MUSIC PROGRAM REVIEW
St. Norbert College

Fall 2011
St. Norbert College
Music Discipline
Program Review

Executive Summary

The past six years have been a time of transition for the Music Discipline. Since our last program review, the full-time tenure track faculty in the Music Department has become more diverse, has achieved a balanced number of males and females, and has grown from five to seven. Notably, five of these seven tenure track faculty members have been hired since our last review, three in the past year. In addition, at least seven of our current adjunct instructors have been newly hired in this period.

There have also been changes in our curriculum, reflecting our commitment to ongoing assessment and curriculum review, and the desire to align ourselves with practices in peer and aspirant institutions. We have seen increasing numbers of incoming students declaring music majors in each of the last three years and, after the College raised its full-time registration limit to 18 credits, we have experienced augmented course enrollments, especially in our ensembles. Student demand has also caused us to re-examine our liturgical music minor – with plans to upgrade that program and flesh out its requirements. And, with the recent hire of a music theory specialist, we have moved forward our plans to create a Theory/Composition concentration within the Bachelor of Music degree.

Last year, the Discipline adopted and implemented an official workload policy for the first time in its history. This process has served to remediate some long-term practices of overload teaching schedules, but has also moved a greater percentage of instructional hours – principally private lessons and 2 credit music education methods courses – to adjunct instructors.

We have reformed and refined assessment procedures in the department’s four principal concentrations and, last year, were re-certified by the WI Department of Public Instruction, following a complete review of our music education curriculum. In response to a specific CEPC recommendation pursuant to our last review, the Discipline also conducted a full inventory of its equipment, classrooms, practice and performance facilities, and instructional technology. Comparing the data to national standards for music facilities, and best practices as prescribed by our national professional organizations, we submitted a prioritized list of space, equipment and technology needs to Dean Marsden in the Spring of 2008. A series of retreats has led to the development of a new vision statement for the Discipline and helped us improve our long range planning. We hope to continue this momentum during the next two years by pursuing certification of our programs by the National Association of Schools of Music.

We have appreciated the opportunity to undertake a comprehensive review at this time of transition in the Discipline. With the novel ideas and fresh energies that our new faculty members bring to the process, we have learned a great deal and plan to continue rigorous, ongoing assessment of our programs. Because our current self-study was undertaken before the new program review protocol was instituted, we have chosen to complete the process in the conventional format: Executive Summary, Program Description, Assessment and Analysis, Summary Goal Statement. Following the approval of this document, we plan to begin Year One of the new program assessment regimen.
These times present our Discipline and, indeed, music departments nationwide with challenges: increasing competition for talented music majors has magnified our deficiencies in facilities and instructional technology, increased enrollments and unchanged budgets are accompanied by increased sheet music and capital expenses. Yet, we are confident in the capacities and commitment of our faculty and the potential of our students. In the first year of the new program review protocol, we will continue to refine our strategic plan, to improve our department and to become more fully integrated with the mission and the outreach of the College as a whole.

Dr. Sarah Parks, Director
Dr. Linda Cook
Dr. Eric High
Dr. Blake Henson

Dr. Michael Knight
Ms. Elaine Moss
Dr. Yi-Lan Niu
Dr. Michael Rosewall

MUSIC DISCIPLINE
PROGRAM REVIEW 2011

MISSION AND VISION

Mission

The mission of the St. Norbert College Music Department is to prepare students for careers in teaching, performance and related music professions. Not merely a set of skills to be mastered, music can be considered an expression of individual feelings, cultural values and societal aspirations found throughout human history. Our curriculum exposes students to music of different eras, belief systems and cultures with the purpose of developing an understanding of and a lifelong appreciation for the musical arts. All St. Norbert College students have an opportunity to enrich their musical understanding and sensitivity through courses in music appreciation, theory, history and music performance.

Our discipline is committed to and contributes to the mission of St. Norbert College, providing an educational environment that fosters intellectual, spiritual, and personal development. Committed to modeling the concept of Communion both in and out of the classroom, our faculty works to emphasize aesthetic awareness and to develop individual creative potential in a collaborative environment. Academic courses are designed to cultivate a deep individual understanding of the discipline and an appreciation for lifelong learning, while solo and ensemble performance opportunities encourage collaboration with others, providing our students with experience and facility in the practice of musical expression.

The Music Discipline has three principal concentrations: music education, music performance, and liberal arts with a music emphasis.
Our music education curriculum is aligned with best practices and standards as prescribed by the Wisconsin Department of Public Instruction (DPI), successfully completing a formal DPI Review in 2010.

The performance curriculum features outstanding applied music faculty, who expose students to significant music literature and current pedagogical techniques, and provide a variety of juried and non-juried solo and ensemble performance opportunities.

The liberal arts degree is structured for maximum flexibility, allowing students to combine music with other academic interests in an interdisciplinary context. It is designed for students pursuing careers in fields such as music ministry, arts administration, or music business.

Vision Statement

The St. Norbert College Music Department aspires to be recognized as a nationally renowned center for students seeking outstanding academic training in music education, composition, liturgical music & performance.

PROGRAM DEMOGRAPHICS

Full-Time Faculty

The Music Discipline has seven tenure-track faculty members who teach a majority of the academic courses that constitute our degree requirements. They are Assistant Professors Dr. Linda Cook, Dr. Eric High, Dr. Blake Henson, Dr. Michael Knight, Dr. Yi-Lan Niu, Dr. Sarah Parks, and Associate Professor Dr. Michael Rosewall. Tenured members include Drs. Cook, Parks, and Rosewall.

