

## ACADEMIC PROGRAM REVIEW FORM

All academic programs and units at UAA are required by Board of Regents Policy P10.06.010 to engage in program review on a seven-year cycle. University Regulation R10.06.010 sets out the minimum requirements for program review, including centrality of program mission, quality, demand, program productivity, effectiveness, and efficiency. Exceptional reviews may be conducted, per University Policy and Regulation, and with the provost's approval. The UAA process integrates information about student learning outcomes assessment and the improvement of student learning, as well as progress on student success measures and the closing of equity gaps, aligning program efforts and resources with institutional priorities. Final decisions include commendations and recommendations, which guide future program efforts. The results of cyclical Academic Program Review are reported to the UA Board of Regents annually and are published on the UAA [Academic Program Review website](#).

This form is composed of four parts: the Program Section, the Dean Section, the Program Optional Response Section, and the Provost Section. Guidance for submission is provided in each section.

**Using the Form:** The form is pre-loaded with information specific to each program and posted on the [Academic Program Review website](#). The program should download and save their form to begin using it. The form is locked, so instructions are viewable and the only sections of the document that can be edited are the form fields.

The form uses narrative boxes, text only, and drop-down boxes. Narrative boxes have a character limit, which includes spaces. To undo an answer, press "Control-Z" or "Command-Z."

Responses are to be narrative text only, and must be ADA and FERPA compliant. Do not embed any tables or links, including to webpages or other documents. To be FERPA compliant, do not include the names of any current or former students. Rather, use statements such as, "In AY21 four program graduates were accepted to graduate programs in the field." Programs with specialized accreditation or other external recognitions must comply with restrictions regarding what may be published, as per the accreditor or external organization. Do not include appendices. Appendices to this form will not be accepted.

**Data:** Each program is provided a datasheet, along with this pre-loaded form. For questions about the data, please contact Institutional Research ([uaa.oir@alaska.edu](mailto:uaa.oir@alaska.edu)).

**Assistance:** For technical assistance with this form, email Academic Affairs ([uaa.oaa@alaska.edu](mailto:uaa.oaa@alaska.edu)).

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**Program(s) in the review:** BA Music

**Specialized Accrediting Agency (if applicable):** National Association of Schools of Music

**Campuses where the program is delivered:** Anchorage KOD KPC MSC PWSC

**Year of last review:** AY2020

**Final decision from last review:** Continued Review

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## PROGRAM SECTION (Due on March 1)

*The program review committee chair and committee members are assigned by the dean. All program faculty should be included in the review process, including faculty on the community campuses. After completing the Program Section below, the program review committee chair will sign, date, and email this form to the dean, copying all committee members. If the program is fully delivered on a community campus, copy the appropriate community campus director(s). The program review committee chair's signature and date lines are at the end of the Program Section.*

### Program Review Committee:

Grant Cochran, Professor, Music (ANC), Chair

Mari Hahn, Professor, Music (ANC)

### 1. Demonstrate that the program has responded to previous recommendations.

***Recommendation 1: Continue to narrow the gap between the program's overall costs (not just instructional costs) and its revenue while aiming to minimize, where possible, the impact on students.***

**How do you know the recommendation has been successfully achieved? (2000 characters or less)**

The Music Department is in full alignment with the UAA Mission to always place students first. It is imperative that all of our measures neither sacrifice the quality of instruction, nor hinder the students' progress towards graduation. With this in mind, the department continues to address the budget gap by taking the actions as described in the section below.

**Actions taken to date (2000 characters or less)**

Faculty teaching:

- Full-time faculty teaching an average workload of 23 units since AY 2018. This is over the traditional 18-unit workload.
- Continuing to rely less on adjunct teaching.
- Canceling some required courses and pivoting them to Directed Studies. The last two years have seen an overall decline in enrollment due to the pandemic, resulting in some classes being canceled that do not reach the minimum number of registrations. Offering these as Directed Studies enables the students to stay on track towards graduation and requires no additional cost as they are taught by full-time faculty. It is hoped that with increasing enrollment and a revised curriculum with more efficient rotation of courses, these classes will populate favorably in the near future.

#### Curriculum:

- Combining classes to increase enrollment, decrease adjunct teaching and free full-time faculty to teach other courses.
- Adding exciting new courses that align with current trends in music to meet the market and attract students to the program.
- Swapping out under-performing GERs (MUS A221 and 222) with new GERs (History of Rock & Pop, Popular Songwriting) that will further contribute to UAA's intellectual capital.
- Continuing to keep large caps in MUS 121 (Music Appreciation).
- Offering all our music-history courses online which allows students from other campuses to enroll.
- Proposing a restructured music minor that will attract students not wanting to commit to a music major.
- Using open resources and faculty-generated materials to reduce costs for the department and students.

