

Program Review

Institution: Kentucky State University	Degree Designation as on Diploma: Music— Bachelor of Music (B.M.) with Music Performance and Music Education specializations, and the Bachelor of Arts in Music (B.A.Mus.)
Program Name: Music	CIP Code: 50.0901
Program Type: Single institution (collaborative, joint, or single institution)	Program Implementation Date: 1971
Program Director: Dr. Roosevelt O. Shelton	Submission Date: January 30, 2015
Institutional Recommendation: (Continue without Modification, Continue with Modification, Close within Three Years)	

A. Centrality to the Institution’s Mission and Consistency with State’s Goals

<p>1. Explain how this program has contributed to the institution’s mission.</p> <p>The Area of Music supports the University Mission by recruiting and educating a diverse population of majors and non-majors to compete in a global society through its undergraduate degree programs in music performance, music education, and liberal arts in music. The most powerful expressions of core centrality is represented by our Student Testimonials, and you are invited to review those here. Student-centered learning is facilitated by its small student-to-faculty ratio and a faculty that continually updates its pedagogy, enhances its knowledge through scholarly research and creative activity, and implements new resources and methodologies to enhance learning and motivate students. The Area of Music is actively engaged in Frankfort and the surrounding communities through its public service—e.g. ensemble performances and faculty activities in the schools and public venues—and partnerships with organizations such as the Frankfort/Lexington Chapter of The Links (<i>Keys to the Community</i>), Frankfort Arts Foundation and Kentucky Music Educators Association (KMEA). Such activities are an essential role of the Area of Music beyond the campus and positively impact the quality of life in Frankfort and the surrounding communities. Maintaining membership with and accreditation by the National Association of Schools of Music (NASM) since 1971, the KSU Music programs have a long and distinguished legacy of award-winning performance ensembles and has produced leaders in the fields of musical performance and music education. We count among our alumni Grammy-nominated musicians and performers who maintain distinguished national and international careers. A survey of professional venues reveals our students active in a wide variety of regional as well as national performance arenas, including Broadway and the Metropolitan Opera.</p>

2. Explain how this program has contributed to the economic and social welfare goals of HB1 as delineated in the statewide postsecondary education strategic agenda – [*Stronger by Degrees.*](#)

The Music Program at Kentucky State University addresses the following objectives outlined in the Stronger by Degrees plan.

College Readiness area, Policy Objective 3: Increase the effectiveness of Kentucky’s K-12 teachers and school leaders:

3.1. Ensure K-12 educator preparation programs attract, retain, and prepare highly effective teachers and school leaders.

The Music Education Specialization of the Bachelor of Music degree leads to P–12 teacher certification and is accredited by the National Association of Schools of Music (NASM), the National Council for Accreditation of Teacher Education (NCATE) and by the Kentucky Education Professional Standards Board. The programs in Music are regularly evaluated by these entities to ensure that we are successful in preparing highly effective teachers and school leaders. Moreover, the program plays a crucial role in the preparation of both unrepresented minorities and non-unrepresented minorities for the classrooms of the Commonwealth. A survey of local and contiguous school systems reveals the active presence and professional advancement of numerous graduates of our program.

Student Success Area, Policy Objective 4: Increase high-quality degree production and completion rates at all levels and close achievement gaps, particularly for lower-income, underprepared, and underrepresented minority students.

4.2. Provide institution and student incentives to increase high-quality degree production and completion rates.

The Area of Music’s NASM-accredited baccalaureate Music degree programs—B.M. (Music Performance, Music Education specializations), and the B.A.Mus.— have been revised to reduce the total required credit hours to 120, effective Fall 2013. This revision has been critical to our efforts to ensure that students who select our degree options are provided with ample and maximized opportunities to complete degree requirements and graduate within a four-year period. An extensive report of these efforts appears below in Section B. Program Quality and Student Success.