Staff and Adjunct Instructors

Fourteen adjunct instructors teach individual lessons and specialized classes: Dr. Paula Brusky (bassoon), Linda Feldmann (voice), Dr. Andrea Gross-Hixon (oboe), Michael Hennessy (bass), Dr. Kortney James (flute), Marc Jimos (sax), Kristin Liedtke (string techniques), Elaine Moss (piano), Rebecca Nimmer (elementary music education methods), Kent Paulsen (keyboard labs, vocal jazz), Jim Robl (percussion), Karen Stefiuk (clarinet), Bethany Thier (voice and piano), and Jeffery Verkuilen (organ). The full-time Office Manager for the department is Holly Huntley (who also assists some visual art faculty) and our staff accompanist is Elaine Moss.

Program Administration

Full-time tenure-track faculty members and staff meet weekly to address program issues, to distribute workload in an equitable manner, and to identify student concerns; this environment is ideal for group discussion and collaborative decision-making. The rotating director position acts as a liaison to the administration and is responsible for
budget, scheduling, and monthly meetings with the fine arts council. This position also interfaces with the business office and oversees community and campus requests.

**Majors and minors**

The Music Discipline’s long term goals include increasing enrollment numbers, especially of instrumental performance and music education majors, composition majors, and liturgical music minors, as well as expanding the number of all students involved in ensembles. Since our 2005 review, the number of music and music education majors has trended slowly upward, with a small decline seen in program academic year 2007-08. With the increased recruiting activity of two new faculty members and predicted increases in both the planned music composition concentration and the liturgical music minor, we anticipate this gentle growth to continue at least through the next biennium, and reach a target range of 70-75 majors, with the average number of minors continuing around 25-30.

We are pleased by recent increased numbers of first-year students choosing to major in music or music education, and by the level of musicianship of our recent entering classes, including an anticipated record number of incoming students in 2011-12. But this growth continues to create more demand for adjunct faculty and has brought near-critical demand to a facility that includes just one room designed as a “smart” academic classroom, two ensemble rehearsal spaces and only six practice rooms. Because the Hall of Fine Arts produces or hosts an average of 270 public events each academic year – far more than in 1989 when the building was last renovated – we are near or at the capacity of our limited facility.

Our recruitment efforts are complicated by these ongoing facility needs, which have been documented in our last two program reviews, but remain unchanged. Continuing shortages of equipment storage and security, practice and instructional spaces, and instructional technology continue to hinder our attempts to attract and retain the very best students in our prospective pool.

**Music Majors (Years 2005-2010)**

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Educ</td>
<td>32</td>
<td>30</td>
<td>21</td>
<td>35</td>
<td>38</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Non-Dec.</td>
<td>8</td>
<td>12</td>
<td>18</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>50</strong></td>
<td><strong>53</strong></td>
<td><strong>45</strong></td>
<td><strong>59</strong></td>
<td><strong>59</strong></td>
</tr>
</tbody>
</table>

**Music Minors (Years 2005-10)**

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minors</td>
<td>36</td>
<td>26</td>
<td>25</td>
<td>25</td>
<td>30</td>
</tr>
</tbody>
</table>
Number of graduates

The Music Department does not require an audition to major or minor in music. As such, any student can declare a major in music regardless of previous experience, level of talent, or instructor recommendation. Although the lack of an entrance audition reflects the College’s belief that anyone with the appropriate mindset, determination, and love of music can ultimately be successful in the degree, expectations for all of our incoming students are high, possibly accounting for a large portion of the attrition we see between the first and second years. The following chart shows that music graduates have steadily represented 2-3% of all SNC graduates over the past several years.

Music Graduates (2005-10)

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Educ</td>
<td>10</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Performance</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Total Majs</td>
<td>13</td>
<td>13</td>
<td>7</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>% of Grads</td>
<td>3%</td>
<td>3%</td>
<td>2%</td>
<td>2%</td>
<td></td>
</tr>
<tr>
<td>Maj &amp; Min</td>
<td>19</td>
<td>19</td>
<td>16</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>% of Grads</td>
<td>4%</td>
<td>5%</td>
<td>4%</td>
<td>3%</td>
<td></td>
</tr>
</tbody>
</table>

Ratio of graduates to majors

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>0.07</td>
<td>0.1</td>
<td>0.09</td>
<td>0.13</td>
<td>0.1</td>
<td>0.1</td>
<td></td>
</tr>
</tbody>
</table>

The average ratio of Music graduates to majors since the last discipline review (2005-10) is 0.104. In the five years since our last program review, the average number of music majors per year was 53.2, or an average of 13.3 music majors in each class. The average number of music graduates within that same sampled window is 10.4, an average loss of approximately 21% between incoming and graduating classes.