#### Non-instructional Costs:

- Reducing reliance on paid accompanists
- Deferring maintenance on instruments
- Reducing the frequency of piano tunings
- Sharing resources and equipment with the UAA Department of Theater

#### **Evidence of success to date (2000 characters or less)**

One way to determine the success of the measures is our graduation rate. Since AY 2018, 100% of our majors, once reaching junior status, have graduated on time. Through advising, assessment measures and Directed Studies, every attempt is made to keep our juniors on track. The decrease in our cost-to-revenue ratio is attributed to declining enrollments due to the pandemic. This is a system-wide phenomena as the decrease in this ratio has been determined as average within all CAS programs. The Music Department was particularly affected by the inability to offer F2F classes, especially in our performances-based courses like private lessons, masterclasses and ensembles. Some students opted to take fewer music classes or even suspend their studies all together until F2F delivery and live-performance opportunities were possible.

Despite this, there were many noteworthy successes. During AY 2021, every effort was made by faculty to create a robust educational experience in our distance-delivered performance-based classes. Evidence of success included live-streamed ensemble and recital performances, and our annual Symphony of Sounds fundraising concert that was widely advertised and posted online.

***Recommendation 2: Focus on more collaboration with UAF's BA program in Music. More course sharing might be possible.***

***How do you know the recommendation has been successfully achieved? (2000 characters or less)***

Immediately after the department received the EPR findings from the Dean, conversations were initiated with the UAF Department of Music Chair to explore course and resource sharing. Most of their core classes are F2F offerings, with few directives to pivot to online delivery during the pandemic. As all of our music-history classes are by distance delivery, this was a good point of departure for these conversations. There was also an interest by UAF to have one of their upper brass majors take a semester with a UAA instructor by zoom in preparation for a senior recital, as they had neither a full-time faculty member nor adjunct instructor that could fulfill this requirement. Voice Division faculty initiated collaborative projects with performances at both UAA and UAF, and applied for two Faculty Initiative Funds that promote inter-campus projects. Both proposals were awarded with Tier II (6 months or under) grants.

***Actions taken to date (2000 characters or less)***

Conversations were initiated between the two Music Department Chairs and faculty to explore sharing the following courses offered at UAA:

- History of Western Music I (MUS 221)
- History of Western Music II (MUS 222)
- History Seminars in Baroque (MUS 421), Classical (MUS 422), Romantic (MUS 423) and 20th Century (MUS 424)
- Music of Alaska Natives and Indigenous Peoples of Northern Regions MUS 215

The first three of the listed courses are offered by distance, while the fourth has been a hybrid course and will be pivoting to F2F delivery in the fall.

***Evidence of success to date (2000 characters or less)***

Although communication efforts continue, formalized course and resource sharing has been put on hold. Our current rotational schedule and delivery mode has presented coordination challenges for UAF students. Our Department is currently focusing on restructuring our music-history sequence by combining MUS 221 and 222, and offering new seminar topics. Once the changes are approved, we will work with UAF to coordinate the rotation schedule. Collaboration is currently happening on a case-by-case basis with a few UAF students registering into our classes.

A Faculty Initiative Grant was awarded in AY 2022 to UAA and UAF voice faculty members. The project involves a collaborative study and performances for voice majors at both institutions. This project was initiated in efforts to explore the combinatorial possibilities between performing ensembles of both campuses. Based on the success of this collaboration, a methodology could be formulated to create a course that would be team-taught, offering a

broader educational experience for students. This would involve innovative pedagogical principles and a sharing of resources.

**Recommendation 3: Conduct an objective cost-benefit analysis of having accreditation with NASM. Although such accreditation is a point of pride, it is not required. As such the faculty should fairly address the following questions: 1. What are the various costs and obligations that come from NASM accreditation? (a) How does that accreditation impact what the Music Department must do in terms of courses, faculty hiring, facilities, equipment, etc.? (b) How does it impact the duties faculty and staff must do to apply and retain accreditation? 2. What are the various benefits of having NASM accreditation? (a) Among UAA's peer institutions with NASM accreditation, what benefits do those institutions and its graduates gain? (b) In what ways are non-accredited institutions no different than NASM-accredited ones?**

**How do you know the recommendation has been successfully achieved? (2000 characters or less)**

The Music Department Chair initiated the cost-benefit analysis in the Spring of 2019. Interviews with chairs and directors of 18 peer institutions were conducted. Conversations with the National Association of Schools of Music also provided pertinent information. The data and information gathered is presented below.

**Actions taken to date (2000 characters or less)**

The costs and obligations of accreditation have been determined as follows:

- \$1500 annual membership fee.
- Self-study and on-site visit involves substantial time and effort by the faculty but takes place only once every 10 years.
- A UAA staff member creates the annual NASM Heads Survey that gathers statistical information on our music program's operations and achievements.

