapproves the recommendations. Approved changes to existing curriculum are forwarded to the Board of Regents of Oklahoma Colleges and the Oklahoma State Regents for informational purposes. New programs and related courses require State Regents approval.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

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July 8, 2014

Stacy Weger
Chair, Department of Music, Director of Choral Activities
Southeastern Oklahoma State University
1405 North Fourth Avenue
Durant, OK 74701

Dear Professor Weger:

Thank you for submitting your application for review by the NASM Commission on Accreditation. The Commission, at its June 2014 meetings, took action on the institution's application.

Please find enclosed a Commission Action Report describing this action in detail. This Report contains information of note and, if applicable, any requests for further information from the Commission. Please note the Association's policy regarding *Disclosure and Confidentiality*, a copy of which has been enclosed. As requested by the institution, a copy of this Report is being forwarded to the individuals listed below.

This action is taken based upon a review of Southeastern Oklahoma State University according to the NASM accreditation standards in effect in June of 2014.

As an accredited institutional member of NASM, the institution is reminded of its responsibility to participate in reviews and revisions to the *NASM Handbook*, and to maintain its operations and programs current with NASM standards as these are developed and approved.

The Commission on Accreditation and the Association appreciate the institution's efforts with regard to its application, and its careful consideration of and attention to NASM accreditation standards and guidelines. Further, the Commission and Association appreciate the work accomplished by the institution on behalf of music and higher education.

Please contact the NASM National Office staff if you have questions, or need assistance with regard to this action or any other aspect of the work of the Association.

We offer congratulations on your achievements and best wishes for the continuing success of the institution.

Thank you.

Sincerely yours,

Karen P. Moynahan
Executive Director

KPM:ck
Enclosure

cc: Larry Minks, President ✓
Southeastern Oklahoma State University
Doug McMillan, Vice President for Academic Affairs
Southeastern Oklahoma State University
Lucretia Scoufos, Dean of Instruction
Southeastern Oklahoma State University

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National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

COMMISSION ACTION REPORT

<p>This document provides the official action of the Commission as indicated in the cover letter of the same date.</p>
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July 8, 2014

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
Department of Music

Action:

The Commission voted to accept the response and continue the institution in good standing with the degree listing indicated below.

NASM Degree Listing:

Bachelor of Arts in Music.
Bachelor of Music Education (Choral/General, Guitar, Instrumental/General, Piano/Choral).
Bachelor of Music in Performance (Instrumental, Vocal).
Master of Music Education (Distance Learning).

Next Full Review:

2023-2024 Academic Year

Commendation:

The Commission commends the institution for following up on its commitment to relieve faculty overload through three new hires at the instructor level.

Completion of Process:

This action brings to a close the comprehensive evaluation process started in 2013. NASM appreciates Southeastern Oklahoma State University's extraordinary efforts clearly evident in its application. To assist with future planning, the institution may wish to note that its next comprehensive review is scheduled to be conducted during the 2023-2024 academic year.

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY

Department of Music

NASM Commission Action Report

July 8, 2014

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Karen P. Moynahan
Executive Director

KPM:jh

NASM Handbook

RULES OF PRACTICE AND PROCEDURE

ARTICLE XIII

DISCLOSURE AND CONFIDENTIALITY

Section 1. NASM provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public for a fee. Upon request, NASM will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

Section 2. Upon request, NASM will make publicly available all information about an institution that is published in the NASM Directory (see Article X., Section 3.). NASM will also indicate whether or not an institution holds or has held accredited Membership.

Section 3. NASM will not make publicly available any information supplied by the institution or by representatives of NASM in the course of the accreditation process. This includes Self-Studies, Visitors' Reports, and correspondence. While NASM encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

Section 4. If an institution releases information that misrepresents or distorts any action by NASM with respect to any aspect of the accreditation process, or the status of affiliation with NASM, the chief executive officer of the institution and the program director, where applicable, will be notified by the NASM Executive Director and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASM, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

Section 5. Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASM or an NASM evaluation team, its disclosure to persons other than the immediate recipients is forbidden.