Students who opt to leave the music program often note the difficulty of the curriculum and the amount of time, both inside and outside of class, required to successfully complete a degree in music. Some, who initially express an interest and a talent in music coming out of high school, ultimately decide against a musical career over the course of their collegiate tenure. As part of their curricula, our students are regularly afforded opportunities to compare their own perceived improvements against those of their peers. Although this transparency generally encourages a cooperative learning
environment, it also occasionally dissuades “on the fence” first-year students from continuing in the degree, an effect common in comparable music programs nationwide. The following chart illustrates our understanding of recent attrition from the program:

Attrition of music majors (over entering class’ 4-year tenure)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Became music minor</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Changed major</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Left St. Norbert</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Did not graduate</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td><strong>5</strong></td>
<td><strong>9</strong></td>
<td><strong>8</strong></td>
<td><strong>5</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

Ratio of majors to FTE full-time faculty

Four years after its 2005 review, the Music Discipline received approval to implement a long-awaited workload policy. After examining it, College administrators were convinced that all but one of the tenure track music faculty were being asked to teach overloads on a regular basis. Thus, we were granted two full-time tenure track billets, bringing the Discipline’s total to seven and providing some teaching load relief. However, because these two new billets replaced two discontinued positions (equivalent to 1.5 FTE) that had been categorized as “permanent part-time,” we have in effect only gained .5 FTE of teaching capacity. This, coupled with an increase in the numbers of incoming majors and of course enrollments (detailed in ‘Course Enrollments’ section) has led to an increase in the number of course sections taught by adjuncts. Tenured faculty is currently able to cover our core curriculum, with little capacity for adding elective courses or to manage future growth. The average ratio of music majors to FTE teaching faculty have been quite stable historically to date, but we expect the recent changes to be reflected commensurately during the next four-year cycle:

<table>
<thead>
<tr>
<th></th>
<th>2004-08</th>
<th>2005-09</th>
<th>2006-10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ratio of majors to FTE</strong></td>
<td>0.1</td>
<td>0.11</td>
<td>0.11</td>
</tr>
</tbody>
</table>

Percent of course sections taught by part-time faculty

As noted above, the percent of course sections in the music department taught by part time faculty has grown from a low of 13% in the fall semester of 2005 to a high of 38% in the spring semester of 2009. We have averaged 22% of our course sections taught by part-time faculty during that time period.

Recent increases in enrollment numbers, especially in ensembles and applied music lessons, have led us to rely more and more on adjunct faculty (see next section, ‘Course enrollments and grade distribution’). Principally, these adjuncts provide required private lessons, music education methods courses, and sections of piano lab that are associated with our music theory sequence. Following the retirement of Fred and Heather Schmidt
last spring, we have found that we lack an applied woodwind specialization among FT faculty, compounding our need for adjuncts. Thus, all majors who play woodwinds – previously instructed by full-time faculty – are currently being taught by adjuncts.

Course enrollments and grade distributions

After a decline in both the number of courses offered and the number of students enrolled in music classes between 2004 and 2007, both totals have steadily increased, leading to record levels in 2009. It should be noted that, because all music majors and minors are required to take one-on-one applied music lessons each semester with a music faculty member, the number of music classes taught and course enrollment figures are atypical, compared to most SNC disciplines. In addition, the average class size as computed using the following statistics will yield a smaller than expected total (9.5 in 2009) for the College as a whole. However, these facts are common to all music degree-granting institutions, and the Discipline believes this average to be on par with our estimates for current department size given the current number of music degrees offered.

Number of Classes and Course Enrollment by Term (2001-09)

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall / Enrollment</th>
<th>Spring / Enrollment</th>
<th>Summer / Enrollment</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>40 / 249</td>
<td>37 / 265</td>
<td>2 / 19</td>
<td>79 / 533</td>
</tr>
<tr>
<td>2002</td>
<td>43 / 279</td>
<td>42 / 294</td>
<td>0 / 0</td>
<td>85 / 573</td>
</tr>
<tr>
<td>2004</td>
<td>39 / 329</td>
<td>36 / 318</td>
<td>2 / 13</td>
<td>77 / 659</td>
</tr>
<tr>
<td>2005</td>
<td>38 / 257</td>
<td>40 / 312</td>
<td>0 / 0</td>
<td>78 / 569</td>
</tr>
<tr>
<td>2006</td>
<td>39 / 284</td>
<td>37 / 268</td>
<td>1 / 29</td>
<td>77 / 581</td>
</tr>
<tr>
<td>2007</td>
<td>31 / 253</td>
<td>35 / 335</td>
<td>3 / 44</td>
<td>69 / 632</td>
</tr>
<tr>
<td>2008</td>
<td>43 / 381</td>
<td>38 / 394</td>
<td>3 / 30</td>
<td>84 / 805</td>
</tr>
<tr>
<td>2009</td>
<td>47 / 431</td>
<td>48 / 479</td>
<td>6 / 44</td>
<td>101 / 954</td>
</tr>
</tbody>
</table>

There has been a significant increase in the number of courses taught and the number of students enrolled in music courses over the past two years. The following two charts illustrate this dramatic growth trend. One reason for this increase is the changing demographics of St. Norbert’s incoming classes; higher GPAs and standardized test scores correlate directly with higher participation in music and other arts courses. The chief reason for the growth, however, was the welcome change by the Registrar two years ago in the maximum number of allowable credits for a full-time registration at St. Norbert. Because that limit was raised from 16 to 18 credits, we have had many more students enrolling in one or more of our performing ensembles and registering for private lessons during the last two academic years. Generally a positive for our department, the growth has nonetheless stressed the capacities of our already strained facilities and has led to an increased number of courses and lessons taught by adjunct faculty (see section above, ‘Percent of Courses taught by Part-Time Faculty’).
The grade distribution in the music department appears to be quite high. However, this is principally attributable to the hundreds of 1-credit ensemble grades that are included in our tallies, as well as the grades earned for one-on-one private lessons by major and minors. Such distributions are common to music programs throughout the
country. For example, the grade averages for private lessons highlight the quality of incoming student produced by the recruiting regimen that we, like music programs at our sister institutions, pursue each year: First, our recruitment process is very specific for musical aptitudes: the music faculty regularly recruits its students from select musicians throughout the region and state – we solicit members of state honors choirs and bands in our recruitment efforts, and target pools of self-selecting students through regional clinics and festival ensembles. We further filter potential students by auditioning incoming musicians when awarding scholarships and filling our select ensembles. Second, frequent opportunities for one-on-one instruction, noted above, and close curricular and extra-curricular ties with our majors tend to promote academic success. We feel that our efforts at recruiting and training students have been successful because our majors generally perform well in all of their academic subjects. Music majors graduating in 2011 had an average overall GPA (not only music courses) of 3.45; class of 2010 graduates’ average GPA was 3.6.