4.3. Increase the use of data, information, research, and technology to improve student learning and outcomes.

The programs in Music utilize data-driven decision making processes in all of its operational practices. While the unit additionally and consistently maintains its own data sets, it also ensures that those sets are correlated and reconciled with institutional and unit data. KSU’s Music programs have adopted the core principles of active learning into all of its curricular activities, and those principles inform our efforts to effectively and accurately implement, assess and improve student learning. Electronic surveys of current students and graduates, annual student evaluations of instruction, Mid-term Reviews of Academic Progress (RAP) reports, Course Signals, and the focused use of Blackboard’s virtual portal are frequently utilized to inform the program regarding assessing and improving student learning within the context of our identified Student Learning Outcomes. Data analysis fully informed curricular revisions that reduced the total required credit hours to 120, effective Fall 2013, and an extensive report of these efforts appears below in Section B. *Program Quality and Student Success.*

The continuous assessment plan of the Music Education Program is the Education Unit Assessment Plan (submitted as a separate document). Student-centered learning is facilitated by its small student-to-faculty ratio and a faculty that continually updates its pedagogy, enhances its knowledge through scholarly research and creative activity, and implements new resources and methodologies to enhance learning and motivate students. The music faculty representative on the Teacher Education Committee monitors the progress of candidates (in cooperation with mathematics and education faculties). The advisor is assigned one-quarter time to the education unit and advises all music Education majors, teaches the methods of music and observes candidates in their supervised teaching. As a member of the Teacher Education Committee and the education unit, the advisor is informed about the performance of each candidate on all criteria in the Continuous Assessment Plan. As a member of the music faculty, the advisor is also informed about the progress of each candidate in satisfactorily completing the required music courses. As the advisor and teacher of the music education candidates, the advisor is then able to provide continuous feedback regarding their progress through the program.

4.7. Implement a statewide diversity policy that recognizes diversity as a vital component of the state's educational and economic development.

The Music unit represents an academic unit within the only HBCU in the Commonwealth of Kentucky and, as such, affirms its commitment to diversity and inclusive success through its curricular and performance activities, its faculty composition and its student composition. Over the last five years, 90% of Music graduates were unrepresented minorities, while 10% were non-unrepresented minorities.

Research, Economic, and Community Development Area, Policy Objective 7: Increase educational attainment and quality of life in Kentucky communities through regional stewardship, public service, and community outreach.

7.1. Strengthen and expand partnerships with business, industry, government, non-profit, and other educational entities to meet Kentucky's workforce and community needs.

The programs in Music actively engage the immediate Frankfort community, as well as contiguous and extended communities through its public service and collaborations and interactions—e.g. ensemble performances, student and faculty activities in the schools and public venues—and partnerships with organizations such as the Frankfort/Lexington Chapter of The Links (Keys to the Community), Frankfort Arts Foundation and Kentucky Music Educators Association (KMEA). Such activities are an essential role of the Area of Music beyond the campus and positively impact the quality of life in Frankfort and the surrounding communities.

Additionally, Music Education faculty and candidates must interact with local school personnel and parents in tutorial assignments, field and clinical experiences, and supervised teaching. The Area of Music ensures collaboration with the professional community through several initiatives. Area faculty members also collaborate with public school music educators in the provision of field and clinical experiences.

3. Explain how this program aligns with the statewide postsecondary education [strategic implementation plan](#).

Accountability is specifically addressed through the unit's annual performance evaluations, student evaluations, programmatic review, and the comparative NASM HEADS Data compilation procedures. These efforts are both informed and guided by clearly delineated performance metrics and negotiated targets. The area of Music's strategic planning efforts support both those of the university and the Commonwealth of Kentucky. The Music Education program adheres to the guidelines outlined in the

Kentucky Teacher Standards, EPSB Themes and the Kentucky Core Academic Standards. Additionally, the Specialty Professional Area for collegiate programs in music, the National Association of Schools of Music (NASM), has articulated specific General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music. Our program emphasizes candidates mastering essential knowledge and concepts about teaching music to school aged students grades K-12. Accountability is specifically addressed through the unit's annual performance evaluations, student evaluations, programmatic review, and the comparative NASM HEADS Data compilation procedures. These efforts are both informed and guided by clearly delineated performance metrics and negotiated targets. The area of Music's strategic planning efforts support both those of the university and the Commonwealth of Kentucky.

B. Program Quality and Student Success

1. Briefly describe assessment results from the past five years and explain how these results have been used to make improvements to the program.

