

AGENDA
West Virginia State University
BOARD OF GOVERNORS
Erickson Alumni Center, Grand Hall
January 29, 2015
12:30 p.m.

1. Call to Order and Roll Call – Chair Tom Susman, presiding
2. Verification of Appropriate Notice of Public Meeting Action 2
3. Review and Approval of Meeting Agenda Action 1
4. Review and Approval of Minutes of Previous Meeting Action 3
5. Announcements from the Chair
 - a. Reaffirmation of Accreditation Update – April Site Visit Information 10
 - b. Title IX Compliance Policy Process – Revision to BOG Policy #14 Action 11
6. Reports from Board Committees
 - a. Institutional Advancement
 - b. Recruitment and Retention
 - c. Audit
 - d. Academic Policies
 - e. Finance
7. Possible Executive Session under the Authority of West Virginia Code §6-9A-4 to Discuss Legal, Personnel, and Property Matters
8. Report from the University President
 - a. University Reports Forwarded by Board Committees
 - i. Program Review – Communications, B.S. Action 35
 - ii. Program Review – Media Studies, M.A. Action 179
 - iii. Program Review Follow-Up Report – Art, B.A. Information 233
 - iv. Program Review Follow-Up Report – Recreation, B.S. Information 238
 - v. Name Change – Master of Law Enforcement and Administration Action 249
 - vi. Program Proposal – BFA in Music Performance Action 250
 - vii. Intent to Plan – Master of Education in Instructional Leadership Action 403
 - viii. BOG Budget Report for December Information 411
9. Other Matters
10. Next Meeting Date – *March 19, 2015*
11. Adjournment

<p style="text-align: center;">West Virginia State University Board of Governors</p>	
Date/Time:	1/29/2015 -- 12:30 PM
Location:	West Virginia State University, Erickson Alumni Center, Grand Hall, Institute, WV
Purpose:	To conduct regular business of the Board
Notes:	This is a compliant meeting.
<p style="text-align: center;">Meeting was approved : 1/7/2015 12:11:20 PM</p>	

**West Virginia State University Board of Governors
Erickson Alumni Center, Grand Hall
October 23, 2014
Minutes**

1. Call to Order and Roll Call

Chair Susman called the meeting of the West Virginia State University Board of Governors to order at 12:31 p.m.

Present: Dr. Guetzloff, Mrs. Jarvis, Mr. Konstanty, Mr. Salyers, Dr. Smith, Mr. Susman, Mr. Swingle, and Dr. Thralls. Several members of the administration, faculty, and staff were also present.

2. Verification of Appropriate Notice of Public Meeting

Mr. Swingle motioned to verify appropriate notification of the meeting, and Mrs. Jarvis seconded the motion. The motion carried.

3. Review and Approval of Meeting Agenda

Dr. Thralls motioned for approval of the agenda as presented, and Mr. Swingle seconded the motion. The motion carried.

4. Review and Approval of Minutes of Previous Meeting

Mr. Konstanty motioned for approval of the minutes of the September 4, 2014 meeting, and Dr. Thralls seconded the motion. The motion carried.

5. Announcements from the Chair

Chair Susman stated Commencement will be held on December 13, 2014 beginning at 10:00 a.m. in the D. Stephen and Diane H. Walker Convocation Center. Board members are asked to arrive by 9:00 a.m. in the Pat and Mary Matthews Meeting Room. The Chair invited fellow members of the Board and the administration to join him for a tailgate before the football game on October 25, 2014. The tailgate will begin at 11:30 a.m. near the baseball field.

6. Reports from Board Committees

Presidential Review:

Mr. Konstanty chaired the Committee and presented the report.

- The Committee met on September 5, 2014 to discuss the annual evaluation process, develop a timeline for the public thirty-day comment period, and determine the number of comments that would be sufficient from each constituent group.
- A dedicated e-mail account was established and only accessible by Mr. Konstanty, as Committee Chair, and used to facilitate the public comment period, which began on September 8, 2014 and concluded on October 8, 2014.
- The Committee met on October 13, 2014 and went into executive session to review and discuss all of the comments that were received. The Committee asked Mr. Konstanty to draft the summary report to be presented to the Board.

- On October 22, 2014, the Committee met and reviewed the draft summary report during executive session, after which time the Committee voted to recommend the summary to the full Board for approval.

Institutional Advancement:

Chair Susman chaired the Committee and presented the report.

- Chair Susman thanked everyone who worked on the Homecoming events. He said all of the events were well-attended, and it was a great weekend for alumni and friends of the University.
- Alumni Relations obtained 5,400 e-mail addresses for local alumni to add to the database.
- The President announced the public launch of the Capital Campaign with a new goal of \$18 million.

Recruitment and Retention:

Dr. Thralls presided over the Committee meeting and presented the report. Committee Chair Lipscomb was unable to attend. The Committee will elect a presiding officer in the absence of the Chair at a future meeting. The Committee did not have a quorum and conducted the meeting on an informational basis.

- Amanda Anderson reported on recruitment activities. Admissions will conduct over 100 high school visits in the coming months and will hold various events on-campus for prospective students.
- The Committee received a report regarding a new initiative being pursued in McDowell County.
- The University recently received a grant from the Lumina Foundation for the Return to Learn program, which focuses on engaging and reengaging adults in higher education.
- Kitty McCarthy provided an overview of several strategies in the Compact related to enrollment and retention.
- The Committee also received information about the University's participation in and support of the Higher Education Policy Commission's *15 to Finish* initiative.

Audit:

Mr. Williams participated by conference call. As a result, Mr. Salyers presided over the Committee and presented the report.

- The Committee discussed the issue of the final audit, which should be available October 31, 2014.
- There was a consensus that a special meeting will be held to review the audit prior to the January 29, 2015 meeting.

Academic Policies:

Dr. Thralls chaired the Committee and presented the report.

- The Committee met on October 8, 2014 to review and discuss the Compact update. Kimberly Osborne gave a presentation about the structure and development of the Compact update. The Compact update, as outlined in the Board Book, includes the work and suggestions of the Committee, and outlines how the University will meet

the goals in the HEPC master plan. The materials in the Board Book also include a summary document that outlines strategies for the plan and a snapshot summary of the details within the document. Chair Susman asked Dr. Thralls if the information in the Compact indicates how the University will meet the mission; Dr. Thralls said sections of the Compact do include such information, but the document is based on the HEPC master plan and does not include goals specific to each institution. Dr. Guetzloff asked for the minutes to reflect that there was a matter of dissension in the Committee meeting about the Compact not completely meeting the University's mission, and the Committee vote was not unanimous. Dr. Thralls said while there was a vote of dissension, there was overall support of the Compact update. The Committee voted to recommend the updated Compact to the full Board for approval to submit the document to the HEPC.

- The Committee also met that morning, and Dr. Smith was elected to serve as presiding officer in absence of the Committee Chair.
- The Committee reviewed the follow-up reports for previously approved program reviews, which are included in the Board Book beginning on page 30.
- The Committee received updates on the proposed Master of Social Work, which requires further study.
- The Committee discussed the Master of Law Enforcement and Administration program. University administrators indicated that the program would have a broader appeal if marketed as a Master of Criminal Justice. It was noted that if such a recommendation were brought before the Board for approval, it would not require HEPC approval since it is solely a name change.

Finance:

Mr. Salyers chaired the Committee and presented the report.

- Melvin Jones provided the Committee with a detailed overview of the first quarter of Fiscal Year 2015.
- To date, tuition is being collected as planned, and it is projected that the University will not have a shortfall.
- Positive discussion was held about the auxiliary accounts.
- As a result of the arbitration settlement, the University received a back payment for \$211,000 from BridgeValley (formerly Kanawha Valley Community and Technical College) for debt service; this amount will be received annually until 2022.
- The OASIS training contract was renewed, which will generate additional revenue.
- The Rehabilitation Center demolition is on schedule to be completed in the spring.

7. Possible Executive Session under the Authority of West Virginia Code §6-9A-4 to Discuss Legal, Personnel, and Property Matters

Mr. Konstanty motioned for approval to go into executive session, under the authority of West Virginia Code §6-9A-4, to discuss legal, personnel, and property matters. Mrs. Jarvis seconded the motion, and the motion carried.

A motion to arise from executive session and reconvene into regular session was made by Dr. Smith, and Mrs. Jarvis seconded the motion. The motion carried. Chair Susman

asked for the record to reflect that the Board only discussed items related to the topics listed, that no decisions were made in executive session, and no motions or votes were taken.

Mr. Konstanty motioned for approval that the West Virginia State University Board of Governors accepts the summary report of the Presidential Review Committee and directs the Chair of the Board of Governors to communicate with the Higher Education Policy Commission that an annual review of President Brian O. Hemphill, Ph.D. was conducted in September/October 2014 in accordance with the Higher Education Policy Commission legislative rule requiring an annual review and BOG Policy #61 outlining the process for the annual review, including a thirty-day public comment period with sufficient responses being obtained from students, faculty, staff (classified and non-classified), community stakeholders, Board of Governors members, Foundation Board of Directors members, alumni, and State legislators. Based on that summary report, the Board of Governors annual review of President Brian O. Hemphill, Ph.D. was positive, noting that President Brian O. Hemphill, Ph.D. has exhibited exemplary performance in meeting the benchmarks established by the Board of Governors in his current contract. Mr. Swingle seconded the motion, and the motion carried.

8. Report from the University President

President Hemphill acknowledged Mr. Swingle and Mr. Williams for their recent reappointments to the Board of Governors by Governor Earl Ray Tomblin. He welcomed new staff member, Kristi Williams, who will begin her appointment as Interim Assistant Vice President for Business and Finance effective November 3, 2014. The President reported on the public launch of the University's Capital Campaign, "Realize the Promise, Deliver the Future," and the \$18 million goal to be raised by 2017. He said efforts are well underway with \$10.3 million already raised or pledged. For the record, he acknowledged BrickStreet Insurance, the Herbert Henderson Office of Minority Affairs, State alum General Walter F. Johnson, III and his wife, Doris, and the Class of 1964, led by Dr. Smith, for their generous gifts that were announced as part of the public launch. The President thanked Pat Schumann, the Foundation Board of Directors, and the Campaign Steering Committee for their commitment and dedicated efforts on behalf of the University through this Capital Campaign.

a. University Reports Forwarded by Board Committees

- Item 8.a.i.: This item was addressed after arising from executive session.
- Item 8.a.ii: President Hemphill said, as recommended by the Academic Policies Committee, he brings before the Board's consideration the annual HEPC Compact Submission, which appears on pages 10 through 128 of the Board Book. He deferred to Dr. Thralls to make any additional comments he may not have shared during his Committee report. Dr. Thralls said the University set targets and outlined strategies that address its comprehensive plan to meet the goals of the broader master plan developed by the HEPC. There being no further discussion, Dr. Thralls motioned that the Board of

Governors approves the HEPC Compact Submission, and Dr. Smith seconded the motion. Dr. Guetzloff noted his concerns with the sections pertaining to developmental English and math. Following Board discussion, the Chair called for the vote on the motion that had been made and seconded, and the motion carried. Dr. Guetzloff voted nay.

- Item 8.a.iii.: President Hemphill said, as reported by Thralls, the Academic Policies Committee received follow-up program reviews for Economics, Health Sciences, International Studies, and RBA, which appear on pages 129-190 of the Board Book. The follow-up reports were requested by the Academic Policies Committee and the full Board as part of last year's program review process. President Hemphill deferred to Dr. Thralls to make any additional comments he may not have shared during his Committee report. Dr. Thralls reiterated that the reports were received and voted on by the Committee and said the reports show that affirmative work is ongoing in the programs. He noted the need for greater assessment, which is a nationwide issue, and said the Academic Policies Committee will address assessment at the January meeting. There being no further discussion, Dr. Thralls motioned that the Board of Governors approves the follow-up program reviews for Economics, Health Sciences, International Studies, and RBA. Mr. Swingle seconded the motion, and the motion carried.
- Item 8.a.iv.: President Hemphill asked Tom Bennett to provide an update on the Reaffirmation of Accreditation Mock Site Visit. He noted that Mr. Bennett will report on behalf of Dr. Orlando McMeans, who is attending a conference in Washington, D.C. Mr. Bennett said the University hosted two mock reviewers on campus last week to conduct a mock visit with the various constituency groups of the University. The mock reviewers, Dr. Michael Westerfield and Dr. Suzanna Darby, have either chaired or been members of over 100 accreditation or reaffirmation visits for the Higher Learning Commission. During their visit, the mock reviewers met with the Board of Governors, the President, the President's Cabinet, the Self-Study Steering Committee, students, staff, faculty, and assessment coordinators from the four colleges. They provided an overview of what to expect during the full visit (April 13-15, 2015) and gave examples of the questions that may be asked. The mock reviewers also provided feedback on the responses they received during discussions with the groups. For the mock visit, at least one of the Self-Study Steering Committee members sat in on the meetings to take notes. The Committee members are compiling their notes, along with the mock reviewers' feedback, to evaluate the need to update any or all of the Self-Study report and the website. The mock reviewers said the Self-Study is comprehensive and a good depiction of the past ten years. They suggested updating some figures and adding more evidence associated with the Vision 2020 strategic plan, and minor language changes in the Self-Study. Mr. Bennett said the Self-Study Steering Committee will continue outreach to constituent groups regarding the importance of the University's reaffirmation

and the process itself. Overall, the mock reviewers thought the University is well-prepared for the upcoming visit.

Chair Susman said he would like the Board to have opportunities in January and March to receive information and discuss items related to the University's reaffirmation and to review the Self-Study. He requested Board members to attend in person, if their schedules permit, as opposed to participating by phone.

- Item 8.a.v.: President Hemphill asked Kitty McCarthy to provide information about the Title IX Compliance Policy Process. Ms. McCarthy said Enrollment Management and Student Affairs is collaborating with other areas of the University regarding Title IX requirements. In 2011, the U.S. Department of Education's (DOE) Office for Civil Rights (OCR) issued materials explaining a school's responsibility to respond promptly and effectively to sexual violence against students, in accordance with the requirements of Title IX. Moving forward, schools must also consider the Violence Against Women Act and Campus SAVE Act, both of which complement Title IX guidance offered by the DOE OCR. Institutions across higher education are being diligent about meeting the requirements because the implications for students, faculty, staff, and the institutions as a whole are significant. There are currently 89 schools under federal investigation for how they handle sexual harassment and/or misconduct.

Ms. McCarthy said over the past 18 months, University staff in Enrollment Management and Student Affairs, Human Resources, and Public Safety have participated in a variety of training opportunities to better understand the requirements and implications of Title IX, the Campus SAVE Act, Clery Act, and Violence Against Women Act. Most recently, staff attended the Association of Title IX Administrators Title IX Coordinator Training and a Title IX training session that was offered by Steptoe and Johnson and held on campus. Title IX is also being discussed in the Freshman Year Experience course, and residence hall workshops are being conducted. Ms. McCarthy said these Title IX regulations affect current BOG Policy #14 (Sexual Harassment), and work on a replacement policy is underway. The draft policy will be brought before the Board in January for approval to distribute for comment. The Board will be asked to give final approval at the March meeting. Chair Susman suggested the appropriate University staff work with members of the Board, particularly Mr. Konstanty and Dr. Smith, to provide a level of familiarity with the policy.

- Item 8.a.vi.: President Hemphill said, in light of the budget information shared in the Committee meeting, the Chair asked that only questions any Board members may have be addressed. Dr. Guetzloff inquired about salaries making up the majority of the bottom line. Mr. Jones said when the reduction in force was implemented, one-time payments had to be made to affected

employees for retirement, annual leave, etc. President Hemphill said salaries are supposed to be at 25 percent, and once the \$600,000 savings from the reduction in force is transferred, the University will come in under that percentage.

Before concluding his report, President Hemphill distributed copies of the University's newest publications. The first publication, the 2014 President's Report, features the President's Report and the Foundation's Report in a single document. The next document is the Signature Piece, which serves to highlight the strength and diversity of the State family. Copies of these publications will be distributed publicly in the coming months to promote the University.

9. Other Matters

Chair Susman thanked Dr. Thralls and the Academic Policies Committee for their work on the Compact. He also thanked Mr. Konstanty and the Presidential Review Committee for their work on the annual review. Chair Susman expressed appreciation for the time that was put into these items.

10. Next Meeting Date

Chair Susman said the next Board of Governors meetings will be held on January 28-29, 2015.

11. Adjournment

With there being no further business, the meeting adjourned at 2:44 p.m.

Respectfully submitted,

L. Vincent Williams
Secretary

Approved: _____
Tom Susman
Chair

**Agenda Item 5.a.
January 29, 2015**

Information

Reaffirmation of Accreditation Update – April Site Visit

Title IX Compliance Policy Process – Revision to BOG Policy #14

Ms. Kitty McCarthy, Vice President for Enrollment Management and Student Affairs, will provide an update on the Title IX compliance policy process. The process, which was highlighted during the October 23, 2014 Board of Governors meeting, includes an extensive update to existing BOG Policy #14 (Sexual Harrassment), which is provided on the following pages for Board review and consideration. It is recommended that the revised policy be distributed for a thirty-day public comment period and an internal task force, under the direction of Vice President McCarthy, be established in order to thoroughly review the proposed policy revisions and Title IX requirements.

WEST VIRGINIA STATE UNIVERSITY BOARD OF GOVERNORS

West Virginia State University

PROPOSED REVISED BOG Policy #14

Title: Sexual Harassment

Section 1. General

1.1 Scope: This policy defines sexual harassment, provides guidelines for filing sexual harassment complaints and indicates what action will be taken against those found to have engaged in sexual harassment.

1.2 Authority: West Virginia Code §18B-1-6, a policy statement issued by the Office for Civil Rights of the U.S. Department of Education on the interpretation of the following: Title IX of the Education Amendments of 1972 and Equal Employment Opportunity Commission (EEOC) interpretative guidelines issued in March, 1980, and subsequent federal court decisions on the subject of sexual harassment.

1.3 Effective: ~~October 6, 2005~~

1.4. Adopted:

~~Section 2. Policy~~

~~2.1 It is the policy of West Virginia State University (WVSU) to maintain a work and educational environment free from all forms of sexual harassment of any employee, applicant for employment or student;~~

~~2.2 Sexual harassment in any manner or form is expressly prohibited. It is the responsibility of each institution to provide educational opportunities to create this free environment and to take immediate and appropriate corrective action when sexual harassment is reported or becomes known;~~

~~2.3 Supervisors at every level are of primary importance to the implementation and enforcement of this policy.~~

~~Section 3. Definition~~

~~3.1 Sexual harassment is defined consistent with EEOC and United States Department of Education guidelines. Sexual harassment includes any unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature when:~~

~~3.1.1 submission to such conduct is an explicit or implicit condition of employment;~~

~~3.1.2 submission to or rejection of such conduct is used as the basis for employment decisions; or~~

~~3.1.3 such conduct has the purpose or effect of unreasonably interfering with an individual's work or educational performance, or creating an intimidating, hostile or offensive work or educational environment.~~

~~Section 4. Filing of Complaints~~

~~4.1 The President of the University shall designate an Affirmative Action Officer who shall receive training in facilitating the proper resolution of complaints with the authority to investigate and report to the President;~~

~~4.1.1 In cases involving the President, any accusation of sexual harassment shall be filed with the Chair of the West Virginia State University Board of Governors.~~

~~4.2 Employees Any employee who feels he/she has been sexually harassed, and direct communication of such undesired activity has not resolved the situation, should follow one of these~~

two formal procedures: 1) Section 4.2.1 if the immediate supervisor is not involved in the matter, or 2) Section 4.2.2 if the supervisor is involved in the matter:

4.2.1 Supervisors are to make every effort to ensure that such problems are resolved promptly and effectively. These formal procedural steps are to be followed until a successful resolution of the employee's accusation is achieved. ~~WVSU Employees → Supervisor if Staff; Department Chair if faculty → Unit Head if staff; Dean if faculty → Relevant Vice President → Affirmative Action Officer → President.~~;

4.2.2 If a supervisor, either staff or faculty, in the chain of procedural steps of Section 4.2.1 is involved with the employee's accusation of sexual harassment, the employee may choose to take the complaint directly to the Affirmative Action Officer as the initial formal procedural step for resolution;

4.2.3 If the Affirmative Action Officer is involved with the employee's accusation of sexual harassment, the complaint will be taken directly to the supervisor of the Affirmative Action Officer.

~~4.3 Students Any student who feels he/she has been sexually harassed, and direct communication of such undesired activity has not resolved the situation, is to follow these formal procedural steps: Student → Counselor → Student Affairs Vice President (WVSU) → Affirmative Action Officer → President.~~

~~4.4 Appeals to a decision rendered by the President shall be directed to the Chair of the Board of Governors.~~

Section 5. Sanctions

~~5.1 Any student, supervisor, agent or other employee who is found, after appropriate investigation, to have engaged in the sexual harassment of another employee or a student will be subject to appropriate disciplinary action;~~

~~5.1.1 Depending on the circumstances, sanctions may include termination or expulsion.~~

1. Introduction

The University prohibits all forms of sexual discrimination, including sexual misconduct. The University is committed to addressing sexual misconduct in a manner consistent with applicable law. A notice of the University's policy of nondiscrimination shall be widely disseminated on the University's campus to students, employees, applicants for admission and applicants for employment. The notice shall specifically state that (a) the University does not discriminate on the basis of sex in its education programs and activities, (b) the University is required by Title IX not to discriminate in such a manner, and (c) questions concerning Title IX may be referred to the University's Title IX Coordinator or to the Office of Civil Rights at the United States Department of Education. The notice of non-discrimination shall state the name or title, office address, telephone number and email address of the University's Title IX Coordinator.

Specifically, it is the policy of the University that designated staff members take immediate and appropriate steps to investigate or otherwise determine what happened when the University knows or reasonably should know of possible sexual violence. When sexual violence is determined to have occurred, the University shall take prompt and effective steps reasonably calculated to end the sexual violence, eliminate the hostile environment, prevent its recurrence, and, as appropriate, remedy its effects. All complaints shall be processed in accordance with the procedures established in this policy.

It is also the policy of the University to protect any student filing a complaint alleging sexual violence and to ensure the student's safety as necessary, including taking interim steps to protect the student prior to the final outcome of any investigation. It is the University's duty under Title IX to resolve complaints promptly and equitably and to provide a safe and nondiscriminatory environment for all students, free from sexual harassment and sexual violence. This duty also applies to

complaints involving parties of the same sex, and it requires the University to use the same procedures and standards used in all complaints involving sexual violence.

Inappropriate conduct by University personnel toward students is prohibited, and University policies shall identify procedures for identifying and responding to inappropriate conduct by University personnel.

2. Scope of Policy

a. Persons, Conduct, Locations, Programs, Activities and Relationships Covered - All of University's students, employees, and campus visitors are covered by this policy, regardless of sexual orientation or gender identity. This policy applies on all property owned by the University, on all property at which the University holds educational programs or activities, and on all airplanes, buses or other vehicles used to transport the University's students, and this policy applies to all of the University's educational programs and other activities.

b. Overview of Confidentiality Policy - The University's confidentiality policy is set forth in Section 6.

3. Options for Assistance Following an Incident of Sexual Misconduct

The University shall take prompt steps to protect the complainant once the University has notice of sexual violence. The University shall take interim measures, including academic accommodations, to protect the complainant and witnesses as necessary while any criminal or campus investigation is underway and before the final outcome of any investigation. University officials should be mindful that sexual violence can result in delayed decision-making by a student who has experienced sexual violence. In anticipation of the need for support services from other agencies in the community, the University shall enter memoranda of understanding with other agencies as may be necessary to meet the University's obligation under Title IX. The University shall enter a memorandum of understanding with local victim services provider if the University does not offer services required by Title IX. All such memoranda shall comply with all FERPA requirements. In the event of an alleged off-campus sexual violence incident, the University shall protect the student and the University community in the same manner it would had the sexual violence occurred on campus. Further, the University shall handle off-campus sexual violence incidents as it would handle other off-campus incidents of misconduct or violence and consistent with any applicable law. If the University has a sexual assault response coordinator, that person must be consulted in identifying safety risks and interim measures that are necessary to protect the student.

a. Immediate Assistance - In the event of a sexual assault, various resources are available to students:

i. Trained on- and off- campus advocates and counselors who can provide an immediate confidential response in a crisis situation:

Name and Contact Information: Kellie Toledo – toledoke@wvstateu.edu

(304) 766-3262; 125 Sullivan Hall, East

Name and Contact Information: Robin Tabor – taboro@wvstateu.edu

(304) 766-3224; 129 Sullivan Hall, East

Name and Contact Information: REACH Advocate-

The Counseling Connection

1021 Quarrier Street, Suite 414

Charleston, WV, 25301

304-340-3676; www.tccwv.org

ii. Emergency phone numbers for on- and off- campus safety, law enforcement and other first responders, including the Title IX Coordinator:

Campus Safety/Police: WVSU Campus Police (304) 766-3353 Local Police:

Dunbar Police Department (304) 766-0201

Ambulance: Kanawha County Emergency

Ambulance Authority (304)342-1107

Title IX Coordinator: Joyce Chaney (304) 766-5224

iii. Advocates who can meet a victim at the hospital or other health care provider:

Name and Contact Information: REACH Advocate

The Counseling Connection

1021 Quarrier Street, Suite 414, Charleston, WV, 25301

Phone: 304-340-3676, Website: www.tccwv.org

iv. The Sexual Assault Response Team (SART) can provide the following resources and support and can be accessed by: REACH SART, 1021 Quarrier Street, Suite 414, Charleston, WV 25301; (304) 340-3676; 1-800-656-HOPE

v. Health care services are available as follows:

On-Campus: WVSU Health Center (304) 766-3323

Off-Campus: CAMC Women's and Children's Hospital

800 Pennsylvania Avenue

Charleston, WV 25302

(304) 388-2550

vi. A Sexual Assault Nurse Examiner (SANE) can be found or a rape kit can be obtained at:

CAMC Women's and Children's Hospital

800 Pennsylvania Ave, Charleston, WV 25302, (304) 388-2550

CAMC General Hospital

501 Morris St, Charleston, WV 25301, (304) 388-5432

CAMC Memorial Hospital

3200 MacCorkle Ave SE, Charleston, WV 25304, (304) 388-5432

Any victim of sexual misconduct should be aware of the options to seek treatment for injuries, preventative treatment for sexually transmitted diseases, and other services. Victims are encouraged to discuss with health care providers, campus officials, and/or first responders the option of seeking medical treatment in order to preserve evidence which may be necessary to the proof of criminal domestic violence, dating violence, sexual assault, or stalking, or in obtaining a protective order.

Alleged offenses may be reported to the law enforcement agencies or to University officials designated in Section 6, and victims may (a) notify law enforcement authorities, (b) be assisted by campus authorities in notifying law enforcement authorities if the victim chooses, or (c) decline to notify such authorities. Victims may also be able to obtain orders of protection, no contact orders, restraining orders, or similar lawful orders issued by an appropriate court.