The impact of the accreditation process is mostly positive:

- Rather than legislating specific curriculum, program offerings or faculty hiring, NASM helps to create a framework of basic competencies and operational conditions to allow us to fulfill our mission, goals and objectives.
- NASM makes recommendations for areas of improvement in equipment, budget, facilities, but they understand that every department is unique and serves a specific purpose in their community.
- NASM allows us to have a common means for creating standards and assessment while respecting the prerogatives of our institution, faculty and students.

The benefits of NASM accreditation include:

- Stronger credentials for graduates when applying for graduate school and jobs. Many applications and job posts will specify that a degree from a NASM accredited institution is preferred.
- A guarantee that the program will meet national standards that are set forth by a recognized body of Schools of Music.
- Assistance to institutions and individuals engaged in artistic, scholarly and educational activities.
- External, objective evaluations of our program resulting in improvement and advancement.
- Potential to influence UAA's administration in making improvements to the department by making it aware of what is necessary to meet a national standard.

**Evidence of success to date (2000 characters or less)**

Among UAA's 18 peer institutions, all are accredited by NASM except two, which are accredited by a state agency. A non-accredited school does not provide assurance that the competencies of the discipline are met. The accreditation is a stamp of quality. Based on the evidence presented above, the Music Department concludes that maintaining NASM accreditation is highly desirable.

**2. Demonstrate the centrality of the program to the mission, needs, and purposes of the university and the college/community campus. (2500 characters or less)**

The Department of Music contributes to the development of cultural education and the intellectual capital of UAA through high-impact pedagogical principles. It aligns with the UAA and CAS missions, visions, and aspirations in the following ways:

- Prioritizing student progress and success with frequent advising, regular assessment measures, and curriculum revisions.
- Embracing diversity through inclusivity in course content, providing and enforcing a safe learning environment, and partnering with DSS to provide equal opportunities for all students.
- Partnering with arts organizations, the school district and other music education institutions in the community to create mutually beneficial performing and learning opportunities.
- Modeling innovative pedagogical practices and creative activity to impact our community and beyond.
- Program and curriculum development and revisions to ensure student success, and to reflect pedagogical advancements.
- Providing high quality performances of the National Anthem, Alaska Flag Song and the UAA Alma Mater Song during events such as convocation and commencement ceremonies. The Alma Mater was composed by a retired music-faculty member, and arranged and orchestrated by a current one.

### 3. Demonstrate program quality and improvement through assessment and other indicators.

#### a. Program Student Learning Outcomes Assessment and Improvement Process and Actions

##### i. BA Music

- *Demonstrate technical proficiency on a chosen instrument appropriate to the degree with an attendant functional proficiency on piano; Demonstrate and analyze through musical literacy the basic technical principles used in the construction of music and its basic forms; Communicate a knowledge of the various musical periods and representative forms from those periods in the social, artistic and political context of each.*

##### ***Describe your key findings for these outcomes. (3000 characters or less)***

All three of our PSLOs are assessed regularly throughout the year and by different formats:

- Functional proficiency on piano is assessed by the piano faculty at the end of each semester. The requirements are divided into 7 sections which must be tested and passed before junior status is achieved. The majority of students pass these tests on time. Those students that don't are identified and are given the attention they need to be successful and pass the exam.
- Technical proficiency on voice or instrument is assessed at the end of each semester by the instructors of each division during juries. Junior and Senior Recitals require advanced students to demonstrate proficiency and artistry in a public forum. Ensemble performances are a means of assessing the student's ability to collaborate in a chamber or large-group setting. This progression of metrics has proven to be effective benchmarks in developing our students into proficient and creative musicians by the time they graduate.
- The Theory Placement Exam serves as an entrance assessment measure to determine the student's level upon starting the program. The outcome determines whether there is a need for remedial work before starting on the four-semester theory sequence. The capstone course MUS 331 (Form and Analysis) provides exit information about the student's musical literacy, with the majority of students passing.
- MUS 221 and 222 (History of Western Art Music I and II) serve to provide a foundation in understanding historical periods and forms within a socio-political context. These courses must be passed before taking the upper-division specialized music-history topics.

##### ***Describe actions taken to improve student learning for these outcomes. (3000 characters or less)***

The Music Department is in the process of several major updates to our assessment process to improve student learning. The department does not currently have an assessment measure for the third SLO other than passing MUS 221 and 222. We are developing a 'Progress Exam' for music theory and music history to assess competencies before students reach junior status and

suggest remedial work to improve on deficiencies as necessary. We are also developing an 'Exit Exam' given before graduation to re-examine these competencies.

***Describe evidence that these actions are working. (3000 characters or less)***

Even without the updates to our assessment process, there is ample evidence that our measures have indicated competency and progress towards graduation. As mentioned previously, once a student reaches the benchmark of junior status, there is a 100% graduation rate. The student cannot graduate without performing a successful senior recital, and during the period under review, all seniors have passed this important benchmark. Many of them have continued to have professional careers as music educators or performers.