A significant aspect of all programs in Music is the low teacher-to-student ratio and the resulting high level of personal attention students receive. With small classes, professors are able to know each student, especially regarding academic and musical strengths and weaknesses, motivation, and professional goals. In such an environment, aspects of coursework and field activities are tailored to the needs of the individual. The music faculty is committed to developing and maintaining strong relations with area public school music teachers. Students are required to complete a minimum of 123 semester hours of course work for graduation. All students who desire initial certification to teach must apply officially for admission to teacher education during the sophomore year. The education program requires all students to earn a minimum of a C grade in each music and professional education course and maintain a grade point average of 2.75.

Student learning outcomes are implemented within the degree program, and they are in compliance with NASM's General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music—i.e. demonstration of music competencies and skills by successfully completing a prescribed curriculum. For example, to successfully pursue music education careers and gain admittance to graduate schools, our students must:

- Demonstrate mastery of music performing skills;
- Demonstrate mastery of historical knowledge in music;
- Demonstrate mastery of theoretical skills in music;
- Demonstrate mastery of musical skills and knowledge sufficient for teaching music at the elementary and secondary schools.

The programs have only recently completed an exhaustive process of outcomes identification, which is articulated as our Student Learning Outcomes. Data are not yet available, as those outcomes are relatively new and now being implemented. Nevertheless, those outcomes are fully aligned with professional standards of best practice, and have resulted in a revised assessment plan that will assess student learning and competencies within the context of NASM's General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music. For example, student learning outcomes for performance skills are assessed within applied music juries, proficiency examinations and recital hearings. Applied juries are performed every semester, proficiency examinations are performed during the fourth semester of study and recital hearings are performed during the last two years of music study.

Music Education majors, in addition to the above requirements, must demonstrate competencies for teaching music in the elementary, middle, and secondary grades (P-12 certification) by demonstrating competencies within our prescribed sequence of courses in music education and professional education. Additional assessment methods include student evaluations of instruction, which are reviewed by the faculty and Chair, and provide valuable feedback, as they regard student perceptions, the efficacy of instruction and the value placed on the content of each course. Music faculty have also reviewed D/F/W rates for courses and offered recommendations for improvements.

The program's most recent assessment results have fully informed various improvements to our programs. Most critical to the program is the required maintenance of an active community of scholars, and a recent analysis of degree productivity greatly illuminates the factors influencing the program's current status and performance on this requirement. Table 1 immediately below provides trend data on the degree productivity of the institution's various programs in Music over the last twenty-five years.

Table 1: Degree Productivity in Music

Cohorts	Percentage of Graduates: Music Education	Percentage of Graduates: Music Performance or B.A. Options
1990-2007	70% (47)	30% (20)
2008-2014	0% (0)	100% (27)
Total:	47	47

While productivity appears equally divided between the professional level degrees, and most recently the B.A. options, there are serious disparities in the distribution of those degrees. Between 1990 and 2007, the Music Education option represented 70% of the program's degree production, while Music Performance represented only 30%. Conversely, between 2008 and 2014, that production greatly shifted to a distribution of 0% to 100%.

Inherent in our internal tracking data on program enrollment and degree productivity is the observation that student degree preference shifted, circa 2003, and resulted in an apparently disproportionate number students selecting the Performance or B.A. degree options, to the total exclusion of the B.M. Specialization in Music Education. The following section discusses the various reasons for that shift, within the context of the use of assessment results.

Time to Degree

Prior to the observed shift in degree preference and productivity, both B.M. degree options required the successful completion of 140-145 credit hours. While our students were persistent in their pursuit of these degree options, they required a minimum of five years to complete all requirements. Additional factors (developmental prescriptions, course repeats, program admission, et al.) contributed to further extending the actual time-to-degree associated with the options. The Music unit implemented several alternative options during this time that attempted to counter the extended time-to-degree and to offer alternative pathways to attaining the baccalaureate degree in Music that our students obviously desired.

The first alternative option was the implementation of an alternative B.A. degree in Music, with less required credit hours and a significantly shorter time-to-degree requirement. The second, was to provide options for the alternative B.A. in Liberal Studies degree that was implemented by the university as a "completer" degree option.

