

# **Comprehensive Program Review Fall 2011**

## **Master of Music in Music Education**

### **Schwob School of Music**

### **Columbus State University**

---

#### **Section One - Brief Program Overview**

##### **Description of Program**

The Master of Music in Music Education provides in-depth training in the areas of history and philosophy, research, curriculum and assessment, psychology as well as special topics in instrumental, vocal, and general music contexts. There are two tracks:

1. The Pre-Certification MM in Music Education degree program is designed for students who have an undergraduate music degree other than music education (Performance or Bachelor of Arts) who wish to obtain a teaching license. This degree requires 31 hours of coursework at the undergraduate level in addition to the graduate requirements. A semester of full-time student teaching is also required.
2. The summers-only MM in Music Education degree program is designed for students who have an undergraduate degree in music education, a permanent teaching license, and at least one year of teaching experience. This program allows working teachers to maintain employment while obtaining a graduate degree in three summers.

The degree is accredited by both the National Association of Schools of Music (NASM) and NCATE.

##### **Program Mission and Its Relation to CSU Mission**

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

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

A school of music within a public university, the Schwob School of Music at Columbus State University is a community of artists committed to the highest standards of artistry and integrity within a selective and nurturing learning environment. The Schwob School of Music’s dedicated faculty of teaching artists embrace creative approaches to best practices in education, and provide a professionally focused experience preparing individuals to become leaders in the music field. Centrally located within a vibrant downtown arts campus in an outstanding music facility, the Schwob School of Music maintains a strong degree of community engagement, and benefits from a remarkable relationship with the Columbus community.

The purpose of the Mission Statement is both to communicate the essence of the school’s purpose, and to provide the context for future planning.

## **Stakeholder's Satisfaction with the Program**

Students have articulated that they feel well prepared to not only enter, but also continue taking on greater challenges within general, choral and instrumental settings at the elementary, middle, and high school levels. The local school district has embraced the new summer-only program since it allows their employees a chance to further their education while maintaining employment with the district. Faculty are satisfied with student progress in the program. The curriculum compares favorably with esteemed programs across the nation.

## **Relation of Program to Needs of Students and Societal Demand**

The program curriculum is intentionally balanced to address not only thinking about areas such as curriculum, psychology, and philosophy, but also assists student development of teaching practices through creating curricula and investing in special topics, which introduce additional approaches.

There is a need for a substantive masters program within this region of Georgia, as many music teachers desire to stay in their locale and work incrementally on an advanced degree in music education. In this respect, the masters program is practical. Simultaneously, we have worked to develop a challenging course of study that reflects many masters of music education degree granting programs in the United States; hence providing a substantive program in a local setting for those who wish to seek an advanced degree.

Graduates in Music Education have close to 100% career placement since 2003. This incredible statistic speaks to the relevance of the degree and the national demand for music educators. Since Spring 2005, 34 graduates in Music Education from the Schwob School of Music have accepted positions in elementary music, high school band, high school chorus, middle school band and middle school chorus throughout Georgia, Florida, Alabama, Michigan, South Carolina, and Texas. Several other music education graduates have continued their education in graduate programs at prestigious universities across the United States.

## **Section Two - Indicators of Program Quality**

### **II A Quality of Faculty -- Very Strong**

#### **Appropriateness of Faculty Credentials**

DMA= Doctor of Musical Arts degree ; M.M = Master of Music degree

#### Interim Director

Wirt, Ronald

Professor

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

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

B.A. Reed College, 1976

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

#### Music Education

Parker, Elizabeth

Assistant Professor (music education--choral/general)

Ph.D. University of Nebraska-Lincoln, 2009 Major: Teaching, Curriculum and Learning; Concentration: Music Education

M.M.E.(Music Education) Oberlin College, 1995

B.M.E. (Music Education) Oberlin College, 1995

Areas of Research: Choral Music and Adolescent Psychology; Qualitative and Mixed Methods Research, Choral Conducting

Powell, Sean

Assistant Professor (music education--instrumental)

Ed. D. University of Illinois at Urbana-Champaign, 2008

M.M., Conducting, Illinois State University, 2005

B.M. Ed. Tennessee Technological University, 2000

Areas of Research: Music Teacher Education, Psychological Conducting, Intonation, Programming Practices, Flow Theory

### Ensembles

Hostetter, Paul (Conductor—Orchestral Activities)

Professor

Ethel Foley Distinguished Chair in Orchestral Conducting

Director of Orchestral Activities

M.M. The Juilliard School, 1989

B.M. Florida State University, 1987

Areas of Research: Conducting, Contemporary Music

Nix, Jamie L. (Conductor--Wind Ensemble Activities)

Associate Professor

Director of Wind Ensemble Activities

D.M.A. Instrumental Conducting, University of Miami, 2010

M.M. Wind Conducting/Trombone Performance, University of Michigan, 1999

B.M. Trombone Performance, Auburn University, 1996

Areas of Research: Conducting, Wind Literature

Tsolainou, Constantina (Conductor--Choral Activities)

Professor

Paul S. and Jean R. Amos Faculty Chair

Director of Choral Activities

M.M. Westminster Choir College, 1984

B.M. The Ohio State University, 1982

Areas of Research: Group Vocal Techniques, Ensemble Diction

### Applied Music

Coleman, Earl (voice)

Associate Professor

Curry Distinguished Faculty Chair in Voice

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

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

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

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

DeBruyn, Michelle (voice)

Assistant Professor

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

M.M. Eastman School of Music, 2002

B.M. Nazareth College of Rochester 1996

Areas of Research: Singing Instrumentalists, Registration

Golden, Joseph (organ)

Professor

M.M. University of North Texas, 1980

B. M. University of North Texas, 1976

Areas of Research: Opera, Organ, Choral

Griffiths, Amy (saxophone)

Lecturer

D.M.A. Louisiana State University, 2010

M.M. Arizona State University, 1997

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

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

Kobrin, Alexander (piano)

Assistant Professor

L. Rexford Whiddon Distinguished Chair

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

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

Areas of Research: Piano Performance, Chamber Music

Lawler-Johnson, Dian (voice)

Lecturer

M.M. University of Illinois, 1976

B.M. Converse College, 1974

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

May, Luise (class piano)

Lecturer

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

B.M. Connecticut College, 1960

Areas of Research: Group piano instruction in the university environment

Martin, Andrée (flute)

Associate Professor

D.M.A. SUNY Stony Brook, 2001

M.M. University of Ottawa, 1995

B.Mus. Memorial University of Newfoundland, 1993

Areas of Research: Flute Performance and Literature, 20<sup>th</sup> Century Chamber Music, Music History

Murray II, Robert (trumpet)

Professor

D.M.A. University of North Texas

M.M. Portland State University

B.M. University of Washington

Areas of Research: trumpet performance

Oberlander, Lisa (clarinet)

Professor

D.M.A. Arizona State University, 2000

M.M. Arizona State University, 1995

B.M.E. Indiana University, 1992

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

Palmer, Bradley (trombone)

Associate Professor

D.M. Florida State University, 2005

M.A. University of Iowa, 1999

B. M. Millikin University, 1997

Areas of Research: Trombone Performance and Literature, Technology

Alexander Pershounin (bass)  
Associate Professor  
Doctor of Musical Arts, Univ. Of Southern Mississippi, 2002  
Master of Music, USM, 2000  
Areas of research: Jazz Performance and Pedagogy, Double Bass Performance and Pedagogy

Schwartz, Sergiu (violin)  
Professor  
William B and Sue Marie Turner Distinguished Faculty Chair in Violin  
Professional Studies, The Juilliard School, 1983  
Premier Prix Diploma/Advanced Studies Certificate, Guildhall School of Music, 1980  
Hochschule fur Musik und Theatre, Hanover, 1978  
Artist Diploma Certificate, Rubin Academy of Music, Tel-Aviv, 1977  
Areas of Research: Violin Performance and Literature, Chamber Music, String Orchestra Conducting,  
Preparation for National/International Violin Competitions

Tomkiewicz, Susan (oboe)  
Assistant Professor  
DMA Oboe Performance, University of Texas at Austin, 2005  
MM Oboe Performance, University of New Mexico, 2001  
BA in Music, University of New Hampshire, 1994  
Areas of Research: Oboe performance, contemporary music for oboe

Vaillancourt, Paul (percussion)  
Associate Professor  
D.M.A. Percussion Performance, SUNY Stony Brook, 2002  
M.M. Percussion Performance, McGill University, 1995  
B.M. Percussion Performance, University of Ottawa, 1992  
Areas of Research: Percussion Performance and Literature, 20<sup>th</sup> Century Chamber Music, Aural Skills  
Pedagogy