Competency in piano proficiency, basic music theory and history are all essential components to the development of the musician. It is gratifying to see the application of these basic skills and knowledge to the more advanced theory courses and history seminars in the upper division. The upper-level students often mentor the freshman and sophomores (and non-majors), elevating the performance levels in the stacked courses and large ensembles.

**b. Demonstrate program quality and improvement through other means, for example, maintaining specialized accreditation, using guidance from advisory boards/councils, responding to community partners and local needs, maintaining currency of the curriculum, implementing innovative program design, intentionally integrating high-impact teaching and learning practices into the program, and meeting indications of quality in distance education, such as C-RAC Standards. (3000 characters or less)**

As an active and engaged faculty, we have developed numerous ways to improve program quality with tangible outcomes. Some examples include:

- Maintaining NASM accreditation. The department is seeking re-accreditation and has the self-study and on-site visit scheduled for Spring of 2023.
- Maintaining the currency of our curriculum. Being an open enrollment university, we find our incoming students have a wide range of competency levels particularly with their knowledge of music theory. In past years, students who needed remedial work had to delay starting the music-theory sequence by one full year. We plan to merge the remedial theory class (Fundamentals of Music) into Music Theory I. This streamlining of curriculum will allow all students to start the theory sequence in their first semester and help them better stay on track for graduation. This is just one example that clearly demonstrates our understanding of the typical UAA student, and our intent to best meet their needs while still maintaining high standards. It will undoubtedly improve the first year experience of such students, resulting in higher retention numbers and accelerating the students' progress.
- High-impact learning practices. These include collaborative performance projects that teach students to invest time and effort over an extended period of time, each mentored and guided by faculty. These result in cumulative performances with highly successful outcomes, such as our annual "Symphony of Sounds" fundraising concert.

- Collaboration with community partners. This semester, Sinfonia (MUS 307) has merged with the Anchorage Youth Symphony, providing our students with a large orchestra experience. The Anchorage Classical Guitar Society and Anchorage Concert Chorus provide performing and educational opportunities for UAA majors. These are just a few examples that demonstrate our focus on continuing program-improvement with an intent to immerse students into projects and environments where they will receive valuable real-life experience. This will also help them transition into their careers after graduation.

**4. Demonstrate student success and the closing of equity gaps.**

**a. Analyze and respond to the disaggregated data in the data sheet for your program. Provide clarifications or explanations for any positive or negative trends indicated by the data, and discuss what you are doing to close any equity gaps. The Student Success program review metrics are Junior Graduation Rate, Associate Graduation Rate, Semesters to Degree – Graduate Programs, and Course Pass Rates by Course Level. (3000 characters or less)**

The Junior Graduation Rate trend for both full-time and part-time students has risen from 75% in 2017 to a consistent 100% from 2018-2020, which reflects well on the department's advising, assessment metrics and course progression. With an open enrollment policy, many of our students come into the program with little or no prior experience. They must complete a set number of core music classes and complete the piano proficiency test in order to reach junior status. Once they achieve this, the remaining courses become more specialized and intensive, according to their concentration. This model continues to work well as the percentages demonstrate.

The course pass rates are consistently in the high 70's-low 80's for the lower-division undergraduate classes, while the upper-division rates are much higher in the high 90's. The lower percentage for the 100-200 level courses can be attributed to the Fine Arts GER MUS 121 (Music Appreciation) course which continues to be one of the most popular for non-majors. Despite increasing efforts by the faculty towards better student outcomes, a minority of each cohort fail to meet the requirements to pass this course. Metrics suggested by the Office of Student Success, such as interim progress reports and surveys, are currently being used to identify issues and provide remedies. The higher percentage in the 300-400 courses is reflective of our majors who are effectively progressing towards graduation.

**b. Provide evidence of the overall success of students in the program, e.g., the percent of students who pass licensure examinations, the percent of students who go on to graduate school, the percent in post-graduation employment in the field or a related field. (3000 characters or less)**

Many of our UAA music graduates (2017-2022) have demonstrated success in the field or related fields. Although the pandemic has greatly impacted performance opportunities, our alumni continue to develop as leaders in our musical communities and organizations.

- 7 have gone on to graduate school in music education or performance.

- 31 secured full-time jobs in ASD as music educators.
- 11 work in alternative schools as music educators.
- 32 teach in private music-schools or studios.
- 40 perform regularly with professional groups such as the Anchorage Symphony and the Anchorage Opera.

Two examples of outstanding contributions of recent graduates include:

- Co-founded by a 2021 graduate, “Pipeline Vocal Project” is an award-winning vocal trio that is internationally renowned. In the Spring of 2022, they are performing at the World Expo in Dubai, United Arab Emirates.