It seems apparent that students preferred those options to the traditional and professional B.M. options, and they clearly and overwhelmingly selected them, as is evidenced by the observed production shift of 0% to 100% between 2008 and 2014.

Programmatic Preference and Enrollment

The monumental shift in focus discussed immediately above resulted in the concurrent shift in degree preference and declaration; and few students, if any, were formally selecting the B.M. degrees as their preferred option. There are, of course additional factors that were considered regarding the program’s inability to maintain communities of scholars for specific degree options; for example, the composition of the faculty (education, performance, etc.), the aggressive promotion of degree options, engaged advising, professional modeling, etc. Nevertheless, and finally, the Music unit’s degree programs (B.M. in Music Performance, B.M. in Music Education specializations, and the B.A.in Music) were revised in 2013-2014 to reduce the total required credit hours to 120, thus restoring a reasonable time-to degree plateau and significantly leveling the competitive playing field.

The documented trends presented in Table 2, immediately below, indicate that the shift back to Music Education (71%) as the degree of preference has recently occurred, and we believe that it is sustainable. It is unquestionable that this recent shift has been facilitated by the reduction in time-to-degree, as well as the unit’s efforts to address those additional factors regarding the composition of the faculty (education, performance, etc.), the aggressive promotion of degree options, engaged advising, professional modeling, etc. We offer caution that this shift is recent, and both diligence and patience must be observed to ensure that these cohorts are ably facilitated, mentored and successfully piloted through the process of ultimate program admission.

Table 2: *Programmatic Preference in Music*

Cohorts	Percentage Students with Degree Declaration in Music Education	Percentage Students with Degree Declaration in Music Performance	Percentage Students with Degree Declaration in B.A. Music
2009-2010	0% (0)	92% (45)	8% (4)
2010-2011	0% (0)	55% (21)	45% (17)
2011-2012	0% (0)	64% (27)	36% (15)
2012-2013	0% (0)	49% (18)	51% (19)
2013-2014	33% (12)	5% (2)	62% (23)
2014-2015	71% (24)	3% (1)	26% (9)

2. Describe any external awards or other recognition of the students, faculty, and/or program over the past five years.

Table 3, immediately below, provides a selective listing of the various awards and other recognitions received by our students over the past five years.

Table 3: Undergraduate Music Student Awards and Recognitions

Students	Honor, Award or Recognition
Vanessa Henderson	Soprano, won 2 nd place in the National Association of Teachers of Singing (NATS) Kentucky-Indiana district competition held at the University of Evansville and competed in the regional competition at Western Kentucky University.
Meghan Bestler	Soprano, won 3 rd place in the American Spiritual Voice national competition held at Lake Erie College, in Ohio.
The Thorobred Express Marching Band	Selected for pre-game and halftime performances for nationally-televised (ESPN-U,) football games, the Gateway Classic, and halftime performances for the NFL's Indianapolis Colts (Monday Night Football)
The KSU Symphonic Band	Band students were selected, by an audition panel comprised of Kentucky College and university band directors, for the Kentucky Music Educators Association (KMEA) Intercollegiate Band, to perform at the KMEA In-Service/Professional Development Conference, in Louisville, KY.
Hardin Butts Franklin Brewer Sankara Harouna Michelle Taylor Marissa Chamblee Hyounjung Yang	Mary E. Gill Award
Mya Lynn Tompkins Kenneth Pickard Michelle Taylor Cathy Habermehl Vanessa Henderson	Ruby Dixon Award
Arielle Crosby Morgan Roberts Qiana Younge Morgan Roberts An'Tjuan Darrisaw	Anna Margaret Garrison-Riggins Award
Brandon Lockhart Kenneth Pickard Sabrena Rose Marshayla Brown Vanessa Henderson	Carl H. Smith Award for Excellence: CCPOE
Gregory Squires Julius Greene, IV Dionte Brooks Kendall Nunn Jalen Brown	Henry Green Award for Achievement & Instrumental
Shenquia Grayson Layton Boyd London Flunder Amber Johnson	David Lyons & Joseph Tiggs Award for Outstanding Achievement in Gospel Choral Music