Warner, Wendy (cello)  
Assistant Professor  
Bachelor of Music, Cello performance, Curtis Institute, 1993  
Areas of Research: Cello performance, chamber music

Wirt, Ronald (bassoon)  
Professor  
D.M.A. Bassoon Performance, Manhattan School of Music, 1983  
M.M. Bassoon Performance, The Juilliard School, 1979  
B.A. Reed College, 1976  
Areas of Research: Bassoon performance and literature, Mozart Concertos, Music of Charles Ives

Zohn, Andrew (guitar)  
Associate Professor  
D.M. Florida State University, 1997  
M.M. University of Texas 1995  
B.M. North Carolina School of the Arts, 1991  
Areas of Research: Composition, Guitar Transcription and Performance

## History and Theory

Cohen, Fred (composition, music theory)  
Professor  
D.M.A. Composition, Cornell University, 1987  
M.M. Composition, Cornell University, 1984  
B. A. University of California, Santa Cruz, 1980  
Certificates: IRCAM 1992, CCRMA 1985  
Areas of Research: Composition, Conducting

Hansen, Kristen (music theory)  
Associate Professor  
D.M.A. Horn Performance, Eastman School of Music, 2000  
M.M. Horn Performance, Eastman School of Music, 1993  
B.Mus. Ed. St. Olaf College, 1992  
Areas of Research: Horn Performance and Literature, Theory

## Technology

McCabe, Matthew (technology)  
Visiting Assistant Professor  
D.M.A. Composition, University of Florida, 2010  
M.M. Composition, Bowling Green State University, 2005  
B.A. University of Richmond, 2001  
Areas of Research: Dissertation: Color and Sound: Synaesthesia at the Crossroads of Music and Science;  
Doctoral Cognate: Cognitive Neuroscience

## **Use of Part Time Faculty**

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

Part-time faculty teach undergraduate core classes, music appreciation to non-majors, and private instruction on various instruments. All part-time faculty are specialists/performers on their instruments/voice.

## **Diversity of Faculty (full-time)**

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

## **Opportunities for Faculty Development**

In 2011-2012 the School of Music considered grant proposals for faculty development for a possible \$430 grant per year per person. These grants encourage travel to conferences to give presentations and performances. Additional grant opportunities are available through Academic Affairs. Funds are provided to assist with travel, lodging, food, and registration costs. Recent conferences faculty attended and where presentations were made include:

### Music Education faculty:

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

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

- Parker, E. C. (2011, April). *The process of social identity development in adolescent high school choral singers: A grounded theory*. Research paper presentation at American Educational Research Association National Conference.
- Parker, E. C. (2011, March). *Examining adolescent choral singers' social development within school music ensembles: Suggestions & implications for choral educators*. Roundtable research presentation at National American Choral Directors Association Conference in Chicago, Ill.
- Parker, E. C. (2011, February) *An intrinsic case study of two homeschooled undergraduates' decisions to become and remain music education majors*. Research paper presentation at the Twelfth Biennial Desert Skies National Symposium on Research in Music Education.
- Parker, E. C. (2010, September). *Balance and blend in the high school choir rehearsal*. Masterclass presentation for Annual High School Choral Day at Columbus State University, GA.
- Parker, E. C. (2010, September). *Appropriate literature for beginning children's choirs*. Workshop with Muscogee County General Music Teachers in Columbus, GA.
- Parker, E. C. (2010, June). *Investigating the ethics of selectivity of high school choral ensembles*. Paper presentation at the Mayday Colloquium XXII on Music Education and Ethics at Montclair State University, NJ.
- Parker, E. C. (2010, March). *Uncovering adolescent choral singers philosophical beliefs of music-making: A Qualitative inquiry*. Poster session presented at the National Association for Music Education's Annual Society for Research in Music Education, MENC Research Symposium in Anaheim, CA.
- Parker, E. C. (2010, March). *Exploring student experiences of belonging within an urban high school choral ensemble*. Poster session presented at the American Choral Directors Southern Division Conference in Memphis, TN
- Powell, S. R. (2011, September). *Examining Preservice Music Teacher Development and Concerns in Peer- and Field-Teaching Settings*. Poster session presented at the Symposium on Music Teacher Education in Greensboro, North Carolina.
- Powell, S. R., Manfredo, J., Snyder, D., & Weaver, M. (2011, September). *Influence of Pre-Service Teacher Instrumental Background upon Pedagogical Effectiveness of Teaching Episodes in Secondary Instrument Classes*. Poster session presented at the Symposium on Music Teacher Education in Greensboro, North Carolina.
- Powell, S. R. (2011, May). *Examining Preservice Music Teacher Development and Concerns in Peer- and Field-Teaching Settings*. Poster session presented at the Fourth Biennial Colloquium for Teachers of Instrumental Music Methods in Mt. Sterling, Ohio.
- Powell, S. R., Manfredo, J., Snyder, D., & Weaver, M. (2011, May). *Influence of Pre-Service Teacher Instrumental Background upon Pedagogical Effectiveness of Teaching Episodes in Secondary Instrument Classes*. Poster session presented at the Fourth Biennial Colloquium for Teachers of Instrumental Music Methods in Mt. Sterling, Ohio.
- Powell, S. R. (2011, January). *Assessment Strategies for the Instrumental Ensemble Classroom*. Paper presented at the Annual In-Service Conference of the Georgia Music Educators Association in Savannah, Georgia.
- Powell, S. R. (2010, March). *Examining Preservice Music Teachers' Perceptions of Initial Peer- and Field-Teaching Experiences*. Poster session presented at the Biennial Music Educators National Conference with Special Focus on Research in Music Education and Music Teacher Education in Anaheim, California.

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

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

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

Other faculty:

Georgia Music Educators Association (Savannah, Georgia)  
Colloquium for General Music Teachers (Roanoke, Virginia)  
College Music Educators National Conference (Tennessee)  
National Association of Schools of Music National Conference (Salt Lake City)  
Music Teachers National Association National Conference (Denver)  
and many others.

**Program Improvement Plans**

Columbus State University and the Schwob School of Music have made a consistent effort, even in an era of shrinking budgets, to support faculty travel to professional conferences. This must continue to improve the program. The quality of our already outstanding faculty will improve as long as they can travel to conferences to present research and stay involved in the appropriate professional organizations. This is vital to the development of new teaching strategies and to the general high quality and faculty/student satisfaction with the Master of Music in Music Education program. The Schwob School of Music is also working to keep the Music Technology position, which was created as a temporary position, which is a vital piece of the MM in Music Ed.

**II B Quality of Teaching—Very Strong**

**Indicators of Good Teaching**

A. Peer Review

All twenty-six full-time faculty of the Schwob School of Music participate in a formative evaluation process designed provide teachers with information used to improve teaching.<sup>1</sup> Working in teams of three, faculty observe each other in their respective classrooms, including applied studios, and, following a carefully designed procedure of pre- and post-observations focusing on such items as effective course design, effective classroom performance, effective course syllabi, and so forth, review their teaching efforts in a private and confidential matter. Since the Peer Review process operates outside of the summative process proscribed by the University, it ensures authentic feedback based on relationships of trust, honesty, and genuine concern for the individual. The process provides descriptive information between colleagues with concrete details on which decisions for change toward better teaching can be based.

Peer Review is one departmental effort to ensure on-going compliance with the Mission Statement. Through Peer Review, teaching becomes a dynamic property of the community, encouraging “the scholarship of teaching”—the thoughtful, problem-solving, discipline-based approach to teaching that

---

<sup>1</sup> Michael Scriven’s 1973 article, “The Methodology of Evaluation” makes a distinction between formative and summative evaluation. Formative is used as described above; summative focuses on information needed to make personnel decisions, and evaluates information that is intended for public inspection rather than for the individual faculty member.



requires continual reasoning about instructional choices, and awareness of the solutions that other faculty have utilized to facilitate student learning. The Schwob School of Music is the only unit at CSU, and possibly the University System of Georgia, to have instituted a formative peer evaluation system subscribed to by 100% of its full-time faculty.

#### B. Incorporation of Best Practices in Music Education

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

#### C. External Validation of Student Success

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

Current State NAfME Collegiate Officers 2011-2012:

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

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

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

Recent State NAfME (formerly GMEA) scholarship recipients:

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

The School of Music is also fortunate to engage regularly in visible (and aural) validations of student achievement. Through concert performances on campus, in regional locales, and in national and international venues, the accomplishment of individuals and ensembles learning at the Schwob School is made manifest over 150 times per academic session.

One measure of learning may be assessed in considering student placement in competitive music competitions. The success of Schwob School of Music students in a large variety of such competition over the past several has been simply extraordinary.