- Another graduate completed a Masters of Music degree at the Boston Conservatory, has performed in numerous professional productions, and was a featured soloist for the nationally televised American Heritage Month for the U.S. Department of the Interior. This alumnus is also the current mayor of Unalakleet.

**5. Demonstrate demand for the program.**

- a. Analyze and respond to the data in the data sheet for your program. Provide clarifications or explanations for any positive or negative trends indicated by the data, and discuss what you are doing to improve. The Demand program review metrics are Ratio of Out-of-Discipline Credit Hours to Total Credit Hours, Number of Program Graduates Who Continue Education, Number of Program Graduates Who Return to UAA to Pursue an Additional Program, and Gap between Job Openings and Degree Completions. (Note: Gap between Job Openings and Degree Completions not required for AY22 Program Reviews.) (3000 characters or less)**

On the strength of our MUS 121 GER course (Music Appreciation), music continues to offer an important service to the university by providing credits to students outside the department. With a cap of 80 students, it continues to be one of the most popular Fine Arts GERs. MUS 224 (History of Jazz) also attracts a substantial number of students. The percentage of out-of-discipline credit hours has increased to the high 70’s over the 5 years of review.

Two additional GERs (MUS 221 and 222 – History of Western Art Music I and II) do not populate with non-music majors. The Department intends to replace them with two new courses that have proven to be very successful in other peer universities: History of Rock & Pop, and Popular Songwriting. These should substantially increase the ratio.

The small number of graduates who continue their education at UAA can be attributed to students wanting to further develop their skills in private-lesson instruction, masterclasses or ensemble classes. With fewer COVID restrictions and the continuation of F2F private lessons and live performance-opportunities for ensembles, these numbers will improve.

**6. Demonstrate program productivity and efficiency.**

**Analyze and respond to the data in the data sheet for your program. Provide clarifications or explanations for any positive or negative trends indicated by the data, and discuss what you are doing to improve. The Productivity and Efficiency program review metrics are Five Year Degree**

**and/or Certificate Awards Trend, Student Credit Hours per Full-Time Equivalent Faculty, and Full-Time Equivalent Student per Full-Time Equivalent Faculty. (3000 characters or less)**

The SCH/FTEF ratio, which was in the low 300's for the first two years of this review, has been on a decline as a result of the pandemic. This is despite the fact that the department has decreased in number of full-time faculty from eight to four since AY 2017-18, and reliance on adjunct instruction has been substantially reduced. For the past three years, our dedicated full-time faculty continue to teach an average of 30% more units over the traditional 18-unit workload.

The FTES/FTEF has also seen a slight decline. Again, this can be attributed to the pandemic with fewer students and canceled classes. As the COVID restrictions are lifted, F2F instruction and performing experiences will return to normal along with the department's ability to effectively recruit new students. These numbers will then improve dramatically.

**Optional: Discuss the extent to which, if any, extramural funding supports students, equipment, and faculty in the program. (2500 characters or less)**

**7. Assess program distinctiveness, as well as any duplication resulting from the existence of a similar program or programs elsewhere in the University of Alaska System. Is duplication justified, and, if so, why? How are you coordinating with UAA's community campuses and the other universities in the system? (2000 characters or less)**

The UAA and UAF Departments of Music both offer the BA in Music Degree. While UAA is an open enrollment university, the UAF Music follows a selective enrollment policy. The UAA music programs are further distinct in the following ways:

- UAA Music partners with professional organizations in the community such as the Anchorage Symphony, Anchorage Concert Chorus and Anchorage Opera. As Anchorage has a larger population with more diverse community organizations, there are many more opportunities for UAA music majors to participate in performances and educational experiences than in Fairbanks.
- UAA offers a cohort of Alaska Native themed courses, including Music of Alaska Natives, Indigenous Peoples of Northern Regions, Alaska Native Drum Making Techniques and World Indigenous Music. UAF does not offer these specialized music-topics.
- UAA Music offers all the core music-history courses by distance. UAF history courses are F2F.

A primary justification for the existence of both programs is the vast geographical distance between the two campuses. Furthermore, statistics gathered by the Office of Student Success have shown that UAA students tend to be non-traditional with different needs than a typical UAF student. Most UAA students decide to attend UAA because they can live and work in their hometown and, therefore, do not consider pursuing a music degree in Fairbanks.

Two collaborations have occurred between the Voice Divisions of UAA and UAF, funded by the Faculty Initiative Fund. Efforts to coordinate shared courses continue to be explored.

**8. Assess the strengths of your program and propose one or two action steps to address areas that need improvement. (3500 characters or less)**

The strength of the program is greatly dependent on its resilient, resourceful and respected faculty. We have weathered through the challenges with flexibility, tenacity, and an innovative vision for the future. Music is an essential component of any university with a liberal arts program. We have proven our value by producing graduates who are leading music educators and performers in the state and beyond. Current students and faculty bring distinction to the university with high-quality performances, scholarship, publishing, and a strong online presence.