Alexa Grandberry Phinesse Livingston Daricka Perry	
Qiana Younge Caleb Mackey	Dr. James & Rosaline Letton Scholarship
Amir Hall David Hendricks Alicia Shorter Hardin Butts Sankara Harouna Chandra Turner Domonique Sargent Lucas Byrd An'Tjuan Darrisaw	First Christian Church Dr. Carl H. Smith Scholarship for Excellence In Music
Zuir Johnson Tyrone Rogers Tyrone Murphy LaTashi Battle Kelvin Byers Brittany White	Dr. Leon Richard Award for Music Excellence in Gospel Music
Gregory Squires Dorian Davis	William L Dixon Award for Excellence in Jazz Performance
Allyson Hankins Demeeshia Marshall Vanessa Henderson Sabrena Rose	Mary J. Robb Scholarship
Andre Thomas Sankara Harouna An'Tjuan Darrisaw	Dr. James & Rosaline Letton Scholarship
Hyounjung Yang	Thelma Johnson Award

<p>3. a. Number of hours required to complete this program: 53 hours for the B.A. Music degree. 60 hours for the B.M. Music Education specialization degree. 69 hours for the B.M. Music Performance---Instrumental and Keyboard Specialization Majors 71 hours for the B.M. Music Performance---Vocal Specialization Major</p>
<p>b. Include the average actual time to degree for this program in the table below. (KCTCS institutions should address only native students.)</p>
<p>c. Include the average actual credit to degree is for this program in the table below. (KCTCS institutions should address only native students.)</p>

	Year: 2009-10	Year: 2010-11	Year: 2011-12	Year: 2012-13	Year: 2013-14
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Average actual time to degree – native students	4 Years	4.8 Years	5.33 Years	5 Years	4.66
Average actual credit to degree – native students	129	142	148	143	140
Average actual time to degree – transfer students	N/A	N/A	N/A	N/A	N/A
Average actual credit to degree – transfer students	N/A	N/A	N/A	N/A	N/A

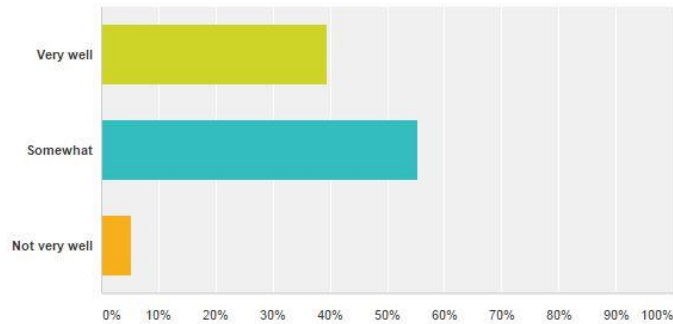
4. a.	<p>Describe employer satisfaction with program graduates.</p> <hr/> <p>Data are not currently available</p>										
b.	<p>Describe graduating students' and alumni satisfaction with program graduates.</p> <hr/> <p>The Area of Music has implemented two annual measures (2014-2015) that assess the satisfaction levels and student perceptions of our programs: (1) the <i>Department of Music Student Perceptions Survey</i>, and (2) the <i>Department of Music Graduate and Alumni Satisfaction Survey</i>. This effort has included the aggressive aggregation of critical data, especially as it regards alumni satisfaction with their professional preparation, their engagement and pursuit of graduate credentials, their professional advancement, and their residential location.</p> <p>Table 4, immediately below, provides the summary findings for the <i>Satisfaction</i> levels of our current undergraduate students, and indicates over 90% of our undergraduate survey respondents characterize our instructional quality as Good-to-Excellent:</p> <p>Table 4: Undergraduate Student Satisfaction Levels</p> <p style="text-align: center;">How would you characterize the quality of the instruction that you receive from your major departmental faculty?</p> <p style="text-align: center;">Answered: 39 Skipped: 2</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Answer Choices</th> <th style="text-align: left;">Responses</th> </tr> </thead> <tbody> <tr> <td>Excellent</td> <td>35.90% 14</td> </tr> <tr> <td>Good</td> <td>53.85% 21</td> </tr> <tr> <td>Poor</td> <td>10.26% 4</td> </tr> <tr> <td>Total</td> <td>39</td> </tr> </tbody> </table>	Answer Choices	Responses	Excellent	35.90% 14	Good	53.85% 21	Poor	10.26% 4	Total	39
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Total	39										