University officials should be mindful of the University's obligation to provide interim measures to protect the complainant in the educational setting. The University must consider a number of factors in determining what interim measures to take, including, (a) the specific need expressed by the complainant, (b) the age of the students involved, (c) the severity or pervasiveness of the allegations, (d) any continuing effects on the complainant, (e) whether the complainant and the alleged perpetrator share the same residence hall, dining hall, class, transportation or job location, and (f) whether other judicial measures have been taken to protect the complainant. The University shall minimize the burden of any interim measures on the complainant. The University will provide counseling services without charge to the complainant if the University determines that counseling is necessary as a part of its Title IX obligation to protect the complainant while the investigation is ongoing. Non-professional counselors or advocates shall consult with students regarding what information needs to be withheld to protect each student's identity. The University shall notify the complainant of complainant's options to avoid contact with the alleged perpetrator and allow the complainant to change academic and extracurricular activities or complainant's living, transportation, dining, and working situation as appropriate. The University shall ensure that the complainant is aware of (a) complainant's Title IX rights, (b) any available resources, such as victim advocacy, housing assistance, academic support, counseling, disability services, health and mental health services, and

legal assistance, and (c) the right to report a crime to campus or local law enforcement. The University shall not dissuade a complainant from filing a criminal complaint either during or after the University's internal Title IX investigation.

b. Ongoing Assistance

i. Counseling, Advocacy and Support - On and Off Campus

1. Counseling and support services for victims of sexual misconduct, whether or not a victim chooses to make an official report or participate in the University's disciplinary process or criminal process, include:

Name and Contact Information: Kellie Toledo – toledoke@wvstateu.edu

(304) 766-3262; 125 Sullivan Hall, East

Name and Contact Information: Robin Tabor – taboro@wvstateu.edu

(304) 766-3224; 129 Sullivan Hall, East

2. Confidential counseling, advocacy, health, mental health, or sexual-misconduct-related sources, can be found both on and off campus as follows:

On-Campus: CASS, 1st Floor Sullivan Hall, East; (304) 766-3168

On-Campus: Health Center, 004 University Union; (304) 766-3323

Off-Campus: REACH Advocate- The Counseling Connection

1021 Quarrier Street, Suite 414, Charleston, WV, 25301

Phone: 304-340-3676; www.tccwv.org

3. Ongoing support during the University's disciplinary process or the criminal process can be found as follows:

Name and Contact Information: Kellie Toledo – toledoke@wvstateu.edu

(304) 766-3262; 125 Sullivan Hall, East

Name and Contact Information: Robin Tabor – taborro@wvstateu.edu

(304) 766-3224; 129 Sullivan Hall, East

ii. Academic Accommodation and Interim Measures

1. The University can provide immediate steps and interim measures to ensure the safety and well-being of the victim, such as the ability to move dorms, change work schedules, alter academic schedules, withdraw from/retake a class without penalty, and access academic support (e.g. tutoring).

2. The University may be able to provide additional interim measures for complainants while an investigation is pending, such as no contact orders and changing the alleged perpetrator's living arrangements or course schedule.

4. Title IX Coordinator

The President shall designate at least one employee to coordinate the University's efforts to comply with and carry out responsibilities under Title IX. The current Title IX Coordinator is: Joyce Chaney. The University shall notify all students and employees of the name or title and contact information for the Title IX Coordinator. The President shall give the Title IX Coordinator the training, authority, and visibility to fulfill the required duties set forth in this section and elsewhere in this policy in sections, 1, 3, 4, 6, 7, 9 and 10. The Title IX Coordinator shall have knowledge of Title IX requirements, of the University's policies and procedures on sex discrimination and of all complaints raising Title IX issues throughout the University. The University shall appropriately train the Title IX Coordinator in all areas over which the Title IX Coordinator has responsibility. The Title IX Coordinator shall be informed of all reports and complaints raising Title IX issues, even if the report or complaint was initially filed with another individual or office or if the investigation is to be conducted by another individual or office. The Title IX Coordinator shall be available to meet with students as needed. The Title IX Coordinator shall have no other job responsibilities which create a conflict of interest with the responsibilities associated with being the Title IX Coordinator. If more than one Title IX Coordinator is designated by the President, the University's notice of nondiscrimination and the University's grievance procedure shall describe each coordinator's duties

and shall designate one coordinator as having ultimate oversight responsibility. The Title IX Coordinator shall review all processes used to resolve complaints of sexual violence to ensure that they (a) comply with requirements for prompt and equitable resolution of these complaints, (b) allow for appropriate interim measures to be taken to protect the complainant during the process, and (c) provide for remedies to the complainant and University community where appropriate. The Title IX Coordinator shall also review the University's disciplinary policy to ensure it does not have a chilling effect on student's reporting of sexual violence offenses or participating as witnesses.

5. Definitions

As used in this policy, the phrases and words listed shall have the meanings set forth below:

Consent - Verbal statements or non-verbal actions which a reasonable person would understand to mean a voluntary agreement to engage in sexual activity. Someone who is incapacitated cannot consent. Past consent does not imply future consent. Silence or an absence of resistance does not imply consent. Consent to engage in sexual activity with one person does not imply consent to engage in sexual activity with another. Consent can be withdrawn at any time. Coercion, force, or threat of either invalidates consent.

Counseling employees - Counselors employed by the University and other non-licensed employees working under the direct supervision and control of the licensed employees such that non-licensed employees are covered by the licensed employees' statutory privilege.

Dating violence - Violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim. The existence of such a relationship shall be determined based on the reporting party's statement and with consideration of the length of the relationship, the type of the relationship, and the frequency of interaction between the persons involved in the relationship. "Dating violence" includes, but is not limited to, sexual or physical abuse or the threat of such abuse, but it does not include acts covered under the definition of domestic violence.

Domestic violence - A felony or misdemeanor crime of violence committed by: (a) a current or former spouse or intimate partner of the victim, (b) a person with whom the victim shares a child in common, (c) a person who is cohabitating with, or has cohabitated with, the victim as a spouse or intimate partner, (d) a person similarly situated to a spouse of the victim under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred, or (e) any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred.

Educational setting - All of the University's academic programs and other activities of whatever nature on campus and at every other location where the University conducts authorized programs or activities.

Incapacitation - Any situation in which a person is incapable of giving consent due to the student's age, state of consciousness, use of drugs or alcohol, or an intellectual or other disability.

Intimidation - The intentional act of coercing or frightening someone to engage or not engage in conduct of a sexual nature against that person's will.

Hostile environment - "Hostile environment" means activity or conduct involving sexual harassment that is sufficiently serious that it interferes with or limits a student's ability to participate in or benefit from the University's program.

Non-consensual sexual contact - Any physical touching of a sexual nature which is not preceded by consent or which continues after a previous consent is withdrawn.

Non-consensual sexual intercourse - Any sexual intercourse which is not preceded by consent or which continues after a previous consent is withdrawn. "Sexual intercourse" includes vaginal or anal penetration by a penis, object, tongue or finger and oral copulation.

Responsible employees - The President, Vice Presidents, and Deans of the University, the Title IX Coordinator, Department Chairs, Program Coordinators, faculty members, resident advisors (RAs) and their supervisors, and University security officers are responsible employees.

Retaliation - The act of seeking revenge upon another person.

Sexual assault - An offense that meets the definition of rape, fondling, incest, or statutory rape as used in the FBI's Uniform Crime Reporting program.

Sexual exploitation - The abuse of a position of vulnerability, differential power, or trust for sexual purposes.

Sexual harassment - Unwelcome conduct of a sexual nature.

Sexual misconduct - Any act of sexual harassment, sexual violence, sexual assault, non-consensual sexual contact, non-consensual sexual intercourse, sexual exploitation, stalking, intimidation, dating violence, or domestic violence, or any act that creates a hostile environment or any act of retaliation against a complainant or anyone involved in a grievance procedure under this policy.

Sexual violence - Physical sexual acts perpetrated against a person's will or with a person who suffers from incapacitation. "Sexual violence" also means same-sex conduct that violates the University's prohibition on sexual violence, including, but not limited to, the following examples: sexual assault, non-consensual sexual intercourse, non-consensual sexual contact, dating violence or domestic violence.

Stalking - Engaging in a course of conduct directed at a specific person that would cause a reasonable person to (a) fear for the person's safety or the safety of others, or (b) suffer substantial emotional distress. As used in this definition, "course of conduct" means two or more acts, including, but not limited to, acts in which the stalker directly, indirectly, or through third parties, by any action, method, device, or means, follows, monitors, observes, surveils, threatens or communicates to or about a person, or interferes with a person's property; "substantial emotional distress" means significant mental suffering or anguish that may, but does not necessarily, require medical or other professional treatment or counseling; and "reasonable person" means a person under similar circumstances and with similar identities to the victim.

Title IX Coordinator - The person designated as such by the University's president or the person temporarily designated by the Title IX Coordinator to serve in that capacity during the Title IX Coordinator's incapacity or absence from the University's campus.

6. Reporting Policies and Protocols

The University encourages victims of sexual violence to talk to somebody about what happened so victims can get the support they need and so that the University can respond appropriately. Different employees on campus have different abilities to maintain a victim's confidentiality:

- Some are required to maintain near complete confidentiality; talking to them is sometimes called a "privileged communication."
- Other employees may talk to a victim in confidence, and generally only report to the University that an incident occurred without revealing any personally identifying information. Disclosures to these employees will not trigger a University investigation into an incident against the victim's wishes.
- Thirdly, some employees are required to report all of the details of an incident (including the identities of both the victim and the alleged perpetrator) to the Title IX Coordinator. A report to these employees (called "responsible employees") constitutes a report to the University - and generally obligates the University to investigate the incident and take appropriate steps to address the situation.

This policy is intended to make students and their parents, if appropriate, aware of the various reporting and confidential policies available to them - so they can make informed choices about where to turn should they become a victim of sexual violence and so they will know how to report any problems relating to retaliation which may subsequently arise. The University encourages victims to talk to someone identified in one or more of these groups.

a. Reporting Required - All employees must be aware of their own reporting responsibilities and the importance of informing complainants of (a) the reporting requirements of responsible employees, (b) complainants' option to request confidentiality and available confidential advocacy,

counseling, or other support service, and (c) complainants' right to file a Title IX complaint with the University and to report a crime to campus or local law enforcement. All responsible employees shall report incidents of sexual violence to the Title IX Coordinator, subject to the exemption for the University's counseling employees. All other employees shall respond to reports of sexual violence by notifying a responsible employee of the information pertaining to the incident of sexual violence. The University shall take the following steps to ensure that a student understands an employee's reporting obligation before the student reveals any information to that employee:

1. New Student Seminars

2. Brochures/webpage/posters

3. Faculty will be trained to provide information about their reporting obligations to students seeking assistance. Students will also receive this information in new student seminars.

b. Responsible Employees - Responsible employees shall report to the Title IX Coordinator all relevant details about the alleged sexual violence that the student or other person has shared and that the University will need to determine what occurred and to resolve the situation. Before a student reveals information that the student wishes to keep confidential, a responsible employee, including a resident advisor, should make effort to ensure that the student understands: (a) the responsible employee's obligation to report the names of the alleged perpetrator and student involved in the alleged sexual violence, as well as relevant facts regarding the alleged incident to the Title IX Coordinator or other appropriate University officials, (b) the student's option to request that the University maintain the student's confidentiality which the University will consider, and (c) the student's ability to share the information confidentially with counseling, advocacy, health, mental health, or sexual-assault-related services. Resident advisors and all responsible employees shall report the names of the alleged perpetrator (if known), the student who experienced the alleged sexual violence, other students involved in the alleged sexual violence, as well as relevant facts, including the date, time and location to the Title IX Coordinator. A responsible employee, including a resident advisor, prior to providing information about the incident to the Title IX Coordinator, shall consult with the student about how to protect his or her safety and the details of what will be shared with the Title IX Coordinator. Responsible employees do not need to determine whether the alleged sexual harassment or sexual violence actually occurred or that a hostile environment has been created before reporting an incident to the Title IX Coordinator.

c. Requests for Confidentiality - Upon receipt of a complaint of sexual violence, the University must act immediately to protect the complainant while keeping the identity of the complainant confidential. The Title IX Coordinator and other appropriate University personnel shall determine, consistent with state and local law, whether appropriate law enforcement or other authorities should be notified. The Title IX Coordinator shall evaluate student requests for confidentiality and shall determine when such requests shall be honored. If the University has a sexual assault response coordinator, the Title IX Coordinator shall be consulted in evaluating requests for confidentiality. The Title IX Coordinator shall make every effort to respect requests for confidentiality. In considering a student's request for confidentiality that would preclude a meaningful investigation or potential discipline of the alleged perpetrator, the Title IX Coordinator shall consider an evaluation of circumstances that suggest there is an increased risk of the alleged perpetrator committing additional acts of sexual violence or other violence, such as: (a) whether there have been other sexual violence complaints about the same alleged perpetrator, (b) whether the alleged perpetrator has a history of arrests or records from a prior University indicated a history of violence, (c) whether the alleged perpetrator threatened further sexual violence or other violence against the student or others, (d) whether the sexual violence was committed by multiple perpetrators, (e) whether the student's report reveals a pattern of perpetration at a given location or by a particular group, (f) whether the violence was perpetrated with a weapon, (h) the age of the student subjected to sexual violence, and (i) whether the University possesses other means to obtain relevant evidence. The Title IX Coordinator shall evaluate confidentiality requests in the context of the University's responsibility to provide a safe and nondiscriminatory environment for all students. The University

shall inform the student that the student's request that the student's name not be released to the alleged perpetrator or asks that the University not investigate or seek action against the alleged perpetrator may limit the University's ability to fully respond to the incident, including pursuing disciplinary action against the alleged perpetrator. A responsible employee, including a resident advisor, shall explain to the student that reporting the student's information to the Title IX Coordinator does not necessarily mean that a formal complaint or investigation under the University's Title IX grievance procedure must be initiated if the student requests confidentiality. All information reported in connection with an alleged sexual violence incident shall be maintained in a secure manner. All University employees shall only disclose information regarding alleged incidents of sexual violence to individuals who are responsible for handling the University's response. All University employees shall notify students of the information that will be disclosed, to whom it will be disclosed and why the disclosure is being made. In the event the complainant requests that the University inform the perpetrator that the student asked the University not to investigate or seek discipline, the University shall honor this request and inform the alleged perpetrator that the University made the decision to go forward. In the event the University determines that it can respect the student's request for confidentiality, the University shall take all reasonable steps to respond to the complaint consistent with the request and to determine what interim measures are appropriate or necessary. In the event the University determines it must disclose the complainant's identity to an alleged perpetrator, the University shall inform the complainant prior to making the disclosure.

d. Reporting Options - Students may use any combination of the following options to report sexual misconduct:

1. Criminal Complaint - Criminal complaints are filed with local law enforcement officials and the University is not involved in that process. Criminal complaints can be filed with the following agencies:

Agency & Contact Information: WVSU Department of Public Safety

122 Wallace Hall, Institute, WV 25112,

(304)766-3353

Agency & Contact Information: Dunbar Police Department

210 12th Street, Dunbar, WV 25064

(304)766-0201

Agency & Contact Information: Charleston Police Department

501 Virginia Street East, Charleston, WV 25301

(304) 348-8111

2. Institutional Complaint - Institutional complaints are filed with the University, and upon receipt of the complaint, the University will initiate an investigation by the University in accordance with this policy. Institutional complaints may be filed with the Title IX Coordinator. The Title IX Coordinator's name and contact information are: Joyce Chaney, Title IX Coordinator; Human Resources Director, 105 Cole Complex; (304) 766-5224

3. Report to Responsible Employee - Reports made to responsible employees, including resident advisors are required by federal law to be relayed to the University's Title IX Coordinator and will initiate an investigation by the University in accordance with this policy. Responsible employees are identified in Section 5. Responsible employees can be found around campus. The Title IX Coordinator is a responsible employee. You can report sexual misconduct to any responsible employee.

4. Privileged and Confidential Reporting - Either as an alternative to the reporting options listed above or in lieu of reporting sexual misconduct to the individuals or offices listed above, students may make privileged and confidential reports of sexual misconduct to certain health or mental health providers or to certain pastoral counselors. While criminal complaints, institutional complaints, and reports to responsible employees will result in the initiation of an investigation, reports to health or mental health providers or to certain pastoral counselors are privileged and will remain confidential

so long as the student filing the report does not represent a threat to his or her self or to others.

Privileged and confidential reports may be made to:

On Campus Health Provider and Contact Information: Dr. Haikal, Health Center

004 Wilson University Union

(304) 766-3323

Off Campus Health Provider and Contact Information:

CAMC Women's and Children's
Hospital

800 Pennsylvania Avenue

Charleston, WV 25302

(304) 388-2550

On Campus Mental Health Care Provider and Contact Information:

Kellie Toledo

toledoke@wvstateu.edu

(304) 766-3262

125 Sullivan Hall, East

Robin Tabor

taboro@wvstateu.edu

(304) 766-3224

129 Sullivan Hall, East

Off Campus Mental Health Care Provider and Contact Information: REACH

The Counseling Connection

1021 Quarrier Street

Suite 414

Charleston, WV, 25301

(304) 340-3676

Reports of sexual misconduct may be made by third-parties (individuals who were not the victim or perpetrator) or anonymously to: Joyce Chaney, Title IX Coordinator, Human Resources Director 105 Cole Complex; (304) 766-5224. Requests for amnesty from drug, alcohol, and other student conduct policies should be directed to the Title IX Coordinator who shall consider the request and make a recommendation to the Vice President for Enrollment Management and Student Affairs or the Vice President for Business and Finance if the Title IX Coordinator believes the request should be approved in order to further the objectives of Title IX. The President or his/her designee (Vice President for Enrollment Management and Student Affairs or the Vice President for Business and Finance) may approve or disapprove the request after considering all of the University's interests.

e. Reporting under the Clery Act - The University has various reporting obligations under the Clery Act which promotes campus safety by ensuring that students, employees, parents and the broader community are well-informed about important public safety and crime prevention matters. Details about the University's reporting obligations under Clery may be obtained at: <https://www.notalone.gov/assets/ferpa-clerychart.pdf>. Depending on the circumstances, the Clery Act may also require the University to issue timely warnings to the campus community about crimes that have already occurred but may continue to pose a serious or ongoing threat to students and employees. Certain Campus Security Authorities (CSAs) are required to report information gathered during the investigation of criminal activity. These CSAs include campus law enforcement officers, non-law enforcement campus security officers, and local law enforcement officers. These CSAs will typically be required to document incidents in a fashion that contains personally identifiable information about the parties involved and witnesses. Other CSAs, such as University officials, are not typically required to report personally identifiable information.

7. Investigation Procedures and Protocols

The University shall process all complaints of sexual violence, regardless of where the conduct occurred, to determine whether the conduct occurred in the context of an education program or activity or had continuing effects on campus or in an off-campus education program or activity. The

University shall determine whether any alleged off-campus sexual violence occurred in the context of an education program or activity of the University. If the off-campus violence occurred in the context of an education program or activity of the University, the University shall treat the complaint in the same manner that treats complaints regarding on-campus conduct. Once the University is on notice of an allegation of off-campus sexual violence against a student, the University shall assess whether there are any continuing effects on campus or in an off-campus education program or activity that are creating or contributing to a hostile environment and, if so, the University shall address the hostile environment in the same manner in which it would address a hostile environment created by on-campus misconduct. Since there may be continuing effects of off-campus sexual violence while at University or in an off-campus education program or activity, if the off-campus sexual violence did not occur in the context of an education program or activity of the University, the University shall consider the effects of the off-campus misconduct when evaluating whether there is a hostile environment on campus or in an off-campus education program or activity. The Title IX Coordinator or an individual designated by the Title IX Coordinator shall conduct the investigation of any complaint of sexual misconduct under this policy. An investigation may entail interviews with witnesses, a review of any documentary or electronic evidence, a review of medical evidence, a review of campus security data, or a review of any other material which the investigator deems relevant to an assessment of the facts surrounding the complaint. As soon after the initiation of the investigation as possible, the Title IX Coordinator or the designated investigator shall notify all University employees or students who are believed to have documentary, electronic, or tangible evidence to preserve such evidence for the investigation. The investigation shall provide the respondent and the complainant with equitable rights during the investigation. The University will endeavor to complete investigations and resolve complaints within sixty (60) days of the date on which the complaint was received, but the University's primary objective is a thorough investigation. Thus, if the Title IX Coordinator believes additional time beyond sixty days is necessary to complete a thorough investigation, the Title IX Coordinator shall advise the President of such information in writing and request an extension of time for the investigation, and such extensions shall be approved whenever the President believes an extension is warranted.

The University shall coordinate its Title IX investigation with any other ongoing University or criminal investigation of the incident and establish appropriate fact-finding roles for each investigator. The following information may be shared with law enforcement during a parallel investigation: information identified by the Coordinator, subject to continuing FERPA restrictions, if any. The following information may not be shared with law enforcement during a parallel investigation: information identified by the Coordinator. The University shall consider whether information can be shared among the investigators so that complainants are not unnecessarily required to give multiple statements about a traumatic event. The University should not wait for the conclusion of a criminal investigation or criminal proceeding to begin its own Title IX investigation. If the fact-finding portion of the University's Title IX investigation is suspended due to the existence of a criminal investigation, the University's fact-finding portion of the Title IX investigation shall resume promptly once law enforcement officials have completed their evidence-gathering state of the criminal investigation. The University shall periodically update the parties on the status of the investigation and inform the parties when the University resumes its Title IX investigation following any delay associated with a criminal investigation.

The University shall immediately investigate any possible retaliation against the complainant, including threats, intimidation, coercion, or discrimination.

8. Grievance/Adjudication Procedures

The University has jurisdiction over Title IX complaints. The University shall adopt and publish grievance procedures for the prompt and equitable resolution of discrimination complaints, including harassment complaints, filed by students against University employees, other students and third parties, which shall:

- Provide notice to students and employees of the grievance procedures, including where complaints may be filed.
- Explain generally the grievance/adjudication process.
- Ensure that hearings are conducted in a manner that does not inflict additional emotional trauma on the complainant.
- Explain the possible results of the adjudication process, including sanctions, remedies/accommodations for the victim, and additional remedies for the University community.
- Explain that mediation is never appropriate in sexual misconduct cases.
- Notify the complainant of the right to end the informal process at any time and to begin the formal stage of the complaint process, if voluntary informal mechanisms for resolving some types of sexual harassment complaints are provided.
- Provide for the application of the procedure to complaints filed by students or on their behalf alleging sexual violence carried out by employees, other students, or third parties.
- Provide for adequate, reliable, and impartial investigation of complaints, including the opportunity for both the complainant and the alleged perpetrator to present witnesses and evidence.
- Designate reasonably prompt time frames for the major stages of the complaint process.
- Provide for simultaneous written notice to the complainant and the alleged perpetrator of the outcome of the complaint and any appeal.
- Provide assurance that the University will take steps to prevent the recurrence of any sexual violence and remedy discriminatory effects on the complainant and others, if appropriate.
- Provide adequate definitions of “sexual harassment” and an explanation as to when such conduct creates a hostile environment.
- Include reporting policies and protocols, including provisions for confidential reporting.
- Identify the employee or employees responsible for evaluating requests for confidentiality.
- Provide notice that Title IX prohibits retaliation.
- Provide notice of a student’s right to file a criminal complaint and a Title IX complaint simultaneously.
- Provide notice of available interim measures that may be taken to protect the student in the educational setting.
- State the evidentiary standard that must be used (preponderance of the evidence) in resolving a complaint.
- Provide notice of the potential remedies for students.
- Provide notice of the potential sanctions or protective measures which may be imposed against the perpetrators, including, specifically, the sanctions regarding rape, acquaintance rape, domestic violence, dating violence, sexual assault, or stalking.
- Provide sources of counseling, advocacy and support.
- Provide for the extension of all rights given to the alleged perpetrator to the complainant.
- Provide notice of hearing(s) to both parties.
- Identify a process by which either party may raise issues related to potential conflicts of interest of the adjudicators.
- Identify the trained individuals who will determine whether the alleged sexual misconduct occurred and the individuals who will determine the sanction.
- Provide for all proceedings to provide a prompt, fair, and impartial investigation and resolution.
- Provide for all proceedings to be conducted by officials who receive annual training on the issues related to domestic violence, dating violence, sexual assault, and stalking and how to conduct an investigation and hearing process that protects the safety of victims and promotes accountability.
- Provide an equal opportunity for the parties to present relevant witnesses and other evidence.
- Provide the parties with similar and timely access to any information that will be used at the hearing.
- Provide a description of the types of evidence that may or may not be presented.

- Provide an equal opportunity for the parties to be represented by counsel.
 - Impose equal restrictions on the ability of lawyers or other advisors to speak or otherwise participate in the proceedings.
 - Identify the persons who may attend and/or participate in the adjudication process and the extent of their participation.
 - Provide an equal opportunity for the parties to present expert testimony.
 - Provide an equal opportunity for the parties to appeal.
 - Require the same type of review be applied on appeal, regardless of which party files the appeal.
 - Describe the appellate procedures, grounds for appeal, the person/entity that will decide appeals, and the applicable reasonably prompt time frames for appeal.
 - Include a statement that the University will not require a party to abide by a nondisclosure agreement, in writing or otherwise that would prevent the redisclosure of information relating to the outcome of the proceeding.
 - Provide an equal opportunity for the parties to be present at the hearing.
 - Permit the hearing to proceed if the complainant is not present.
 - Provide the parties with an equal opportunity to cross-examine witnesses.
 - Provide a description of alternative methods that preclude the respondent from personally cross-examining the complainant.
 - Require the University to notify both parties in writing about the outcome of the complaint.
 - Require the University to notify both parties in writing if there is any change to the results of the hearing that occurs prior to the time that such results become final.
 - Require the University to notify both parties in writing when such results become final.
 - Require the University to notify the complainant as to whether or not it found that the alleged conduct occurred, any individual remedies offered or provided to the complainant or any sanctions imposed on the perpetrator that directly relate to the complainant, and other steps the University has taken to eliminate the hostile environment, if the University finds one to exist, and prevent recurrence.
 - Prohibit questioning about the complainant's sexual history with anyone other than the alleged perpetrator.
 - Acknowledge that the mere fact of a current or previous consensual dating or sexual relationship between the two parties does not itself imply consent or preclude a finding of sexual violence.
 - Prohibit University officials from notifying the perpetrator of the individual remedies offered or provided to the complainant.
 - Require the University to offer the complainant all services needed to remedy the hostile environment on an interim basis.
 - Require the University to offer the complainant all services needed as a final remedy to the hostile environment, even if the complainant declined the service as part of an interim measure.
 - Require the University to consider remedies for the broad student population whenever the University is unable to conduct a full investigation.
 - Require the University to take steps to provide appropriate remedies for the complainant and the broader student population when the perpetrator is not affiliated with the University.
 - If the University uses its student disciplinary procedures to meet its Title IX obligations to resolve complaints of sexual violence promptly and equitably, require the University to assess whether imposing sanctions against the perpetrator, without additional remedies, will be sufficient to eliminate the hostile environment, prevent recurrence, and remedy effects as required by Title IX.
- The University shall continue to protect the complainant after a determination that sexual violence has occurred.
- The University's Grievance Procedure, consistent with these requirements, is attached as Exhibit "A".