Inviting professional music organizations to the RiverPark Campus—home of the Schwob School of Music at CSU—offers another external measure of student achievement. In the past we have hosted fourteen events (some multiple times), bringing thousands of professionals, teachers, students, and parents to the Schwob School. These events include:

- International Trumpet Guild conference, coming May 2012. This event will bring approximately 1200 of the world's best trumpet performers, teachers, and enthusiasts to the Schwob School of Music for a five-day event.
- Music Teachers National Association – hosted the 2011 Collegiate Artist Competition for nine southeastern states and the 2011 state conference, which attracts over 100 teachers of piano and voice and several dozen Collegiate Artist contestants.
- Southeastern Trombone Symposium—brings 25-30 college and high-school trombonists to play and learn from CSU faculty and Atlanta Symphony artists each summer.
- Carolyn Hove English Horn seminar—brings the Los Angeles Philharmonic's Carolyn Hove, her personal repair specialist, and students from all over the world to study with her and learn the art of English Horn adjustment each summer.
- Southern Division College Band Directors National Association/National Band Association Conference (CBDNA/NBA)—nineteen college ensembles from Virginia to Florida. The Director of Bands at Florida State University wrote of the Schwob Wind Ensemble performance during the convention, "I want to congratulate you on your outstanding concert...The level of musicianship was first rate and the quality of performance second to none....the Stravinsky was genuinely outstanding."
- The Ninth Annual Guitar Symposium and Competition was attended by 170 guitarists from eighteen countries. *Soundboard*, the Journal of the Guitar Foundation of America, wrote in the March 2008 issue:  
"This is the third time I have attended the CSU Guitar Symposium, and I also attended the GFA Convention hosted by CSU in 2006. These Symposia are now the most important annual guitar events in the South and among the most important in the nation, attracting students and first class performers from all over the world. The artistic direction, the competition, and the facilities all demonstrate a commitment to excellence that other workshops can only envy."
- Jordan Organ Competition—An international competition with regional applicant selections in Seoul South Korea, Leipzig Germany, and Philadelphia Pennsylvania, preceding the final competitive round at Columbus State University. The Jordan Organ Competition has become the most prestigious organ competition in the world, with a first prize purse of \$30,000 and some of the most renowned jurors in the international organ scene serving throughout the competition.

### **Indicators of Good Advising**

There is no formal assessment of academic advising, although the Coordinator of Advising leads annual training sessions and makes an "advisor checklist" for advisors to use as a guide each semester. Several individuals are involved in checking student registrations for errors. Errors are reported back to the advisor when they are discovered, regardless of whether they originated with the student or the advisor.

### **Six-Week Alerts**

This program was designed by the Schwob School. Six weeks into every semester, Schwob faculty must turn in the names of students who have a "C" or lower in any course. They also must provide details as to quality of work completed, attendance, attitude, and suggestions for improving the grade. Advisors receive the "alert" and each student who receives a six-week alert must meet with his/her advisor to make the student aware of the situation and create a plan for improvement. This face-to-face meeting stems the denial rampant amongst students and makes them personally accountable to someone. With nine weeks left in the semester there is plenty of time for a student to alter bad habits and get needed help in time to pass the course.

## **Departmental Reward System**

### Rewards for Teaching Excellence

Faculty members in the Schwob School are evaluated annually on their effectiveness in the classroom, as measured by student evaluations, teaching observations by the Director, and consideration of faculty success in the areas of teaching, creative activities, and service. Student achievement and success—as measured above, in addition to consideration of test scores and major field examinations—are also considered. Faculty members are justly rewarded for teaching excellence in the tenure and promotion process, and by means of merit raises when these are budgeted.

### Peer Review

As described, 100% of Schwob School full-time faculty subscribes to a voluntary system of formative peer review. This process—though time-consuming—is deemed a necessary ingredient in the Schwob curricular process, emphasizing the community of teachers in which we all are active members.

### Faculty Travel

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

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

## **Program Improvement Plans**

The school of music remains committed to faculty development in teaching as a line item in the budget.

## **II C Quality of Research and Scholarship – Very Strong**

### **Opportunity for Student Research Projects;**

All students are required to successfully complete either a thesis or comprehensive examination in order to graduate from the masters program. Students must notify Drs. Powell and Parker of their choice (thesis or comprehensive exam) by the first day of their second summer of classes.

#### Thesis

The thesis provides students the opportunity to investigate an aspect of music teaching or learning through conducting a research project. The thesis also requires students to work independently on an area of interest with the support of a thesis advisor. The thesis can earn two credits toward the master of music degree.

Who should select this option?

- Students who are interested in the research process and desire to initiate and complete a research project; and/or
- Students who are interested in eventually enrolling in a doctoral program in music education.

It should be noted that many doctoral-granting institutions in music education require evidence of prior research competency through a written project before admittance into the program.

While many projects will follow the “action” research paradigm, other methodologies (such as philosophical, descriptive, historical, experimental, and qualitative) can also be selected. Examples of possible projects would include designing, implementing, and evaluating a music reading strategy for a middle school choir; tracing the chronology of a music program in a specific school district; or determining the effectiveness of a methodology in a particular pedagogical context.

A thesis requires a minimum of five chapters:

Chapter 1: Introduction to the Study

Chapter 2: Review of the Literature

Chapter 3: Methodology

Chapter 4: Results

Chapter 5: Summary, Conclusions, Implications, and Recommendations for Further Study

References

Appendices

Students are required to adhere to the Sixth Edition of the American Psychological Association [APA] Style Manual.

### Second Summer of Study

At the beginning of the summer, students will meet individually with Dr. Powell or Dr. Parker, as their primary thesis advisor, to identify the topic of the thesis as well as to discuss related literature and methodological considerations. At this point, the advisor will work with the student to apply for any institutional research permissions to collect data during the upcoming fall semester.

By the end of the second summer, students will be expected to submit Chapter 1, 2 and a rough draft of Chapter 3. The advisor will work with the student through the process of these chapters during the second summer. During the school year following their second summer, students will need to solidify methodology, collect data, and complete data analysis. Students should be in contact with their advisor throughout the process. Students are encouraged, once in contact with their advisor, to go forward with writing as much as possible during the school year.

### Third Summer of Study

Students are expected to hand in a first draft of the entire thesis no later than the end of the second week of summer classes. The advisor will return the thesis at the end of the third week. The second and final draft, due at the beginning of the fifth week of class, will be given to both the advisor and additional music education faculty member. Each student will present his/her thesis to the community of summer graduate students as well as music education faculty during the sixth week of class. The defense will be structured with a thirty-minute student-delivered PowerPoint followed by questions from the community. Defenses will be scheduled during the last week of classes.

### Comprehensive Examination

The comprehensive examination allows the student an opportunity to demonstrate a synthesis of coursework in two written tests as well as an oral defense. The comprehensive examination will be completed during first few weeks of the third summer of study. The oral defense will be scheduled one to two weeks after the written examination. While the comprehensive examination is worth 0 credits, a comprehensive examination [or the thesis option] must be successfully completed for the candidate successfully complete the master of music degree.

At the end of the second summer of study, Drs. Powell and Parker will deliver a suggested reading list to the student in order to allow ample preparation for the exam. Readings will include course materials as well other selections appropriate to the student’s music education focus. The suggested readings will comprise the first portion of the exam.

For the second portion of the written examination, the student will select five primary source materials that hold particular interest in their area of study. The student will propose these readings at the end of the second summer of study so that they may have ample preparation time. Student selected readings will comprise the second portion of the exam.

During the first two weeks of the third summer, the student will sit for first and second examinations, each at two-and-a-half hours long. After receiving feedback from the music education faculty, the student will then prepare their defense of the comprehensive examination. The defense will occur approximately two weeks after the written examination. It will include an individual meeting, for approximately forty-five minutes, with music education faculty and the student, conducting follow-up questions from the examination.

### **Faculty Publications, Presentations, and Grants**

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

Owing to the performing artist faculty emphasis of the Schwob School personnel, research and publication is strongly linked to creativity, innovation, and collaboration, across campus. One of the innovations espoused by the Schwob faculty is the creative campus. Cognizant of the fact that our economic system is moving from manufacturing to knowledge-based industries, the necessary skills Americans may offer the global market increasing become creativity, ingenuity, and vision. Music and the fine and performing arts have a unique role to play in developing the creative campus since they have long been recognized as the catalyst of creative work across the disciplines. The arts can be used to create, stimulate and nurture more opportunities for students to find personal expression. Schwob faculty and administrators are taking the lead in this initiative at CSU, forging collaborations with the Cunningham Center for Leadership (for example, an innovative leadership training program placing educational and corporate leaders in an orchestra rehearsal to observe/participate in non-verbal leadership styles), working with members of the community to bring in renowned arts consultants WolfBrown, and so forth. These efforts orchestrate faculty research and publications beyond the typical venues utilized by the performance faculty.