Table 5, immediately below, provides the summary findings for the *Programmatic Understanding* level of our current students, and indicates approximately 40% of our undergraduate survey respondents understand their degree and programmatic requirements very well:

Table 5: *Undergraduate Programmatic Understanding Levels*

How well do you understand the program requirements for your degree program

Answered: 38 Skipped: 3



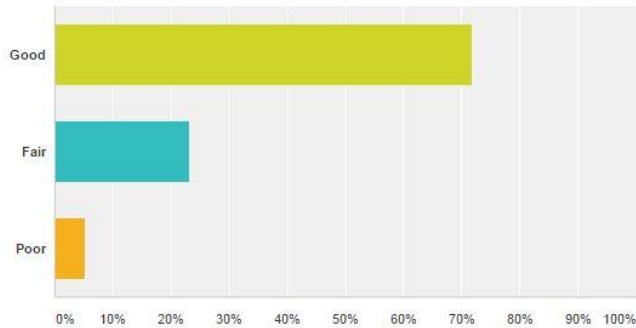
Answer Choices	Responses
Very well	39.47% 15
Somewhat	55.26% 21
Not very well	5.26% 2
Total	38

Table 6, immediately below, provides the summary findings for the program's *Undergraduate Academic Advisement* services and indicates approximately 72% of our undergraduate survey respondents favorably view those provided services and engagements:

Table 6: *Undergraduate Perceptions of Academic Advisement*

How would you characterize the QUALITY of you academic advisement?

Answered: 39 Skipped: 2



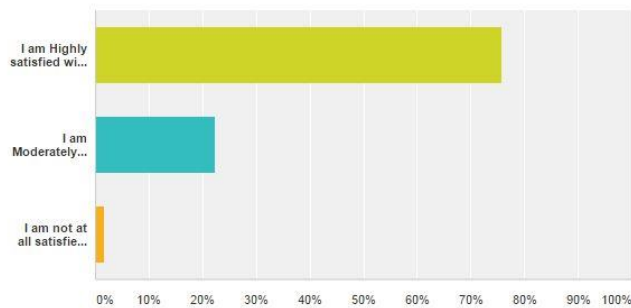
Answer Choices	Responses
Good	71.79% 28
Fair	23.08% 9
Poor	5.13% 2
Total	39

Table 7, immediately below, provides the summary findings for the *Satisfaction* levels of our *Graduates and Alumni*, and indicates that approximately 76% of our graduate and alumni survey respondents are highly satisfied with the quality of the professional preparation provided by the programs in Music:

Table 7: Graduate and Alumni Satisfaction Levels

Overall, how would you rate the quality of your professional preparation by the KSU Department of Music?

Answered: 58 Skipped: 1



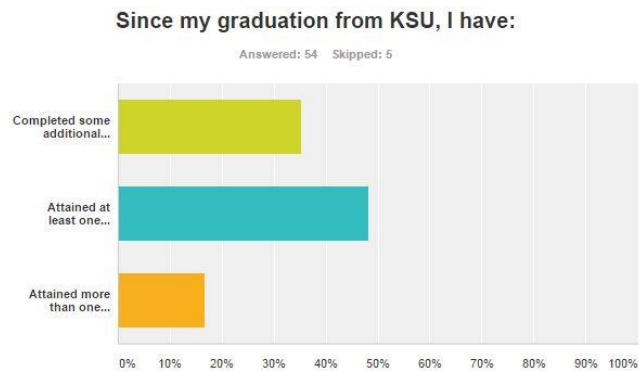
Answer Choices	Responses
I am Highly satisfied with that quality	75.86% 44
I am Moderately satisfied with that quality	22.41% 13
I am not at all satisfied with that quality	1.72% 1
Total	58

5. Job placement, transfer, and graduate school admission.

Data presented within this component of the review document are data that are self-reported by the programs' individual graduates and alumni.