Despite having to increase their teaching workloads, the faculty maintains an active and esteemed profile of creative activity and research. Below are some recent Tier 1 and 2 examples that bring recognition to UAA:

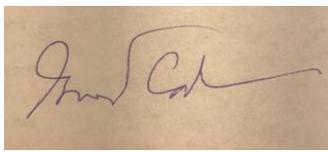
- Dr. Grant Cochran will be conducting UAA students in a concert at Carnegie Hall with the Anchorage Concert Chorus and the New England Symphonic Ensemble in June 2022.
- Dr. John Lutterman led a group of UAA string majors in a collaborative television project sponsored by the Goethe Institute (2020).
- Dr. Mari Hahn received a Faculty Initiative Grant for a joint project involving UAA and UAF voice majors to devise a program on the theme of Diversity, Equity and Inclusion. This concert was performed both in Anchorage and Fairbanks (Spring 2022).
- Dr. Armin Abdihodzic has performed two national-level virtual concerts and recently premiered a piece by an Alaskan composer (2022).

The department continues to maintain high standards while revising our curriculum to offer up-to-date topics and to facilitate the progression towards graduation. These revisions and changes include:

- Reducing the number of required credits and streamlining progress for both degrees by combining courses, rebalancing course rotations and revising curriculum.
- Introducing Special Topics classes on rotation to provide upper-division electives for majors and to attract people from the community.
- Expiring GERs (MUS 221 and 222) that have not been populated with non-majors.
- Offering two new GERs (The History of Rock & Pop, Popular Songwriting) that have proven to be extremely successful and highly-enrolled in other universities.

*After completing the Program Section above, the program review committee chair should sign, date, and email this form to the dean, copying the committee members. If the program is fully delivered on a community campus, copy the appropriate community campus director(s).*

Committee chair's signature:



Date: 3/7/2022

END OF PROGRAM SECTION

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### DEAN SECTION (Due on April 1)

*If the program is fully delivered on one or more community campus, the dean should consult with the director(s) of the campus. After completing the Dean Section below and signing it, the dean should email this form to the committee, and to [uaa.oaa@alaska.edu](mailto:uaa.oaa@alaska.edu). If the program is delivered on a community campus, copy the appropriate community campus director(s). The program has one week to provide an optional response to the Dean Section using the Program Optional Response section of this form.*

#### Evaluation of Progress on Previous Recommendations

**For each recommendation from the last program review, indicate if the recommendation has been met or has not been met and provide commendations and guidance as appropriate. (2000 characters or less for each recommendation)**

***Recommendation 1: Continue to narrow the gap between the program's overall costs (not just instructional costs) and its revenue while aiming to minimize, where possible, the impact on students.*** Recommendation has been met.

The Music Department offers two degrees, the BA and the BM, which share many of the same courses, and offers several general education courses. Thus, the cost of the BA program, reviewed here, is intertwined with the overall costs of the department. I comment here on the department's overall costs.

The study of music is by its very nature quite different from other disciplines for several reasons. First, instrumental and choral instruction requires a great amount of one-on-one instruction. This is reflected in the curriculum with private lessons and master classes. The department continues to refine its general education courses in order to provide high-quality courses that are of interest to students. I encourage them to continue refining these courses and to balance these high-demand courses with their more labor intensive individualized instruction. Secondly, the discipline involves public performances, which have not been able to occur for much of the past few years. Understandably, this has had a profound impact on students, with many pausing their education. It is hoped that these students will elect to return to campus and their studies in the coming year.

The department recently completed a four-year course plan, which provides a path to graduation for students while rotating upper-division courses. The faculty are commended for teaching directed studies as needed in order to allow students to graduate in a timely fashion. It is hoped that the four-year plan will offer courses on a set rotation that will allow students to better plan their schedules and increase enrollment in upper-division courses.

The department has implemented several plans to increase enrollment and decrease instructional cost; they are encouraged to continue to work on this. The redesign of general education courses, the four-year course plan, and the anticipated return of stopped-out students will continue to help address the gap between the program's revenue and costs.

***Recommendation 2: Focus on more collaboration with UAF's BA program in Music. More course sharing might be possible.*** Recommendation has been met.

The Department has communicated with UAF's Music program and has begun collaboration. These are great first steps to establish a long-lasting collaboration. A Faculty Initiative Grant was awarded in AY 2022 to initiate collaborations both in terms of study and performances for voice majors at both institutions. The Department is encouraged to build on the collaborations established as a result of this grant and to continue these discussions with an eye to more course sharing, perhaps through hybrid courses.