The chart that follows shows the grade distribution over the past ten years for all grades awarded by the department. We do note the upward trend in average GPA since 2005. As stated above, we feel that this reflects the recent improving profile of incoming first-year classes; we have graduated some exceptional classes over the past couple of years. However, we will examine this seriously in the context of national trends - and plan to address the issue with fresh eyes over the next couple of years.

Additionally, the Discipline is concerned that the inclusion of our ensemble grades tends to blur the rigorous grading practices in our academic core curriculum and general education courses. Thus, we have included a second chart, below, that drills more deeply into the data and shows differences of grading practices between courses of different types. For clarity, we have only included grades earned over the last four semesters, and have distinguished between grades earned for ensemble courses, for applied private music lessons, and for the department’s academic and gen ed courses.

<table>
<thead>
<tr>
<th>Year</th>
<th>Total/ Distrib.</th>
<th>A</th>
<th>AB</th>
<th>B</th>
<th>BC</th>
<th>C</th>
<th>CD</th>
<th>D</th>
<th>F</th>
<th>W</th>
<th>Sum</th>
<th>Avg. GPA</th>
</tr>
</thead>
</table>


Peer and Aspirant Comparisons

Since 2005, the Music Department has steadily improved from having an average of one-third fewer graduates in music compared with our peer institutions, to having one-third more graduates in 2009. This reflects our success in resisting a trend toward fewer music graduates within this group. Notably, the numbers of SNC music graduates has remained roughly consistent with those of our aspirant institutions (note: the average number of music graduates at aspirant institutions is skewed by some extremely large music programs at Lawrence University and Luther College). Since 2010, the Music Department began redesigning and revitalizing a previously stalled minor in liturgical music as well as implementing a program in composition in addition to enhancing the local and national visibility of our bands and choirs. These improvements—in addition to adding two more world-class musicians to our full-time faculty—have set our department...
on a course toward bridging the gap between St. Norbert and its aspirant institutions. One of our goals for the next review cycle is to increase our three-year average to a level that is consistently on a par with these schools.

Number of Music Graduates Compared to Peer and Aspirant Institutions

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>3-Yr Avg.</th>
<th>%3-Yr Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Median of Peers (Music)</strong></td>
<td>10</td>
<td>10</td>
<td>15</td>
<td>12</td>
<td>2.19%</td>
</tr>
<tr>
<td><strong>Average of Peers (Music)</strong></td>
<td>21</td>
<td>19</td>
<td>18</td>
<td>19</td>
<td>3.09%</td>
</tr>
<tr>
<td><strong>Median of Aspirants (w/ Music)</strong></td>
<td>17</td>
<td>15</td>
<td>12</td>
<td>14</td>
<td>2.37%</td>
</tr>
<tr>
<td><strong>Average of Aspirants (w/Music)</strong></td>
<td>22</td>
<td>17</td>
<td>19</td>
<td>19</td>
<td>3.21%</td>
</tr>
<tr>
<td><strong>St. Norbert</strong></td>
<td><strong>7</strong></td>
<td><strong>13</strong></td>
<td><strong>13</strong></td>
<td><strong>11</strong></td>
<td><strong>2.29%</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>3-Yr Avg.</th>
<th>%3-Yr Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Median of Peers (Music)</strong></td>
<td>5</td>
<td>9</td>
<td>6</td>
<td>7</td>
<td>1.69%</td>
</tr>
<tr>
<td><strong>Average of Peers (Music)</strong></td>
<td>5</td>
<td>9</td>
<td>6</td>
<td>8</td>
<td>1.93%</td>
</tr>
<tr>
<td><strong>Median of Aspirants (w/ Music)</strong></td>
<td>11</td>
<td>9</td>
<td>12</td>
<td>9</td>
<td>2.07%</td>
</tr>
<tr>
<td><strong>Average of Aspirants (w/Music)</strong></td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>4.29%</td>
</tr>
<tr>
<td><strong>St. Norbert</strong></td>
<td><strong>13</strong></td>
<td><strong>7</strong></td>
<td><strong>9</strong></td>
<td><strong>10</strong></td>
<td><strong>2.03%</strong></td>
</tr>
</tbody>
</table>

**LEARNING OBJECTIVES AND ASSESSMENT**

The music curriculum has four primary focuses of learning objectives and assessment: Comprehensive Musicianship, Conducting, Music Education, and Individual Performance.

**Direct Evidence in Assessment**
Our six-semester core curriculum of music theory and history, known as COMPREHENSIVE MUSICIANSHP, is common to all music and music education majors. Competencies in this area include mastery and practical application of standard notational styles, historical performance practices, individual and national contributions to musical culture, and the application of specific analytical techniques. A baseline assessment exam is given to all incoming students who audition. Student learning is assessed through papers, tests, and original music composition during the 3-year sequence, and through a comprehensive exam given at the end of the junior year. Data gathered allow faculty to recognize curricular strengths as well as areas that need attention and improvement.