9. Prevention and Education

This policy shall be accessible to students and employees with disabilities. This policy, reporting forms, information and training shall be accessible to students who are English language learners. This policy shall be distributed on campus in such a way that all students, regardless of their immigration status, including undocumented students and international students, are aware of their rights under Title IX. Title IX prohibits retaliation against the complainant, anyone who files a third-party report, any witness or anyone who otherwise participates in the investigative and/or disciplinary process, and the University will take steps to prevent retaliation and strong responsive action if it occurs, including any retaliatory actions by University officials. The University must routinely take steps to inform students that the University's primary concern is student safety and that the use of alcohol and drugs never makes the survivor at fault for sexual violence.

a. Resident Advisors - As noted above, RAs are responsible employees. As such, RAs shall explain to the student (before the student reveals confidential information) that although the RA must report the names of the perpetrator and the complainant and other relevant facts to the Title IX Coordinator or other designated University officials, the University will protect the student's confidentiality to the greatest extent possible. RAs shall provide students with information regarding on-campus resources, including victim advocacy, housing assistance, academic support, counseling, disability services, health and mental health services, legal assistance, and the local rape crisis center or other off-campus resources.

b. Sexual Violence and Prevention Program - The University's sexual violence and prevention program (SVPP) shall clearly identify the offices or individual with whom students can speak confidentially. The SVPP shall clearly identify the offices or individuals who can provide resources such as victim advocacy, housing assistance, academic support, counseling disability services, health and mental health services, and legal assistance. The SVPP shall identify the University's responsible employees. The SVPP shall explain that, if students report incidents to responsible employees, these employees are required to report the incident to the Title IX Coordinator or other appropriate official, including the names of the alleged perpetrator and student involved in the sexual violence, the date, time, and location. The University's approach to prevention, including the type and frequency of prevention programming and education/outreach activities, shall consist of:

<u>Program/Activity</u>	<u>Description</u>	<u>Frequency</u>
<u>Training all new hires</u>	<u>Reporting obligations</u>	<u>Annual training for faculty and staff.</u>
<u>Bystander Intervention Programs</u>	<u>Ongoing awareness campaigns and residence hall programming</u>	<u>Incoming students</u>
<u>Presentations</u>	<u>A combination of in person presentation by Residence Hall, Athletic Presentations, Student Organizations and Freshman Experience Seminars</u>	<u>Alternate forms of delivery and frequency (including on-line modules).</u>

c. Bystander Intervention - The University shall utilize bystander intervention as a tool to prevent sexual misconduct. In implementing the bystander-focused prevention methods, the University shall implement the common components of bystander intervention and delivery methods found at: <https://www.notalone.gov/assets/bystander-summary.pdf>.

d. Campus Assessments - Beginning in the spring of 2015, the University shall conduct an annual climate survey in accordance with the guidelines found at: <https://www.notalone.gov/assets/ovw-climate-survey.pdf>. In addition, the University shall aggregate data about sexual violence incidents from non-professional counselors or advocates in the University's on-campus health centers in order to identify patterns or systemic problems related to sexual violence.

e. Educating Students - The University shall conduct programs to educate students about the University's sexual misconduct policy at least once during each calendar year. At sexual violence awareness events, the University shall provide information on (a) Title IX, (b) how to file a Title IX complaint with the University, (c) resources available to sexual violence victims such as counseling, mental health and health services, and (d) options for reporting an incident of sexual violence to campus or local law enforcement. The University shall provide education programs to promote the awareness of rape, acquaintance rape, domestic violence, sexual assault, and stalking, which shall include:

1. primary prevention and awareness programs for all incoming students and new employees, which shall include -

(a) a statement that the University prohibits the offenses of domestic violence, dating violence, sexual assault, and stalking;

(b) the definition of domestic violence, dating violence, sexual assault, and stalking in the state of West Virginia;

(c) the definition of consent, in reference to sexual activity, in the state of West Virginia;

(d) safe and positive options for bystander intervention that may be carried out by an individual to prevent harm or intervene when there is a risk of domestic violence, dating violence, sexual assault, or stalking against a person other than such individual;

(e) information on risk reduction to recognize warning signs of abusive behavior and how to avoid potential attacks;

(f) information described in 20 U.S.C. 1092(f)(8)(B)(ii) through (vii); and

2. ongoing prevention and awareness campaigns for students and faculty, including the information described in clauses (a) through (f) of subparagraph 1. above.

10. Training

In all forms of training, the University shall establish methods for verifying that the training was effective.

a. Student Training - The University shall provide the following training for students:

- Encouragement to report incidents of sexual violence.
- How to report sexual violence to campus or local law enforcement and the ability to pursue law enforcement proceedings simultaneously with a Title IX grievance.
- General information on Title IX.
- What constitutes sexual violence under the University's policies.
- The University's definition of consent as applicable to sexual conduct, including examples.
- How the University analyzes whether unwelcome sexual conduct creates a hostile environment.
- Available reporting options, including formal reporting and confidential disclosure options and any timeframes set by the University for reporting.
- Places where students can seek confidential support services.
- Grievance procedures used to process sexual violence complaints.
- Disciplinary code provisions relating to sexual violence and the consequences of violating those provisions.
- Effects of trauma, including neurobiological changes.
- The role alcohol and drugs often play in sexual violence incidents, including the deliberate use of alcohol and/or other drugs to perpetuate sexual violence.
- Strategies and skills for bystanders to intervene to prevent possible sexual violence.
- Title IX's protections against retaliation.
- Persons on campus to whom students can confidentially report incidents of sexual violence.

- An explanation that students do not need to determine whether incidents of sexual violence or other sexual harassment created a hostile environment before reporting the incident.

With regard to all training directed toward students, the University shall consider educational methods that are most likely to help students retain information when designing its training, including repeating the training at regular intervals.

b. Resident Advisers Training - The University shall provide the following training for Resident Advisers:

- Places where students can seek confidential support services.
- Information about local rape crisis centers or other off-campus resources so that RAs can provide this information to students.

c. Faculty and Staff Training - The University shall provide training on a regular basis, even if employees have prior relevant experience in sexual violence, to all employees likely to witness or receive reports of sexual harassment and violence, including faculty, University law enforcement unit employees, University administrators, University counselors, general counsels, athletic coaches, health personnel and RAs. The University shall determine how training should be conducted, who has the relevant expertise to conduct the training, and who should receive the training to ensure that the training adequately prepares employees, particularly responsible employees, to fulfill their duties under Title IX. Employees who work with international students shall be trained on the University's sexual violence policies. The University requires (a) training or experience in handling sexual violence complaints and (b) training in the operation of the University's grievance procedures for the Title IX Coordinator, others who receive complaints, investigators, and adjudicators. The University shall provide the following training for faculty and staff:

- Practical information about (a) how to prevent and identify sexual violence, including same-sex sexual violence. (b) the behaviors that may lead to and result in sexual violence; (c) the attitudes of bystanders that may allow conduct to continue; (d) the potential for revictimization by responders and its effect on students; (e) appropriate methods for responding to a student who may have experienced sexual violence, including the use of nonjudgmental language; (f) the impact of trauma on victims; and (g) the person(s) to whom such misconduct must be reported.
- Training to explain responsible employees' reporting obligation, including what should be included in a report and any consequences for the failure to report and the procedure for responding to students' requests for confidentiality, as well as provide the contact information for the University's Title IX Coordinator.
- Practical information on how and when to identify and report harassment and/or to appropriate University officials.

d. Special Training for Responsible Employees - Responsible employees are those employees defined in Section 5. Responsible employees shall be trained so that they will know how to respond properly to sexual misconduct complaints. The University shall train responsible employees to inform students of: (a) the reporting obligations of responsible employees; (b) students' option to request confidentiality and available confidential advocacy, counseling, or other support services; and (c) their right to file a Title IX complaint with the University and to report a crime to campus or local law enforcement.

e. Special Training for Title IX Coordinator and Others Involved in Grievance Procedure - The University shall require training for the Title IX Coordinator, others who receive complaints, investigators, and adjudicators to include information on: (a) working with and interviewing persons subjected to sexual violence, including same-sex sexual violence; (b) the proper standard of review for sexual violence complaints (preponderance of the evidence); (c) information on consent and the role drugs or alcohol can play in the ability to consent; (d) the importance of accountability for individuals found to have committed sexual violence; (e) the need for remedial actions for the perpetrator, complainant, and University community; (f) how to determine credibility; (g) how to evaluate evidence and weigh it in an impartial manner; (h) how to conduct investigations; (i) confidentiality; (j) the effects of trauma, including neurobiological change; and (k) cultural awareness

training regarding how sexual violence may impact students differently depending on their cultural backgrounds. All staff involved in the grievance procedure must be trained so that they are capable of providing culturally competent counseling for all complainants. Counselors and other staff who are responsible for receiving and responding to complaints of sexual violence, including investigators and hearing board members, shall receive appropriate training about working with LGBT and gender-nonconforming students and same-sex sexual violence. Counselors and other staff who are responsible for receiving and responding to complaints of sexual violence, including investigators and hearing board members, and others counseling students who have experienced sexual violence shall be trained to be aware of the special issues that international students may encounter. Any University officials responsible for discussing safety and confidentiality with students shall be trained on the effects of trauma and the appropriate methods to communicate with students subjected to sexual violence. Any individual or body handling appeals shall be trained in the dynamics of and trauma associated with sexual violence.

f. Special Training for Pastoral and Professional Counselors - The University shall instruct counselors to inform students:

- Of their right to file a Title IX complaint with the University and a separate complaint with campus or local law enforcement.
- That they are available to assist the student in filing such complaints.
- That Title IX includes protections against retaliation.
- That University officials will not only take steps to prevent retaliation but also take strong responsive action if it occurs.

Counselors shall be trained to ensure that they understand the extent to which they may keep a report confidential. In addition to receiving the training listed for pastoral and professional counselors, non-professional counselors or advocates shall be trained to report only general information about incidents of sexual violence and to avoid disclosing personally identifiable information.

Due to the nature of the policy and the information contained therein, specific information (i.e. employee names, office, location, phone numbers, etc.) can be altered without Board of Governors approval in order to ensure that the campus community has access to correct information at all times.

LIST OF EXHIBITS

“A” - Grievance Procedure

DRAFT
1/22/2015

West Virginia State University
Sexual Misconduct Grievance Procedure

West Virginia State University has adopted a Sexual Misconduct Policy (“Policy”), all of the provisions of which are incorporated herein by reference. A copy of the policy can be viewed at <http://www.wvstateu.edu/administration/board-governors/board-governors-policies>. In accordance with Section 8 of that policy, the University adopts and publishes the following grievance procedures for the prompt, fair, impartial and equitable investigation and resolution of sexual misconduct complaints, including discrimination and sexual harassment complaints, filed against University employees, other students, and third parties. Generally, these procedures provide (a) a method by which individuals can file complaints under Title IX, (b) a description of how those complaints will be investigated, (c) an informal resolution process, (d) procedures for the hearing to adjudicate factual disputes, (e) the method for appealing the outcome of the hearing, and (f) the method by which remedies and sanctions will be imposed.

Pursuant to Title IX and the requirements established by the United States Department of Education, please be aware that:

- Persons who file complaints (“Complainants”) have the right to end the informal process described in Section 3 at any time and to begin the formal stage of the complaint process as outlined in Section 4.
- The University will take steps to prevent the recurrence of any sexual violence and remedy discriminatory effects on the Complainant and others, if appropriate.
- The employee responsible for evaluating requests for confidentiality is the Title IX Coordinator as identified in the Policy.
- Reporting policies and protocols are set forth in Section 6 of the Policy, and members of the campus community are encouraged to review those policies and protocols, including the provisions for confidential reporting.
- Title IX prohibits retaliation against the Complainant or any witness involved in the investigation or hearing.
- Complainants have the right to file simultaneously a criminal complaint with appropriate law enforcement agencies and a Title IX complaint with the University.
- Various interim measures may be taken to protect Complainants in the educational setting, including those set forth in Section 3 of the Policy.
- The evidentiary standard that must be used in resolving the complaint is a preponderance of the evidence.
- The potential remedies for Complainants are set forth in Section 3 of the Policy.
- It is the intent of this procedure to provide the Complainant with all rights given to the alleged perpetrator.
- The potential sanctions or protective measures which may be imposed against the perpetrators include the possible reprimand, suspension or expulsion of a student perpetrator, the possible reprimand, suspension or termination of an employee perpetrator, and complainant’s options to avoid contact with the alleged perpetrator and

allow the complainant to change academic and extracurricular activities or complainant's living, transportation, dining, and working situation as appropriate.

- The process may result in additional remedies for the campus community, including greater emphasis on student awareness, educational and professional development courses for students, faculty and staff, and other steps designed to address the specific issues raised by the complaint.
- Sources of counseling, advocacy and support are listed in Sections 3 and 6 of the Policy.
- Information about how the University will protect the confidentiality of victims is listed in Section 6 of the Policy.
- As used in this procedure, “sexual harassment” and “hostile environment” shall have the meanings set forth in Section 5 of the Policy.
- The University will not require a party to abide by a nondisclosure agreement, in writing or otherwise, that would prevent the redisclosure of information relating to the outcome of the proceeding.
- The University shall offer the Complainant all services needed to remedy the hostile environment on an interim basis, all as outlined in Section 3 of the Policy.
- The University shall offer the Complainant all services needed as a final remedy to the hostile environment, even if the Complainant declined the service as a part of an interim measure.
- The mere fact of a current or previous consensual dating or sexual relationship between the two parties does not itself imply consent or preclude a finding of sexual violence.
- In the event the University is unable to conduct a full investigation, such as when the perpetrator is a visitor to the campus, the University shall still consider remedies for both the Complainant and the broader student population.

1. **Initiation of Complaint** – Any person who believes that he or she has been the victim of sexual misconduct as defined in the University’s Policy shall file a written complaint with the University’s Title IX Coordinator as identified in the Policy. The complaint shall specify the alleged sexual misconduct; the name of the individual who engaged in the alleged misconduct and such other information as may assist the University in promptly investigating the alleged sexual misconduct.

2. **Investigation** – The Title IX Coordinator or the Coordinator’s designee(s) shall promptly investigate the alleged sexual misconduct in accordance with the provisions of Section 7 of the Policy. Any designee shall have received training in conducting investigations of Title IX complaints. It is the goal of the University to provide for an adequate, reliable, and impartial investigation of each complaint, including the opportunity for both the Complainant and the alleged perpetrator to present witnesses and evidence. Upon the conclusion of the investigation, the University shall determine whether probable cause exists to believe that the alleged sexual misconduct occurred. If the University determines that, there is no probable cause to believe the alleged sexual misconduct occurred, the complaint shall be dismissed, and both the Complainant and the alleged perpetrator shall be notified in writing of such determination by the University. If the University determines that there is probable cause and believes that the alleged sexual misconduct occurred, both the Complainant and the alleged perpetrator shall be notified in writing of such determination by the University, and an adjudicative hearing shall be scheduled within fourteen (14) working days to resolve all disputed facts, if any. The University shall

provide both the Complainant and the alleged perpetrator of the time and place of the hearing and the name of the hearing officer. The hearing shall be conducted in accordance with Section 4. In the event there are no disputed facts, no hearing will be held, and the University shall proceed to implement remedies and sanctions pursuant to Section 6.

3. **Informal Resolution Process** - Mediation is never appropriate in sexual misconduct cases and shall not be utilized by the University. However, after a finding of probable cause and prior to the hearing to resolve factual disputes, the University shall informally discuss possible remedies and sanctions with the Complainant and the alleged perpetrator to ascertain if a satisfactory resolution of the matter can be reached without the necessity of an adjudicative hearing. If so, the remedies and sanctions to which the parties agree shall be imposed. If not, the hearing pursuant to Section 4 will proceed as scheduled.

4. **Adjudicative Hearing** – The purpose of the adjudicative hearing is to resolve any facts disputed by the parties.

- a. **The Hearing Officer** - The hearing shall be conducted by a hearing officer designated by the University who has received annual training on the issues related to domestic violence, dating violence, sexual assault, and stalking and on how to conduct a hearing that protects the safety of victims and promotes accountability. If either party wishes to object to the hearing officer on the basis of a potential conflict of interest by the hearing officer, the party must notify the Title IX Coordinator of the objection within seven (7) working days after receipt of the notice specifying the name of the hearing officer. The Title IX Coordinator shall evaluate the objection and determine if a different hearing officer should conduct the hearing.
- b. **The Hearing Process** - The hearing officer shall endeavor to conduct the hearing in a manner that does not inflict additional emotional trauma on the Complainant. The hearing shall permit both the Complainant and the alleged perpetrator an equal opportunity to present relevant witnesses and evidence, including expert testimony. The hearing officer shall determine the probative value of the evidence presented and the rules of evidence shall not be strictly enforced. Seven (7) working days prior to the hearing, both the Complainant and the alleged perpetrator shall notify the hearing officer of the witnesses and documentary evidence that the party intends to present. Both the Complainant and the alleged perpetrator may be represented by legal counsel, but if either of the parties chooses not to be represented by counsel, the other party may still be represented by counsel. The hearing officer shall impose equal restrictions on the ability of legal counsel to speak or otherwise participate in the hearing. Only the Title IX Coordinator, the Complainant and the alleged perpetrator, the parties' legal counsel and the parties' parents (if invited by the parties) may attend the hearing, but parents may not participate in the hearing unless they are called as witnesses to address factual disputes. The hearing may proceed if either of the parties fails to attend. The Title IX Coordinator shall present the results of the investigation. The Complainant may then present evidence, and the alleged perpetrator may

present evidence following the Complainant. Each witness may be cross-examined by opposing counsel or the parties if they are not represented by counsel, but the parties may not cross-examine each other. In the event a party is not represented by counsel and wishes to question the opposing party, the party may submit written questions for the opposing party to the hearing officer who may ask the questions to the opposing party, if the hearing officer deems such questions relevant to the issues being adjudicated. Questions pertaining to the Complainant's sexual history with anyone other than the alleged perpetrator shall be prohibited. An audio recording of the hearing shall be made and retained by the University.

- c. **The Proposed Findings of Fact and Conclusions of Law and Recommended Remedies and Sanctions** – Within five (5) working days following the completion of the hearing, the hearing officer shall prepare proposed findings of fact and conclusions of law and recommended remedies and sanctions (“Findings”). The hearing officer shall make a finding of fact as to whether a hostile environment exists at the University in light of the Findings, and if so, the hearing officer shall make recommendations as to how the hostile environment can be eliminated. The Findings shall be submitted in writing to a panel (“Panel”) comprised of the Vice President for Enrollment Management and Student Affairs, the Provost and Vice President for Academic Affairs, and the Vice President for Business and Finance for consideration and a determination on behalf of the University (“Ruling”). The Panel may adopt the Findings in whole or in part and shall make a determination as to what, if any, remedies and sanctions should be imposed. The Panel may also remand the matter to the hearing officer for further findings and conclusions, if necessary. The Panel shall make the Ruling within five (5) working days following the receipt of the Findings. The members of the Panel shall receive annual training on the issues related to domestic violence, dating violence, sexual assault, and stalking and on how to conduct a hearing that protects the safety of victims and promotes accountability. In determining sanctions against the perpetrator, both the hearing officer and the Panel shall assess whether imposing sanctions against the perpetrator, without additional remedies, will be sufficient to eliminate the hostile environment, prevent recurrence, and remedy effects as required by Title IX.
- d. **Notice to the Parties** – Within five (5) working days following the receipt of the Findings, the Panel shall simultaneously send written notice via email to the parties of the University's Ruling and of their right of appeal under Paragraph 5 below. Specifically, the Panel shall notify both parties as to whether or not the University found that the alleged conduct occurred, any sanction imposed on the perpetrator that directly relate to the Complainant, and other steps the University has taken to eliminate the hostile environment, if the University finds one to exist, and prevent recurrence of the misconduct. The Panel shall also notify the Complainant of any individual remedies offered or provided to the Complainant, but, the Panel shall not notify the perpetrator of the individual remedies offered or provided to the Complainant.

5. Appeals - Either party may appeal the Ruling by the Panel by submitting a written statement of appeal to the University's President or his/her designee. The appeal must be received by the President or his/her designee within seven (7) working days following the date on which the parties received notice of the Ruling from the Panel. The President or his/her designee shall have seven (7) working days to grant or deny the appeal. Regardless of which party files the appeal, the President or his/her designee may reverse the Ruling by the Panel only if the President or his/her designee finds that the Ruling was arbitrary or capricious or if the Ruling was not supported by substantial evidence. If the appeal is granted, the President or his/her designee shall make such instructions to the Panel as may be appropriate to modify the Ruling. The President's or his/her designee's decision on the appeal shall constitute the final action by the University, and the University shall simultaneously send written notice of the President's or his/her designee's decision via email to the parties. If neither party appeals the Panel's Ruling, the University shall simultaneously send written notice of the expiration of the time for an appeal via email to the parties. Upon the expiration of the time for an appeal of the Panel's Ruling or upon the President's or his/her designee's decision on a timely appeal, the University's decision shall be deemed final.

6. Imposition of Remedies and Sanctions – After the time for an appeal of the Panel's Ruling has expired or after the President's or his/her designee's decision on the appeal is made, the Panel shall take the steps necessary to implement the remedies and sanctions. In the event interim measures should be taken to protect the Complainant at any point prior to the University's final determination, the Panel and the Title IX Coordinator may implement such measures in accordance with Section 3 of the Policy.

**Agenda Item 8.a.i.
January 29, 2015**

Action

Program Review – Communications, B.S.

West Virginia State University

Comprehensive Program Review

For

Bachelor of Science

in

COMMUNICATIONS

Submitted to

The Program Review Committee

Fall 2009-Spring 2014

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SECTION I: PROGRAM DESCRIPTION

A. Program Purpose Statement

To prepare students to excel in the field of communications and meet their educational needs through innovative approaches to learning. The undergraduate Bachelor of Science in Communications degree is comprised of a core curriculum encompassing Mass Communications, Media Law, Film, Theatre, Television, Radio, Journalism, Public Relations, and Interpersonal Communications, which provide preparation for positions in the communications field. The Master of Arts in Media Studies degree allows students to choose from production or theory-oriented track, which will prepare them for the challenges of media in the digital millennium.

B. Program Outcomes*Undergraduate Program Level Outcomes*

- 1. Evaluate communication research.*
- 2. Interpret theoretical communication concepts.*
- 3. Create content appropriate to communication context.*
- 4. Apply and value ethical considerations appropriate to communication contexts.*
- 5. Interpret laws relevant to communication.*

Media Studies Program Level Outcomes

- 1. General Critical Analysis in media scholarship.*
- 2. Interpret script formats into professional quality digital media productions.*
- 3. Apply legal and ethical principles to media projects.*

C. Consistency with University Mission*WVSU Mission Statement:*

West Virginia State University will meet the higher education and economic development needs of the state and region through innovative teaching and applied research

The Communications program supports the mission of West Virginia State University and its values in several ways:

1. It continues to be one of the University's strongest departments, emphasizing both innovative teaching and applied research in the field of communications.
 - a. **Innovative teaching:** Teaching communication and media requires special attention to the following areas:
 - **Theory:** Students should be knowledgeable of related concepts of communication, media, and technology. The Department of Communications & Media Studies has acquired qualified faculty to do just that.

- **Research skills:** Students should master a variety of research tools to gather, organize, and analyze relevant information. The Communications program offers more than one course in the research area (COMM 305 and 405). Research is a major component in all Communications courses (PR, Film, Radio and TV, Theatre, Journalism, etc.).
- **Technology literacy:** Students should be familiar with communication technologies in terms of history, social impact, and personal fluency with different applications. The program offers introductory and advanced courses that emphasize technology literacy and how-to approach. That is apparent in the many courses the program offers in filming, writing for various media, editing, post production, animation, 3D technology, graphic design, etc.
- **Analytical and critical thinking:** Students should be able to use relevant theories and concepts to analyze, solve specific problems, and make sense of specific cases through discussion, public speaking and in writing, and various media production. Our teaching philosophy continues to be informed by inputs that arise in workshops, faculty discussion forums, and conference presentations.

The above approach resulted in the following:

- Four Communications professors are nominated for the WVSU Teacher of the Year. These are Susan Marrash-Minnerly, Steve Gilliland, Ali Ziyati, and Kim Cobb.
- Dr. T. Ford Ahmed was awarded the WV Public Relations 2014 Educator of the Year.
- The Diane Slaughter Public Relations Laboratory offers a traditional classroom space, a client/meeting space, a computer and focus group research area complete with one way observation mirror. This provides students, as well as potential entrepreneurs, the opportunity to conduct market research in a well defined and designed space.
- The WVSU Tower Awards for Student Film and Media Arts Festival continues to offer our students a unique opportunity to showcase their film production skills and compete with other students from around the state of West Virginia.
- Theatre students produce plays each semester. The Donna Skeen Theatre and Fine Arts Theatre are two theatre spaces and source of entertainment for the residents of Institute, Dunbar, and Charleston. They are also spaces where theatre students may showcase their theatre production and direction skills.
- Two radio and TV students created buzz this year based on research they conducted that led to their traveling 10,000 miles into 13 cities. The research findings resulted in their producing and directing a film titled "37 Fallen" that documents the lives of West Virginians who were killed in line of duty in Iraq and Afghanistan since 2001. The premiere took place at the Capitol Center Theatre, downtown Charleston, drawing over 300 guests, including family members of the fallen heroes, military brass, legislators, and veterans, among others.

b. Applied research:

The University's mission notes that West Virginia State University is committed to meeting the economic development needs of the state and region.

- Our graduates are employed in numerous area media outlets. They work in community media agencies and provide strategic communication assistance to other non-media-related businesses, including non-profit organizations (See list of media agencies in Exhibit 1).
- Our C.R. Byrd Chapter of The Public Relations Student Society of America (PRSSA), led by Dr. Tee Ford-Ahmed, is intricately involved in fostering economic and social development through entrepreneurship in the university community. The organization, which created the first nationally affiliated PR Firm, Tower Communications, has conducted a variety of services for local, statewide, and regional non-profit agencies, for-profit businesses, and university-based organizations. (See Exhibit 2). The PRSSA/Tower Communications recently received two Crystal Awards at the WV Public Relations Annual Conference 2014 for “Special Events Planning” for the opening of the *Massage Envy Spa* and Honorable Mention for the *Kanawha Kordsmen* “Promotional Video.”
- The National Broadcast Society (NBS) has brought similar attention and awards to the Department and the University. Professors Sherri Shafer and Kim Cobb led the NBS chapter and students to also garner national awards and was awarded the 2014 National Community Service Campaign Award at the NBS National Conference in Los Angeles, CA. The NBS also won the 2013 National Chapter of the Year and the “National Grand Prize” at the Washington, DC National Conference.
- Faculty’s community service is outstanding. Drs. T. Ford-Ahmed and Ali Ziyati serve as Communication consultants on the Mayor’s Sister City Alliance with Banska Bystrica, Slovakia. They are also members of WV PRSA chapter. Professors Daniel Boyd and Steve Gilliland have been heavily involved with WVSU’s Economic Development Center (EDC) in developing programs that benefit our immediate community (e.g., workshops, lectures, etc.) (See Exhibit 3).

c. Student collaboration:

In addition, the department provides numerous platforms for student’s experiential learning beyond the classroom. For example:

- West Virginia Public Broadcasting’s news program *Campus Connection* regularly showcases the work of WVSU audio-television production students
- The Yellow Jacket* tabloid provides hands-on experience for journalists, photographers, and graphic designers.
- The campus radio station not only offers students a chance to produce music and talk programming, but also provides live coverage of many of the university’s sporting events.
- Tower Communications provides service for real clients. Public relations students produce print, video, and interactive materials for their clients.

Communications students, when eligible, participate in a capstone field experience intended to provide the opportunity to apply theories and skills in a professional communications setting. For example:

-A student conducted an internship at the Alban Arts Center in St. Albans, WV. In the process, the student conducted workshops, acting classes for youngsters, held classes on acting, and directed plays.

- i. Graduate students' theses continue to discuss topics pertinent to the economic and social development of the area. Their research is truly diversified and reflects the Communications and Media Studies philosophy and learning outcomes. For example, one student is researching and making a documentary on poverty and health communication in West Virginia. Another student has developed a strong argument for maintaining the "land line" for those of the American Association of Retired Persons (AARP) generation living in Appalachia. One student is also working on a filmography based on noted Kentucky professor/poet Frank X. Walker's concept of *Affrilachian Women* (black women who are seldom discussed and live in the Appalachian Mountains).
- ii. Professor Robin Broughton's initiative "Believe, Dream, Achieve" has a similar practical purpose, which is to educate West Virginians on health issues such as obesity and diabetes. In fact, the project was extended to the Tri-State region of Kentucky-Ohio-West Virginia.
- iii. Dr. Ziyati has recently published a book chapter on sports and media in North Africa.
- iv. Professor Danny Boyd published a series of graphic novels which address economic, politic, and cultural issues relevant to industrial and mountain top coal mining. These publications resulted in a media tour throughout the Appalachian region.

The program reflects the mission's concern with preparing students for graduate and professional school opportunities. For example, a 2013 graduate of the department is completing her Master's degree in Media Studies at Wheeling Jesuit University. She is also videographer at WTVO 9 channel and assistant softball coach. Another student is applying for graduate studies at various universities in Florida and California. A current student has won regional and national awards at film festivals and from the National Broadcast Society in 2013 and 2014.