***Recommendation 3: Conduct an objective cost-benefit analysis of having accreditation with NASM. Although such accreditation is a point of pride, it is not required. As such the faculty should fairly address the following questions: 1. What are the various costs and obligations that come from NASM accreditation? (a) How does that accreditation impact what the Music Department must do in terms of courses, faculty hiring, facilities, equipment, etc.? (b) How does it impact the duties faculty and staff must do to apply and retain accreditation? 2. What are the various benefits of having NASM accreditation? (a) Among UAA's peer institutions with NASM accreditation, what benefits do those institutions and its graduates gain? (b) In what ways are non-accredited institutions no different than NASM-accredited ones?***  
Recommendation has been met.

Among UAA's 18 peer institutions, all are accredited by NASM or a state agency. The Department has adequately addressed the questions above in this program review. I support the Department's recommendation to continue to be accredited by NASM as this is an important credential and the standard in the field.

**Provide your analysis of #2-8 below, based on the data provided and the program's responses above.**

**1. Centrality of the program. (1750 characters or less)**

The Department of Music provides UAA students with general education courses in the fine arts as well as offers a BM and a BA in music (under review here). The Department is a cornerstone of the fine arts programs and is an essential component of a broad based education. Additionally, the Department plays a leading role in UAA's goal to be more outward facing and to better serve the community. The Department hosts numerous public performances featuring faculty and students alike, has many community partnerships that strengthen the student experience, and provides music at many campus events, such as Commencement.

**2. Program Quality and Improvement (1750 characters or less)**

The Department has a Theory Placement Exam that all incoming students take. This exam allows proper placement in first year courses allowing students with minimal traditional music theory

background to be successful in the program. Thus, the program allows for broad participation while maintaining quality and high standards. The Department has multiple measures of assessment in place to analyze students' competence in basic music theory and history and is working on expanding their current measures. They also require students to perform a senior recital, which is used as an assessment of the performance component of the degree.

### **3. Student Success and the Closing of Equity Gaps (1750 characters or less)**

The one-on-one attention by faculty and numerous high impact practices that music majors are afforded is reflected in the 100% graduate rate of junior music majors. The program requirements are being restructured to give those with less musical experience the opportunity to complete remedial work while still having the opportunity to graduate in four years. The Department is commended for its work in teaching and mentoring students.

### **4. Demand (1750 characters or less)**

The demand for the general education courses taught by the music department is high, with the exception of two courses, both of which are being replaced by courses that promise to be more relevant and appealing to students. The demand for the major has declined in recent years, something that is understandable during covid. The Department is encouraged to reestablish pre-covid methods of recruitment and outreach when possible.

### **5. Productivity and Efficiency (1750 characters or less)**

The Music Department has seen a decline in students during the pandemic. They have continued to offer a high-quality program and have created an efficient rotation of courses. Despite the lack of performance opportunities, the faculty have come up with creative alternatives and other opportunities. As performances begin again and face to face music lessons are available, it is anticipated that the enrollments in courses and in the program will increase. The Department is encouraged to monitor this and adjust accordingly.

### **6. Duplication and Distinctiveness (1750 characters or less)**

The Music Program at UAA is distinctive in several ways, including the many collaborations with community music organizations in Anchorage that offer students a richer experience. The Music Program offers coursework focused on Alaska Natives, which is unique in the state.

The BA program accepts and educates students at various stages of their musical development. Specifically, the BM degree requires four years of music lessons while the BA requires only two. Thus, the BA allows students with a variety of musical backgrounds to enter the program and complete a music degree.

### **7. Strengths and Ideas for Moving Forward (1750 characters or less)**

The Music faculty at UAA are talented musicians, teachers and mentors. The high graduation rate, the number of performances (during non-covid times) by the faculty and students, and the job placement of graduates are clear indicators of a high quality program. The Department is strongly encouraged to pursue the curricular changes described here, especially as it broadens the definition

of a music major and allows for equal participation for all. I also encourage the department to consider a certificate or other credential in music.

### **Dean's Final Evaluation**

**I commend the program for: *(number and list the specific commendations in the narrative box, 1500 character limit)***

The Music Department is commended for its creativity and resilience in the face of the pandemic. The Department was impacted in a much more fundamental way than other units, and they continued to provide music instruction to our students. The faculty provide high quality mentoring to students through one-on-one instruction, leading to a high completion rate. The Department is also commended for its thoughtful reflection on the curriculum, both changes to the major as well as changes to their general education courses.

The Music faculty are also commended on having a BA degree in music as an option from the more challenging BM. This degree allows students without prior musical experience to obtain a music degree at UAA. Thus, this degree addresses the equity issue and allows the study of music to be available for all.

The Music Department's outward facing component is a strength for the University.

**I recommend that the program: *(number and list the specific recommendations in the narrative box, 1500 character limit)***

I recommend that the Department continue to review and refine the curriculum, to analyze changes in enrollment as the campus returns to "near normal", and to consider adding a music certificate or other credential.