#### Conference Presentations

Faculty at the Schwob School are engaged as presenters at a variety of regional and national conferences regarding improvement in teaching and student learning. See section II A for a list of the almost 20 presentations done by the Music Education faculty alone in the last three years.

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

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

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

### BellSouth Grant

The Schwob School was fortunate to receive a grant from BellSouth Corporation for \$400,000, payable over four years, 2003-2007. With these funds the School purchased a wide variety of technical equipment—from digital audio and video editors, to laptops for on-site recordings, to equipment placed permanently in the Studio Theater allowing broadband site-to-site video broadcasting. As music moves from an analog to a digital art, familiarization with technology is a requirement for faculty and students alike.

The BellSouth Grant has allowed faculty to participate in long-distance, real-time master classes (exchanges with universities in Kansas and New York), to train students in the art of digital recording (all concerts at Schwob are recording, edited, mastered, and made available to the performers, usually within 14 days—all processed by students, overseen by a faculty member, Dr. Matthew McCabe), to equip faculty members with iPod and laptops to use in the mediated classrooms when teaching standard courses (assisting in the transition from “sage of the stage” to “guide on the side,”) and so forth.

### Faculty Grants

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

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

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

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

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

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

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

Dr. Andrew Zohn: "Symposium Donation," Sponsored by Savarez Inc., Columbus State University, \$500.00. (December 2008 - Present); "Performing Arts Grant," Sponsored by D'Adarrio Arts Foundation, Columbus State University, \$1,000.00. (September 2008 - Present); Faculty Research Grant," Sponsored by CSU, Columbus State University, \$2,300.00. (May 2008)

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

### **Program Improvement Plans**

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

## **II D Quality of Service – Very Strong**

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

#### Activities specific to the music education program

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

#### Quality Public Performances

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

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

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

## **II E Program Honors, Awards and Successes—Very Strong**

### **Program Honors**

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

- Individual and collective faculty efforts to improve teaching and student learning.
- Methods of assessment of student learning and achievement that go beyond student evaluations, and the use of assessment results to inform teaching practices, and curriculum development and revision.
- Active support to enable faculty to use innovative and effective forms of pedagogy and technology, e.g., critical thinking, collaborative learning, cooperative learning, problem-based learning, learning communities, etc.
- Strong links between good teaching and various rewards, e.g., compensation, promotion, tenure, grants, leaves, travel, departmental or program-based awards, etc.
- Department/unit policies that encourage collaborative faculty efforts, including team teaching, teaching discussion groups, common assessments, interdisciplinary courses, learning communities, mentoring, etc.
- An on-going and data-driven process for reviewing and reshaping curricula so that achieving academic excellence and serving the needs of all students remain as top priorities.

- Exemplary programs for advising, mentoring, recruiting, and retaining students; co-curricular work with students; out-of-class learning.
- Success of the department's or program's students, e.g., graduation, job placement, acceptance in graduate school, etc.
- Clear articulation of how quality is defined, promoted, and assessed by the department or program.

### **Faculty Honors**

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

- COA Faculty/Research Scholarship Awards
- Faculty Undergraduate Research Grants and Tower Day presentations
- Serving on the faculty of the 32nd annual International Workshop for Music and Art in Biarritz, France
- Performing by invitation at the 14<sup>th</sup> World Saxophone Congress in Ljubljana, Slovenia
- Accepting the invitation to become a jury member at the prestigious Tchaikovsky International Violin Competition in Moscow
- Offering clinics and master classes at Georgia middle and high schools
- Teaching at the prestigious Santa Fe Opera program
- Featured guest artist at nine guitar festivals including the Classical Minds Guitar Festival (Houston), The Guitar on the Mediterranean Festival (Italy), Kittare Lipica (Slovenia), and the Sauble Beach Guitar Festival (Canada).
- Performing at the International Clarinet Association Conference in Tokyo, and touring Japan with a contemporary music ensemble
- Serving as clinician for a big band at the Georgia Association of Jazz Educators annual state conference
- Adjudicating the state round of the Georgia Governor's Honors Program, a summer enrichment program for Georgia's gifted and talented high school students
- Teaching at University System of Georgia study abroad programs in Paris and Oxford
- Completing a six-year term as the Brass Caption Chair on the Drum Corps International Judge Administration Team
- Touring Taiwan with a program devoted to modern women composers of English art song

### **Student Honors**

Student success at the Schwob School is one measure of teaching effectiveness and service to students. Here is a list of selected student successes since 2006, categorized into International, National, and Regional categories:

#### **INTERNATIONAL**

- Philip Broome, Euphonium, Semi-finalist at Leonard Falcone International Competition, August 2011
- Suliman Tekalli was awarded Third Prize at the 2010 Lipizer International Violin Competition in Italy and was a semifinalist in the young Concert Artist auditions in New York.
- Anastasia Agapova, violin, advanced to the semifinals of the 2007 Paganini International Violin Competition, Moscow, Russia; she also qualified to compete in the Menuhin International Violin Competition, Cardiff, England, 2007
- Three violin students to attend the Keshet Eilon Violin Mastercourse, Israel, 2008; Yaniv Gutman, violin: soloist with the Israel Camerata Orchestra, 2008
- Steven Naimark, clarinet: advanced to the semifinals of the Jubilee 60th Annual International Music Competition in Prague, May, 2008
- Robert Sharpe, guitar: Bronze Prize, 2006 International Guitar Competition, St. Joseph, Missouri--the only North American in the final round. Gold and Silver Prizes went to students from Austria and Germany, respectfully.



- Elizabeth MacCorquodale, violin, won top honors at Canada's Chamber Music Competition at the Canadian National Music Festival, 2006
- Robert Sharpe, guitar, performed two concerts in Summer 2007: Kittare Lipica Festival in Slovenia and the Guitar on the Mediterranean Festival in Italy.

## **NATIONAL**

- Nathaniel Locke, trumpet, accepted to highly prestigious Aspen Summer Music Festival, 2011
- Five current violin students accepted to attend the Bowdoin International Music Festival, Maine, 2008
- Essilevi Nadal and Harrison Cook, cello, accepted for participation in the Brevard Music Center, 2008
- Robert Sharpe, guitar, won First Prize, East Carolina (National) Guitar Festival, 2006, leading to concert appearance at 2007 festival The three other finalists in the national competition were students at Yale, Arizona State University and the Peabody Conservatory.
- Michael Sumuel was awarded First Place Winner, Music Teachers National Association Young Artist Competition in Voice, Toronto, Canada, 2007
- CSU Schwob Wind Ensemble: Nominated for four Grammy Awards at the 49th Annual event

## **REGIONAL**

- Violinist Sylvia Wehrs '14 won the Concerto Competition of the Auburn Community Orchestra and will solo with the Auburn Community Orchestra performing the Bruch Violin Concerto in G Minor
- Violinist Jing Yang '13 won the Atlanta Community Orchestra competition and appeared as soloist with the orchestra performing Ravel's Tzigane Concert Rhapsody
- Kory Baggartley, Winner, MTNA Senior Competition (Georgia State Round), October 2009
- Leslie Thompson, Winner, MTNA Young Artist Competition (Georgia State Round), October 2009
- Laura Canelo Cohen, performance at 2009 GMEA Conference (competition by cd application) with Joseph Palmer, January 2009
- Andy Hudson, clarinet, accepted to Mannes School of Music, Eastman School of Music, and Northwestern University for graduate school—three of the top-rated programs in the U.S.
- Amanda Beard, finalist and 3<sup>rd</sup> Place Winner, Atlanta Flute Club Competition, February 2009
- Laura Canelo Cohen, performance of Martin Ballade with the CSU Philharmonic as alternate winner of the 2008 Concerto Competition
- Kory Baggartley, finalist in Atlanta Community Orchestra Competition, Spring 2009
- National MTNA Competition Winner 2010: Coraine Tate, student of Earl Coleman, won 2nd place in the Senior Voice Category
- Southeastern Regional NATS Winners 2011:  
Jeanette Luna, 2nd Place; Ashley Seldon, Semi-finalist, freshman women  
Jack Stearns, 3rd Place; Tyler Krug, 4th Place; Sean Meara, 5th Place, freshman men  
Byron Mayes, Semi-finalist, sophomore men  
Zachary Bryant, 4th Place, junior men  
Michael Johnson, 1st Place, 1-st-2<sup>nd</sup> year adult men  
Sean Meara, 1st Place; Jack Stearns, 2nd Place, musical theatre freshman men  
Kristen Meyers, 3rd Place, Musical Theater Sophomore Women  
Byron Mayes, 3rd Place, Musical Theater Sophomore Men  
Joanna Roberts, 1st Place, Musical Theater Junior Women  
Justin Stevens, 1st Place, Musical Theater Junior Men
- Southeastern Regional NATS Winners 2010:  
Semi-finalist, Cody Ray Caho, First Year College Men, student of Dian Lawler-Johnson  
Semi-finalist, Lydia Jackson, First Year College Women, student of Michelle DeBruyn  
2nd Place Overall, Aneli Wells, Advanced Musical Theater Women, student of Kimberly Cone  
2nd Place Overall, Joseph Brewer, Advanced Musical Theater Men, student of Kimberly Cone  
3rd Place Overall, Kimberli Render, Fourth year College Women, student of Michelle DeBruyn
- Sara Renner accepted to: Suwanee Music Festival, summer 2010. MTNA State Competition winner, 2010. Participant at 2011 English Horn Masterclasses with Carolyn Hove. Jordan Dale accepted to:

2011 Hot Springs Music Festival, 2011 Performing Arts Institute of Wyoming Seminary (also a counselor). Honorable Mention at 2010 MTNA State Competition.