Both the student body and the faculty within the Department of Communications and Media Studies reflect tremendous diversity. Our faculty of nine is comprised of four men and five women with one African-American, one of Arabic descent, and one originally from Morocco. Faculty ages range from mid-twenties to mid-sixties, represent a wealth of experience, as well as fresh perspectives and methodologies within the department.

The Department of Communications and Media Studies is truly a collaborative "living laboratory of human relations." Faculty members collaborate (within and outside of the department) on research and teaching projects. Students frequently are involved in faculty research projects. Every aspect of the program requires effective communication in order to be successful. From theatrical performances to film and television productions to public relations, our work and our efforts are interactive and, at best, collaborative.

D. Previous Reviews and Corrective Actions

On April 14, 2010, the Program Review Committee recommended “Continuation of the program at the current level of activity without specific actions.” The committee also wrote, “Although the program has no major weaknesses, it is challenged by the lack of unified space and continuous struggle to maintain and upgrade the technological equipment and resources that it needs to sustain a ‘state-of-the-art’ program.”

1. Unified Space

- a. The Communications Department relocated offices and classrooms to Cole Complex in Summer 2013. The Chair, Program Associate, faculty members, classrooms, and TV studio are now located on the 1st and 2nd floors of Cole Complex. This move has enhanced the level of interaction and communication amongst students, faculty, and staff.
- b. Arrangements are being made to move both the radio station and *The Yellow Jacket* to Cole Complex, as well.

2. Technological Equipment and Resources

Technology continues to present challenges for the program. In summer 2013, the Mac lab was vandalized and all computers were stolen. The recovered items were damaged and few were in working order. In October 2014, the University’s insurance company provided \$47,000 hardware and software replacement. The department developed a list of equipment needs still required to fully-equip the lab (See Exhibit 4). The computer lab will be updated with the purchase of 25 state-of-the-art Apple computers and software.

E. Accreditation Information

1. Accreditation organization:

NA

2. Year of accreditation:

NA

3. Accreditation status:

NA

4. Accreditation organization report:

NA

5. Deficiencies and corrective actions:

NA

SECTION II: ADEQUACY**a. Curriculum**

The Communications B.S. degree curriculum is divided into five basic components: General Education, Major Requirements, Areas of Focus, Restricted Electives, and Free Electives. 120 hours are required for graduation (See Appendix II-A).

The General Education program (required for all WVSU BA/BS programs) includes a core curriculum comprised of Origins, Race/Gender, Freshman Experience and introductory courses in the areas of American Traditions, Social Structures, Literature, Fine Arts, the Natural Sciences and World History. Skills classes in English, speech, mathematics, and scientific reasoning skills are also required.

The major consists of foundation and advanced courses in Radio, Television, Theatre, Film, Public Relations, Graphic Design, as well as Media Law. Students are also required, when eligible, to participate in an internship (COMM 400).

Areas of focus are clusters of six courses in six distinct areas: Journalism, Public Relations, Film, Graphic Design, Theatre, and Radio and Television. Students work with program advisors to choose an appropriate area of study. Restricted electives consist of any three courses in that are not in the student's individual area of focus. As of the writing of this document (November 2014), the department is in the process of re-evaluating the Communications Department's dependence on English courses that offer Journalism-related courses (Desktop Publishing, Page Layout and Design, etc.).

The Capstone Experience is the internship. This requirement (which involves 120 hours of on-site work at an approved communications-related agency) is usually met during the student's senior year. Students who do not meet the criteria for the internship (a 2.75 GPA overall and in the major) are offered the opportunity to work on projects on campus.

The study of Communications at WVSU also emphasizes the increasing globalization of media technologies and offers students opportunities to participate in international exchanges, travel, and study abroad programs, and other activities that promote international understanding and cooperation. We are currently finalizing an exchange program with the University of Sharjah, United Arab Emirates. Students and faculty of both institutions will have the opportunity to spend a semester accordingly. Our students are also encouraged to take foreign languages and participate in study tours (e.g., Dubai in 2014, Canada in 2014, London and Prague in 2015).

b. Faculty

Current staffing consists of nine full-time faculty members and between ten and fifteen adjunct faculty per semester. In all, ninety percent of the full-time faculty holds graduate degrees (MA, MFA, or PhD) in the appropriate area (See Appendix II-B). The Communications faculty is professionally involved and committed to the success of their students. They attend conferences, publish, and produce. They are artistically active, participate in shared governance at the University, and engage in community services and activities. They also receive national awards. Communications Department faculty members are among the most acknowledged and active in the University. In addition to carrying a normal course load, they procure federal, state, and private funding for programs and projects; they also serve as advisors to student organizations (e.g., PRSSA, NBS, Black Box, Women in Media, International Student Services, etc.).

c. Students**1. Entrance Standards:****Undergraduate program:**

There are no specific entrance requirements for communications majors other than those required of all students entering West Virginia State University.

2. Entrance Abilities:

Entrance abilities (ACT/SAT scores and writing samples) of Communications majors are the same as those students in other programs.

3. Exit Abilities:

Students must have an overall and major average of 2.00 in order to graduate (See Appendix II-A). They should also meet all program requirements by successfully completing the major courses (34 credit hours including internship), area of emphasis (18) and restricted electives (9). Graduates should be able to exercise the following:

- Oral and written communication;
- Critical thinking and problem-solving;
- Audio and video production;
- Audio and video editing;
- Film production and editing;
- Media research and planning;
- Theatre production;
- Teamwork and networking;
- Basic knowledge of ethical and legal practices; and
- Ability to work in a multicultural and diverse environment.

Internship:

Upon completion of 30 credit hours in the major, students take a capstone course (COMM 400). Those who meet the internship requirements and have 2.75 GPA are placed in Radio, TV, Film and Theatre, or related media agencies with the purpose of providing supervised work experience in the student's chosen area. Students complete internship application prior to registration (See Exhibit 6). Our students have a variety of institutions where they could be placed for internship (See Exhibit 7).

For students below the 2.75 GPA emphasis is on the development of a media-related project relevant to the student's area of emphasis in Journalism/Writing, Broadcasting, Film, Public Relations, Visual Media and Theatre. All students are now required to submit internship portfolios and make presentations before students and faculty.

Since Fall 2011, 69 students completed their internship with 3.6 as the average score. See Student Assessment Outcome, of this report for more details.

Rubric:

The department of communications put forward an exit survey for all graduating students to complete. Results of internship and course learning outcomes and exit survey provide the department with valuable information on its overall performance (See Appendix II-E and Exhibit 8).

4. Graduates:

Graduates of the Communications program are currently employed and hold positions in many communications-related institutions. Select examples include: news reporters, and sportscasters on radio stations 102.7, WKAZ, and 98.7 “The Beat;” producer for the Style Network; tape editor for WCHS-TV; and an assistant spokesperson for the West Virginia Supreme Court. Additionally they are employed as web page designers, animators, filmmakers, video producers, television directors, production assistants, educators, sound engineers, production designers, print journalists, and photographers.

Communications graduates are also pursuing higher degrees (Ph.D.) in graduate schools such as Wheeling Jesuit University and Ohio University, and approximately 40 percent of the students in our Media Studies M.A. program graduated from West Virginia State University with a B.S. in Communications.

d. Resources**1. Financial**

The Communications degree is, of necessity, a highly technological one. One of the most significant challenges facing any “high-tech” program in higher education is finding the resources to support and maintain a quality program. Computer technology changes almost daily and with those changes come new means of filming and broadcasting.

The Communications program has relied heavily on funding from the Title III funding program of the U.S. Department of Education. Income generated from fees on the production courses has also aided in purchasing and maintaining equipment. The federal cuts along with global low student enrollment have had significant financial impact. As a result, the department lost two engineers and made the attempt to replace damaged technology a difficult task.

2. Facilities

- The Fannin S. Belcher Theatre
- Davis 103 Multimedia Classroom
- Cole 216 Undergrad Film Laboratory
- Cole 216A Animation Laboratory
- Cole 206 Graduate Film Laboratory
- Offices of *The Yellow Jacket*

- Classrooms and offices in Cole Complex (See Exhibit 13) for a detailed description of the above mentioned facilities)

e. Assessment (Both Student and Program levels)

1. Student Outcome Assessment Plan

The Department of Communications and Media Studies has an assessment system in place since 1992. The system has been refined since to meet new institutional criteria. Communications assessment program includes specific course learning outcomes (PLOs) and strategies for determining student competences. These outcomes include specific skills and knowledge in Digital Media and Filmmaking, Theatre, Radio and TV Production, Scriptwriting, Oral Communication, Public Relations, Visual and New Media (See the assessment map included in Appendix II-E.)

The Capstone/Internship:

The capstone course for Communications is the internship. The format of the course has been revisited and made some changes dictated by assessment results. The faculty approved the changes in a department meeting in March 2013.

This component of the program ensures that qualified students (those with grade point averages above 2.75) engage in a field experience in one or more media arts-related disciplines. Students present a written application. The entire faculty meets to determine the eligibility of each applicant. Those students who are accepted meet with the Internship Coordinator (currently Dr. Ali Ziyati) and work out an appropriate internship. A syllabus is distributed and discussed (See Exhibit 6). The Chair of the department supervises the entire internship processes and assigns final grades.

The internship consists of 120 hours of work at one or more agencies or businesses. Each intern completes a weekly report, and supervisors send in mid-term and final evaluation forms. These evaluation forms, as well as the informal feedback that the internship coordinator receives from agencies, provide useful information to the faculty regarding student preparedness, student skill level, employers' expectations and feedback. Between Fall 2011 and Fall 2014, 67 Communication students interned/worked at media-related institutions (radio, TV, theatre, government agencies, public relations firms.) Students are evaluated in five areas: dependability, work effectiveness, cooperation, relationship building, collaboration, and progress. The average score of the 67 evaluations between Fall 2011 and spring 2013 was 4.78 on a scale of 5.00.

See Exhibit 6 for Internship guidelines, applications, and evaluation forms. A complete list of agencies is also included.

Students are now expected to complete their internship, present a portfolio and samples of their work, and accomplishment, and do a presentation before junior/senior students and faculty toward the end of each semester. Three faculty members then evaluate portfolios and suggest a grade. If necessary, students are asked to make changes to the portfolio and resubmit. The Chair/Internship Coordinator then assigns the final and overall grade.

Students who do not meet external internship criteria get to participate and/or complete projects assigned by the Coordinator. This process has been in place since Spring 2014 only. For example, in Spring 2014, three broadcast students worked closely with WVSU International Student

Services in order to produce a promotional video. In Fall 2014, two students are conducting their capstone project working with our PRSSA chapter. They will submit their projects and portfolios and make presentations before faculty and students.

2. Use of Assessment Data: Learning-Teaching-Curriculum

The undergraduate Communications program continued to assess courses as designated during the 2011-12 academic year. During this time, the then-Chair and the Media Studies Program Coordinator underwent additional assessment training. Following training, both were charged with reviewing the assessment procedures and program learning outcomes (PLO's). The Chair called two meetings with the department faculty to discuss and review PLO's. (The minutes of the PLO review is provided below.) Following the meeting which revised the PLO's, a new PLO assessment map was developed, a course was designated to pilot the new PLO's and a rubric was adjusted. This pilot assessment was done in COMM 462, Spring 2013. Rubrics and assessment information were input into LiveText. This data was to be reviewed in Fall 2013 and the department would assess the success of the pilot, review rubrics and begin assessing in full again by Spring 2014. By then LiveText was abandoned as an option and the data became inaccessible. The assessment continued as planned.

The mission of the Communications and Media Studies Department states:

To prepare students to excel in the field of communications and to meet their educational needs through innovative approaches to learning. The undergraduate degree is comprised of a core curriculum encompassing Mass Communications, Media Law, Film, Theatre, Television, Radio, Journalism, Public Relations, and Interpersonal Communications, which provides preparation for positions in the Communications field. The Media Studies master's degree allows students to choose from production or theory-oriented track, which will prepare them for the challenges of media in the digital millennium.

Undergraduate Assessment Documents:

Communications Department Program Learning Outcomes Revised 3/2013

1. Evaluate communication research.
2. Interpret theoretical communication concepts.
3. Create content appropriate to communication context.
4. Apply ethical considerations appropriate to communication contexts.*
5. Interpret laws relevant to communication.

** The department was advised to replace the term "value" with the verb "apply." It was discussed and approved by faculty at the department meeting of October 8, 2014.*

Information gained from internship evaluation forms, portfolios, and course assessments is reviewed regularly at department meetings and forms the basis for further curricular development. Here are some examples:

- It was learned in many instances that writing is major handicap and that students need more writing skills. In addition to the student-run newspaper, the department approved motions:

- a. To require COMM 307 for all communications majors. The course is writing-based and introduces students to different writing skills in public relations, print, and broadcast journalism.
- b. To make COMM 101 a writing-based course and offer it as an online course, as well.
- c. To include writing assignments in COMM 100, COMM 205, COMM 241, COMM 340, and advanced courses in public relations, script writing, introduction, and advanced courses in audio and TV, new media, and internship and portfolios.

- It was also learned that internship COMM 400 did not serve the students who do not meet the requirements. A capstone experience was created to allow all students the opportunity to develop portfolio, which can be used for job interviews at entry level-positions.

- Other changes:

- 120 Hours to degree change: *Approved January 2013*
- COMM 400H: *Approved January 2013*
- COMM 462 Description change: *Approved January 2013*
- Certificates in Digital Media, Film, Interpersonal and Group Communication, Public Relations, Theatre, and Broadcasting: *Pending*
- International Studies Emphasis in Communications: *Pending*
- RBA Emphasis in Broadcasting: *Approved April 2013*
- RBA Emphasis in Film: *Approved April 2013*
- RBA Emphasis in Public Relations: *Approved April 2013*

3. Graduate and Employer Satisfaction

Employee satisfaction data is difficult to obtain in the communications field due to the ever-changing nature of broadcasting, public relations, theatre, and film. Students who are placed in an entry-level position typically move quickly to other employment opportunities.

Minimal information has been made available through contact with local employers. WSAZ-TV, WCHS-TV, ROCK 105 (radio), and the Charleston Gazette (newspaper) have all provided positive feedback on recent hires and are open to continuing internships and part- and full-time employment as positions are available. West Virginia State University communications students are highly competitive for these positions in addition to recent graduates from West Virginia University, Marshall University, and out-of-state institutions. Exhibit 11 showcases a sample written feedback from an employer of one of the program graduates.

f. Advisory Committee(s)

The Advisory Committee consists of six professionals and experts in public relations, film, theatre, journalism and graphic design, and radio/TV. Members are carefully selected and discussed at department meetings.

Although the advisory group members do not meet regularly, professors remain in close contact with those members who serve as consultants in their respective areas, and each member contributes feedback.

For example, Professors Kim Cobb and Sherri Shafer are in constant communication with Josh Lewis. Josh provided input regarding students' projects and internship.

Members of the Advisory Committee

Josh Lewis

WCHS-TV8
1301 Piedmont Rd.
Charleston, WV 25301

Dan Page

The State Journal
PO Box 11848
Charleston, WV 25339-1848

Tara Tuckwiller

The Charleston Gazette
1001 Virginia St. E.
Charleston, WV 25301

Ms. Pamela J. Haynes

West Virginia Film Office
90 MacCorkle Avenue SW
South Charleston, WV 25303

Rajko Glic

Distinguished Professor of Film
Central Classroom
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Diane Slaughter, APR, Fellow

Ex. Director, WV Chapter PRSA
CEO, Homestead Communications
PO Box 13604

Charleston, WV 25360

304-984-0308

homesteadcommunications@verizon.net

g. Program Strengths and Weaknesses

The strength of the Communications B.S. program is reflected in its numbers over the past five years including enrollment, majors, and number of graduates. In this undergraduate program, students often work closely with faculty members in areas such as public relations campaigns, radio and TV productions, theatrical productions, journalism projects, and film. The teamwork required in the classes results in students feeling connected to other students and faculty. In addition, some Communications students participate in the department's international travel courses, such as to Dubai in the United Arab Emirates.

Faculty commitment to student learning is also evident in the number of Communications courses that are offered online, providing students with easy access to lecture notes, class videos, discussion questions, website links and online classroom discussion groups. Some courses, such as Introduction to Mass Communication and Media Law, are now offered entirely online at least once each academic year. One section of Speech Communication and Film Appreciation are scheduled to be offered fully online in Fall 2015. This, of course, extends the Communications Department's reach into the community and helps serve non-traditional students.

The Communications program also boasts a large number of active student organizations, including the Public Relations Student Society of America, Campus Radio, National Broadcast Society, Women in Communications, and the student newspaper. Through these organizations undergraduate students have participated in conferences, created professional works, won awards, provided community service and interacted with professionals in the communications field. The department also offers Arabic to extend that reach to the community.

Perhaps the greatest challenge facing the Department of Communications and Media Studies is technology and staffing. There is a need for at least two faculty positions to teach television and journalism courses in addition to a permanent technician/engineer to provide technical support for our many production courses.

SECTION III: VIABILITY

A. Program Enrollment

Between Fall 2011 and Summer 2014, the Communications department has averaged a total enrollment of 983 students. This represents a slight decrease from the previous years. The decline is mainly due to the global low enrollment and West Virginia State University was no exception, and the move of the Community College to become an independent entity outside of the WVSU.

	FALL 2010	SPRING 2011	SUM 2011	FALL 2011	SPRING 2012	Sum 2012	Fall 2012	Spring 2013	Fall 1013	Spring 2014
BS	199	200	35	182	150	22	142	125	120	129

FTE production per total full time faculty member and per total full-time equivalent faculty 2011-12

TOTAL	5029	335.26666	
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B. Course Enrollment

See Appendix III-B for a complete course enrollment in the past five years.

C. Enrollment Projections

The department most recent program review (2005-10) projected the following figures:

2009-2010	2010-2011	2011-2012	2012-2013	2013-2014
209	219	230	241	253.

The projection made in 2010 was not met due to the split of community college and overall low enrollment in the institution. In Fall 2014, there was a slight decrease of 11 percent in enrollment compared to Fall 2013 (140 students). In Spring 2013, the number of enrolled students was 129 as it was in Fall 2014. The consistency in enrollment numbers is a very positive indication that our intake has the potential to increase over the next five years. It is projected that a 10 percent increase will occur over each of the next five academic years. See projected of enrollment below:

2015-2016	2016-2017	2017-2018	2018-2019	2019-2020
143	157	173	190.	199.

With proper staffing, the Communications department will may better-service the University's General Education requirements. The department's efforts to offer Web 100 of some sections of Gen Ed courses will eventually increase the number of enrollment. A section of Film Appreciation and Speech Communication will be offered as Web 50 in Spring 2015, and they will be offered as online courses in Fall 2015. Continuing to offer sections of Speech Communications as part of the University Continuing Education will also help increase the intake of enrollment. Currently, a minimum of two sections are offered each semester.

D. Cost Analysis

A cost analysis is performed for the Program Review to provide data about the Departmental Cost of Instruction and the Facilities and Administrative Costs, which are not instructional driven but attribute the overall educational experience of students.

Departmental Cost of Instruction:

The Departmental Cost of Instruction encompasses two components: 1. Departmental cost to offer the major and 2. Departmental cost to offer courses in the department. To determine the departmental cost to offer the major, calculations are conducted to generate the program cost per graduate and the cost per student in the major. It should be noted that in this cost analysis we only considered the salaries including fringe benefits.

Calculation of the cost to offer the major: The numerator value is determined by using 2014-2015 faculty salary data for full-time and part-time faculty (including fringe benefits) who provide instruction for courses offered in the major (degree program). The value excludes salary compensation for instruction in general education courses (services courses) unless those courses are required for the major and serves as the numerator value for both the *program cost per graduate* and the *cost per student in the major* formulas.

Two denominator values are determined for the various calculations. For the program *cost per graduate* calculation, the denominator value is the average number of program graduates for the 2010- 2014 period, while the *cost per student in the major* calculation uses the average number of majors in the degree program during the same review period as the denominator value.

The resulting formulas are:

$$\text{Cost per graduate} = \frac{\text{2014-2015 degree program instructional faculty}}{\text{Average number of program graduates 2010-2014}}$$

$$\text{Cost per student in the major} = \frac{\text{2014-2015 degree program instructional faculty}}{\text{Average number of majors in the degree program 2010-2014}}$$

Communications program cost per graduate = \$418,149/27.6 = \$15150

Communications program cost per student in the major = \$418,149/344 = \$1215

Calculation for the departmental cost to offer courses in the department: The previously generated numerator value also serves as the numerator for this calculation. The denominator of this calculation is student credit hours produced for the academic years (2010-2014) of the 5 year review period. As this program offers no general education courses, the credit hours produced is calculated using courses taken by both majors and non-majors.

The resulting formula is:

Cost of courses offered in the department =

$$\frac{\text{2014-2015 degree program instructional faculty}}{\text{Total student credit hours produced by department}}$$

Communications Program cost per credit hour offered in the department = \$418,149/4737 = \$88

The Facilities and Administrative cost also using total faculty compensation for 2014-2015 as the numerator. For this value, the denominator federal indirect rate of 56.9%, which is a measure that is used to determine the cost of operation for grant administration.

The formula Facilities and Administrative cost (Non-instructional operational cost):

$$\text{Facilities and Administrative cost} = \text{2014-2015 degree program instructional faculty} * 0.569$$

Communications Facilities and Administrative cost = \$418,149 * 0.569 = \$237926

The ratios are exhibited in the table below.

Total Salary: \$ \$418,149

	Avg Majors (AY10- AY14)	Avg Graduates (AY10-AY14)	CPCH (AY 10-AY14)	Cost of Operation (AY 2014)
Average per year	344	27.6	4737	0.569
Cost Ratios	\$1215	\$15,150	\$88	\$237,926

In summary, the total salary for faculty during the 2014-2015 year of the review period is \$418,149 and includes both part-time and full-time faculty salaries. The average cost per major is \$1215 while the average cost per graduate is \$15,150. Both values include all unduplicated student majors and graduates for the 5-year review period. The cost of offering courses in the department for all students is based on the total semester credit hours (fall and spring combined) generated is \$4737 credit hours per year. The cost of operation (non-instructional cost) is \$237,926.

E. Service Courses

The department offers numerous sections of service courses. These include Art of the Theatre, Film Appreciation, Speech Communication and International Cinema, all of which fulfill general education requirements for the University. Between Fall 2012 and Spring 2014 alone, the department has averaged a total enrollment of 1,255 students who enrolled in all Communications service courses. Speech Communication and Film Appreciation continue to draw a large number of students. Offering sections of these courses as Web 100 will increase these numbers significantly.

F. Off-Campus Courses

The department has been offering two sections of the same course each semester at George Washington High School since 2009. Currently, the department is offering COMM 100 at Sherman High School, Scott High School, South Charleston High School, and Pruntytown Correctional Center. It is the department's mission to serve its immediate community.

G. Articulation Agreements

The Communications department is currently finalizing an exchange program with the University of Sharjah, United Arab Emirates. Students and faculty of both institutions will be able to spend a semester accordingly. The agreement was born of a study tour of communications students led by Drs. T. Ford-Ahmed and Robin Broughton (See Exhibit 12).

SECTION IV: NECESSITY

A. Similar Programs

When compared to four-year communications programs currently offered by other West Virginia colleges and universities, the West Virginia State University program continues to be the only one of its kind throughout the state. Most programs offered at other state institutions focus on a specific discipline, with some programs offering concentration options that further explore the program's area of study. None of these programs, however, offer the wide array of specific disciplines and areas of focus that our Communications program continues to offer students.

The School of Journalism and Mass Communications at Marshall University (Huntington, WV) offers a BA degree in Journalism and a BA degree in Communications Studies. Students seeking a Journalism degree with an emphasis on advertising can choose from concentrations such as Broadcast, Online, and Print Journalism, Radio and Television Production and Management, and Public Relations. The Communications degree allows students to choose from such options as Interpersonal, Organizational, and Public Relations. Though not part of the Marshall University's communications program, a four-year degree in theatre is also offered. Not only does our Communications program encompass all of these areas, we offer students an opportunity to gain a wide variety of educational and professional experiences while pursuing a single degree.

The Communication Arts (CART) program at Concord University (Athens, WV) has concentrations in Broadcasting and Journalism, Public Relations, and Theatre. While the Broadcasting and Public Relations options offer a small number of specialized courses (such as Television Commercial Production and Argumentation & Debate, respectively), our Communications program allows students to develop and produce their own television show for broadcast throughout the state, and our chapter of the Public Relations Society of America continues to be one of the most active in the nation and is often contracted by various professional organizations to assist with Public Relations needs.

West Virginia University (Morgantown, WV) offers a wide array of degrees in the communication arts, including a BFA in Theatre (with concentrations in Acting, Puppetry, and Theatre Design), a BA in Communications (Interpersonal), and a BSJ in Journalism, Advertising, or Public Relations. Similar to Marshall University, communication arts degrees offered by West Virginia University are very specific and compartmentalized, and do not include our broader areas of focus.

The Communications Program at Alderson-Broaddus College (Phillipi, WV) is the most focused of all communications programs offered throughout the state, with journalism (broadcast and print) comprising most of the credit hours required for degree conferral. Theatre courses are offered outside of the discipline

Perhaps the program in the state with closest similarity to WVSU's Communications program is the Communications & New Media program offered by the Department of Communications and Media Studies at Shepherd University (Shepherdstown, WV). Students enrolled in this program are required to complete a core curriculum specific to the degree (including courses such as Voice & Diction and Narrative Scriptwriting) before moving into one of three concentrations: Digital Filmmaking (includes courses such as Sound Design and Music Video Production), New Media (includes courses such as Graphic Novel and Game Design), or Media Studies, in which students select 18 hours from Digital Filmmaking or New Media. While the program offers courses in broadcasting (news and radio), advertising, and media law, it does not allow students opportunities to study filmmaking and digital video production in other countries as our department's frequent International Exchanges allow. One of the hallmarks of our program is its interdisciplinary approach, which encourages students to examine different areas of focus (communications, new media, and performing arts) before concentrating on more advanced courses in their chosen field of study.

B. Job Placement

The department maintains strong relationships with media-related businesses in the region and, as a result, is in constant contact with employers seeking graduates and current students for full and part-time employment. Due to the success of the internship program, department faculty, students, and graduates have formed a network of communication with area employers.

Job openings are sent directly (via email or regular mail) to the department office to be posted on an employment bulletin board outside the department secretary's office with a copy maintained in a student-accessible folder in the office. Currently the Department of Communications has graduates and/or students employed by companies such as the following: WCHS Television; WSAZ; WOWK; Bristol Broadcasting; WVPN radio; WTAP in Parkersburg; Clay Center in Charleston, WV; Motion Masters and Image Associates in Charleston, WV. As is observable from our comprehensive list of job placements included with this report, graduates are highly successful in obtaining jobs in the fields for which they have been trained.