The Music Department is quite different from most academic departments as it has a very public persona and as such the Department has many opportunities. I encourage the Department to consider expanding their entrepreneurial ventures, which could include the creation of a non-credit fee-based course for community members or a summer camp for pre-College students or simply increased advertising of their performances. The Department's outward facing component is a strength for them and for the University.

**Dean's overall recommendation to the provost:** Continuation -- Program is successfully serving its students and meeting its mission and goals. No immediate changes necessary, other than regular, ongoing program improvements.

**If an Interim Progress Report is proposed, recommended year:** Select N/A or Academic Year.

**If a Follow-up Program Review is proposed, recommended year:** Select N/A or Academic Year.

**Proposed next regular Program Review:** AY2028

After completing the Dean Section above, sign, date, and email this form to the committee, and to [uaa.oaa@alaska.edu](mailto:uaa.oaa@alaska.edu). If the program is fully delivered on a community campus, copy the appropriate community campus director(s). The program has one week to provide an optional response to the Dean Section using the Program Optional Response section below.

Dean's signature:



Date: 4/1/2022

END OF DEAN SECTION

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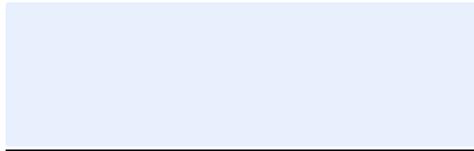
**PROGRAM OPTIONAL RESPONSE (Due within one week of receiving dean's review)**

Programs have the option to submit to the provost a response to the dean's evaluation within one week of receiving the dean's review, using the narrative box below.

Optional responses should be submitted to [uaa.oaa@alaska.edu](mailto:uaa.oaa@alaska.edu), with a copy to the dean. If the program is fully delivered on a community campus, copy the appropriate community campus director(s) as well.

**Optional Response: (10,000 characters or less)**

Program Signature:



Date: Select date.

END OF PROGRAM OPTIONAL RESPONSE SECTION

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**PROVOST SECTION (Due on August 1)**

After completing, signing, and dating the Provost Section of this form, email the completed form to the program review committee and dean, with a copy to [uaa.oaa@alaska.edu](mailto:uaa.oaa@alaska.edu) for posting. If the program is delivered on a community campus, copy the appropriate community campus director(s) as well.

**Provost's commendations, additional or adjusted recommendations, if any, and other general comments (3000 characters or less):**

I agree with the dean's commendations and recognize the faculty's considerable efforts to be proactive and action-oriented in addressing the current recommendations. The faculty's attention to curriculum changes, course-delivery flexibility, and collaborations with the community and with UAF are a

testament to their commitment not only to their academic programs, but to the significance of the programs to the vibrancy of UAA's internal and external communities. Of particular note, among many notable achievements, are the new general education courses, designed to replace courses that no longer held interest for UAA's students. Also of note is the 100% junior graduation rate, a testament to the faculty's approach to mentoring and guiding students through the degree. Given the program's rationale and the dean's support, I also support the continuation of specialized accreditation for the BA in Music.

I also agree with the dean's recommendations and ask the program to work with the college to expand new entrepreneurial venues as well as approaches to community engagement.

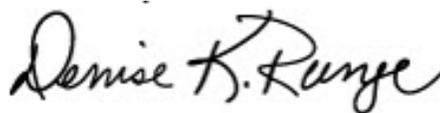
Moving forward, I am asking programs to think about how they put students first by looking carefully at issues such as pre-requisites, especially "hidden" pre-requisites, excess credits, especially for additional upper-division or in-residence credits beyond the university requirements, and student progression through the curriculum. I am also asking faculty to think about what it means to embrace diversity and inclusivity on the course and program level and about how they demonstrate this in their particular program(s). For example, some ways to demonstrate this are through the use of proven, high-impact practices at the program level such as portfolios, community-based/service learning, and undergraduate research. Proven pedagogic strategies also include designing assignments using Transparency in Learning and Teaching (TILT), the inclusion of formative assessments in addition to summative ones, and implementing OER and ZTC materials, particularly where course materials can be more reflective of diverse perspectives.

I am pleased to observe that the Music faculty are implementing many of the above. As the program moves into the next review cycle, please consider how the program can build on its efforts and use what it has learned through this Program Review process to further reflect on the program, its curricular design, how each course is delivered, and how its students are supported. Please also consider how the program continues to embrace and demonstrate its commitment to diversity and inclusion, as outlined above.

This Follow-up Program Review completes the current cycle of Program Review for the BA in Music, with a final decision of Continuation, as put forward by the dean. To align with current practice, the next Program Review is scheduled for AY24, the year after the self-study and site visit for specialized accreditation.

**Final decision:** Agree with the dean's overall recommendation with the additional guidance and adjustments as per the above comments.

Provost's signature:



Date: 5/5/2022