Table 8, immediately below, provides the summary findings for the *graduate advancement* of our *Graduates and Alumni*, and indicates that approximately 93% of graduate and alumni survey respondents have completed some level of graduate study pursuant to attaining the baccalaureate degree, with approximately 17% of those attaining more than one graduate level degree:

Table 8: Graduate and Alumni Post-Baccalaureate Advancement



Answer Choices	Responses
Completed some additional graduate study	35.19% 19
Attained at least one additional graduate level degree	48.15% 26
Attained more than one additional graduate level degree	16.67% 9
Total	54

a. Include job placement data for program graduates in the tables below.

	Year: 2009- 10	Year: 2010-11	Year: 2011- 12	Year: 2012- 13	Year: 2013- 14
Number of graduating students who sought employment	5	5	3	4	4
Percentage of students who sought employment	100%	83%	75%	80%	100%
Number of graduating students who gained employment	5	Unknown	3	4	4
Percentage of graduating students who gained employment	100%	Unknown	75%	80%	100%

	Year: 2009-10	Year: 2010- 11	Year: 2011- 12	Year: 2012- 13	Year: 2013- 14

	Year: 2009-10	Year: 2010-11	Year: 2011-12	Year: 2012-13	Year: 2013-14
Percentage of students finding employment in area of geographic responsibility	5	5	3	5	4
Percentage of students finding employment in Kentucky	40%	Unknown	33%	60%	25%
Percentage of students finding employment outside of Kentucky	60%	Unknown	67%	40%	75%

b. Include transfer data for program graduates. (AA/AS Programs only) N/A

	Year:	Year:	Year:	Year:	Year:
Number of graduating students who transferred to a four-year institution					

Percentage of graduating students who transferred to a four-year institution					
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	Year:	Year:	Year:	Year:	Year:
Major:	Percentage of students who pursued that major				
Major:					
Major:					

	Year:	Year:	Year:	Year:	Year:
Institution:	Percentage of students who transferred to this institution.				
Institution:					
Institution:					

c. Include graduate school admission data for program graduates.

	Year: 2009-10	Year: 2010-11	Year: 2011-12	Year: 2012-13	Year: 2013-14
Number of graduating students who sought graduate school admission	0	1	1	1	0
Percentage of graduating students who sought graduate school admission	0	17%	25%	20%	0
Number of graduating students who attained graduate school admission	0	1	1	1	0
Percentage of graduating students who attained graduate school admission	0	17%	25%	20%	0

6. Does this program lead to licensure or certification? If yes, then include students' pass rates on licensure/certification exams. No					
Name of Exam:	Year:	Year:	Year:	Year:	Year:
Pass Rate					

C. Program Demand/Unnecessary Duplication

1. Provide the number of students enrolled in curricular activities, number of graduates, and credit hour production over the past five years.					
	Year: 2009-10	Year: 2010-11	Year: 2011-12	Year: 2012-13	Year: 2013-14
Enrollment in All Curricular Activities	515	506	500	457	450
Number of Majors	45	38	42	37	37
Degrees Conferred	5	5	4	5	4
Credit Hour Production	1,926	1,656	1,760	1,684	1,688

2. Are there similar programs at other public institutions in the state?	✓ YES	NO
<p>a. If yes, then explain how the curriculum of this program is different from existing programs at other institutions or that access to these programs is limited at the other institutions.</p> <p>In consideration of the cultural and societal importance of music in America in general, and more specifically, African-American contributions to the profession of Music and Music Education in the Commonwealth and the nation, few existing programs within the Commonwealth replicate the program's values, vision or programmatic focus. Diversity has swiftly become the norm and not the outlier.</p> <p>The Mission of the Music unit is derived from music's historic importance as a unique way to communicate meaning, as well as its role in and significance to a liberal arts curriculum. In general: music gives creative voice to the institutional mission, is a component of general student learning and experience, serves the academic and local community, and provides students with the necessary preparation for professional careers. In particular, at KSU, an HBCU, music serves to preserve and promote a specific cultural heritage through performance and study, introduces students in all majors to an important element of their cultural heritage, and lays strong foundations for future alumni support as students become engaged in activities of the Area of Music.</p> <p>The program in Music Education is committed to preparing "Teachers as Liberators through Education." The unit and the program affirm and demonstrate the belief that ALL students can learn regardless of race, gender, ethnicity, socio-economic status, disabilities (mental or physical) or national origin. The unit believes that "Creating a safe place for open classroom engagement on topics of multiculturalism and diversity requires intentionality and honesty. Unless all, professor and students alike, feel safe talking about related issued, the attempt will result in a politically correct exercise in futility" (Harris et.al 2010, p.8). Candidates are engaged in scholarly activities that help them develop an acute awareness of how diversity contributes to student learning rather than an obstacle to it. Throughout their course and field-based experiences, students have the opportunity to observe, reflect, research, evaluate their own beliefs, and assess their level of commitment to diversity.</p>		