Appendices

Appendix II-A

APPENDIX II-A: Curriculum

[illegible]

Note:

Appendix II-B

Faculty Data Sheets

(No more than TWO pages per faculty member)

Name: Daniel Boyd	Rank: Assistant Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: MA
Degree Conferred by: University of Arkansas	Date Degree Received: 1981
Area of Specialization: Film	

Professional registration/licensure:	___	___	___
Years of employment at present institution:	32	___	___
Years of employment in higher education:	35	___	___
Years of related experience outside higher education:	35	___	___

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
Fall 2012	Comm 409 Senior Projects in Comm	2
	MS 565 Producers Seminar	4
	MS 969 Independent Research in MS	3
	Comm 446 International Cinema	23
	MS 969 Independent Research in MS (EDC release, Creators Program)	3
Spring 2013	Comm 348 Scriptwriting	7
	Comm 446 International Cinema	23
	(EDC release, Creators Program)	
Fall 2013	Comm 299 Graphic Narrative	1
	MS 697 Directed Readings in Comm	4
	Comm 446 International Cinema	27
	(EDC release, Creators Program)	
Spring 2014	Comm 348 Scriptwriting	3
	Comm 299 SP TOP: Graphic Narrative	1
	Comm 446 International Cinema	22
	(EDC release, Creators Program)	
Fall 2014	Comm 446 International Cinema	28
	Comm 299 SP TOP: Producers Seminar	1
	MS 565 Producers Seminar	1
	(EDC release, Creators Program)	

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Dr. Robin Broughton	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Ph.D.
Degree Conferred by: Ohio University	Date Degree Received: Nov. 24, 1999
Area of Specialization: Interpersonal Communication	

Professional registration/licensure:	
Years of employment at present institution:	22
Years of employment in higher education:	23
Years of related experience outside higher education:	3

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
Spring 2013	Comm. 461 Media Law	33
	MS 670 Information Society	16
	MS 696 Independent Research	3
	MS 697 Directed Readings	2
	MS 698 Thesis 1	2
	MS 699 Thesis 2	9
Fall 2013	Comm 445 Study Abroad	1
	Comm 461 Media Law	21
	MS 501 Critical Approaches	7
	MS 678 Public Health Production	7
	MS 696 Independent Research	3
Spring 2014	MS 698 Thesis 1	4
	MS 699 Thesis 2	4
	Comm 461 Media Law	22
	MS 670 Information Society	5
	MS 678 Community Development	7
Fall 2014	MS 696 Independent Research	4
	MS 697 Directed Readings	7
	MS 698 Thesis 1	4
	MS 699 Thesis 2	12
	Comm 100 Speech	29
	Comm 461 Media Law	20

APPENDIX II-B: Faculty Data
(No more than TWO pages per faculty member)

Name: Kimberly D. Cobb	Rank: Assistant Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: MA
Degree Conferred by: Marshall University	Date Degree Received: 5/1991
Area of Specialization: Broadcasting/Radio Television	
Professional registration/licensure: _____	
Years of employment at present institution: _____	17
Years of employment in higher education: _____	19
Years of related experience outside higher education: _____	2

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
2012/Fall	Comm 111 Radio Lab	7
	Comm 162 Intro TV Production/Direction	20
	Comm 261 Intro Audio Production	16
	Comm 360 Advanced TV Production/Direction	9
2013/Spring	Comm 111 Radio Lab	14
	Comm 162 Intro TV Production/Direction	17
	Comm 261 Advanced Audio Production	17
	Comm 360 Advanced TV Production/Direction	7
2013/Summer	Comm 100 Speech Communication	6
2013/Fall	ARH 101 Freshman Experience	12
	Comm 111 Radio Lab	14
	Comm 162 Intro TV Production/Direction	15
	Comm 163 TV Lab	5
	Comm 261 Intro Audio Production	17
	Comm 360 Advanced TV Production/Direction	13
2014/Spring	Comm 111 Radio Lab	8
	Comm 162 Intro TV Production/Direction	15
	Comm 261 Intro Audio Production	16
	Comm 360 Adv TV Production/Direction	6
	Comm 362 Adv Audio Production	6

- (B). If degree is not in area of current assignment, explain:

APPENDIX II-B: Faculty Data
(No more than TWO pages per faculty member)

Name: Dr. Trevellya Ford-Ahmed	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Ph.D.
Degree Conferred by: Ohio University	Date Degree Received: 1995
Area of Specialization: Public Relations/Integrated Marketing Communication and Mass Media Culture	

Professional registration/licensure:	
Years of employment at present institution:	25
Years of employment in higher education:	28
Years of related experience outside higher education:	8

To determine compatibility of credentials with assignment:

- (A).** List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
2014/Spring	Comm 105 Public Relations Laboratory	10
	Comm 405 Advanced Public Relations	26
	Comm 205 Introduction to Public Relations	9
	MS 635 Race, Gender, Class, etc. in the Media	10
	Comm 105 Laboratory	
2013/Fall	Comm 100 Speech Communication	26
	Comm 205 Introduction to Public Relations	21
	Comm 305/ Communication and	12
	MS505 Media Research Methods	13
2013/Spring	Comm 100 Speech Communication	25
	Comm 100 Speech Communication	28
	Comm 205 Introduction to Public Relations	19
	Comm 405 Advanced Public Relations/Case Studies	5
	Comm 105 Public Relations Laboratory	12
2012/Fall	Comm 205 Introduction to Public Relations	17
	Comm 100 Speech Communication	25
	Comm 100 Speech Communication	26
	Comm 100 Speech Communication	27
	Comm 105 Public Relations Laboratory	14

- (B).** If degree is not in area of current assignment, explain:

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Steve Gilliland	Rank: Assistant Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: M.A. Communication
Degree Conferred by: University of Arkansas	Date Degree Received: May 1981
Area of Specialization: Film and Video Production	

Professional registration/licensure:	n/a
Years of employment at present institution:	28
Years of employment in higher education:	28
Years of related experience outside higher education:	

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
2014 / Spring	Comm. 343-01 Animation Production	6
	M.S. 600-01 3D Design	4
2013 / Fall	Comm. 140-02 Film Appreciation	59
	Comm. 140-04 Film Appreciation	50
	Comm. 140H-03 Film Appreciation Honors	2
	M.S. 543 Animation Production	3
2013 / Spring	Comm. 140-02 Film Appreciation	59
	Comm. 140H-04 Film Appreciation Honors	7
	Comm. 343-01 Animation Production	8
	M.S. 541 Digital Video Production	5
2012 / Fall	Comm. 140-02 Film Appreciation	22
	Comm. 140H-02 Film Appreciation Honors	3
	Comm. 341 Advanced Filmmaking	7
	M.S. 543 Animation Production	4

- (B). If degree is not in area of current assignment, explain:

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Susan Marrash-Minnerly	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: MFA
Degree Conferred by: University of Virginia	Date Degree Received: May 1981
Area of Specialization: Theatre – Acting/Directing	

Professional registration/licensure:	Actor's Equity Association
Years of employment at present institution:	13
Years of employment in higher education:	25
Years of related experience outside higher education:	

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
2012-13, Fall	Comm 170 Art of the Theatre	30
	Comm 270, Principles and Theories of Acting	13
	Comm 475, Theatre Production	25
	Comm 409, Sr. Project	1
2012-13, Spring	Comm 106, Voice & Diction	13
	Comm 270, Principles and Theories of Acting	9
	Comm 370, Principles and Theories of Theatre Direction	12
	Comm 470, Advanced Theatre Studies	8
2013-14, Fall	Comm 100, Speech Communication	25
	Comm 170, Art of the Theatre	19
	Comm 270, Principles and Theories of Acting	8
	Comm 399, Special Topics	1
2013-14, Spring	Comm 475, Theatre Production	9
	Comm 100, Speech Communication	23
	Comm 170, Art of the Theatre	28
	Comm 270, Principles and Theories of Acting	7
	Comm 475, Theatre Production	9

- (B). If degree is not in area of current assignment, explain:

N/A

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Marc C. Porter	Rank: Professor
Status: <input type="checkbox"/> XFull-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree MFA; PhD
Degree Conferred by: MFA Columbia Univ NY; PhD Indiana U	Date Degree Received: MFA 1987; PhD 1979
Area of Specialization: Film Media Studies, Instructional Systems, Educ Motion Pict Prod	

Professional registration/licensure:	
Years of employment at present institution:	19
Years of employment in higher education:	35
Years of related experience outside higher education:	3

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
Fall 2012	Comm 140 -01 Film Appreciation	70
	Comm 348 -01 Scriptwriting	9
	MS 500-01 Media Design	5
Spring 2013	Comm 245-01 Film History: Documentary	6
	MS 645-01 Film Theory	12
Fall 2013	Comm 140-01 Film Appreciation	68
	Comm 345-01 Film Theory, Genres & Directors	6
	MS 500-01 Media Design	7
Spring 2014	Comm 140-01 Film Appreciation	52
	Comm 240 Film History: Narrative	12
	MS 655 Film History	3

Faculty Data for Self Study

(No more than TWO pages per faculty member)

Name: Sherri Shafer	Rank: Assistant Professor
Status: <input type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input checked="" type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Education Specialist
Degree Conferred by: Marshall University	Date Degree Received: December 2011
Area of Specialization: Communications/Regents Bachelor of Arts	

Professional registration/licensure: _____	
Years of employment at present institution: 2004- Present	_____
Years of employment in higher education: 10 years	_____
Years of related experience outside higher education:	6 years

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	Enrollment
Fall 2009	ARH 101 FRESHMAN EXPERIENCE	18
	COMM 100 SPEECH COMMUNICATION	25
	COMM 100 SPEECH COMMUNICATION	22
	COMM 101 INTRO TO MASS COMMUNICATIONS	34
	COMM 307 WRITING FOR THE MEDIA	22
Spring 2010	ARH 101 FRESHMAN EXPERIENCE	12
	COMM 100 SPEECH COMMUNICATION	24
	COMM 101 INTRO TO MASS COMMUNICATIONS	33
	COMM 162 TV PRODUCTION/DIRECTION	19
	COMM 307 WRITING FOR THE MEDIA	15
Summer 2010	COMM 400 COMMUNICATIONS FIELD EXPERIENCE	8
Fall 2013	COMM 100 SPEECH COMMUNICATION	25
	COMM 400 COMMUNICATIONS FIELD EXPERIENCE	5
	COMM 409 SENIOR PROJECT IN COMMUNICATIONS	1
	COMM 462 ADVANCED TELEVISION PROD/DIR II	8
	MS 695 MEDIA SYSTEMS MANAGEMENT	1
Spring 2014 (Adjunct)	COMM 163 TELEVISION LABORATORY	2
	COMM 462 ADVANCED TELEVISION PROD/DIR II	6

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Ali Ziyati	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Ph.D.
Degree Conferred by: Ohio University	Date Degree Received: 1995
Area of Specialization: Mass Communication/Intercultural Communication	

Professional registration/licensure: _____	
Years of employment at present institution:	4
Years of employment in higher education:	19
Years of related experience outside higher education:	6

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
2014_1	COMM 100_05 Speech Communication	27
	COMM 100_10 Speech Communication	27
	COMM 205_01 Intro. To Public Relations	12
	COMM 400 Communications Capstone/Internship	12
	BA 405_01 Integrated Marketing Communication (Business)	12
2014_2	COMM 307_01 Writing for Media	12
	COMM 340_01 New Media	11
	COMM 400 Field Experience/Internship	6
2013_1	MS 502_01 Graduate Research and Writing	6
	ARH 101_01 Freshman experience	27
	COMM 100_03 Speech Communication	23
2013_2	COMM 101_01 Intro. To Mass Communication	30
	MS 515_01 Public Relations: Theory and Practice	4

Appendix II-E

Assessment

**Curriculum Map
and
Sample Rubrics**

**Department of Communications and Media Studies
Undergraduate Assessment**

1. Evaluate communication research.
2. Interpret theoretical communication concepts.
3. Create content appropriate to communication context.
4. Apply ethical considerations appropriate to communication contexts.
5. Interpret laws relevant to communication.

Curriculum Map by PLOs

Courses	PLO	Assessment 1		Assessment 2		Assessment 3		Level	
		What	When	What	When	What	When	K=Knowledge, A=Application, S=Synthesis	
101	1	Final Exam	End of semester					K	
305	1							A	
307	1							A	
405	1							S	
400	1							S	
205	1							K	
270	2							K	
305	2							A	
400	2							S	
162	3							K	
205	3							K	
225	3							K	
241	3							K	
307	3							A	

343	3							A	
360	3							A	
341	3							S	
405	3							S	
462	3	News Package	Every Semester					S	
470	3							S	
101	4	Quiz	Early in semester Fall 2013					K	
225	4							K	
340	4	Case study	Late in semester- Spring 2014					A	
461	4							S	
101	5							K	
307	5							A	
348	5							A	
461	5							S	

COMM 101 Rubric

COMM 101 Introduction to Mass Communication Package Rubric					
Assessment Tool: Case Study in Advertising					
	Mastery (4) 8 or 38%	Accomplished (3) 7 or 33%	Developing (2) 4 or 19%	Beginning (1) 1 or 4.7%	Failing (0) 1 or 4.7%
Content PLO 4	- Knowledge of concepts - Writing and discussion reflect topic. - Ideas are presented clearly, concisely. - Discussion is supported with examples	At least 75% of - Knowledge of concepts - Writing and discussion reflect topic. - Ideas are presented clearly, concisely. - Discussion is supported with examples	At least 50% of - Knowledge of concepts - Writing and discussion reflect topic. - Ideas are presented clearly, concisely. - Discussion is supported with examples	At least 25% of - Knowledge of concepts - Writing and discussion reflect topic. - Ideas are presented clearly, concisely. - Discussion is supported with examples	Elements are not up to standard consistent with a passing grade.
Spelling/Grammar	Grammar, sentence structure, etc. reflect communication writing style.	At least 75% of Grammar, sentence structure, etc. reflect communication writing style.	At least 50% of Grammar, sentence structure, etc. reflect communication writing style.	At least 25% of Grammar, sentence structure, etc. reflect communication writing style.	Elements are not up to standard consistent with a passing grade.
Relevancy	Discussion is relevant to ethics and ethical standards	At least 75% of Discussion is relevant to ethics and ethical standards	At least 50% of Discussion is relevant to ethics and ethical standards	At least 25% of Discussion is relevant to ethics and ethical standards	Elements are not up to standard consistent with a passing grade.

Communications Department Coding

4. Value ethical considerations appropriate to communication contexts.

University Coding

WV-WVSU-GV.4 A core of student learning that includes effective communication

COMM 101 Introduction to Mass Communication Package Rubric					
Assessment Tool: Final Exam					
	Mastery (4) 6 or 25%	Accomplished (3) 9 or 37%	Developing (2) 6 or 25%	Beginning (1) 3 or 12.5%	Failing (0) 0%
Content PLO 1 Interpret (knowledge) of theoretical communication concepts.	Knowledge of - Core concepts - History and evolution of media forms and outlets - Socio-cultural and economic impact of media forms and outlets	At least 75% of Knowledge of - Core concepts - History and evolution of media forms and outlets - Socio-cultural and economic impact of media forms and outlets	At least 50% of Knowledge of - Core concepts - History and evolution of media forms and outlets - Socio-cultural and economic impact of media forms and outlets	At least 25% of Knowledge of - Core concepts - History and evolution of media forms and outlets - Socio-cultural and economic impact of media forms and outlets	Elements are not up to standard consistent with a passing grade.

Communications Department Coding

WV-WVSU-CD-2.1. Interpret theoretical communication concepts.

Producers' Seminar: Final Project Assessment Rubric

Student _____

Project _____

Evaluator _____

	Levels of Attainment				
	1	2	3	4	
<i>Dimensions of Evaluation</i> 1. Clarity of Purpose Is the <i>particular message</i> , the <i>need</i> for the message and the particular <i>medium proposed, clear and understandable</i> ?	Not at all.	Yes, but need of clarification, or generally weak in 2 of the 3 areas.	Yes, but need of clarification, or generally weak in 1 of the 3 areas.	Clear and strong in each area.	
2. Audience Is the particular targeted audience clearly identified and the means	Not at all.	Vague and/or unrealistic	Good, but needs more development and/or clarification	Clear and strong in each area.	
3. Production Planning & Execution Is the schedule clear and reasonable? Are the technical and human		Vague and/or unrealistic	Good, but needs more development and/or clarification	Clear and strong in each area.	
4. Budgeting & Finance Is the budget clear and realistic (up to industry standards)?		Vague and/or unrealistic	Good, but needs more development and/or clarification. Form good but figures questionable.	Clear and strong. Compatible with industry standards	
5. Philosophical Considerations Is it clear what <i>good</i> , if any, the product can/will do for the targeted		Mentioned, but vague and/or unrealistic	Good, but needs more development and/or clarification	Clear and strong in each area.	

Spring 2014 ASSESSMENT RESULTS (14 students assessed) Media Law Comm. 461 Case Study Project					
	Mastery	Accomplished	Developing	Beginning	
Format/Layout WV-WVSU-CD-4.1 <i>Weight of 10%</i>	Structure of text follows requirements of length, topic, and style 28%	At least 75% of structure of text follows requirements of length, topic, and style 50%	At least 50% of structure of text follows requirements of length, topic, and style	Less than 50% of structure of text follows requirements of length, topic, and style 22%	Assignment was not submitted on time or is plagiarized.
Content/Information GV. 1 WV-WVSU-CD-4.1 <i>Weight of 70%</i>	The text provides an in-depth analysis of the media law case study. The provided information is necessary and sufficient to demonstrate a student's understanding of contemporary media law as it applies. 43%	At least 75% of the text provides an in-depth analysis of the media law case study. At least 75% of the provided information is necessary and sufficient to demonstrate a student's understanding of contemporary media law as it applies. 50%	At least 50% of the text provides an in-depth analysis of the media law case study. At least 50% of the provided information is necessary and sufficient to demonstrate a student's understanding of contemporary media law as it applies.	Less than 50% of the text provides an in-depth analysis of the media law case study. Less than 50% of the provided information is necessary and sufficient to demonstrate a student's understanding of contemporary media law as it applies. 7%	Assignment was not submitted on time or is plagiarized.
Quality of Writing GV. 4 WV-WVSU-CD-4.1 <i>Weight of 10%</i>	The case study essay is well written from start to finish, without spelling, grammar or use of English errors. The essay is well organized, clear and presents ideas in a coherent way. 99%	At least 75% of the case study essay is well written, without spelling, grammar or use of English errors. At least 75% of the case study essay is well organized, clear and presents ideas in a coherent way.	At least 50% of the case study essay is well written, without spelling, grammar or use of English errors. At least 50% of the case study essay is well organized, clear and presents ideas in a coherent way.	Less than 50% of the case study essay is well written, without spelling, grammar or use of English errors. Less than 50% of the case study essay is well organized, clear and presents ideas in a coherent way. 1%	Assignment was not submitted on time or is plagiarized.

References and use of references WV-WVSU-CD-4.1 Weight of 10%	<p>All the references used are important, and are of good/scholarly quality. There is a minimum of 4 scholarly resources that are used effectively in the essay. All the references are effectively used, correctly cited and correctly listed in the reference list according to APA style.</p> <p>99%</p>	<p>At least 75% of the references used are important, and are of good/scholarly quality. There is a minimum of 4 scholarly resources that are for the most part used effectively in the essay. At least 75% of the references are effectively used, correctly cited and correctly listed in the reference list according to APA style.</p>	<p>At least 50% of the references used are important, and are of good/scholarly quality. There is a minimum of 4 scholarly resources that are for the most part used effectively in the essay. At least 50% of the references are effectively used, correctly cited and correctly listed in the reference list according to APA style.</p>	<p>Less than 50% of the references used are important, and are of good/scholarly quality. There is a minimum of 4 scholarly resources that are for the most part used effectively in the essay. Less than 50% of the references are effectively used, correctly cited and correctly listed in the reference list according to APA style.</p> <p>1%</p>	<p>Assignment was not submitted on time or is plagiarized.</p>
Follow up Questions CD 8.1					
Music/SFX CD 8.1					
Creativity CD 8.1					

Communications 343 Animation Production: Final Project Rubric**Student:****Title:**

	Mastery (4)	Accomplished (3)	Developing (2)	Emerging (1)	Unsatisfactory (0)
Concept	The choice of animation technique(s) reinforces the narrative premise. The actions and resolution work effectively within the time constraints of the assignment.	Effective for at least 80% of the project.	Effective for at least 70% of the project.	Effective for at least 50% of the project.	Elements are not up to standard consistent with a passing grade.
Animation Principles	Where applicable, the project demonstrates effective use of many of the principles of traditional animation (e.g., ease, follow through, anticipation.)	Effective for at least 80% of the project.	Effective for at least 70% of the project.	Effective for at least 50% of the project.	Elements are not up to standard consistent with a passing grade.
Camera-work	Camera shots, angles, and movements effectively support the narrative.	Effective for at least 80% of the project.	Effective for at least 70% of the project.	Effective for at least 50% of the project.	Elements are not consistent with a passing grade.
Art Direction	Layout, design, lighting, and other elements of mise-en-scène effectively support the narrative.	Effective for at least 80% of the project.	Effective for at least 70% of the project.	Effective for at least 50% of the project.	Elements are not up to standard consistent with a passing grade.
Editing	Editing effectively supports the narrative. Transitions are appropriate. Titles are appropriate and within broadcast title safe. There are no unintentional jump cuts or violations of the 180-degree rule.	Effective for at least 80% of the project.	Effective for at least 70% of the project.	Effective for at least 50% of the project.	Elements are not up to standard consistent with a passing grade.
Audio	Selection of music and effects effectively supports the narrative. The mix of music, effects, and dialogue is effective. Audio track levels peak at approx. -6 dB and average approx. -12 dB.	Effective for at least 80% of the project.	Effective for at least 70% of the project.	Effective for at least 50% of the project.	Elements are not up to standard consistent with a passing grade.

**Comm. 343 Animation Production
Spring 2014 Assessment Outcomes Data**

1. The assessment took place **late** in the semester.
2. The **final project** assignment addressed PLO #3: Create content appropriate to communication context. The level was “Application.” Each student was required to produce an animated video with a running time of thirty seconds or longer.
3. **Instructions** for the Animation Production final project were presented verbally. Expectations about the assignment were discussed repeatedly throughout the semester, along with multiple opportunities for students to ask questions about the assignment. In addition, throughout the semester we screened a wide range of examples of projects by students in Comm. 343 in earlier semesters.

Each student presented his or her final project as a **MOV file** or as a **stand-alone DVD**. The final projects (as well as other production assignments and in-class production exercises) are archived as a class compilation DVD. Each student received a copy of the class DVD after completing the final examination for the class. Unfortunately, the size of most video files does not make it practical to send the actual assignments as email attachments.

4. A copy of the rubric form used for the Spring 2014 Comm. 343 Animation Production class is provided in the attached **Rubric Comm 343 v7.pdf** file.
5. A breakdown of the results of the Spring 2014 Comm. 343 final projects is provided as the attached **343 Rubrics.xls** Excel file.
6. Data from the Spring 2014 rubric would indicate that most of the students were successful in producing satisfactory work. The strongest categories were Concept and Camerawork, perhaps due the fact that those areas had already received feedback from peers and the instructor as part of the storyboard assignment for the final project. The Art Direction area was very strong. Animation Principles, Editing, and Audio were the categories with a wider spread in the scoring.
7. Reviewing rubric category breakdown data would lead me to consider spending more time on expectations regarding animation principles, editing, and audio when reviewing their storyboards for the final projects. Other improvements would include providing more detailed descriptions of the different categories of the rubrics, perhaps as additional sheets to be included with the rubric instrument that is given to the students.

	Mastery	Accomplished	Developing	Emerging	Unsatisfactory
Concept	5				1
Animation	2	2	1		1
Principles					
Camera work	5				1
Art Direction	4	1			1
Editing	3	2			1
Audio	3	1	1		1

Appendix II-E

Assessment

Exit Survey

DEPARTMENT OF COMMUNICATIONS SURVEY OF GRADUATING SENIORS
(With Selected Responses)

All information in this survey will be kept in strict confidence and reported anonymously. Results will not be released, until after your degree has been awarded.

Graduating semester (please check the correct response):

Fall _____ Spring _____

What is your cumulative GPA _____

Did you transfer to WVSU from another institution? *Yes **50%** No **50%**

**If you were a transfer student, from which institution? _____

**How many credits did you transfer? _____

As far as you know at this time, what are your educational/career plans?

"I would like to use the education I received to get a job in some part of the business aspect of the Communications field."

Please comment on the quality of assistance from your department and the university in you seeking a job or admission into a graduate/professional school.

"I have received help in searching for a job, but as my time at State wanes I would like more assistance trying to get a career started."

The preparation I received in the lower division courses in my major department was adequate for my success in upper division major courses.

- ☐ Not Applicable
- ☐ Strongly Agree **50%**
- ☐ Agree **50%**
- ☐ Disagree Somewhat
- ☐ Strongly Disagree

I found the material in the courses in my major department to be intellectually challenging and stimulating.

- ☐ Not Applicable
- ☐ Strongly Agree **75%**
- ☐ Agree **25%**
- ☐ Disagree Somewhat
- ☐ Strongly Disagree

In general the quality of teaching in my major department was adequate to enable me to learn the material.

- ☐ Not Applicable
- ☐ Strongly Agree **100%**
- ☐ Agree
- ☐ Disagree Somewhat
- ☐ Strongly Disagree

Comments on course material required for your major:

"It made me work and think harder which was good because I was lazy before."

"I found that my professors adequately prepared me for the next steps in my education as I moved forward."

I found the production experiences in my major to be useful for developing an understanding of my field.

- ☐ Not Applicable
- ☐ Strongly Agree **50%**
- ☐ Agree **50%**

- Disagree Somewhat
- Strongly Disagree

The equipment needed for an education in my major was available.

- Not Applicable
- Strongly Agree 25%
- Agree 50%
- Disagree Somewhat 25%
- Strongly Disagree

Comments on production experiences in your major:

“Enjoyable.”

“Although not my strong suit, my professors did a great job of working with me to make sure I understood what we were going over.”

The classroom and learning facilities were adequate for my needs.

- Not Applicable
- Strongly Agree 25%
- Agree 75%
- Disagree Somewhat
- Strongly Disagree

The quality of advising I received in my department was adequate.

- Not Applicable
- Strongly Agree 50%
- Agree 50%
- Disagree Somewhat
- Strongly Disagree

Comments on advising:

“Mrs. Marrash-Minnerly has been advising me since 2011 and she was amazing. I was also advised by Mrs. Shafer and Dr. Ziyati and they were wonderful too.”

“Make internship 120 hours.”

“Throughout my college experience here at WVSU advising for me was always a task. When I started here in 2009 as a Biology Pre-Med major I didn't receive any assistance with advising. I basically left to figure it out for myself. After switching over into the Communications department, I received a little more guidance with advising although I was tossed back and forth between two different advisors.”

Through Advanced TV Production/Direction I and II (Comm 360 & Comm 462) I have learned a great deal about what it takes to produce a show. From filming and editing packages to working in a control room. These classes have been a very positive influence on my education and experiences.

I found all of my advisors beneficial in choosing the classes that would best help me.

There was enough flexibility in my major for me to achieve my personal educational objectives.

- Not Applicable
- Strongly Agree 25%
- Agree 75%
- Disagree Somewhat

- Strongly Disagree

Please comment on changes would you recommend in the program/courses required for your major?

"I would have a slightly more clear outline of courses for a student's area of interest within the major."

List the courses you have taken in your department you feel were most valuable to you. *Please list course names and numbers, as well as your reasons.

"Media Law, Advanced Public Relations, Writing for Business, etc. I don't recall the course numbers. But I loved every second I was in those classes. I know I was assigned work, but it didn't feel like work. That's how I knew being a communications major was the right choice."

"Broadcast Management, Audio Production, Writing for the Media. These classes were the ones I felt like I took the most away from concerning the career path I see myself taking. (Not sure of the course numbers)"

List the courses you have taken outside of your major you feel were most valuable to you. *Please list course names and numbers, as well as your reasons.

"All of my English classes were extremely beneficial to me, considering I intend on using my grammar and writing abilities a lot in the future. Journalism was extremely helpful for the same reason."

"Expository Writing, I think it was English 303 with Dr. Robert Wallace. I love that man. I truly do. He's a wonderful teacher, has a kind voice and he won my respect. I was never told to write what I feel before and in his class, I did and I overcame a lot of fear because what I wrote about wasn't always pleasant."

List the courses you have taken in your department you feel were least valuable to you. *Please list course names and numbers, as well as your reasons.

"I didn't feel that I got as much out of filmmaking or film appreciation as some others might have who are more interested in that career path."

List the courses you have taken outside of your major you feel were least valuable to you. Please list course names and numbers, as well as your reasons.

"I was not fond of my math or foreign language classes. I don't think they will be of much use to me in the future."

List the faculty in your department who have positively affected your educational experience and those qualities you feel were responsible for that positive experience. *Please list faculty names and their outstanding qualities.