Two CONDUCTING courses are also required of all music and music education majors. The assessment at the conclusion of the second semester (either advanced choral or advanced instrumental conducting) includes both instructor evaluation and student self-reflection. Written work and video recordings of conducting practicums produced during the two-semester sequence document improvements in student conducting, rehearsal pacing and instruction, and general musicianship. These artifacts become a part of the student portfolio, and help instructors identify strengths and weaknesses in the overall conducting curriculum, based on student performance.

The final semester for the pre-service MUSIC EDUCATION student is spent in practice teaching. Assessments conducted during these field experiences are a direct way of monitoring the effectiveness of the music education program. An observation rubric gives pre-service teachers feedback on how their teaching can improve, and provides instructors data on overall strengths and weaknesses in the music teacher preparation curriculum. This rubric is divided into four sections: Lesson Planning and Assessment, Skill in Teaching in the Content Area, Classroom Management, and Professional Demeanor and Development.

The music discipline assesses the INDIVIDUAL PERFORMANCE skills of its majors through scholarship and ensemble auditions each year, studio class and faculty-juried performance examinations each semester, upper division qualifying juries, and a junior recital presented by all performance and music education majors. Written and verbal evaluations by faculty assess overall musicianship as well as characteristics such as sight reading skills, tone quality and intonation, accuracy of rhythm and dynamics, diction or articulation, and stage deportment. The faculty reviews its assessment tools to evaluate strengths and weaknesses in the overall performance curriculum. Beginning in the Fall of 2011, a newly developed set of rubrics will be added to assess a second full solo recital required of all performance majors during the senior year.

Indirect Evidence in Assessment

St. Norbert graduates with Music or Music Education degrees have been successful at securing teaching jobs and/or being accepted into graduate programs. In the five years since our last performance review (2005-10), 100% of the 33 music education graduates who sought a teaching position were hired within six months of graduation. 88% are still
teaching, one joined the Norbertine order, and three are pursuing advanced degrees in Music Education or Vocal Pedagogy (Boston University, UW - Madison and NYU). Of our seven performance graduates, two maintain private teaching studios in Northeastern WI, three were accepted into masters performance programs (Boston University, WSU - Kansas, UW-Milwaukee) and one is pursuing his doctorate in piano performance at the University of West VA. Three other liberal arts-music emphasis graduates were accepted into masters programs in music composition or musicology at UW-Milwaukee during the same time period.

**Document program improvement based upon assessment**

- The Music Education curriculum was reviewed by the DPI in June 2010 resulting in several revisions based on recommendations from this organization, including the elimination of the Instrumental Music 6-12 Only option for teaching certification.
- Following feedback from music education graduates and cooperating student teacher supervisors, we are phasing the Piano Practicum curriculum into the six-semester piano lab sequence required by all students as part of Comprehensive Musicianship. We hope to apply the two credit hours freed up by this change to additional vocal training for both instrumental and vocal certification students, as mandated by DPI. Implementation of these new courses in voice will align with the revised 2012-2013 college catalogue.
- Again, in response to feedback from graduates and music educators in Northeast Wisconsin, we have increased our emphasis on lesson plan design and execution in all of our music education classes and methods courses.
- A music theory specialist has been hired, and a full review of the six-semester Comprehensive Musicianship sequence is under way.

**STUDENT CONTACT AND PROFESSIONAL WORK**

**Teaching Methodologies**

Discipline members strive to provide high quality teaching in all aspects of the music curriculum. Three of our full-time faculty have been recognized by St. Norbert for outstanding teaching, and one has been named Educator of the Year. According to the latest Senior Survey, 91% of our majors are either satisfied or very satisfied with the quality of instruction in the department. The curriculum features pedagogies that strongly characterize the philosophy of our discipline:

- Activities that employ collaborative and active learning
- Assignments that encourage critical thinking and aesthetic awareness
- Multi-media and/or technology enhancement and support
- Variety in teaching methodologies
- Peer observations and self-evaluations
- Field experiences – off-campus performances, student teaching, etc.
• Group and individual student presentations of academic and musical work
• Development of portfolio in music education curriculum
• Opportunities for individualized instruction and student-teacher collaborations
• Required public demonstrations/performances of learning outcomes

Advising

Music faculty members primarily advise music and music education majors. This brings about valuable additional contact with our majors and allows us to directly supervise the sometimes arcane registration process for music courses. With only four full-time faculty serving as advisors in 2007, the average number of advisees for each advisor reached a high of fifteen. This average was reduced with the arrival of Drs. Parks and Niu. We have seen a significant increase in numbers of incoming students over the last two years but, with the addition of Drs. Henson and Knight, the advising load should remain consistent at least through the next biennium.

Much of the advising for our 70-80 music majors and minors takes place in classes and formal academic advisement settings. Of course, informal advising takes place regularly during collaborative projects such as junior and senior recitals, in extracurricular groups like Knight Theatre or Pep Band, and through constant contact and interaction in the hallways, teaching studios, and practice rooms of the Hall of Fine Arts. Faculty members play a large role in helping students – some of which we have known since junior high school band camp – land jobs and gain acceptance into graduate programs.

Number of Advisees Per Faculty Advisor by Year

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An average of Student Survey responses from the last five cohorts indicates a high level of satisfaction with advising in the Department: 65% Satisfied, 13% Very Satisfied, 12% Dissatisfied, and 5% Neutral.