- Music Teachers National Association, Southern Division Winners from CSU Schwob:
  - Hannah Massie, First Place, Collegiate Voice Competition
  - CSU Clarinet Quartet, First Place, Chamber Music Competition
  - Andrew Hudson, First Place, Senior Woodwinds Competition
  - Boris Abramov, First Place, Senior Strings Competition
  - Steven Naimark, Alternate Winner, Young Artist Competition, Woodwinds
  - Yaniv Gutman, Alternate Winner, Young Artist Competition, Strings
- National Association of Teachers of Singing, Regional Auditions Winners from CSU Schwob: 2007:
  - First Place, Junior Women
  - First Place, Sophomore Women
- Music Teachers National Association, Georgia State-wide Winners from CSU Schwob: Undergraduate student won every category in which they entered in 2007: Chamber Music, Voice and Woodwinds,
- Emily Spradley, undergraduate, Member at Large, Georgia organization of Music Educators National Conference Matt Graham, undergraduate, Webmaster, Georgia organization of MENC.
- Two Schwob students appeared as soloists with the LaGrange Symphony Orchestra during the 2007-2008 season: Anastasia Agapova, violin, 1<sup>st</sup> Place Winner, La Grange Symphony Concerto Competition, 2007; Steven Naimark, clarinet, 2nd Place Winner, La Grange Symphony Concerto Competition, 2007
- Atlanta Community Symphony Orchestra's Ruth Kern Young Artists Concerto Competition, 2007, awarded to four CSU Schwob students: three violins and one clarinet

## **II F Quality of Curriculum—Very Strong**

### **Relationship Between Program's Curriculum and Its Outcomes**

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

### **Incorporation of Technology**

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

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

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

### **Utilization of Multidisciplinary Approaches**

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

### **Utilization of Multicultural Perspectives**

The Seminar in Music Education (MUSE 6795) is required in the MM in Music Education degree. This research course covers aspects of educational psychology, special education, educational philosophy, the history of music education, and multiculturalism in music. Students presented on relevant articles on a weekly basis. This course covers broad topics in music education including articles on teaching in different cultural settings.

### **Program Improvement Plans**

We are considering offering some or all of the graduate music education courses online to better serve a larger population of teachers and to extend the recruiting area for the program.

## **II G Quality of Facilities and Equipment—Above Average**

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

### **Availability of Classroom and Laboratory Space**

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

### **Availability of Equipment**

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

Percussion inventory:

9 Yamaha Timpani, 9 Ludwig Timpani, 2 sets of chimes, Adams xylophone, Musser xylophone, Yamaha vibraphone, 2 Musser marimbas, 1 Adams rosewood marimba, 2 sets of 2.6 Malletech bells, 1 set Musser concert bells, 1 GMS snare drum, 1 Cleavlander snare drum, 1 Grover piccolo snare drum, 1 Pearl custom snare drum, 1 Ludwig marching snare drum/field drum, 2 Ludwig concert bass drums, 1 Ludwig medium bass drum, 1 Ludwig small bass drum, LP congas, LP bongos, LP professional timbales, Yamaha custom maple 5 pc drum set, Tama 5 pc drum set, 1 Wuhan wind gong, 1 Paiste small tam tam, 1 Mid-sized Wuhan tam tam, 1 Mid-sized tamtam, 1 Large Wuhan tam tam, 1 10" Sabian splash, 1 14" Sabian medium hi

hats B8 Pro, 2 13" K Zildjian hi hats, 1 14" Sabian hi hats with rivets, 1 16" Zildjian thin crash, 1 22" Zildjian sus/ride, 1 13" K Zildjian hi hats, 1 18" K Zildjian hi hats, 1 22" Sabian AA raw ride, 2 Octaves of Zildjian crotales, 1 Set of 4 premier concert toms, 1 Set of 4 peral concert toms, 1 Set of 7 roto toms, 1 Set of 5 temple blocks, 1 16" Sabian AA orchestral suspended cymbal, 1 16" Sabian HH orchestral suspended cymbal, 1 18" HH Sabian orchestral suspended cymbal, 1 , 18" Sabian HH Germanic crash cymbal, 1 19" Sabian Viennese HH orchestra. crash cymbal, 1 18" Zildjian Symphonic Viennese Crash cymbal, 1 20" Zildjian Symphonic crash cymbal, 1 20" K Zildjian Constantinople suspended cymbal, 1 22" K Zildjian Constantinople light ride

#### Jazz Band inventory:

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

#### Audio Equipment:

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

#### Visual equipment:

- Classrooms: 3 Data Projectors in classrooms: 1 on cart and 2 permanent
- Library:
  - Faculty circulation:
    - Data projector with CPU and keyboard on cart
    - Opaque projector on cart
    - Transparency projector on cart
    - VCR with 27" monitor combined on cart
    - 6' Portable screen
    - Camcorders
    - Tripods
    - Boombox and LP player on cart
  - Public circulation:
    - 2 VCRs with 13" monitor combined units in carrels
    - 1 Clearview (color) machine in carrel (low vision patrons)
    - 1 CD ROM standalone players
    - 1 VCR/DVD player with 27" monitor and CPU keyboard on cart
    - 1 Microform reader and printer
- All of the preceding classrooms are equipped with an upright Steinway piano, audio playback equipment, one computer each, and a pull-down screen. Some also have an overhead projector, and one has an electronic keyboard in addition to the acoustic upright piano.

- A keyboard lab with 17 electronic keyboards including a new teacher control module, 8 computers, and a printer.
- 250 Wenger Instrumental Lockers, Wenger Choral, Band Pull-Out Library Units
- Two small, general purpose computer labs are equipped with the Microsoft Office Suite, Finale and Sibelius music notation software, Apple's iLife and iWork packages, printers, and wired Internet access to allow students and faculty easy access to electronic mail and online resources. Similar workstations are also available in the library and in many of the classrooms throughout the building.
- The Digital Media Studio, housed in the Schwob School's front office area, contains three more computer workstations for specialized functions and doubles as a classroom for small groups. Two more Pro Tools machines, equipped with M-Audio ProFire 610 audio interfaces, Waves Processors, iZotope, MIDI hardware and software, and Max/MSP, are generally used in advanced recording and music technology courses. Recording studio projects are also sometimes completed in this space. The third machine, a video workstation, has a 37" HDTV, a MiniDV transfer deck, an analog to digital video convertor for digitizing VHS tapes, and Final Cut Pro software. Students creating DVD audition materials, YouTube videos, concert films, and conducting review videos use this workstation. Students also have access to SmartMusic software in a variety of locations, including practice rooms and faculty studios. SmartMusic contains a large catalog of accompaniments that students can use to rehearse their instrumental and vocal repertoire. The recording studio also owns several portable audio and video recorders which are available for student checkout, and more than a dozen video cameras for faculty and student use.

### **Section Three - Indicators of Program Productivity**

#### **III A. Enrollment in Program for Past 5 Years-Master of Music in Music**

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

Number of majors declared—Fall semester MM in Music Education	2006/7	2006/7	2007/8	2008/9	2009/10	2010/11
Full-Time	8	9	8	9	10	9
Part-Time	1	1	1	0	0	1
<i>Total</i>	<i>9</i>	<i>10</i>	<i>9</i>	<i>9</i>	<i>10</i>	<i>9</i>

#### **III B. Degrees Awarded Over Past 5 Years-Master of Music in Music Education**

Number of Degrees Conferred - Fiscal Year	2006/7	2006/7	2007/8	2008/9	2009/10	2010/11
MM Music Education	5	5	4	5	2	4

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

Enrollment in the MM in Music Education is below average for the Master's programs at CSU, but is the largest of all Master's in Music programs at USG State Universities.