Our vision is to prepare educators who will serve as Teachers as Liberators through Education to meet the needs of ALL students. Driven by our conceptual framework, we seek to produce effective teachers who are knowledgeable, articulate, and committed to the Kentucky Teacher Standards and Specialty Professional Areas. Our vision includes the training of professionals who demonstrate ethical decision-making, cultural competence, effective instructional strategies, and current technological instruction, to improve outcomes for P-12 learners as leaders in their classrooms, schools, and profession and to embrace the idea that diversity is now the norm and not the outlier.

Finally, and importantly, the program in Music Education pursues three critical directions that directly impact the Commonwealth in ways that no similar programs do. Those include the program's focus on diversity and inclusive success in (1) the preparation of graduates for work in music education and related professions; (2) the engagement of the campus, its constituencies and P-12 communities in this perspective and professional preparation; and (3) the provision and facilitation of musical products that inform, inspire, and teach.

b. If yes, describe specific collaborative opportunities your program is pursuing, or can pursue, with these existing programs. In your explanation, describe how the collaboration will increase the effectiveness and efficiency of each program.

The area's proposed three-course Specialist Certificate in Music and Culture of the African Diaspora represents one collaborative opportunity with other existing programs that offers promise for Multicultural Music Education. There is no similar curricular focus within the Commonwealth, and the virtual platform that underlies the certificate might be attractive for several reasons. First, it would effectively and efficiently provide a virtual, easily accessible and solid primer on the origins and backgrounds of music and cultural practices that originated in Africa, and subsequently influences all regions of the Western world.

The program begins with Music and Culture of the African Diaspora-Africa and Spain. Beginning with an overview of the study of music in world cultures, ethnomusicology, we progress to analyze the role of music in African cultures based on their religious beliefs and practices, technology, traditions, and attitudes towards change and innovation. Through selected readings, audio, video and interactive viewing and listening activities students experience the historical, sociological and cultural processes through which African musical traditions began, grew and matured and flourished. Students then proceed to Music and Culture of the African Diaspora-The Northern Hemisphere, a focused examination of the history and current scholarship of African-American music from the eighteenth through the twentieth century. This includes: African legacies, slave culture and religion, music in the early black church, folk traditions, spirituals, popular music, various composers, and especially the sociological implications of the development of protest music and its eventual evolution into Empowerment Songs. The course utilizes North American musical forms to explore sociological and artistic parallels, especially as they relate to the ability of displaced people to use music and related art forms to resist abasement and oppression. Our examination employs Testification Theory as the basis of these explorations. The culminating final course, Music and Culture of the African Diaspora-The Southern Hemisphere, explores the richness and diversity of Latin American and Caribbean music, and facilitates an appreciation for the cultural connections arising from their African legacies. The course utilizes Caribbean musical forms to explore sociological and artistic parallels, slave culture and religion. By the end of this certificate program, students will demonstrate an in-depth understanding of the multicultural and global import of the examined musical styles and genres, as well the sociological implications of their development and employment.

D. Cost and Funding

1. Note the program's student credit hour per instructional faculty FTE for the past five years.					
	Year:	Year:	Year:	Year:	Year:
Student credit hour per instructional faculty FTE	128	110	117	112	112

2. Describe any extramural funding that program faculty have attracted over the last five years. N/A					
Sources of Extramural Funding	Year:	Year:	Year:	Year:	Year:
Source 1:					
Source 2:					
Source 3:					
Source 4:					
Source 5:					

E. Additional Information

Please use this section to provide any additional information that will help to clarify data provided above or that explains the importance of this program to your campus or community.