Scholarly/Creative Efforts
In support of the department’s goal of providing a leading academic and artistic environment for our students, music faculty and staff pursue a wide variety of scholarly and creative activities. As indicated in the curricula vitae of the faculty, many of these activities follow traditional forms of scholastic achievement: published books and articles, presentations at national and state professional conferences, and holding offices and memberships in professional organizations. In addition, however, a large portion of the music faculty’s professional work lies with performance, composition, conducting, and consultation.

The Discipline has recently completed a statement on norms of scholarly work in the fields of music and music education. This document is intended to help music faculty members develop and effectively pursue their own scholarly agendas, and to assist members of the administration and/or the Personnel Committee make tenure and promotion decisions about music faculty members. We will submit this statement to the Division of Humanities and Fine Arts in the Fall of 2011.

Several faculty artists have performed as soloists or ensemble members on the national level, and at numerous state and local venues. Musical works written by SNC faculty have been published and enjoyed performances around the country and the world. Faculty members have conducted ensembles on international tours and have been selected to perform at national and state professional conferences. In addition, faculty and staff have served as clinicians, adjudicators, and consultants throughout the region.

The music faculty enjoys a solid reputation throughout the state, and its members have served as consultants and office holders for the Wisconsin Choral Directors Association, the Wisconsin Music Educators Association, the Music Educators National Conference, the Wisconsin School Music Association, the Midwest Band Clinic, the Green Bay Civic Symphony, the Northeast Wisconsin Arts Council, the Green Bay Boy and Girl Choirs, and the Northeast WI Piano Teachers Forum. Our participation as leaders in the artistic community raises the prestige of the department and assists in achieving the goal of becoming a nationally renowned center for students seeking outstanding training in music.

Collegial and Community Service

The music department plays multiple roles in the cultural life of the College: as an academic department with more than 80 majors and minors, as a service unit that provides musical training for the general college student and an annual season of concert presentations for the campus population, and as a community outreach arm of the institution as a whole – bringing thousands of audience members to campus each year and serving as a major access point and public relations venue for the wider College community. Thus, the department’s collegial and community service occurs in a broad variety of forms and locations.

As indicated in the individual faculty CVs, members of the music faculty and staff serve on many campus-wide committees and are active participants in campus activities. Discipline members have become much more involved in significant committee work since our last Program Review. Every faculty member is now regularly involved in committee work and, in the past five years, music faculty members have served on the FAC, the Faculty Personnel Committee, the Visual and Performing Arts
advisory council, the task force on revising the weekly schedule, and many more College committees. Members of the Discipline are committed to regular and significant involvement in the ongoing work of the faculty, campus-wide. Music ensembles and performers are also a regular part of the most important campus ceremonies and events on campus, and have worked collaboratively with many different College units – including Music Ministry, Athletics, Parents/Alumni, the Killeen Chair Series, Sacred Hour programs, the Theatre discipline, Campus Center programming, and many others.

Additionally, music faculty and staff members serve on various community boards and regularly supply their performance skills as service to regional and local cultural organizations. During the last year alone, Elaine Moss was a featured soloist for the Green Bay Civic Symphony’s performance of *Rhapsody in Blue*, Sarah Parks was a clinician/conductor for the NEW Choral Festival, Blake Henson conducted his own compositions at a choral clinic at Princeton University, Yi-Lan Niu completed a concert tour of Taiwan and Japan, Michael Rosewall presented a lecture through Learning in Retirement at the Neville Public Museum, Michael Knight led a summer performance tour through China, Linda Cook served on the board of the Green Bay Boy and Girl Choirs, and Eric High performed with the Bear Valley, CA Music Festival. Students are also encouraged to become active members of the musical community through collaborative participation with faculty members and local arts organizations. College ensembles are also visible in the community and provide additional off-campus performances each year.

The department is also actively involved in alumni and community outreach through its Friends of Music organization, providing opportunities for grads and community members to stay informed about and involved in departmental activities. This organization sponsors alumni performances and activities throughout the academic year, and maintains a database of graduated majors and friends of music programming at the College. The department also hosts festivals, camps, and clinics throughout the year, providing an opportunity for public and private school music students to work with music faculty and students, as well as an introduction to St. Norbert. These activities provide a more direct link to the community by allowing the department to assist area students and teachers in their musical development. This leadership role aids the department in its goal of becoming a principal destination for students seeking musical training.

### Quality of Entering Students Attracted to Major

From Fall 2000 to Spring 2009, Music graduated 88 majors, for an average of almost 10 (9.7) per year. Our majors enter with average scores near 26 for ACT English and Social Science Reading, with scores just above 25 for the Math and Comprehensive sections.

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Of those 88 graduating majors, 10% complete double majors and approximately 25% complete minors.

**Disciplinary Contributions to the College**

In its strategic planning of curriculum and programs, the Music Discipline closely allies itself with the seven principles outlined in the St. Norbert College 2010 Strategic Plan:

- Enhance excellence and opportunities for intellectual, spiritual, and personal development.
- Strengthen identity as the only liberal arts college rooted in the Norbertine tradition.
- Attain state-of-the-art facilities and technology.
- Ensure financial viability.
- Foster civility, equity, diversity and inclusive excellence.
- Engage and serve local and global communities.
- Broaden the visibility and recognition of St. Norbert College.