### Comparison with CSU Programs

Program	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010
Accomplished Teaching	NA	NA	5	20	30
Art Education	8	7	4	5	4
Community Counseling	41	27	26	31	44
Computer Science	72	84	95	96	98
Early Childhood Educ	19	49	66	61	46
Educational Leadership	14	12	13	49	41
Environmental Science	10	11	23	24	22
Health & Physical Educ	17	15	18	28	33
Instructional Technology	6	13	10	4	1
Management	44	54	69	69	75
Middle Grades Educ	32	42	48	44	47
<b>Music Education</b>	<b>9</b>	<b>10</b>	<b>9</b>	<b>9</b>	<b>10</b>
Organizational Leadership	NA	NA	NA	NA	8
Public Administration	349	365	376	362	367
School Counseling	43	33	35	37	31
School Library Media	NA	3	24	20	20
Sec Ed - English	27	29	26	36	37
Sec Ed - Mathematics	8	11	19	24	28
Sec Ed - Science	9	18	15	17	12
Sec Ed - Social Science	9	9	16	19	18
Secondary Education	NA	NA	NA	20	32
Spec Ed - Beh Disorders	13	12	7	3	1
Spec Ed - Gen Curr	25	36	47	51	43
Spec Ed - Mental Retard	2	2	2	1	1
Total Masters	757	842	953	1,030	1,049

### Comparison with USG Programs

#### Masters Degrees Awarded in Music Programs at USG State Universities

USG Institution	2005/6	2006-07	2007-08	2008-09	2009-10	5-Year Avg
Albany State University	0	0	0	0		0
Armstrong Atlantic State University						
Augusta State University						
Clayton College & State University						
<b>Columbus State University</b>	<b>2</b>	<b>5</b>	<b>5</b>	<b>4</b>	<b>5</b>	<b>4</b>
Fort Valley State university						
Georgia College & State University	2	5	5	2	3	3
Georgia Southwestern State University						
Kennesaw State University						
North Georgia College & State University						
Savannah State University						
Southern Polytechnic State University						
State University of West Georgia	3	1	2	3	4	3
Total	7	11	12	9	12	10

### III D. Retention Rates – Very Strong

Retention Rates by Graduate Program (*)															
* The cohorts below are degree-seeking graduate students who entered a CSU master's program in the fall (or previous summer) semester.															
Graduate Program	Fall 2005 Cohort			Fall 2006 Cohort			Fall 2007 Cohort			Fall 2008 Cohort			Fall 2009 Cohort		
	Number in Fall 2005 Cohort	Fall 2005 Cohort Returning Fall 2006 Number	Fall 2005 Cohort Returning Fall 2006 Rate	Number in Fall 2006 Cohort	Fall 2006 Cohort Returning Fall 2007 Number	Fall 2006 Cohort Returning Fall 2007 Rate	Number in Fall 2007 Cohort	Fall 2007 Cohort Returning Fall 2008 Number	Fall 2007 Cohort Returning Fall 2008 Rate	Number in Fall 2008 Cohort	Fall 2008 Cohort Returning Fall 2009 Number	Fall 2008 Cohort Returning Fall 2009 Rate	Number in Fall 2009 Cohort	Fall 2009 Cohort Returning Fall 2010 Number	Fall 2009 Cohort Returning Fall 2010 Rate
<b>Masters Programs</b>															
MEd/MAT Art Education	2	1	50.0%	3	2	66.7%	3	1	33.3%	0	0		2	2	100.0%
MEd/MAT Accomplished Teaching	NA	NA		NA	NA		NA	NA		5	2	40.0%	17	15	88.2%
MS Community Counseling	15	14	93.3%	20	17	85.0%	10	10	100.0%	14	14	100.0%	19	16	84.2%
MS Computer Science	19	12	63.2%	27	20	74.1%	27	15	55.6%	43	19	44.2%	35	18	51.4%
MEd/MAT Early Childhood Education	2	2	100.0%	5	5	100.0%	31	21	67.7%	30	23	76.7%	17	13	76.5%
MEd/MAT Educational Leadership	11	10	90.9%	11	10	90.9%	7	6	85.7%	10	10	100.0%	21	19	90.5%
MS Environmental Science	2	1	50.0%	4	3	75.0%	3	2	66.7%	13	8	61.5%	7	5	71.4%
MBA General Business	22	19	86.4%	15	12	80.0%	29	22	75.9%	24	17	70.8%	20	13	65.0%
MEd/MAT Health & Physical Education	7	7	100.0%	6	5	83.3%	9	6	66.7%	7	5	71.4%	12	11	91.7%
MEd/MAT Middle Grades Education	13	9	69.2%	8	6	75.0%	15	13	86.7%	16	12	75.0%	15	10	66.7%
MM Music Education	6	5	83.3%	4	4	100.0%	5	4	80.0%	2	2	100.0%	6	6	100.0%
MPA Public Administration	96	62	64.6%	102	77	75.5%	106	79	74.5%	103	82	79.6%	110	87	79.1%
MEd/MAT School Counseling	9	9	100.0%	7	7	100.0%	10	8	80.0%	13	12	92.3%	7	5	71.4%
MEd/MAT School Library Media	NA	NA		NA	NA		3	3	100.0%	14	9	64.3%	3	1	33.3%
MATC Secondary Education	NA	NA		NA	NA		NA	NA		NA	NA		15	13	86.7%
MEd/MAT Secondary Ed - English	5	4	80.0%	12	6	50.0%	14	11	78.6%	6	2	33.3%	17	15	88.2%
MEd/MAT Secondary Ed - Math	2	2	100.0%	2	2	100.0%	6	5	83.3%	11	5	45.5%	9	8	88.9%
MEd/MAT Secondary Ed - Science	3	1	33.3%	2	2	100.0%	7	4	57.1%	5	5	100.0%	7	5	71.4%
MEd/MAT Secondary Ed - Soc Sci	3	2	66.7%	2	2	100.0%	3	3	100.0%	7	4	57.1%	7	7	100.0%
MEd/MAT Special Ed - Gen Curr/LD	9	7	77.8%	8	8	100.0%	21	18	85.7%	14	7	50.0%	16	11	68.8%
<b>Total Masters</b>	<b>226</b>	<b>167</b>	<b>73.9%</b>	<b>238</b>	<b>188</b>	<b>79.0%</b>	<b>309</b>	<b>231</b>	<b>74.8%</b>	<b>337</b>	<b>238</b>	<b>70.6%</b>	<b>362</b>	<b>280</b>	<b>77.3%</b>

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

### III F. Graduation Rate of Program –Very Strong

Three-Year Graduation Rates by Graduate Program (*)															
* The cohorts below are degree-seeking graduate students who entered a CSU graduate program in the fall (or previous summer) semester. Graduation rate calculated based on number of students completing program within three-year time period.															
Graduate Program	Fall 2003 Cohort			Fall 2004 Cohort			Fall 2005 Cohort			Fall 2006 Cohort			Fall 2007 Cohort		
	Number in Fall 2003 Cohort	Number	Rate	Number in Fall 2004 Cohort	Number	Rate	Number in Fall 2005 Cohort	Number	Rate	Number in Fall 2006 Cohort	Number	Rate	Number in Fall 2007 Cohort	Number	Rate
<b>Masters Programs</b>															
MEd/MAT Art Education	2	0	0.0%	1	1	100.0%	2	0	0.0%	3	2		3	1	33.3%
MEd/MAT Accomplished Teaching	NA	NA		NA	NA		NA	NA		NA	NA		NA	NA	
MS Community Counseling	15	10	66.7%	20	15	75.0%	15	13	86.7%	20	16	80.0%	10	10	100.0%
MS Computer Science	35	12	34.3%	19	8	42.1%	19	10	52.6%	27	10	37.0%	27	10	37.0%
MEd/MAT Early Childhood Education	10	4	40.0%	5	2	40.0%	2	2	100.0%	5	5	100.0%	31	19	61.3%
MEd/MAT Educational Leadership	19	18	94.7%	5	5	100.0%	11	10	90.9%	11	11	100.0%	7	6	85.7%
MS Environmental Science	2	0	0.0%	2	0	0.0%	2	0	0.0%	4	1	25.0%	3	0	0.0%
MBA General Business	19	12	63.2%	13	10	76.9%	22	16	72.7%	15	9	60.0%	29	17	58.6%
MEd/MAT Health & Physical Education	2	1	50.0%	5	3	60.0%	7	7	100.0%	6	4	66.7%	9	6	66.7%
MEd/MAT Middle Grades Education	15	9	60.0%	15	7	46.7%	13	4	30.8%	8	3	37.5%	15	9	60.0%
MM Music Education	3	3	100.0%	2	2	100.0%	6	5	83.3%	4	4	100.0%	5	4	80.0%
MPA Public Administration	89	44	49.4%	85	47	55.3%	96	49	51.0%	102	68	66.7%	106	72	67.9%
MEd/MAT School Counseling	8	4	50.0%	11	6	54.5%	9	7	77.8%	7	7	100.0%	10	7	70.0%
MEd/MAT School Library Media	NA	NA		NA	NA		NA	NA		NA	NA		3	2	66.7%
MATC Secondary Education	NA	NA		NA	NA		NA	NA		NA	NA		NA	NA	
MEd/MAT Secondary Ed - English	14	10	71.4%	8	5	62.5%	5	3	60.0%	12	6	50.0%	14	11	78.6%
MEd/MAT Secondary Ed - Math	12	6	50.0%	7	3	42.9%	2	1	50.0%	2	2	100.0%	6	1	16.7%
MEd/MAT Secondary Ed - Science	6	4	66.7%	4	1	25.0%	3	0	0.0%	2	1	50.0%	7	1	14.3%
MEd/MAT Secondary Ed - Soc Sci	9	1	11.1%	7	3	42.9%	3	1	33.3%	2	2	100.0%	3	2	66.7%
MEd/MAT Special Ed - Gen Curri/LD	11	7	63.6%	7	5	71.4%	9	5	55.6%	8	8	100.0%	21	12	57.1%
<b>Total Masters</b>	<b>271</b>	<b>145</b>	<b>53.5%</b>	<b>216</b>	<b>123</b>	<b>56.9%</b>	<b>226</b>	<b>133</b>	<b>58.8%</b>	<b>238</b>	<b>159</b>	<b>66.8%</b>	<b>309</b>	<b>190</b>	<b>61.5%</b>