"Sherri Shafer - Whenever I was in doubt or needed any help in my department Sherri was always there for me. She helped me advise for several semesters and helped push me in the right direction. It was nice to know that there was someone I could always count on."

"Josh Martin - He is such a positive person and that carried through into his class room. His classes were always very engaging and pushed me to work to my full potential. He taught me that it's okay to do bad work, it's a problem if your bad work doesn't improve. He's easy going and I never had an issue whenever I would need help or advice with my work."

"Dr. Tee Ford-Ahmed - I love her determination. If it wasn't for her showing me the ropes, I wouldn't be a communications major today."

"Dr. Ali Ziyati - Every time I brought up something (or anything really) that involved multicultural things or honor societies, he had my back. I like that. I like saying something and someone else agreeing with it for once. It's nice."

"Sherri Shafer- Leadership, overall knowledge."

"Kim Cobb- Excellent knowledge of subjects, very friendly."

"Dave Brock- Extremely personable and presents material very well."

List the faculty in your department who have negatively affected your educational experience and those qualities you feel were responsible for that negative experience. *Please list faculty names and their negative qualities.

"I can safely say that I didn't have a particularly bad experience with any of the professors in my department."

Please provide any additional comments and observations about your educational experience at West Virginia State University that you would care to make:

"Overall, I have had a very positive experience at WVSU. I have made life time friends and have received life experience that has molded me into a better person."

"Fantastic education!"

Appendix III-A

Program Enrollment

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	FALL 2010	SPRING 2011	SUM 2011	FALL 2011	SPRING 2012	Sum 2012	Fall 2012	Spring 2013	Fall 1013	Spring 2014
BS	199	200	35	182	150	22	142	125	120	129
TOTAL	228	226	36	207	169	23	169	153	149	158

APPENDIX III-B

Course Enrollment Data

Enrollment and FTE:**DEPARTMENT OF COMMUNICATIONS & MEDIA STUDIES****AY 2010-2013****A. HEADCOUNT, MAJORS**

	SPRING 2010	SUMMER 2010	FALL 2010	SPRING 2011	SUMMER 2011	FALL 2011	SPRING 2012	Summer 2012	Fall 2012	Spring 2013
MA	27	2	29	26	1	25	18	1	27	28
BS	208	38	199	200	35	182	150	22	142	125
AS	NA	6	0	0	0	0	1	NA	NA	NA
TOTAL	235	46	228	226	36	207	169	23	169	153

Summer 2012

Course #	Name of Course	# students
100	SPEECH COMMUNICATION	10
100	SPEECH COMMUNICATION	0
111	RADIO LABORATORY	0
140	FILM APPRECIATION	10
348	SCRIPTWRITING	0
400	COMMUNICATIONS FIELD EXP	6
409	SENIOR PROJECT IN COMMUNICATIONS	0
678	SP TOP MEDIA STUDIES	1
696	INDEP RESEARCH IN MED STUDIES	0
698	THESIS/PROJECT I	0
699	THESIS/PROJECT II	0
699	THESIS/PROJECT II	0

Fall 2012

Course #	Name of Course	# students
100	SPEECH COMMUNICATION	23
100	SPEECH COMMUNICATION	22
100	SPEECH COMMUNICATION	23
100	SPEECH COMMUNICATION	22
100	SPEECH COMMUNICATION	23

100	SPEECH COMMUNICATION	25
100	SPEECH COMMUNICATION	17
100	SPEECH COMMUNICATION	22
100	SPEECH COMMUNICATION	14
100	SPEECH COMMUNICATION	12
101	INTRO TO MASS COMMUNICATIONS	30
105	PUBLIC RELATIONS LAB	3
111	RADIO LABORATORY	7
140	FILM APPRECIATION	70
140	FILM APPRECIATION	22
140	FILM APPRECIATION	44
140H	FILM APPRECIATION- HONORS	3
162	TV PROD/DIR	20
163	TELEVISION LABORATORY	7
170	ART OF THE THEATRE	30
171	THEATRE LABORATORY	5
175	DSGN & LGT FOR STAGE FILM & TV	5
195	JOURN LABORATORY	4
205	PUBLIC RELATIONS	15
227	COPY EDITING	4
241	FILM MAKING	0
241	FILM MAKING	12
241	FILM MAKING	11
261	INTRO TO AUDIO PRODUCTION	16
270	PRINC/THEORIES OF ACTING	13
285	WEB DESIGN & DIGITAL MEDIA	13
299	SP TOP: COMMUNICATIONS	1
299	SP TOP: DANCE FOR THE STAGE	24
305	COMMUNICATIONS RESEARCH	7
307	WRITING FOR THE MEDIA	14
341	ADV FILMMAKING	7
348	SCRIPTWRITING	9
360	ADV TV PROD/DIR I	9
400	COMMUNICATIONS FIELD	3

	EXP	
409	SENIOR PROJ IN COMMUNICATIONS	1
409	SENIOR PROJ IN COMMUNICATIONS	2
409	SENIOR PROJ IN COMMUNICATIONS	1
446	INTERNATIONAL CINEMA	23
461	MEDIA LAW & REGULATIONS	25
462	ADV T PROD/DIR II	7
475	THEATRE PRODUCTION	25
500	MEDIA DESIGN	5
501	CRITICAL APPROACHES TO MEDIA	10
543	ANIMATION PRODUCTION	4
561	MEDIA LAW & REGULATIONS	8
565	PRODUCERS SEMINAR	4
635	RACE/GENDER/ETHNICITY & MEDIA	5
696	IND RESEARCH IN MED STUDIES	3
697	DIR READINGS IN MEDIA STUDIES	6
698	THESIS/PROJECT I	5
699	THESIS/PROJECT II	4
699	THESIS/PROJECT II	3

Spring 2013

Course #	Name of Course	# students
100	SPEECH COMMUNICATION	19
100	SPEECH COMMUNICATION	23
100	SPEECH COMMUNICATION	23
100	SPEECH COMMUNICATION	24
100	SPEECH COMMUNICATION	19
100	SPEECH COMMUNICATION	13
100	SPEECH COMMUNICATION	22
100	SPEECH COMMUNICATION	13
100	SPEECH COMMUNICATION	8
101	INTRO TO MASS COMMUNICATIONS	35
105	PUBLIC RELATIONS LAB	7
106	VOICE & DICTION	13

111	RADIO LABORATORY	14
140	FILM APPRECIATION	33
140	FILM APPRECIATION	59
140	FILM APPRECIATION	68
140H	FILM APPRECIATION-H	7
162	TV PROD/DIR	17
163	TELEVISION LABORATORY	7
170	ART OF THEATRE	20
171	THEATRE LABORATORY	0
195	JOURNALISM LABORATORY	3
205	PUBLIC RELATIONS	17
241	FILM MAKING	9
241	FILM MAKING	0
245	FILM HIST: DOCUMENTRY TRAD	6
261	INTRO TO AUDIO PROD	17
270	PRINC/THEORIES OF ACTING	9
299	SP TOP: COMMUNICATIONS	3
307	WRITING FOR THE MEDIA	15
340	NEW MEDIA	14
341	ADV FILMMAKING	7
343	ANIMATION PRODUCTION	8
348	SCRIPTWRITING	7
360	ADV TV PRD/DIR 1	7
370	PRNCPLS 7 THEORIES OF THEATRE DIR	12
399	ST: INV JOURNALISM	6
400	COMMUNICATIONS FIELD EXP	7
405	ADV PUBLIC RELATIONS	5
445	COMMUNICATIONS STUDY ABROAD	1
446	INTERNATIONAL CINEMA	23
461	MEDIA LAW & REGULATIONS	33
462	ADV TV PROD/DIR II	10
470	ADV THEATRE STUDIES	8
502	GRADUATE RESEARCH & WRITING	12
541	DIGITAL VIDEO PRODUCTION	5
645	FILM THEORY	12
670	SEMINAR: INFORMATION SOCIETY	16

678	SP TOP: WEB SERIES PRODUCTION	13
695	MEDIA SYSTEMS MANAGMENT	3
696	IND RESEARCH IN MEDIA STUDIES	3
697	DIR READINGS IN MEDIA STUDIES	2
698	THESIS/PROJECT I	2
699	THESIS/PROJECT II	2
699	THESIS/PROJECT II	5

SCHP = credit hours x # students enrolled in a class

FTE = SCHP divided by 15 for undergraduate classes and divided by 12 for graduate classes.

- d) Re-sort the information provided in preceding section to group it by faculty member. Please list each faculty member in the Department by name along with the information from the preceding section. List faculty in alphabetical order and show full-time faculty first and then part-time faculty.

SUMMER 2012

FULL-TIME FACULTY

[illegible]

PART-TIME FACULTY

[illegible]**TOTAL****FALL 2012**

FULL-TIME FACULTY

FULL-TIME FACULTY											TOTAL
	CLASS	FTE	CLASS	FTE	CLASS	FTE	CLASS	FTE	CLASS	FTE	FTE
BARNES-PET, J	227	0.8	195	0.3							1.1
BOYD, DANNY	409	0.4	446	4.6	565	0.8	696	0.6			6.4
BROUGHTON, ROBIN	446	5	697	1.2	698	1	699/699	0.8/0.2	561	1.6	
BROUGHTON, (cont.)	501	2									11.8
COBB, KIM	111	0.5	162	4	261	3.2	360	1.8			9.5
FORD-AHMED, TEE	100	4.4	100	4.6	100	5	105	0.2	205	3	17.2
GILLILAND, STEVE	140	4.4	140H	0.6	341	1.4	543	0.8			7.2
HOLDREN, SAM	101	6	140	8.8	241	2.4	241	2.2			19.4
MARRASH-MINNERLY	170	6	270	2.6	409	0.2	475	5			13.8
PORTER, MARC	140	14	348	1.8	500	1				94	16.8

Fall 2009-Spring 2014

Program Review

Communications, B.S.

MARTINEZ, M	100	13	100	8						2.6/1. 6	4.2
*TRENT, A (SHAFFER)	299	3	678	13						0.6/2. 6	3.2
TOTAL											14.8
GRAD ASSISTANTS	CLASS	ENR	CLASS	ENR	CLASS	ENR	CLASS	ENR	CLASS	FTE	TOTAL
BUMGARNER, T	100	19								3.8	3.8
TOTAL											140.9

DEPARTMENT OF COMMUNICATIONS & MEDIA STUDIES

AY 2013-2014

a) Number of headcount majors in your degree programs(s).

	SPRING 2010	SUM 2010	FALL 2010	SPRING 2011	SUM 2011	FALL 2011	SPRING 2012	Sum 2012	Fall 2012	Spring 2013
BS	208	38	199	200	35	182	150	22	142	125
AS	NA	6	0	0	0	0	1	NA	NA	NA
TOTAL	235	46	228	226	36	207	169	23	169	153

	Fall 2013	Spring 2014				
MA	29	29				
BS	120	129				
TOTAL	149	158				

APPENDIX III-C

Service Courses

The following courses, offered by the Department of Communications and Media Studies, fulfill General Education requirements university-wide:

Intellectual and Personal Development:

COMM 100 Speech Communication
Total enrollment for all sections average per-semester: 170

Modes of Inquiry:

COMM 140 Film Appreciation
Total enrollment for all sections average per-semester: 139

COMM 170 Art of he Theatre
Total enrollment for all sections average per-semester: 25

International Perspective:

COMM 446 International Cinema
Total enrollment for all sections average per-semester: 20

APPENDIX III-D

Off-Campus Courses

Courses:

COMM 100

Speech Communication

Institutions:

- George Washington High School
- Sherman High School
- Scott High School
- South Charleston High School
- Pruntytown Correctional Center.

Total enrollment for academic years 2012-14: **47**

EXHIBITS

EXHIBIT #1

**Graduates Employment
Local Media Agencies**

Bristol Broadcasting Co.	4250 Washington St W, Charleston WV 25313
Image Associates	700 Virginia St E, Charleston WV 25301
LM Communications	100 Kanawha Terrace, St. Albans WV 25177
Metronews Radio	1111 Virginia Street East, Charleston WV 25301
Motion Masters	2288 Roxalana Rd, Dunbar WV 25064
WCHS-TV 8	1301 Piedmont Rd, Charleston WV 25303
WOWK-TV 13	555 Fifth Ave, Huntington WV 25704
WQCW-TV 30	111 Columbia Avenue Charleston WV 25302
WSAZ-TV 3	111 Columbia Ave, Charleston WV 25302
WVAH-TV 11	1301 Piedmont Rd, Charleston WV 25303
WV Film Office	Capitol Complex, Bldg. 6, Rm 525, Charleston, WV 25305
WV Public Broadcasting	600 Capitol Street, Charleston, WV 25301
WV Radio Corporation	1111 Virginia St E, Charleston, WV 25301

EXHIBIT #2

Exhibit 2
Tower Communication Clients (Partial List)

****Message Envy at Shops on Kanawha Plaza**

<http://www.messageenvy.com/locations.aspx?radius=50&zip=25112>

****Kanawha Kordsmen - Digital Development/Promotion**

<http://www.youtube.com/watch?v=uwifovHRAXY&feature=share>

Charleston-Banska Bystrica Sister City Alliance - Print Publication

****WVSU National Center for Human Relations & The Mocombeian Foundation - Media Relations & Fundraising**

Africa Network - External Relations & Digital Video Production

<http://www.africanetwork.org/>

****Unity Production Foundation & Islamic Association of WV - Community Relations**

www.upf.tv

WVSU History & Culture Committee - Website Design/Launch

www.teachingtuskegee.com

WV Department of Transportation Scenic Byways Program - Marketing/Tourism

****Dave Brock, Red Jack Films Press Kit Development**

"The Road Virus Heads North" Stephen King Short Story Adaptation

<http://www.imdb.com/title/tt0486465/>

Americorp - Print Design/Ad Development

"Connect Childcare Resource & Referral"

**** WV Office of Emergency Services (Now) Office of Homeland Security - Crisis Communication**

WVSU's Women's History Month Celebration - Events Planning

Keynote: Fulbright Scholar Dr. Fatma Azzouz, North African & Middle East Journalist

"The Image of Arab Woman in the Contemporary Arab Press"

Regional Conference Host - "Preserving History"

Keynote: Terrie Williams.com

Tour of Agencies - [Charles Ryan.com](http://CharlesRyan.com) [Motion Masters.com](http://MotionMasters.com)

Author Malaika Mayfield - Special Event Book Signing

"Would You Still Love Jesus if He Stent You to Hell"

Roman Peshoff Communications for the National Tree Trust - Publicity & Promotion National Tree Planting

****West Virginia State University - Crisis Communication**

"Sh I. P. Happens Campaign (Shelter in Place)"

**** CRYSTAL AWARD WINNERS**

EXHIBIT #3

the creators program

2013 Fall Schedule

Sept. 7th - “Business of Film – Working with the Film Office” - *Learn how the WV Film Office can help you and how you can support the Film Office’s effort. Get all of your film related questions answered in this workshop! Time: 1pm-4pm / Cost: FREE!*

Sept. 24th - New Creators Talks Series- “10 Commandments for Creative Success” - *Steve Payne will discuss the essential elements required for success in the ever increasingly competitive creative world. A must hear for any creative service business owner. Time: 7:15pm-9pm / Cost- \$10.00*

Oct. 19th – “Independent Publishing” – *Eric Douglas will talk about the pitfalls and pluses of self-publishing, along with what to do when your book is “out there”. Any writer who has dreamed of publishing will find something interesting in this workshop. Time: 10a-4p (with lunch break-on your own) / Cost- \$40.00/ Students-\$10.00**

Nov. 2nd - “Producing 101” - *Workshop participants will become familiar with the role of the producer and what functions he/she performs in the various visual, audio and multimedia production formats while emphasizing the planning and related business aspects of media production. Presented by Daniel Boyd and Lisa Bragg. Time: 10a-4p (with lunch break-on your own) / Cost: \$40.00/ *Students-\$10.00**

Nov. 16th – “Composing for New Media 101” – *Videogames, websites and other new media are creating more opportunities for contemporary music and film writer. Learn to write effectively for these new forms, with an introduction to devices, sounds and techniques for supporting stories and responding to user actions. Hands on activities! Presented by Chuck Biel. Time: 10a-4p (with lunch break-on your own) / Cost- \$40.00/ Students-\$10.00*

For more info and to register, please visit www.digiso.org & click on “The Creators Program” tab.

All workshops are held at the WVSU EDC located at 1506 Kanawha Blvd. West in Charleston.

Questions?...Give us a call at 304 720-1401 or email Jaime at jrinehart@wvstateu.edu



EXHIBIT #4

Department of Communications and Media Studies
September Equipment Replacement Meeting
Sept. 30, 2014

Department Chair Ali Ziyati opened the meeting at 1:00 pm

Attending: Mary Wickiser, Susan Marrash-Minnerly, Roger Echols, Kim Cobb, Tee Ford-Ahmed, Marc Porter, Ali Ziyati, Steve Gilliland, Jeff Higley, Sherri Shafer

Chair's Announcements:

- Ziyati announced that we would receive \$47,000.00 from insurance for stolen and damaged equipment
- Stated that this meeting will accomplish 3 things, Hardware, Software, and Actual replacements
- Stated this equipment will be University property and not Title III

Hardware

- Several faculty members noted that \$47,000.00 was surprisingly a small amount compared to what was lost. Including several laptops that were stolen and several mac-minis.
- Sherri Shafer noted that there were 13 macbook laptops and we now only have 2 and that all of that information was in the report.
- Ziyati notes that he understands we lost much more than the allotted money we are being given to replace the equipment
- Jeff Higley gave specs. on new iMacs to replace the iMacs stolen/damaged. Also Apple will buy back some of the damaged iMacs.
- Gilliland mentioned that the editing lab will need a blue ray burner since the iMacs spec'd out do not include burners. Echols suggested having more than one.
- The consensus was that we buy the 27 inch iMacs for the processor speed and ram available for the discounted educational price.

Software

- Higley researched the prices of the new Adobe Creative Cloud that upgrades on its own. Adobe Creative Cloud (ACC) includes Adobe Premiere Pro as well as Adobe Photoshop, Adobe InDesign and other programs that are used in video editing, art design, etc. The price seemed too high at \$300 per computer per year. It would be cheaper to have individual student accounts, which are discounted.
- Scotty XXX the student advisor in our meeting suggested having students pay the cost of the software they want to use. i.e. Adobe Creative Cloud, or Final Cut Pro editions. It was also suggested by more than one faculty member that we could offer classes on the many different programs for each discipline.
- The group discussed at length the ideas of workshops vs. classes vs. 1 hr labs for software
- The discussion of software included recommendations of the latest editing software packages. But due to the lack of funds it was mainly decided to stay with the Adobe Premiere 6 package the school now owns as well as the Final Cut Express that the school owns.

Actual Replacements

- It was discussed that the replacements would go into the swipe card pass rooms, and that any new equipment needs to have more security.
- Ziyati mentioned that the University has mentioned/planned to add cameras to certain parts of the building.

- Ziyati mentioned it would be nice if the University could add some sort of match for the insurance money but didn't have any more details at the time.

Studio/Other Replacements/purchases

- Ziyati asked if there were any non-mac or PC's needed, Ford-Ahmed mentioned that a desktop is needed for the new Observing room located in 210 Cole that was paid for by PRSSA money. Cobb mentioned needing a new audio mixer for the Studio and 3 computers for student work. Porter mentioned needing a new monitor and computer for classroom 219. The room doesn't currently have anything that works. Also Higley and Porter mentioned needing 2 new document cameras and that Higley would find out prices and models needed.

Other discussions

- Some mentions of work for scoreboards have been done for the sports department. Things have been produced in the studio in front of the green screen, other people in the department have been asked to do some editing tasks to get a product for the sports department.
- It was noted that the Sports department is using the T.V., and Editing Lab for their department but not contributing the cost to maintain that equipment.
- It was suggested that we remedy this.

Minutes by: Roger Echols

Submitted by: Ali Ziyati

DEPARTMENT OF COMMUNICATIONS AND MEDIA STUDIES**REPLACEMENT OF DAMAGED/LOST COMPUTERS**○ **13 computers 21.5 inch: 2.9GHz**Specifications:

- 2.9GHz quad-core Intel Core i5
- Turbo Boost up to 3.6GHz
- 8GB (two 4GB) memory
- 1TB hard drive
- NVIDIA GeForce GT 750M with 1GB video memory

○ **12 computers 27 inch: 3.2GHz**Specifications:

- 3.2GHz quad-core Intel Core i5
- Turbo Boost up to 3.6GHz
- 8GB (two 4GB) memory
- 1TB hard drive
- NVIDIA GeForce GT 755M with 1GB video memory

STUDENT MEDIA FEES:

- New audio mixer for the Studio and 3 PC computers

TECHNOLOGY FEES

- 1 Desktop computer for classroom 219 Cole*
- 1 Desktop computer for classroom 220 Cole*
- 1 Desktop computer for room 115 Cole*
-
- AMPLI MULTIMEDIA COMPUTER LECTERN (MED.OAK)/REG
AMSN3230MO (SN3230MO) **\$419.30**
- WILSON 62" PLASMA STAND w/CHROME LEGS (INCLUD/REG
WIWPSMS62CH4 (WPSMS62CH4) **\$285.14**
- VIZIO 50" FLL-ARRAY 1080P SMART LED TV 120HZ/REG VIE500IB1
(E500IB1) **\$569.99**

**All departments use these rooms*

COMMUNICATIONS STUDENT FEES:**Lights:**

- Impact FTK (500w-120v) bulb \$9.98 (B&H) 7 \$69.86
- Arri P235 Lamp (1000w-220v) \$21.56 (B&H) 4 \$86.24

Cleaning Kits:

- Lenspen Sensorklear Loupe Kit \$49.44 (B&H)
- Celestron Lenspen Optical Cleaning Tool \$7.89 (B&H) 9 \$71.01
- Kimwipes 4.5x8.5" (280 count) \$4.95 (B&H)

Sound:

- Rode Micro Boom Pole 3-Section Boom Pole \$49.00 (B&H) 5 \$245.00
- Rip-Tie Mini Cable Wraps \$4.95 (B&H) 7 \$34.65

Mis:

- General Brand Gaffer Tape Matt Black (2.0"x12 yards) \$5.95 (B&H) 7 \$41.65
- Duracell AA 1.5v Alkaline Coppertop Battery (24 pack) \$19.98 (B&H) 4 \$79.92
- Blue ray burner (cost to be determined)

Total= \$1035.38*

**Figured Total is without tax or shipping and handling*

Also,

3 GoPro Hero 3+ Kit \$549 includes following;

- GoPro HERO3+: Black Edition Brand New With All Top Supplied Manufacturer Accessories
- 2x Rechargeable Battery for GoPro HERO 3 AHDBT-301 - 6 FT HDMI to HDMI Type C Cable
- Transcend 64GB MicroSDXC Class10 UHS-1 Memory Card with Adapter
- 45 MB/s -MP-10 Monopod - Gripster III Flexible Tripod Small
- Camera & Lens 3 Piece Cleaning Kit
- Hi-Speed SD USB Card Reader
- Tri-fold Memory Card Wallet/Table Top Tripod
- GoPro Tripod Mount for all GoPro Cameras
- Water Resistant Shock Proof Camcorder & SLR Camera Case

3 Rode Videomic Shotgun Package \$169.00 includes following

- Bundle Includes a Boom Pole, 10' Extension Cable, and Adaptor!
- Super Cardioid.
- Frequency Range: 40Hz-20kHz selectable HPF @ 80Hz/12dB octave.
- Maximum SPL: 134dB
- Studio recording quality.

3 x 549 = 1647.00

3 x 169 = 507.00

Grand Total \$2154

EXHIBIT #5

**Communications and Media Studies Department
Finances and Cost Analysis**

Account Title	FY15/PD14 Adopted Budget	FY15/PD14 Accounted Budget	FY15/PD14 Year to Date	FY15/PD14 Available Balance
Course Fees	17,000.00	17,000.00	5,689.00	11,311.00
Office Expenses	600.00	600.00	0.00	600.00
Printing And Binding	200.00	200.00	0.00	200.00
Association Fees and Professional Members	80.00	80.00	0.00	80.00
Advertising Promotional	700.00	700.00	0.00	700.00
Supplies-Educational	1,500.00	1,500.00	0.00	1,500.00
Miscellaneous	0.00	0.00	(72.97)	72.97
Supplies-Computer	11,000.00	11,000.00	0.00	11,000.00
Miscellaneous Equipment Purchases	1,000.00	1,000.00	174.00	826.00
Report Total (of all records)	1,920.00	1,920.00	5,587.97	

EXHIBIT #6

Internships

DEPARTMENT OF COMMUNICATIONS AND MEDIA STUDIES INTERNSHIP GUIDELINES FOR MAJORS

PURPOSE OF INTERNSHIPS

The purpose of the Department of Communications Internship program is to provide Communications majors at West Virginia State University with an educational and practical work experience outside the classroom. Agencies and institutions can offer the student an opportunity to apply the theories and skills initiated in the classroom. The student CAN also acquire additional insights into and information about the communications field itself.

REQUIREMENTS

A student must have completed 90 hours in the B.S. program or 40 hours in the A.A.S. program in order to qualify for an internship. Only in **rare** cases will students other than seniors be permitted to undertake an internship. To qualify for an internship, students must demonstrate that:

1. the proposed internship offers an educational experience that can't be obtained through regular course offerings
2. all courses offered in the area of the proposed internship have been successfully completed and
3. the Grade Point Average in the major is at least 2.75

The internship should be viewed as a **supplement** to course work and not a **substitute** for it.

PROCEDURES

Students must first apply for an internship by obtaining an application form in the Communications office (Davis 402). The following deadlines apply:

- for internships beginning in the fall semester: **APRIL 15**
- for internships beginning in the spring semester: **NOVEMBER 15**
- For internships beginning in the summer semester: **MARCH 15**

The completed internship application form is turned in to the Department Chair along with a current copy of the student's academic transcript (available from MyState), and a picture. The student will be notified by the end of the semester whether or not their application has been approved.

If the application is approved, the student may begin the process of choosing or finalizing a suitable internship.

Students are to obtain an internship by contacting businesses or institutions. All communications faculty are available for guidance in this process. Businesses and institutions often contact the Department asking for student interns. This information will be passed along to students with interests in the specific areas. **MERELY ARRANGING AN INTERNSHIP DOES NOT IMPLY THAT IT WILL BE APPROVED.** Many internships are highly competitive. The employer may conduct multiple interviews before deciding upon a student intern.

NOTE: In most cases, part-time or full-time jobs that a student may already have will not qualify him/her for an internship experience UNLESS the student, the faculty, and the supervisor agree on an appropriate expansion of duties and learning opportunities beyond the job.

Once an internship agency has been located the following steps must be taken:

1. Students are to have an initial conference with the prospective supervisor. Responsibilities, time commitments, and a general job description should be discussed. The student will be charged

with the task of submitting, in writing, the proposed job description and list of responsibilities based upon this conference.

2. The student will then meet with the academic supervisor (generally the Chair of the Department of Communications or a designated faculty member) who will either approve or suggest modifications for the job description, list of responsibilities, and/or schedule. If there is a need for modifications, suggested changes will be discussed with the student and forwarded to the employer.
3. An agreement form will then be filled out by the employer and student and returned to the academic supervisor **prior to the start of the internship**. Under no circumstances should a student begin an internship experience without a signed agreement form. The form with the employer's and student's signatures should be returned to the academic supervisor and distributed to the student, employer, and Vice President for Academic Affairs. This agreement has the force of a binding contract and is meant to guarantee that the student, employer, and faculty supervisor are aware of all facets of the internship. If there is evidence that the agreement is being violated by either party, the academic supervisor may recommend appropriate action.
4. **The student must register for Communications 250 or 400 in order to receive credit for the internship. Registration is not permitted until the internship has been approved by the Department.**

CREDITS AND HOURS

Internships are generally awarded four (4) academic hours. The internship typically entails between 10 and 20 hours per week for a total of 120 hours during a semester. The responsibilities and workload of the internship is comparable to a typical 300 or 400 level course in the Communications Department.