Central to the Discipline’s mission are our goals of training future musicians and music educators, and providing students the means for intellectual, personal and spiritual expression through the medium of music. Since our last review, plans for developing two smart classrooms have been partially realized, we have installed our first music-capable smart board this summer and we have increased our requirements for student proficiency in the latest music typographic technologies. We regularly work to increase the visibility and recognition of St. Norbert College through touring ensembles such as the Knights on Broadway, community groups like the SNC Community band, individual performance and clinic work by faculty members, and special performance opportunities such as the Choral Department’s performance tour to New York this spring to perform John Rutter’s *Magnificat* under the baton of the composer.

We are eager participants in the overall goals of the College, and continue to seek ways to increase income, serve the curricular needs of our majors and the wider SNC student population, to add high-quality work to the cultural life of the institution, and to promote understanding of music and the Fine Arts throughout the state and region.

**Contributions to General Education and Other Programs**
Music faculty and student music program participants regularly contribute to other SNC programs and College community activities. Music faculty members have offered 28 courses as part of the general education curriculum during the past five years (Musics of the World, Introduction to Opera, Music Appreciation, Evolution of Jazz). In addition, the department has become more firmly allied with the theatre and visual arts programs on campus. In the past five years, the theatre and music disciplines co-produced a music theatre production, one faculty member team-taught a course with a theatre faculty member, another presented a recital in collaboration with a member of the Art Discipline, and two faculty members participated as actors in a theatre discipline presentation. Discipline coordinators from Visual Art, Music, and Theatre meet regularly, along with the Theatre Facilities Director and the Associate Dean for Humanities and Fine Arts to coordinate our programming, and to produce a unified arts calendar for the College community – now in its sixth year of semi-annual publication.

Faculty and student performers regularly organize, rehearse and perform in a variety of events hosted by other on-campus units: Sacred hour celebrations and services at Old St. Joe’s [Campus Ministry], Golden Knight events, Madison music educator receptions and annual Alumni Recitals [Alumni and Parent Relations], Killeen Concerts [Killeen Speaker Series], Homecoming and other sporting events [Athletics] - among others. This is also true of unaffiliated all-campus events such as the recent Presidential Inauguration, annual first-year student convocations, SNC Days, and commencement exercises each spring.

Music ensembles and applied music lessons offer students from all disciplines a high quality performing experience, while promoting personal creative expression and contributing to the cultural life of the College. St. Norbert ensembles perform regularly, both on- and off-campus and several ensembles – including the St. Norbert Community Band, and the Dudley Birder Chorale – have membership that is open to community members as well as students.

Contributions to Diversity Goals

- Curriculum
  The contributions of female composers and under-represented racial and ethnic groups have been more fully integrated into the music curriculum during the last five years. Music history textbooks and materials used in our six-semester core curriculum (MUSI 167, 168, 267, 268, 367, 368) have been selected that newly include discussions, scores and musical recordings of Western Art music by women, and that highlight the musical contributions of women composers as well as musicians of color in the United States. Offerings in Evolution of Jazz (MUSI 317) and Musics of the World (MUSI 150) have been expanded, addressing traditional musical cultures in Africa, the Middle East, Japan, Latin America, India and First Nation populations of America – as well as how these musical systems have influenced Western musical styles. This has brought broader perspective to our curriculum and helps more fully prepare our students as future creators and consumers of music.

- Faculty
The makeup of the Music Discipline faculty has changed considerably since our last program review. We have moved from a single female holding a tenure-track position to three doing so, and full-time faculty are now evenly split between male and female: four males and three females in tenure-track positions, and one full-time female in a non-tenure track position. One of our recent faculty searches also resulted in the hiring of an extremely well-qualified diversity candidate. The Discipline’s part-time faculty consists of seven females and four males, and there is at least one male and one female instructor in each of our program’s concentrations and applied music areas: Music Education, History/Theory, Voice, Keyboard, Brass, and Woodwind.

- Performance Ensembles
  Faculty directors of ensemble courses strive to select music written by composers representing diverse communities, and our performing groups regularly present them in concert as individual works or as part of themed concerts (e.g., 2010 Fall Choral Concert). In addition, during the past five years, the Hall of Fine Arts has hosted a variety of visiting performance artists, including a school-age choir from Japan, a touring African-American gospel choir, an African-American vocalist, a Japanese pianist, and local Oneida performers, enhancing the already rich variety of our discipline’s offerings to the College community.

- Prospective Students
  Recruitment efforts on- and off-campus have begun to gain traction on increasing student diversity. Several of our faculty members have become involved with the ESL communities on campus, leading to increased participation from that population, and the Discipline continues to work closely with Admissions and the Financial Aid Office to identify and encourage talented young musicians from diversity communities among our prospective students.

**Uniqueness/Distinctiveness of Program**

As one of only two Catholic Colleges in our region, our program is distinctive because of its connection with music programs at church-related high school music programs throughout the region – and in our ability to attract and train young Catholic music educators and future musical liturgists as prospective students.

Although all of the following characteristics are not unique to St. Norbert College, taken as a whole they connote a rich and vital music program for a liberal arts college with a music faculty the size of St. Norbert’s:

- A curriculum that offers three major degree concentrations: performance, music education, and liberal arts with music emphasis. The liberal arts concentration allows students to combine music courses with secondary areas of interest and to pursue advanced degrees: recent secondary areas and graduate programs have included subjects such as communications (theatre studies), business (music retail or arts management), and religious studies (music ministry).
- The music liturgy minor, designed to attract and train individuals who hope to serve congregations as directors of church music or youth programs. The
Discipline is currently exploring our ability to expand the liturgical minor and/or turn it into a major degree concentration.