### III G. Cost Effectiveness of Instructional Delivery--Satisfactory

While average class size in the M.M. is very small, a significant number of our graduate classes (such as band, orchestra, and choir) are double-listed with undergraduate classes, so the average class size may be misleading if this is not taken into account. Since initiating the Artist Diploma post-baccalaureate program in 2008, we have seen *combined* graduate enrollment increase 100% over 2006-07, and credit-hour production at the 6000-level has increased 400%. Moreover, the Master of Music in Performance program begun this fall will increase class sizes in some courses common to both Master's curricula.

While we expect to see improvement in Music's overall cost per credit figure for 2011-12 due to a more deliberate approach to core class offerings, it will be difficult to improve average graduate class size data, because roughly half of the courses offered are either applied music or independent courses like recitals and graduate projects, and even if multiple students take the same crn, it remains 1:1 instruction. It should be noted that our most recent overall cost per student figure is almost the same as the comparison group of music programs studied by the Office of Institutional Research.

Total Instructional Costs per Credit Hour and Headcount at CSU					
Fiscal Year	Instructional Costs	Total Credit Hours Generated	Total Headcount	Cost per Credit Hour	Cost per Headcount
2006	\$27,447,172.96	161,899	7,475	\$170	\$3,672
2007	\$29,820,122.24	166,008	7,597	\$180	\$3,925
2008	\$31,868,466.00	164,732	7,590	\$193	\$4,199
2009	\$31,193,232.00	171,280	7,953	\$182	\$3,922
2010	\$34,596,532.00	178,470	8,179	\$194	\$4,230
2011	\$37,092,885.00	178,078	8,298	\$208	\$4,470

## **Section IV -- Program Viability**

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

The viability of the current MM degree is supported by the job placement rate and national success of our graduates, our reputation for high standards, and by our placement in a region without a summers-only master's degree in music education in easy driving distance. The faculty resources are in place (all graduate classes are taught by full time faculty). While the summers only masters program began only two years ago, several students have enrolled, and more have expressed interest to begin this summer. Area teachers continue to solicit information on this program, and many recent graduates, now teaching within the environs, also have expressed interest to begin study. Based on the positive feedback of current students as well as the school district, and the need for the program in the area, we anticipate steady growth, and to see an increase in enrollment. Our five-year retention and graduation rate of 92.6% and regional reputation for excellence will also help to support our program's success.

We hope to report at our next assessment that we have transitioned our Faculty Technology position into a more stable role. In order to continue making our program more accessible for students at a distance, it is our goal to begin selected courses online by the summer of 2014.

### **IV B. Summary of Program Improvement Plan—Very Strong**

For the summer only masters program to remain successful, faculty will need to be supported through development funds as they build new courses, work to provide more online learning environments, present their research, and connect with colleagues at other universities about best practices. The new office of Grants and Sponsored Projects will be crucial to help faculty development funding flow to appropriate sources. Also, given that graduate students have been seeking technology courses and taking them from our Music Technology faculty, finding funds to transition this position to lecturer or tenure-track is crucial. As new technologies, and school systems continue to embrace new learning modalities, our department will need to keep pace. Our classrooms will need to begin reflecting our districts. Hence, there will need to be at least 1 classroom with SMART technology, as well as more software that students are accessing in local schools. Funds will begin to be identified to meet these needs. Finally, as the online platform continues to expand, we will begin to launch some of our masters program courses online in coming summers, in order to facilitate learning in a variety of ways.

## Appendix 1 Master of Music Education Degree Requirements

### **Master of Music in Music Education 32 Hours**

Students with an undergraduate music major in an area other than music education must complete the following 31 semester hours of course work prior to enrolling in courses at the 5000 level or above:

EDCI 6225 Foundations of Education - American Education  
EDCI 6226 Foundations of Education - Instructional Applications  
EDCI 6227 Foundations of Education - Human Development, Motivation, and Learning  
EDCI 6228 Foundations of Education - Special Education  
MUSE 4205 Elementary School Music Methods  
MUSE 3202 Intermediate Conducting  
\*EDUF 4205 Integrating Technology  
\*EDUF 4115 Classroom Management  
\*MUSE 4485 Student Teaching

Select one of the following courses:

MUSE 4206 Secondary School Choral Methods  
MUSE 4207 Secondary School Instrumental Methods

*\*Course taken during the student teaching semester*

#### **Area 1: Music Education: 15 hours**

†MUSE 6116 Introduction to Research in Music Education	3 hours
†MUSE 6115 History and Philosophy of Music Education	3 hours
†MUSE 6718 Psychology of Music Teaching	3 hours
†MUSE 6717 Curriculum Development in Music Education	3 hours

Choose **one** of the following courses (3 hours):

MUSE 6795 Graduate Seminar in Music Education  
†MUSE 6\*\*\* Special Topics in Choral/General Music Education  
†MUSE 6\*\*\* Special Topics in Instrumental Music Education

† *Course typically offered in summer term only*

#### **Area 2: Education: 6 hours**

Select from the following courses:

EDUF 6115 Educational Psychology  
EDUT 6206 Introduction to Instructional Technology  
SPED 5205 Learning/Behavioral Char. Of Dis./Gift/Talent  
EDMG 6155 Psychology of the Early Adolescent Learner  
EDEC 6155 Early Childhood in Contemporary Society  
EDCI 6159 Integrating Multicultural Studies

Several other graduate-level education courses may be acceptable based on interest/availability in consultation with the advisor.

#### **Area 3: Music: 9 hours**

Nine (9) hours of music courses at the graduate level are required. Courses may be selected from the areas of musicology, music theory, music technology, conducting, and applied music. A maximum of three (3) hours of applied music may count toward the degree.

#### **Area 4: Capstone Requirement: 2 hours**

Select **one** of the following: MUSE 6\*\*\* Thesis Research in Music Education or MUSE 6\*\*\* Comprehensive Oral Examination in Music Education

Appendix 2

**2010-2011 Major Field Assessment Report  
Program: Master of Music in Music Education**

<b>Expanded Statement of Institutional Purpose</b>				
<p>Write a brief narrative describing how this program enhances, supports, or otherwise relates to the mission of the institution.  <b>The Master of Music in Music Education degree supports the Columbus State University mission to achieve excellence in the student experience and to prepare individuals for a life of success, leadership, and responsibility through community awareness, engagement, and service to others by the preparation of elementary and secondary school teachers. The completion of this degree is accomplished through the joint efforts of the College of Education and Health Professions and the Schwob School of Music. The degree includes a philosophical, theoretical, and practical foundation in music education that results in teacher certification and an emphasis on quality in academic work including the history, theory, cultural contexts, and creation of music.</b></p>				
<b>Program Outcomes</b>	<b>Assessment Method</b>	<b>Assessment Criteria</b>	<b>Assessment Results</b>	<b>Use of Results</b>
Upon completion of the program, students will have:				
1. Applied music major proficiency, including sight-reading	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	Program is strong in this area.
2. Knowledge of literature appropriate to the applied music major	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	Program is strong in this area.