It may be that a student will have to register for an internship during the first week of classes.

Students generally register for the internship during the semester in which the experience occurs. However, in some instances, students may register in the preceding or subsequent semester providing the hours worked overlap the semester for which the student registers. (Example: a student may receive permission to register for the fall semester if the internship runs from July 1 – October 1.)

EVALUATION

All interns will be supervised by the Chair of the Department of Communications or by a designated faculty member, and an employee or manager of the internship agency in a supervisory position. The employee must supervise the participation of the intern and submit both a midterm and a final evaluation. These evaluation forms are sent directly to the academic supervisor and are not given to the student. These evaluations play a significant part in determining the student's final grade.

In addition, each intern will be required to submit weekly reports and a final project or paper which is the result of the accumulated experience of the internship. Papers and projects are to be arranged between the student and the academic supervisor prior to the internship and are to be completed and turned in by a date agreed upon in writing.

Students are also to submit internship portfolios and do a presentation before students and faculty. The portfolios will be evaluated and graded by three communications professors.

Because internships often do not coincide with the length of a regular semester or summer term, the academic supervisor may give a grade of "I" (Incomplete) to the student. The grade will be changed once the final reports and evaluation forms are turned in.

We hope these guidelines are helpful in understanding internship program of the Department of Communications at West Virginia State University. Please feel free to contact any of the department faculty for more information.

Application for internship

Application must be completed prior to registration

PLEASE ATTACH A CURRENT TRANSCRIPT AND A PHOTOGRAPH OF YOURSELF

NAME: _____

ADDRESS: _____

PHONE: _____ EMAIL: _____

STUDENT ID NUMBER: A000 _____

SEMESTER YOU DESIRE AN INTERNSHIP: _____

PREFERENCE OF INTERNSHIP LOCATION: _____

EXPECTED DATE OF GRADUATION: _____

WHICH DEGREE ARE YOU SEEKING? B.S. _____ AAS _____

GRADE POINT AVERAGE: OVERALL _____ MAJOR _____

TYPE OF INTERNSHIP YOU DESIRE: _____

LIST PERTINANT WORK EXPERIENCE:

Position Held	Company Name/Address	Employment Dates	Supervisor
---------------	----------------------	------------------	------------

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

SPECIAL SKILLS: (typing, computer software etc)

CAREER GOALS:

INTERNSHIP EXPECTATIONS (in a paragraph or two, state your purpose for applying to the internship program. What do you hope to gain from such an experience? Feel free to attach an additional page if necessary.):

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Internship Agreement Form

WEST VIRGINIA STATE UNIVERSITY DEPARTMENT OF COMMUNICATIONS AND MEDIA STUDIES

Student's Name: _____

Address: _____

Phone: _____

Agency or Business: _____

Supervisor's Name: _____

Address: _____

Phone: _____

The above student and supervisor agree to enter into an internship arrangement under the terms indicated below. The student will be responsible for completing 120 hours of internship work to be eligible for 4 credits in Communications 250 or 400.

1. Internship to begin: (Date) _____; end _____.

2. Schedule: (Hours and days)

Total hours per week: _____.

3. Job Title and Description of Duties:

4. Name of WVSU instructor: _____.

At mid-term or after completion of 100 hours, and upon completion of the internship experience, the student and the supervisor shall each complete copies of the attached evaluation forms. The student's mid-term and final grade will be based on these evaluation reports. The final evaluation and final student report shall be submitted to the Communications Department by _____.

Intern's Signature: _____ Date _____

Supervisor's Signature: _____ Date _____

Instructor's Signature: _____ Date _____

cc: Student
Supervisor
Office of the Vice President for Academic Affairs
Instructor/Student File

INTERNSHIP MID-TERM EVALUATION FORM

(To be completed by the student's immediate supervisor before _____)

STUDENT'S NAME _____

EVALUATION (Please circle appropriate rating)

	Low	-	High	Unable to answer	
1. Has the student faithfully observed his/her assigned schedule?	1	2	3	4	5
2. Has he/she shown competence in the assigned areas	1	2	3	4	5
3. Has the student shown progress since beginning the internship?	1	2	3	4	5
4. Comments, if any, that you may care to make about this student					

(include strengths & weaknesses).

Supervisor's signature and Date

Address

Phone No

Please return this form to:

Attn: Ali Ziyati, Ph.D.
207B Cole Complex
West Virginia State University
Institute, WV 25112
Office: 304-204-4012
aziyati@wvstateu.edu

INTERNSHIP FINAL EVALUATION FORM

(to be completed by the student's immediate supervisor before _____)

STUDENT'S NAME _____

I. Placement Section

A. Observed in these areas

B. 1. Job Description and Classification

2. Basic skills, competencies or abilities required for each work area

II. Evaluation (Please circle appropriate rating)

Low - High

- | | | |
|---|-----------|---|
| 1. Did the student observe his assigned work schedule faithfully? | 1 2 3 4 5 | - |
| 2. Did he/she complete the work effectively? | 1 2 3 4 5 | - |
| 3. Did you find him/her to be cooperative, anxious to learn? | 1 2 3 4 5 | - |
| 4. Did the student build constructive relationships with others? | 1 2 3 4 5 | - |
| 5. Has the student shown progress since beginning the internship? | 1 2 3 4 5 | |

**Please rate the student on the following. Use the 1 - 5 scale below:
and circle the appropriate response**

PART I - GENERAL SKILLS

	Low					High	Not able to answer
1 Able to communicate effectively in speech	1	2	3	4	5		-
2 Able to communicate effectively in writing	1	2	3	4	5		-
3 Demonstrates an ability to think, read, write, discuss ideas analytically and critically	1	2	3	4	5		-
	Low					High	Not able to answer
4 Demonstrates a knowledge of human events, ideas, and issues within an historical framework	1	2	3	4	5		-
5 Identifies and describes interconnections of knowledge and apply Concepts and skills from one area to another	1	2	3	4	5		-
6 Demonstrates responsibility for their own learning by performing active, independent searches of knowledge about the world beyond the classroom	1	2	3	4	5		-
7 Demonstrates an understanding of human differences and describe positive characteristics of different peoples	1	2	3	4	5		-
8 Able to identify values that enable people to find meaning in the world and in their own lives	1	2	3	4	5		-
9 Demonstrates the use of non-college resources and tools for Obtaining information.	1	2	3	4	5		-

Part II - Media/Communications Skills

	Low					High	Not able to answer
10 Demonstrates knowledge of major audio-visual script formats; able to select the appropriate format for a particular project.	1	2	3	4	5		-
11 Demonstrates a familiarity with the basic vocabulary of cinematography/videography editing transitions, and camera including basic shots, angles, movement, etc.	1	2	3	4	5		-
12 Understands such basic photographic principles as F-stops, depth of field, and focal length and be able to use these principles Creatively.	1	2	3	4	5		-
13 Able to discuss major trends in media history	1	2	3	4	5		-
14 Demonstrate a basic knowledge of the laws and regulations which apply to electronic and/or print media.	1	2	3	4	5		-

15 Demonstrates an understanding of the theory and practice of:

	Low					High	Not able to answer
Acting	1	2	3	4	5		-
Directing	1	2	3	4	5		-
Scriptwriting	1	2	3	4	5		-
Video Editing	1	2	3	4	5		-
Graphic Design	1	2	3	4	5		-
Lighting (Stage, Film, or TV)	1	2	3	4	5		
TV Production	1	2	3	4	5		-
Scene Design (Stage, Film, or TV)	1	2	3	4	5		-
Public Relations	1	2	3	4	5		-
Media Writing	1	2	3	4	5		-
Radio/Audio Production	1	2	3	4	5		-
Website Design	1	2	3	4	5		-
Journalism	1	2	3	4	5		-

16 Demonstrates the ability to speak in public in both small and large group settings.

1 2 3 4 5 -

17 Demonstrates an understanding of speech preparation, writing and delivery, group problem solving, self perception, listening skills, non-verbal and verbal communication, and the expression of ideas and feelings.

1 2 3 4 5 -

Comments, if any, that you may care to make about this student (include strengths & weaknesses).

The grade you would propose: _____

Supervisor's Signature/Date

Address: _____

Phone: _____

Please return this form to:

Ali Ziyati, Ph.D.
207B Cole Complex
West Virginia State University
Institute, WV 25112
Office: 304-204-4012
aziyati@wvstateu.edu

STUDENT EVALUATION OF INTERNSHIP & FINAL REPORT

Name _____ Date _____

Communications 250/400
(Circle one)

COMMUNICATIONS INTERNSHIP PROGRAM QUESTIONNAIRE (to be completed by the student)

Note: NO GRADE WILL BE GIVEN FOR ANY INTERNSHIP WORK UNTIL THIS FORM IS SUBMITTED TO THE DEPARTMENT CHAIR. FAILURE TO TURN THIS FORM IN ON TIME WILL RESULT IN A LOWER GRADE.

1. Site of internship experience (include name, address and phone):

2. Briefly summarize your duties and responsibilities at the agency to which you were assigned:

3. How much time each week was devoted to your internship? Briefly summarize a typical weekly schedule.

4. Who was your immediate supervisor? Do you believe you received adequate supervision?

-
5. From your point of view as a student, what would you suggest to make the internship more beneficial. Be specific.

-
-
-
-
-
6. Do you believe that WVSU should continue to use the agency at which you worked for student internship purposes? Why or why not?

-
-
-
-
-
7. Do you feel that the time spent on your internship provided you with a valuable learning experience? Please elaborate.

ESSAY: Include with your report a two (2) page summary of your internship. Comment on your learning objectives and assess your skills and knowledge of the Communications field. (Be specific: Cite weaknesses and strengths.)

EXHIBIT #7

Internship Agencies

A Moment Like This	2019 Mt. Vernon Rd. Hurricane, WV 25526
Action Channel 19 News	1717 E. 12th St. Cleveland, OH 44114
Alzheimer's Assoc. of America	1111 Lee St. E, Charleston, WV 25301
American Lung Assoc. of WV	415 Dickinson St., Chas., WV 25339
Appalachian Power Park	601 Morris St. Suite 201 Chas., WV
AT&T	305 Great Teays Blvd. Scott Depot, WV 25560
Avampato Discovery Museum	300 Leon Sullivan Way, Chas., WV 25301
Better Foods Inc.	209 1 st Ave S, Nitro, WV 25143
Big Machine Records	1219 16th Ave. S. Nashville, TN 37212
BrickStreet Insurance	400 Quarrier St. Chas, WV 25301
Bristol Broadcasting	P.O. Box 871 Chas., WV 25323
Bristol Broadcasting – V100	817 Suncrest Place, Chas., WV 25309
CAMC Gift Shop	1800 Rand Hill Rd. Suite 1702 Chas, WV 25314
Charleston Boys & Girls Club	301 Tennessee Ave, Charleston, WV 25302
Charleston WV Power Ball	601 Morris St. Suite 201 Chas., WV
Church of God MPG of T	1006 Hendrix Ave. Chas, WV 25301
Clay Center for the Arts & Sciences	One Clay Sq. Chas, WV 25301
Clowser, Reed & Associates	406 Tennessee Ave., Chas., WV 25302
CTL Engineering	510 C Street, So. Charleston, WV 25303
Dohm Cycles Inc.	616 Leon Sullivan Way, Chas, WV 25301
Dreamcatcher LLC (Dream Creative)	521 Slack St. Chas, WV 25301
Elder Beerman/Clinique	Winfield/Liberty Square
Fellowship of WV Inc., Greater Huntington Chapter	1249 Madison Ave. Huntington, WV 25704
Film Academy of Miroslav	www.filmovka.cz
Gateway Church	422 B St. St. Albans, WV 25177
Homestead Communications	P.O. Box 13604, Charleston, WV 25360
Huntington Hammer	311 9 th St, Huntington, WV 25701
Kanawha County Board of Ed.	200 Elizabeth St, Charleston, WV 25311
Kanawha Players	1407 Quarrier St., Chas., WV 25301
Katz Consulting Group, LLC	820 Quarrier St., Chas., WV 25305
Kroger Mid-Atlantic	5717 MacCorkle Ave. Chas, WV 25304
LM Communications	100 Kanawha Terrace, St. Albans, WV 25177
Loop Pharmacy	62 Sixth Ave. St. Albans, WV 25177
Love Lexus	1433 MacCorkle Ave. S.E. St. Albans, WV 25177
Lubatti Designs Unlimited	11954 Fennell Ct, Rancho Cucamonga, CA 91701
Malden Floral	4202 Malden Dr. Chas, WV 25306
Maranatha Fellowship Church	2910 Kanawha Terr., St. Albans, WV 25177
Mission WV Child Evangelism	168 Midland Trail, Suite 1, Hurricane, WV 25526
Motion Masters	One Creative Place Chas, WV 25311
MTV	1515 Broadway New York, NY 10036
National Distributing Co.	5401 Eubank Rd., Sandston, VA 23150

National Multiple Sclerosis Foundation	WV Division 2 Players Club Dr. Suite 104 Chas., WV 25311
Oakhurst Child Development Center	508 2nd Ave. South Chas, WV 25303
Office of Congresswoman Shelley Moore Capito	4815 MacCorkle Ave. S. E. Chas, WV 25304
PFI Closed Captioning	Cole 234, WVSU Campus
Photographic Production Services	202 7th Ave. South Chas, WV 25303
Promise Recording Studio	109 Main St, Man, WV 25635
Public Affairs Rep. US Army	P.O. Box 16 Institute, WV 25112
Rainmaker Media Group	One Union Sq. Suite 202 Chas., WV 25339
Real Estate Central, LLC	418 Goff Mountain Rd. Suite 204 Cross Lanes
Rock 105	100 Kanawha Terrace, St. Albans, WV 25177
Ronald McDonald House	302 30 th St SE, Charleston, WV 25304
Sears	200 Quarrier Street, Charleston, WV 25301
Southern WV Community College	Mt. Gay, WV 25637
Spa Elements	214 Washington St W, Charleston, WV 25302
St. Francis Hospital	Charleston, WV
St. George Cathedral for Parish Life Conference	2424 Kanawha Blvd. E. Chas, WV 25311
State Journal	13 Kanawha Blvd., W. Chas., WV 25302
Tabernacle of Praise	1433 MacCorkle Ave. S.E. St. Albans, WV 25177
The Chicago Asimpo	4670 N. Manor Ave. Chicago, IL 60625
The Logan Banner	435 Stratton St., Logan, WV 25601
The Phillips Group	926 Quarrier St, Charleston, WV 25301
Urban Cableworks	1700 N. 49th St., Phil., PA 19131
Vinyl Graphics, LLC	P.O. Box 10065 Chas, WV 25357
Walt Disney World Co.	P.O. Box 10090 Lake Buena Vista, FL 32830
Watson Pharmaceuticals	1210 Quarrier St. Apt. 5 Chas., WV 25301
WCHS/WVAH	1301 Piedmont Rd. Chas, WV 25301
West Virginia Power	601 Morris St. Suite 201 Chas, WV 25301
WKLC/WMXE	100 Kanawha Terr., St. Albans, WV 25177
WOWK-TV 13	13 Kanawha Blvd. Chas, WV 25301
WOWK-TV 13	555 Fifth Ave., Huntington, WV 25704
WSAZ News Channel 3	111 Columbia Ave. Chas., WV 25302
WSYX-WTTE (ABC/FOX)	1261 Dublin Rd. Columbus, OH 43215
WTOV9	9 Red Donley Plaza, Box 999, Steubenville, OH 43952
WV 457 Deferred Compensation	1 Players Club Dr. Chas., WV
WV American Water Company	1600 Pennsylvania Ave. Chas, WV 25302
WV Division of Rehab Services	Institute, WV
WV Film Office	90 MacCorkle Ave. S. W. South Chas, WV 25303
WV Library Commission	1900 Kanawha Blvd., E. Chas, WV 25305
WV Lightning Semi-Pro Football	PO Box 205, Institute, WV 25112
WV Music Hall of Fame	1427 Lee St. Chas, WV 25301
WV National Guard Pub. Affairs Office	1679 Coonskin Dr., Chas., WV 25311
WV Parole Board	112 California Ave. Chas, WV 25305
WV Power	601 Morris St., Suite 201, Chas., WV
WV Public Broadcasting/Mountain Stage	600 Capitol St., Chas., WV 25301
WV Radio Corp.	1251 East L Core Rd. Morgantown, WV 26505
WV Radio Corp.	1111 Virginia St. E., Chas., WV 25301

WV Spring and Radiator	598 Viscose Rd., Nitro, WV 25143
WV State Treasurer's Office	1900 Kanawha Blvd. E. Building 1 E-145 Chas, WV
WV Symphony	P.O. Box 2292 Chas, WV 25328
WV Women's Commission	State Capitol Building 6 Room 850 Chas., WV 25305
WVARNG Recruiting & Retention	1703 Coonskin Drive, Charleston, WV 25311
WVSU Department of Biology	WVSU Campus
WVSU Economic Development Center	1506 Kanawha Blvd W, Charleston, WV 25312
WVSU Education Tech. Center	114 Cole Complex, WVSU Campus
WVSU Ext. Dept of CRED/ANR	ACEOP Admin. Bldg. R-204 WVSU Campus
WVSU Gen. Ed. Student Intern	117 Wallace Hall, WVSU Campus
WVSU Gus R. Douglass Institute	WVSU Campus
WVSU International Student Services	WVSU Campus
WVSU Media Studies Program	Cole Complex, Room B-231, WVSU Campus
WVSU Military Science Dept.	Ferguson-Lincoln Bldg, WVSU Campus
WVSU Office of Sponsored Programs	102 Curtis Complex, WVSU Campus
WVSU Plan & Development Office	WVSU Campus
WVSU Planning and Advancement	100 East Hall, WVSU Campus
WVSU Planning and Advancement	204 Curtis Complex, WVSU Campus
WVSU Research & Development	WVSU Campus
WVSU University Communications	WVSU Campus
WVSU University Public Relations	WVSU Campus
WVSU, PRSSA	WVSU Campus
WVSU, The Arch	301 Washington Ave. Dunbar, WV 25064
YMCA of Charleston	1426 Kanawha Blvd, Charleston, WV 25301

EXHIBIT #8

Quantitative Evaluation of Interns

TOTAL NUMBER OF INTERNSHIPS
FALL 2009 - SPRING 2014 – 106

EVALUATION SCALE: 1-5 (LOW - HIGH)

AVERAGE EVALUATION SCORES:

Fall 2009 Internships

1. Did the student observe his assigned work schedule faithfully?	4.88
2. Did he/she complete the work effectively?	4.75
3. Did you find him/her to be cooperative, anxious to learn?	4.75
4. Did the student build constructive relationship with others?	4.66
5. Has the student shown progress since beginning the internship?	4.81

Spring 2010 Internships

1. Did the student observe his assigned work schedule faithfully?	4.5
2. Did he/she complete the work effectively?	4.88
3. Did you find him/her to be cooperative, anxious to learn?	5
4. Did the student build constructive relationship with others?	5
5. Has the student shown progress since beginning the internship?	4.88

Summer 2010 Internships

1. Did the student observe his assigned work schedule faithfully?	4.75
2. Did he/she complete the work effectively?	4.62
3. Did you find him/her to be cooperative, anxious to learn?	5
4. Did the student build constructive relationship with others?	4.88
5. Has the student shown progress since beginning the internship?	4.62

Fall 2010 Internships

1. Did the student observe his assigned work schedule faithfully?	4.53
2. Did he/she complete the work effectively?	4.6
3. Did you find him/her to be cooperative, anxious to learn?	4.73
4. Did the student build constructive relationship with others?	4.33
5. Has the student shown progress since beginning the internship?	4.6

Spring 2011 Internships

- | | |
|---|-------------|
| 1. Did the student observe his assigned work schedule faithfully? | 4.88 |
| 2. Did he/she complete the work effectively? | 4.69 |
| 3. Did you find him/her to be cooperative, anxious to learn? | 4.88 |
| 4. Did the student build constructive relationship with others? | 4.94 |
| 5. Has the student shown progress since beginning the internship? | 4.88 |

Summer 2011 Internships

- | | |
|---|------------|
| 1. Did the student observe his assigned work schedule faithfully? | 5 |
| 2. Did he/she complete the work effectively? | 5 |
| 3. Did you find him/her to be cooperative, anxious to learn? | 4.8 |
| 4. Did the student build constructive relationship with others? | 4.6 |
| 5. Has the student shown progress since beginning the internship? | 4.8 |

Fall 2011 Internships

- | | |
|---|-------------|
| 1. Did the student observe his assigned work schedule faithfully? | 4.88 |
| 2. Did he/she complete the work effectively? | 5 |
| 3. Did you find him/her to be cooperative, anxious to learn? | 5 |
| 4. Did the student build constructive relationship with others? | 4.88 |
| 5. Has the student shown progress since beginning the internship? | 4.75 |

Spring 2012 Internships

- | | |
|---|-------------|
| 1. Did the student observe his assigned work schedule faithfully? | 4.83 |
| 2. Did he/she complete the work effectively? | 4.83 |
| 3. Did you find him/her to be cooperative, anxious to learn? | 5 |
| 4. Did the student build constructive relationship with others? | 5 |
| 5. Has the student shown progress since beginning the internship? | 5 |

Summer 2012 Internships

- | | |
|---|-------------|
| 1. Did the student observe his assigned work schedule faithfully? | 4.83 |
| 2. Did he/she complete the work effectively? | 4.83 |
| 3. Did you find him/her to be cooperative, anxious to learn? | 4.83 |
| 4. Did the student build constructive relationship with others? | 5 |
| 5. Has the student shown progress since beginning the internship? | 4.83 |

Fall 2012 Internships

- | | |
|---|-------------|
| 1. Did the student observe his assigned work schedule faithfully? | 3.75 |
| 2. Did he/she complete the work effectively? | 3.5 |
| 3. Did you find him/her to be cooperative, anxious to learn? | 4 |
| 4. Did the student build constructive relationship with others? | 4 |

5. Has the student shown progress since beginning the internship? 3.5

Spring 2013 Internships

1. Did the student observe his assigned work schedule faithfully? 4.4

2. Did he/she complete the work effectively? 4.4

3. Did you find him/her to be cooperative, anxious to learn? 4.6

4. Did the student build constructive relationship with others? 4.6

5. Has the student shown progress since beginning the internship? 4.6

Summer 2013 Internships

1. Did the student observe his assigned work schedule faithfully? 4

2. Did he/she complete the work effectively? 5

3. Did you find him/her to be cooperative, anxious to learn? 5

4. Did the student build constructive relationship with others? 5

5. Has the student shown progress since beginning the internship? 5

Fall 2013 Internships

1. Did the student observe his assigned work schedule faithfully? 5

2. Did he/she complete the work effectively? 5

3. Did you find him/her to be cooperative, anxious to learn? 5

4. Did the student build constructive relationship with others? 5

5. Has the student shown progress since beginning the internship? 5

Spring 2014 Internships

1. Did the student observe his assigned work schedule faithfully? 4.5

2. Did he/she complete the work effectively? 4.5

3. Did you find him/her to be cooperative, anxious to learn? 5

4. Did the student build constructive relationship with others? 5

5. Has the student shown progress since beginning the internship? 4.5

EXHIBIT #9



Essential Stages:
The Donna Skeen
Visiting Theatre Artists Series



Donna Skeen

Generous supporters of the arts are often referred to as “Angels.” There has been no greater “Angel” for WVSU Theatre than Donna Skeen. Because of her generosity, WVSU students can practice and produce in their very own black box theatre — The David Skeen Theatre. Due to Donna’s belief in the power of theatre to affect change in the world, we are able to offer this stellar season of theatre artists. Thank you, Donna, for your vision, your faith in our program, and your generosity!

Susan Marrash-Minnerly, MFA
Professor of Theatre

“We’re actors. We’re the opposite of people.”

—Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*

Nevertheless, people make theatre.

Essential Stages: The Donna Skeen Visiting Theatre Artists Series will introduce you to people who make theatre through acting, directing, designing, building, producing and promoting their work. These people love what they are doing for a living. Through performance, presentation, workshop and conversation, these esteemed and unique artists will share their wealth of experience working—and struggling—in theatre and film across the country and around the world.

Over the course of the 2014–2015 academic year, this diversely gifted collection of full-time professional artists will reveal why they chose to ignore everyone’s advice to not quit their day jobs and how, in fact, their particular theatrical passions *became* their day jobs.

Essential Stages is a year-long celebration of the art, craft and dialogue of theatre and the related arts of film and television. Don’t miss this once-in-a-lifetime learning experience happening right in your own backyard.

Sept. Thursday, September 18, 2014

Carlyle Brown

7:30 p.m.

THE FULA FROM AMERICA: An African Journey

Fannin S. Belcher Theatre, Davis Fine Arts Building

Based on a true story

Written and Performed by Carlyle Brown | Lighting Design by Mike Wangen

Series Opening Reception to follow

Friday, September 19, 2014

Noon

Workshop: “In Your Own Words...Creating Theatre” (Brown)

Fannin S. Belcher Theatre, Davis Fine Arts Building

2 p.m.

Workshop (Lighting): “Throwing Light on the Playwright’s Words”

Fannin S. Belcher Theatre, Davis Fine Arts Building

Sunday, September 28, 2014

Dan Shoemaker

3 p.m.

Conversation: “Building a Theatre Company from Inception to Success”

Skeen Theatre (119 Cole)

Oct. Wednesday, October 22, 2014

Baron Kelly

2 p.m.

Lecture/demo: Shakespeare and Ira Aldridge

Skeen Theatre (119 Cole)

4 p.m.

Masterclass: Performing Shakespeare

Skeen Theatre (119 Cole)

Thursday, October 23, 2014

Noon

“Ira Aldridge: The African Roscius”

WVSU Capitol Center Theatre

Feb. Tuesday, February 10, 2015

Eddie Mills and Danita Mercer

5p.m.

Workshop: “What Are They Looking for in Hollywood?

Acting for the Camera” (Mills)

Skeen Theatre (119 Cole)

Wednesday, February 11, 2015

5 p.m.

Conversation: “You Really Can Go From Undergraduate School to LA and NYC” (Mercer and Mills)

Skeen Theatre (119 Cole)

Reception to follow

Mar. Tuesday, March 31, 2015

DNAWORKS: Dialogue + Healing through the Arts

5 p.m.

Workshop: Hip Hop Theatre

Fannin S. Belcher Theatre, Davis Fine Arts Building

Apr. Wednesday, April 1, 2015

7:30 p.m.

HaMapah, The Map multi-media performance

Fannin S. Belcher Theatre, Davis Fine Arts Building

Reception to follow

Thursday, April 2, 2015

7 p.m.

Workshop: “We the Griot”

Fannin S. Belcher Theatre, Davis Fine Arts Building

Wednesday, April 22, 2015

Dan Kamin

7 p.m.

Workshop: “The Magic of Movement”

Fannin S. Belcher Theatre, Davis Fine Arts Building

Thursday, April 23, 2015

7:30 p.m.

Funny Bones: The Comedy of Charlie Chaplin

Fannin S. Belcher Theatre, Davis Fine Arts Building



Fall 2009-Spring 2014

Carlyle Brown

September 18–19, 2014

A writer/performer and artistic director of Carlyle Brown & Company based in Minneapolis, WVSU is proud to host Brown as he performs *The Fula From America: An African Journey*. In addition, Brown will lead two workshops for WVSU students and the public.

Carlyle Brown & Company has also produced *The Masks of Othello*, *Talking Masks*, *Therapy and Resistance*, *Are You Now or Have You Ever Been...* and *Abe Lincoln and Uncle Tom in the White House*. Brown's plays have been produced at theatres across the country and he has received numerous commissions, fellowships and awards including 2006 Black Theatre Network's Winona Lee Fletcher Award for outstanding achievement and artistic excellence, a 2009 Guggenheim Fellow, a recipient of a 2010 Otto Rene Castillo Award for Political Theatre and a 2010 United States Artist Fellow.