- A unified music theory and history sequence that couples these two fields in a comprehensive musicianship course designed to create maximum coherence and integration between these two subject areas.
- Music faculty members who regularly perform as soloists, conductors and clinicians throughout the region – promoting the College, serving as models to both current and prospective students, and contributing to the cultural life of the institution.
- Our newly established music composition program, providing technical training and performance opportunities for student composers, and students desiring to continue studying composition at the graduate level.

Accreditation Status

The Music Education program is fully accredited by the Wisconsin Department of Public Instruction. We currently are approved to offer certification majors in General Music K-12, Choral Music 6-12, and Instrumental Music K-12.

The Department is pursuing the process required to join 630 other collegiate music programs receiving accreditation from the National Association of Schools of Music (NASM). This group evaluates standards for undergraduate degree-granting institutions, and would move us forward in establishing nationally-recognized levels of excellence in our programs and curriculum. Information gathered for this program review will be the first part of the NASM’s multi-tiered application process, which we hope to complete within the next two academic years.

Additionally, the Discipline is currently seeking to establish a chapter of Pi Kappa Lambda, a national music honor society, at St. Norbert College.

Evidence of Integrating Strategic Planning Into Practice

The Music Department dedicated part of a 2011 January retreat to read and discuss the St. Norbert College 2010 Strategic Plan and the faculty is currently designing a strategic plan for departmental programs, facilities and curriculum that embraces priorities stated in the College’s document.

Our curriculum is regularly revisited to ensure that it aligns with all accreditation standards and requirements and remains competitive with the music programs of peer and competitive institutions. Three years ago, the Music Department has recently inventoried its instruments, rehearsal and classroom facilities, equipment and storage needs, instructional technology, and library holdings – and created a prioritized list of space and equipment needs that has been submitted to the College administration. We regularly refer to this document, and regularly update it to reflect changes in our staffing and ongoing instructional needs. partnered with the Admissions Office to send out posters to targeted public school music programs with information about the college and audition dates for scholarship.
Efforts to Attract Grant Funding

The Music Department has a long history of successful grant writing, typically in support of special performances or public concert seasons. For example, departmental outreach ensembles have been awarded over a dozen performance grants from the WI State Arts Board and the Northeast Wisconsin Arts Council. We would like to expand this tradition to grants that support curricular developments, and larger projects to bring regional and national attention to St. Norbert College. One such project proposes that our department host a conference about the future of church music in the Catholic Church, with joint support from Diocesan sources and GIA Press, the official publisher of music materials for the Roman Church. Another is designed to solicit funding for establishing a music technology center on campus.

To assist with outreach efforts, members of the music faculty and staff and begun to take advantage of the many grant resources available through the College. Endowment funds have recently allowed us to expand our recruitment efforts to regional distribution of posters promoting scholarships to prospective high schoolers, and advertisements targeted at music educators in regional professional organization publications. Members of the adjunct performance faculty secured grant monies to fund outreach performances of the faculty woodwind quintet. Faculty members have also been awarded course development grants to enhance music courses offered in the general education program. Future projects for grant applications include collaborative composition projects involving student ensembles and the development of summer courses for continuing education.

DISCIPLINARY GOALS

This list summarizes initiatives and program improvements detailed in the Music Discipline’s 2011 program review document. They have grown out of our recent assessment work and will serve to guide our program development and long-range planning during the next program review cycle. We have grouped them in three large categories: Goals for curricular changes and assessment protocols, goals for improvements and acquisition of instructional facilities and technologies, and goals associated with national accreditation and new funding initiatives.

Curriculum/Assessment

- **Re-invigorate liturgical minor:** evaluate current curriculum and modify to better meet best practices and student needs. Incorporate new program emphasis into recruitment advertising.
- **Establish theory-composition concentration in BM:** establish program requirements, evaluate any new coursework and effect on faculty loads. Create proposal with timeline for implementation.
- **Explore development of additional courses:** investigate possibilities for creating new offerings in General Education and advanced analysis, special topics and performance methodology courses.
• *Examine current assessment tools:* evaluate effectiveness of current core-curriculum cumulative exam. Explore possibility of administration of Music Major Field Test, in order to compare our students’ performance to scores nationwide. Institute assessment rubrics for Senior Recital.

**Facilities/Technology**

• *Address ongoing space and storage needs in department:* Seek new ways to implement needs outlined in the 2007-08 facilities inventory. Investigate possibility of creating new storage capacity in current ensemble library space.

• *Seek creative solutions to special rehearsal needs:* explore secure storage and additional rehearsal space needs, address organ students’ need for reliable access to rehearsal and performance instrument.

• *Convert HFA 140 to smart classroom.*

• *Address music laboratory needs:* seek funding to replace/refurbish aging piano laboratory equipment, currently housed in Wehr Hall. Explore possibilities for creating music technology lab; needed to support new theory-composition concentration and to recruit top music students.

**Accreditation/Development**

• *Pursue National Association of Schools of Music Accreditation:* use data from DPI and SNC program reviews to address challenges in curricular offerings, grade distribution and facility/technology needs. Goal of NASM accreditation by 2015.

• *Establish music honor society chapter:* involve students in overall program review and help give them ownership in re-invigorating standards of scholarship and performance. Complete application process in Fall 2011.

• *Expand festivals and summer music camps:* develop choral music programs analogous to current instrumental offerings. Develop a participant questionnaire to better track efficacy of recruitment potential.

• *Engage more effectively with Friends of Music:* connect with alumni and friends of the department, provide better communication; develop this two-way connection to aid in assessment and development.

• *Explore ways to expand music scholarships and department endowments.*