<p>3. Proficiency in rehearsal and conducting skills</p>	<p>Post-certification students: This proficiency is met through the admissions requirement of the submission of a video of the applicant's teaching.</p> <p>Pre-certification students: Basic conducting course required for all students. Students conduct the class and watch others conduct for a grade, and take written tests on conducting vocabulary and transposition skills. Intermediate conducting course required for all music education students. Students in this course refine individual conducting further, and develop expressive communicative skills by being evaluated conducting an ensemble and by self-evaluation (video reviews) Rehearsal and conducting techniques are extensively applied throughout the Secondary School Instrumental Methods and Secondary School Choral Methods courses in both peer-teaching sessions in laboratory settings and field-teaching sessions in local public schools.</p>	<p>Post-certification students: Teaching video must demonstrate proficiency in rehearsal and conducting skills as determined by the music education faculty using a rubric; student deemed acceptable Y/N.</p> <p>Pre-certification students: Students must earn a "C" or above to receive credit for Basic and Intermediate Conducting. Teaching/rehearsing skills are evaluated with the College of Education's Model of Appropriate Practice rubric. Acceptable scores on this measure are necessary for students to continue in the music education major.</p>	<p>Post-certification students: All admitted students have met the proficiency, having met the standard in their admissions teaching video.</p> <p>Pre-certification students: 28/28 passed basic and intermediate conducting with a C or better.</p>	<p>Program is strong in conducting skills.</p>
<p>4. Proficiency in a secondary applied area</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>Program is strong in this area.</p>

5. Understanding of music theory and aural/visual/verbal analysis	Students must pass two of out of four entrance exams in music theory, ear training, and music history in order to be accepted into the degree. These exams include analysis, listening tests, sight-singing, and essays on the history of music.	At least two of the four exams must be passed with a 75% or better. Any area that is not passed must be remediated by taking the undergraduate classes in the areas that need remediation.	All students in the degree passed at least two out of the four entrance exams in theory, ear training, and music history.	Program is strong in this area.
6. Ability to apply knowledge of form and composition in all areas of music study	Students must pass two of out of four entrance exams in music theory, ear training, and music history in order to be accepted into the degree. These exams include analysis, listening tests, sight-singing, and essays on the history of music.	At least two of the four exams must be passed with a 75% or better. Any area that is not passed must be remediated by taking the undergraduate classes in the areas that need remediation.	All students in the degree passed at least two out of the four entrance exams in theory, ear training, and music history.	Program is strong in this area.
7. Knowledge of various styles, cultures, and media, and ability to place music in historical/cultural/stylistic contexts	Students must pass two of out of four entrance exams in music theory, ear training, and music history in order to be accepted into the degree. These exams include analysis, listening tests, sight-singing, and essays on the history of music.	At least two of the four exams must be passed with a 75% or better. Any area that is not passed must be remediated by taking the undergraduate classes in the areas that need remediation.	All students in the degree passed at least two out of the four entrance exams in theory, ear training, and music history.	Program is strong in this area.
8. Ability to compose in original and historical styles	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	Program is strong in this area.
9. Ability to improvise	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)	Program is strong in this area.

<p>10. Knowledge of current technology related to all areas of music study</p>	<p>Various kinds of technology required in courses in different ways—written and compositional assignments, performance reviews, lesson preparation, etc. Also, as of 6/2011, all students in this degree have taken the elective class Music Technology, which uses lab experience and written exams to measure learning.</p>	<p>Most courses require technology in specific assignments which are factored into the course grade. The Music Technology course must be passed with a C or better.</p>	<p>No data available to specifically assess this outcome.</p>	<p><i>This outcome is complicated due to the rapidly changing available technology and the resources available to the School of Music to purchase the hardware and software needed. It is too broad to be measured accurately yet is an integral part of each degree track. It should be listed more specifically or removed.</i></p>
<p>11. Understanding of the interrelatedness of all areas of music study and the music professions</p>	<p>Pre- and Post-certification: The required courses Psychology of Music Teaching and Curriculum Development in Music Education directly assess this outcome through written assignments and critical readings with class discussion. Pre-certification: Student teaching combines all areas of music study and must be passed to graduate and be certified to teach. It is evaluated through supervising teacher and CSU faculty observation.</p>	<p>Students must receive a C or better in each of these classes.</p>	<p>zero students have received less than a C in the Psychology of Music Teaching and Curriculum Development in Music Education courses.  zero students failed student teaching.</p>	<p>Program is strong in this area.</p>
<p>12. Ability to form and defend value judgments about music</p>	<p>The required course History and Philosophy of Music Education directly assess this outcome through written assignments and critical readings with class discussion.</p>	<p>Students must receive a C or better in each of these classes.</p>	<p>zero students have received less than a C in the History and Philosophy of Music Education course.</p>	<p>Program is strong in this area.</p>

<p>13. Knowledge of capabilities (range, transposing characteristics, and normal use) of the voice and the major band and orchestral instruments and their normal function in homogeneous and heterogeneous ensembles (instrumentation)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>Program is strong in this area.</p>
<p>14. Ability to sing at sight tonal and atonal melodies</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>Program is strong in this area.</p>
<p>15. Knowledge of the basic principles of singing</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>This proficiency is met at the undergraduate level (pre-requisite for entrance into the Master of Music in Music Education degree)</p>	<p>Program is strong in this area.</p>
<p>16. Ability to apply knowledge of pedagogical skills in vocal and/or instrumental idioms</p>	<p>Post-certification students: This proficiency is met through the admissions requirement of the submission of a video of the applicant's teaching.</p> <p>Pre-certification students: Basic conducting course required for all students. Students conduct the class and watch others conduct for a grade, and take written tests on conducting vocabulary and transposition skills.</p> <p>Intermediate conducting course required for all music education students. Students in this course</p>	<p>Post-certification students: Teaching video must demonstrate proficiency in rehearsal and conducting skills as determined by the music education faculty using a rubric; student deemed acceptable Y/N.</p> <p>Pre-certification students: Students must earn a "C" or above to receive credit for Basic and Intermediate Conducting. Teaching/rehearsing skills are evaluated with the College of Education's Model of Appropriate Practice rubric. Acceptable scores on this measure are necessary for students to continue in the music education major.</p>	<p>Post-certification students: All admitted students have met the proficiency, having met the standard in their admissions teaching video.</p> <p>Pre-certification students: zero students failed student teaching.</p>	<p>Program is strong in this area.</p>



	<p>refine individual conducting further, and develop expressive communicative skills by being evaluated conducting an ensemble and by self-evaluation (video reviews)</p> <p>Rehearsal and conducting techniques are extensively applied throughout the Secondary School Instrumental Methods and Secondary School Choral Methods courses in both peer-teaching sessions in laboratory settings and field-teaching sessions in local public schools.</p>			
17. Ability to articulate, in oral and written form, the role and importance of music in society	<p>Pre- and Post-certification: The required courses Psychology of Music Teaching and History and Philosophy of Music Education directly assess this outcome through written assignments and critical readings with class discussion.</p> <p>Pre-certification: Student teaching combines all areas of music study and must be passed to graduate and be certified to teach. It is evaluated through supervising teacher and CSU faculty observation.</p>	Students must receive a C or better in each of these classes.	<p>zero students have received less than a C in the Psychology of Music Teaching and History and Philosophy of Music Education courses.</p> <p>zero students failed student teaching.</p>	Program is strong in this area.
18. Ability to detect errors in music performance	This proficiency is met through the admissions requirement of the submission of a video of the applicant's teaching.	Teaching video must demonstrate proficiency in rehearsal and conducting skills as determined by the music education faculty using a rubric; student deemed acceptable Y/N.	All admitted students have met the proficiency, having met the standard in their admissions teaching video.	Program is strong in this area

19. Knowledge of school music curricula	The required course Curriculum Development in Music Education directly assesses this outcome through written assignments and critical readings with class discussion.	This course must be passed with a C or better	zero students have received less than a C in Curriculum Development in Music Education	Program is strong in this area.
20. Knowledge of instrumental and vocal teaching methods and literature	Special Topics classes directly assess this outcome through written assignments and critical readings with class discussion.	These courses must be passed with a C or better	zero students have received less than a C in the Special Topics classes	Program is strong in this area.
21. Knowledge of curriculum/lesson planning	Post-certification students: Curriculum Development in Music Education and Special Topics classes and directly assess this outcome through written assignments and critical readings with class discussion.	These courses must be passed with a C or better	zero students have received less than a C in the Special Topics or Curriculum Development in Music Education classes	Program is strong in this area.
22. Knowledge of developmental theory, evaluation of learning, and program organization and administration	The required courses Psychology of Music Teaching and Curriculum Development in Music Education directly assess this outcome through written assignments and critical readings with class discussion.	Students must receive a C or better in each of these classes.	zero students have received less than a C in the courses Psychology of Music Teaching and Curriculum Development in Music Education	Program is strong in this area.