Baron Kelly

October 22–23, 2014

WVSU students will learn Shakespeare from a new vantage point when Dr. Baron Kelly leads a master class. In addition to being a three-time Fulbright Scholar, Dr. Baron Kelly's acting assignments include Broadway's *Salome and Electra*; Royal National Theatre of Great Britain; Stratford Shakespeare Festival of Canada; Edinburgh Theatre Festival; Academy Theatre (Dublin, Ireland); Yermelova Theatre (Moscow, Russia); The Bargello (Florence, Italy); Papagou Theatre (Athens, Greece). Kelly has performed numerous classical and contemporary roles in plays ranging from Shakespeare, Euripides, August Wilson, Fugard, to Beckett for over 30 of America's resident theatre companies including the Oregon, Utah, Dallas-Fort Worth, California Shakespeare Festivals. He has been a fellow at Harvard University's W.E.B. Du Bois Institute for African American Research and has served on the Theatre Advisory Panel for the National Endowment for the Arts.

Dan Shoemaker

September 28, 2014

Dan Shoemaker, was a founder of Actor's Theatre of Charlotte, now in its 24th year as a professional theatre company. As Executive Director, he guides the company in its mission of broadening appreciation for contemporary theatre in the Charlotte, NC region. In 2012, Shoemaker was named Theatre Person of the Year by the Metrolina Theatre Association and was awarded the Distinguished Career Award from the North Carolina Theatre Conference. He has served on grant panels for The NC Arts Council and Theatre Communications Group. His innovative and energetic leadership have made Actor's Theatre the region's most award-winning theatre company.



Eddie Mills & Danita Mercer

February 10–11, 2015

Acting for the camera, producing films in Hollywood and transitioning from performing arts student to professional will take center-stage as Eddie Mills and Danita Mercer team up to provide WVSU students with knowledge gained from personal experience.

A graduate from University of North Carolina at Charlotte, Mills moved directly to Los Angeles where he worked with actors such as Jason Robards, Hilary Swank, Elizabeth Banks and Peter Fonda. His work has taken him all over the world producing for stage as well as screen. He holds an NAACP award for Producer of the Year for the musical "The Wild Party," was Associate Producer for the Indy film *ARTWORKS* starring Virginia



Program Review

Madsen and himself, and worked on the production design team of *The Hunger Games*. Mills is now building his own production company for content branding, networking, narrative, commercial, docu-style, and scripted works. Most recently, he guest-starred in the TNT series, *Murder in the First* and a commercial for Nissan LEAF.

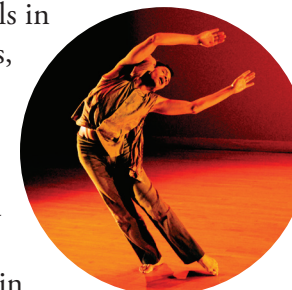
Mercer majored in theater at Appalachian State University and the University of North Carolina at Charlotte. She then moved to New York City to attend the renowned American Academy of Dramatic Arts. Since 1999, Danita has become something of a "Jill-of-all-trades" seamlessly moving between the worlds of theater/entertainment and fashion. She has been a dresser for several hit Broadway shows including *Phantom of the Opera* and *Rock of Ages* and has worked as a voice over artist booking commercials as wide ranging as Nick Jr. to Caltrate. In the realm of fashion she has worked as tailor, assistant stylist and dresser for clients such as Perry Ellis, Vanity Fair, Baby Phat, MACY'S and Maybelline.

DNAWORKS: Dialogue + Healing through the Arts

March 31–April 2, 2015

A week-long series of performances, workshops, master classes and more from DNAWORKS will help WVSU students and the public understand healing through art, hip hop theatre and building the community through the arts and choreography.

In 2006, Adam McKinney, M.A., and Daniel Banks, Ph.D., co-founded DNAWORKS, an arts and service organization dedicated to using the arts to catalyze dialogue on social issues important to communities. DNAWORKS has led programming and workshops across the U.S. and internationally, and has presented HaMapah/The Map in New York City; Los Angeles, CA; Santa Fe, NM; and at festivals in such locations as Saratoga Springs, NY; Belgrade, Serbia; Spoleto, Italy; and Ourense, Spain. In 2010, DNAWORKS received the Presidential Pathfinder Award from the Black Theatre Network. DNAWORKS is currently based in Santa Fe, NM.



Communications, B.S.

Dan Kamin

April 22–23, 2015

A one-of-a-kind event will take WVSU students and the public on a magical excursion as Dan Kamin presents his one-man *Funny Bones: The Comedy of Charlie Chaplin* and teaches a master class in mime.

Kamin trained Robert Downey, Jr. for his Oscar-nominated performance in Chaplin and created Johnny Depp's comedy moves for Benny and Joon. He played the wooden Indian that comes to life in the cult classic *Creepshow 2* and created the Martian girl's weird movement for Tim Burton's horror spoof *Mars Attacks!* Kamin's stage programs include *Comedy in Motion—A Cheap Evening of Expensive Theatre*. His "Comedy Concertos," blending comedy with classical music, have become popular with symphony orchestras worldwide, including the West Virginia Symphony. He is also the author of two acclaimed books on Charlie Chaplin.

Dave Clemmons

TBA

Dave Clemmons has performed on Broadway in *Les Miserables*, and the original companies of *The Civil War*, and *The Scarlet Pimpernel*. He was seen as Jean Valjean in the national tour of *Les Miserables* for 2 years. As the founder/owner of Dave Clemmons Casting, he has cast such Broadway productions as: *The Boy from Oz* with Hugh Jackman, *Brooklyn* with Eden Espinoza, *Ring of Fire*, *In My Life*, *Dracula*, *The Civil War*, and *Cinderella* with Eartha Kitt and Jamie Lynn Sigler. He is a Producing Partner for StylesFour Productions which has produced many Broadway productions, including: the Tony Award-Best Musical *Once, Orphans* with Alec Baldwin, *Driving Miss Daisy* with James Earl Jones and Vanessa Redgrave, and the Tony Award-Best Musical *Spring Awakening*.



Essential Stages: The Donna Skeen Visiting Theatre Artists Series

“We're actors. We're the opposite of people.”

Tom Stoppard, Rosencrantz and Guildenstern Are Dead

Nevertheless, people make theatre.

Essential Stages: the Donna Skeen Visiting Theatre Artists Series will introduce you to people who make theatre by acting, directing designing, building, producing, and promoting their work; who love what they're doing make a living doing what they love. Through performance, presentation, workshop, and conversation these artists will share their wealth of experience working—and struggling—in theatre and film across the USA and all around the world.

Over the course of the 2014-2015 academic year, from a mime with a fondness for “the Little Tramp” to a couple of “working stiffs” from LA and New York, this diversely gifted collection of full-time professional artists will reveal why they chose to ignore everyone's advice not to quit their day jobs and how, in fact, their particular theatrical passions *became* their day jobs.

Essential Stages is a year-long celebration of life, love, and art in the theatre and the related arts of film and television. Don't miss this party—it's a once-in-a-lifetime opportunity that's going on right in your own back yard.

Carlyle Brown

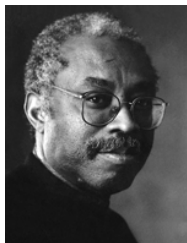
September 18-19, 2014



DAY	DATE	TIME	EVENT	LOCATION
Thurs	9/18/14	7:30 pm	<i>THE FULA FROM AMERICA: An African Journey</i> Based on a true story Written and Performed by Carlyle Brown Lighting Design by Mike Wangen Series Opening Reception	Fannin S. Belcher Theatre in the Davis Fine Arts Building
Fri	9/19/14	12noon	Workshop: "In Your Own Words...Creating Theatre." (Brown)	Fannin S. Belcher Theatre in the Davis Fine Arts Building
		2pm	Workshop(Lighting): "Throwing Light On the Playwright's Words" (Wangen)	Fannin S. Belcher Theatre in the Davis Fine Arts Building

ALL PERFORMANCES, WORKSHOPS, AND MASTER CLASSES ARE FREE AND OPEN TO THE PUBLIC

The Fula From America: An African Journey is based on Mr. Brown's own travels in West Africa. ***The Fula from America*** is the story of one African-American's search for an African Identity. Set in 1981, the traveler sets off on a journey that takes him to Senegal, Mali, Gambia, Guinea-Bissau, Guinea and Sierra Leone. From deep in the bush to the corridors of the African elite, he discovers friendship, generosity, poverty, wondrous beauty and civil war. As his adventures unfold, he finds himself on the boundary of the African-American hyphen where the question arises: how much of him is African and how much is American?



Writer/performer and artistic director Carlyle Brown's first professional theater production was his *Little Tommy Parker Celebrated Colored Minstrel Show* at Penumbra Theatre Company in 1986. The next year Penumbra premiered his now famous *The African Company Presents Richard III*. With a Penumbra premier of *Buffalo Hair* in 1994 and a National McKnight Fellowship, Brown moved to the Twin Cities and it has been his artistic home ever since. Other Twin Cities productions: *Beggars' Strike* at the Children's Theater Company, the Mixed Blood production of *Pure Confidence* that moved to off-Broadway in New York and *American Family* at Park Square Theater. His plays include *The Negro of Peter the Great*, *A Big Blue Nail*, *Armor Prison*, *The Pool Room*, *Yellow Moon Rising*, *Down in*

Mississippi and others. He has received commissions from Arena Stage, the Houston Grand Opera, the Children's Theatre Company, Alabama Shakespeare Festival, Actors Theatre of Louisville, The Goodman Theater, Miami University of Ohio and the University of Louisville. He is recipient of playwriting fellowships from the New York Foundation for the Arts, National Endowment for the Arts, McKnight Foundation, the Minnesota State Arts Board, Jerome Foundation, Theatre Communications Group and the Pew Charitable Trust.

Mr. Brown has been artist-in-residence at New York University School of the Arts Graduate Acting Program, The James Thurber House in Columbus, and Ohio State University Theater Department. He has been a teacher of expository writing at New York University; African-American literature at the University of Minnesota; playwriting at Ohio State University and Antioch College; African American theater and dramatic literature at Carlton College as the Benedict Distinguished Visiting Artist, and "Creation and Collaboration" at the University of Minnesota Department of Theater. He has worked as a museum exhibit writer and story consultant for the Charles Wright Museum of African American History in Detroit, and the Kentucky Center for African American Heritage in Louisville, Kentucky. Mr. Brown is a Core Writer at the Playwrights' Center in Minneapolis and he is an alumnus of New Dramatists in .

He has served on the board of directors of Theatre Communications Group, the national organization for the non-profit professional theater. He is a member of the board of directors for the Playwrights' Center and the Jerome Foundation and a Trustee of the Camargo Foundation. He is the 2006 recipient of The Black Theatre Network's Winona Lee Fletcher Award for outstanding achievement and artistic excellence, a 2008 Guggenheim Fellow, a 2010 recipient of the Otto Rene' Castillo Award for Political Theatre, and 2010 United States Artists Fellow.

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Links to articles about Mr. Brown

http://www.nytimes.com/2009/05/10/theater/10Blank.html?_r=0

<http://www.tcg.org/publications/at/issue/featuredstory.cfm?story=1&indexID=36>

Dan Shoemaker

Executive Director, Actor's Theatre of Charlotte
September 28, 2014

DAY	DATE	TIME	EVENT	LOCATION
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Sun	9/28/14	3pm	Conversation: "Building A Theatre Company From Inception to Success"	Skeen Theatre (119 Cole)
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ALL PERFORMANCES, WORKSHOPS, AND MASTER CLASSES ARE FREE AND OPEN TO THE PUBLIC



Dan Shoemaker will lead a seminar on building a viable theatre company. ATC has operated successfully for 23 years and is currently the only year-round professional theatre company in Charlotte, North Carolina.

Upon formation as a professional theatre in 1989, Actor's Theatre of Charlotte produced *HOLY GHOSTS* by North Carolina native Romulus Linney at the Afro-American Cultural Center in Charlotte, NC. The company began with one full-time employee and one part-time employee. The following year, Actor's Theatre began producing at the newly renovated Spirit Square complex in the 70-seat Acting Studio.

Following 4 successful years in the Acting Studio, Actor's Theatre was named a Resident Company of Spirit Square. By 1999, Actor's Theatre moved in to the 195-seat Duke Energy Theatre and added another part-time employee, totaling two full-time employees and one part-time employee.

The company continued producing in Spirit Square until 2004, when our new home at 650 East Stonewall Street was completed, which houses our 199-seat main stage theatre and administrative and production offices.

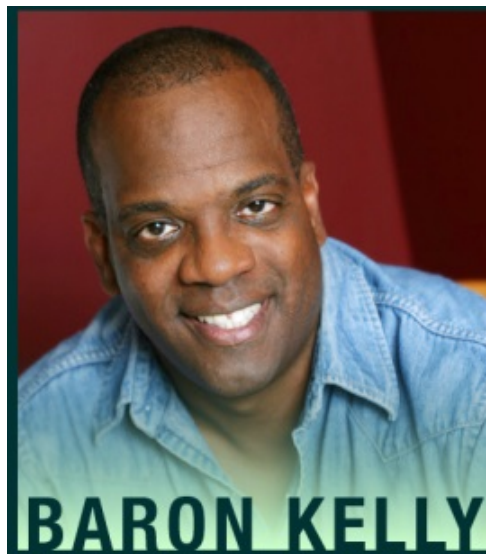
Actor's Theatre has received numerous awards and accolades over its 24-year history. We have been the recipient of "Theatre of the Year" honors from Creative Loafing nine of the last

eleven years, as well as three-time recipients of “Theatre Company of the Year” honors from the Metrolina Theatre Association. We have also received two George A. Parides Professional Theatre Award (2001 and 2004) from the North Carolina Theatre Conference, and the 2013 "Best Performing Arts Company" from Charlotte Magazine's BOB Awards. These honors have cemented Actor's Theatre's place as the region's most award-winning theatre company.

We are proud to be members of the National New Play Network, Theatre Communications Group (the service organization of the American Professional Theatre), the North Carolina Theatre Conference, the Metrolina Theatre Association, the Charlotte Regional Visitors Association, and Actors' Equity Association, the union of professional actors and stage managers in the United States.

BARON KELLY

October 22-23, 2014



DAY	DATE	TIME	EVENT	LOCATION
Wed	10/22/14	2pm	Lecture/demo: Shakespeare and Ira Aldridge	Skeen Theatre
		4pm	Masterclass: Performing Shakespeare Bring a prepared monologue or scripts will be provided.	Skeen Theatre
Thurs	1/23/14`	12noon	“Ira Aldridge: The African Roscius”	WVSU Capitol Center Theatre

ALL PREFORMANCES, WORKSHOPS AND MASTER CLASSES ARE OPEN TO THE PUBLIC!

Dr. Baron Kelly will do readings from his play in development about Ira Aldridge, the 19th century African-American Shakespearean actor. Dr. Kelly will draw on his experience as a scholar, international director, and an actor of stage and film to present master classes on acting and performing Shakespeare.

Dr. Baron Kelly has the distinction of being a three-time Fulbright Scholar and an internationally recognized critic, historian, practitioner, and scholar. He has just returned this summer from directing Ray Cooney's *Out of Order* at National Chung Cheng University in Taiwan. Prior to that he had returned from an international tour of *Romeo and Juliet* and *Oedipus* to Athens Greece and the island of Spetsis.

International: credits include Tullus Aufidius in *Coriolanus* (National Theatre of Great Britain); Aaron in *Titus Andronicus*, Dionysus in *The Bacchae*, Williamson in *Glengarry Glen Ross*, Cassius in *Julius Caesar*, Prince of Morocco in *The Merchant of Venice*, (Stratford Shakespeare Festival of Canada); King Duncan in *Macbeth* (The Bargello, Florence, Italy); Krogstad in *A Doll's House* (National Theatre of Norway); Ira Aldridge in *Ira Aldridge* (Yermelova Theatre, Moscow, Russia); Lucky in *Waiting for Godot* (Edinburgh Theatre Festival); DJ in *Medal of Honor Rag* (Academy Theatre, Dublin, Ireland).

Broadway: credits include *Salome* with Al Pacino and *Electra* with the late Colleen Dewhurst. He replaced Tom Woppat as King Arthur in *Camelot* and played The King in the 50th anniversary production of *The King and I*. Baron also played Belize in the World Premiere of *Angels in America*. In addition to beginning his career with New York's Metropolitan Opera, he has performed numerous classical and contemporary roles for over 30 of America's regional theatres including the Oregon, Utah, Dallas Fort Worth, and California Shakespeare Festivals; Yale Repertory; The Guthrie; San Diego's Old Globe; Mark Taper Forum; South Coast Repertory; Shakespeare Theatre Washington; Actors Theatre of Louisville; Williamstown Theatre Festival; McCarter Theatre; Huntington Theatre Company; Philadelphia Theatre Company; Berkshire Theatre Festival; Repertory Theatre of St. Louis; Missouri Repertory; Portland Repertory; Baltimore's Center Stage; Hartford Stage Company; among others. He has also been a participant at Robert Redford's Sundance Playwright's Lab and a member of the Bread Loaf Acting Ensemble.

Film: *Thoughts of Suicide*; *A Day Without a Mexican*; *Bird*; *Looking for Jose*; *Snail Boy*; *Who Killed the Baby Jesus*; *Heroes*; *Voices*.

Television: *As The World Turns* (1 year); *Loving* (2 years); *All My Children* (1 year); PBS *Cultural Horizons* (Emmy winner); *Frazier*; *Law and Order*; *The Innocent*; *Majority Rule*; *Homicide*; *Joe Bash*; *The Adventures of The Galaxy Rangers*. Dr. Kelly has lectured and taught on the theatre in Norway, Finland, Sweden, Denmark, Ghana, Italy, China, Taiwan, Germany, Hungary, Russia, Poland, Colombia, Puerto Rico, and has been a visiting scholar at Harvard University's W.E.B. Du Bois Institute. He is on the board of the Comparative Drama Conference

and has served on the Theatre Advisory Panel for the NEA in Washington. Last year he was given the honor of being elected to membership in The National Theatre Conference.

Training: He holds a diploma from London's Royal Academy of Dramatic Art, an MFA in Acting from California State University Long Beach, and a Ph.D. in Theatre History, Criticism, Literature and Theory from the University Wisconsin-Madison. In 2012, Dr. Kelly will be a visiting scholar at National Taiwan Normal University. He is currently under contract to Focus Publishing for his forthcoming book *An Actor's Task: Engaging the*
Sensdrbaronkelly@baronkelly.com

Danita Mercer & Eddie Mills

February 10-11, 2015





DAY	DATE	TIME	EVENT	LOCATION
Tues	2/10/15	5pm	Workshop: “What Are They Looking For In Hollywood? Acting for the Camera” (Mills)	Skeen Theatre
Wed	2/11/15	5pm	Conversation: “You Really Can Go From Undergraduate School to LA and NYC” (Mercer and Mills) Reception to follow	Skeen Theatre

ALL PERFORMANCES, WORKSHOPS, AND MASTER CLASSES ARE FREE AND OPEN TO THE PUBLIC

Mercer (Broadway wardrobe mistress) and Mills (actor/producer) will present a seminar for students on transitioning from college to the profession. Each of them went directly from undergraduate school to large cities (Los Angeles and New York) where they have been working in their chosen professions for more than twenty years. Mills will additionally conduct a masterclass in acting for the camera.



Danita Mercer majored in theater at Appalachian State University and the University of North Carolina at Charlotte where she was involved in several productions both as a performer and behind-the-scenes personnel. After her studies in college she moved to New York city to further her education by attending the renowned American Academy of Dramatic Arts.

Since 1999, Danita has become something of a "Jill-of-all-trades" seamlessly moving between the worlds of theater/entertainment and fashion. She has been a dresser for several hit Broadway shows including "Phantom of the Opera" and "Rock of Ages" and has worked as a voice over artist booking commercials as wide ranging as Nick Jr. to Caltrate. In the realm of fashion she has worked in the capacity of tailor, assistant stylist and dresser for clients such as Perry Ellis, Vanity Fair, Baby Phat, MACY*S and Maybelline.

EDDIE MILLS, Actor



After finishing school at UNC-Charlotte in 1993, Eddie Mills left the small stage in North Carolina in pursuit of his dreams on the big screen. Shortly after arriving in Los Angeles, CA., Eddie made his way into the bustling, dog-eat-dog, world of Hollywood. He found himself acting alongside amazing actors such as the late Jason Robards, Hillary Swank, Elizabeth Banks, and Peter Fonda to name a few. His work has taken him all over the world. In the past few years, Eddie has concentrated his talents into producing ventures for stage as well as screen. He holds an NAACP award for Producer of the Year for the musical “The Wild Party”. Associate Produced the indy film ARTWORKS starring Virginia Madsen and himself. Worked on the production design team of THE HUNGER GAMES. And is now building his own production company for content branding, networking, narrative, commercial, docu-style, and scripted works. Upcoming in July of 2014, Eddie will be guest starring in the new series for TNT called MURDER IN THE FIRST and currently can be seen in a commercial for NISSAN LEAF.

Filmography

2013 [White Dwarf](#) ([completed](#))

Eddie

2012 [Wrestling with Angels](#) (Short)

Jacob

2009 [CSI: NY](#) (TV Series)

Phillip Langdon

- [Prey](#) (2009) ... Phillip Langdon

2007 [Without a Trace](#) (TV Series)

[Bob Gilchrist](#)

- [Skin Deep](#) (2007) ... [Bob Gilchrist](#)

2007 [**The Happiest Day of His Life**](#)

Dave, Mistered of Honor

2006 [**House M.D.**](#) (TV Series)

Bob Palko

- [**Clueless**](#) (2006) ... Bob Palko

2006 [**Crossing Jordan**](#) (TV Series)

Sheriff Davey Correll

- [**Loves Me Not**](#) (2006) ... Sheriff Davey Correll

2005/[**I Wannabe**](#)

[Peter Yates](#)

2005 [**Mystery Woman: Game Time**](#) (TV Movie)

Bradley Stillman

2004 [**Dead Like Me**](#) (TV Series)

Kyle Lowerdeck

- [**Rites of Passage**](#) (2004) ... Kyle Lowerdeck

2003 [**Winter Break**](#)

Carter Boyd

2003 [**Artworks**](#)

Cory Wells

2003 [**The Trade**](#)

Wayne Garret

2002 [**Touched by an Angel**](#) (TV Series)

Joshua Wren

- [**The Christmas Watch**](#) (2002) ... Joshua Wren

2000 [**At Any Cost**](#) (TV Movie)

Lance

1999 [**Glacier Falls**](#)

1999 [**Dawson's Creek**](#) (TV Series)

[Tyson 'Ty' Hicks](#)

- [**Be Careful What You Wish For**](#) (1999) ... [Tyson 'Ty' Hicks](#)

- [**...That Is the Question**](#) (1999) ... [Tyson 'Ty' Hicks](#)

- [To Be or Not to Be...](#) (1999) ... [Tyson 'Ty' Hicks](#)

- [His Leading Lady](#) (1999) ... [Tyson 'Ty' Hicks](#)

1999**[Wasteland](#)** (TV Series)

[Vandy](#)

- [Truth or Consequences](#) (1999) ... [Vandy](#)

- [The Object of My Affection](#) (1999) ... [Vandy](#)

- [The Morning After](#) (1999) ... [Vandy](#)

- [Thanks for Nothin'](#) (1999) ... [Vandy](#)

- [Indian Summer](#) (1999) ... [Vandy](#)

[See all 13 episodes »](#)

1998**[Heartwood](#)**

Frank Burris

1998**[The Tempest](#)** (TV Movie)

Captain Frederick Allen

1998**[Sabrina Goes to Rome](#)** (TV Movie)

Paul

1998**[Dancer, Texas Pop. 81](#)**

[John Hemphill](#)

1998**[Clueless](#)** (TV Series)

[David](#)

- [In Boyfriend We Trust](#) (1998) ... [David](#)

- [Dance Fever](#) (1998) ... [David](#)

1998**[Ally McBeal](#)** (TV Series)

Clinton Gil

- [Cro-Magnon](#) (1998) ... Clinton Gil

1998**[Push](#)** (TV Series)

[Scott Trysfan](#)

- [Direct Contact](#) (1998) ... [Scott Trysfan](#)

- [Pilot](#) (1998) ... [Scott Trysfan](#)

- [Stakes](#) (1998) ... [Scott Trysfan](#)

- [Walk It Off](#) (1998) ... [Scott Trysfan](#)
- [On Your Marks](#) (1998) ... [Scott Trysfan](#)

[See all 8 episodes »](#)

1997[Born Into Exile](#) (TV Movie)
Ted Nolan

1996[Sliders](#) (TV Series)
D.E.R.I.C.

- [State of the A.R.T.](#) (1996) ... D.E.R.I.C.

1994[XXX's & OOO's](#) (TV Movie)
Sonny Randall

1994[Full House](#) (TV Series)
Arthur

- [A Date with Fate](#) (1994) ... Arthur

Dave Clemmons

Schedule TBA



Dave Clemons is a professional actor in regional and Broadway theatre. Also a Broadway casting agent, Mr. Clemmons will conduct a seminar on what casting agents are looking for in musical auditions and teach a master class in auditioning for the musical theatre.

Clemons began his career as a performer on Broadway with roles in *Les Miserables*, *The Civil War* (original company), *The Scarlet Pimpernel* (original company and Chaeuvelin on original concept recording). He was seen as Jean Valjean in the National tour of *Les Miserable* (2 years) and the National tours of *Jekyll and Hyde* as well as the pre Broadway productions of *Whistle Down the Wind* (by Andrew Lloyd Weber, directed by Hal Prince at The National Theatre in DC) and *Jekyll and Hyde* (The Alley Theatre, Theatre Under the Stars, Seattle's 5th Ave. Theatre). He was also featured as Corin/Amiens/Hymen in *As You Like It* at the Tony Award winning Alley Theatre in Houston, Tx. Other roles have included Che in *Evita*, Freddie in *Chess*, The Teen Angel in *Grease*, Dinadan in *Camelot* (starring and directed by Terrence Mann) and Richard in *The Lion in Winter*.

Dave is an in demand teacher/lecturer having taught at the premiere music theatre training programs across the country as well as Master classes in New York, LA, Chicago, Boston, Houston and Orlando. He is a visiting professor at the acclaimed Elon University Musical Theatre Program and is a founding faculty member and music supervisor of The Performing Arts Project, one of the nation's top summer training programs. He operates the Dave Clemmons College Advisory Program (DCCAP) preparing top high school talent to audition for the competitive field of study that is musical theatre at the collegiate level.

Dave holds a Bachelor of Music degree in vocal performance and commercial music from the renowned Frost School of Music at The University of Miami, Fl.

As a Producer he serves as a Producing Partner for StylesFour Productions. StylesFour has been producers/investors for the Broadway productions of *Once* (Tony Award-Best Musical), *Orphans* (starring Alec Baldwin), *Driving Miss Daisy* (starring James Earl Jones and Vanessa Redgrave), *Spring Awakening* (Tony Award- Best Musical), the critically acclaimed original New York production of *Bat Boy*, *An Intimate Evening with Frank Wildhorn and Friends* (starring Frank Wildhorn, Linda Eder and Douglas Sills), *Pee-Wee Herman on Broadway*, *Talk Radio*, and *25 Questions for a Jewish Mother* (starring Judy Gold).

With Dave's partner John Styles, their company StylesFour Productions is in pre-production for a new musical based on the movie *The Bands Last Visit* which will be directed by Hal Prince with music by David Yazbek to be seen on Broadway in the 2014/2015 season.

Dave Clemmons was the founder/owner of Dave Clemmons Casting, whose Broadway projects included: The revival of *Driving Miss Daisy*, *The Boy from Oz* (starring Hugh Jackman), *Brooklyn* (starring Eden Espinoza), *Ring of Fire*, *In My Life*, *Dracula*, *The Civil War*, *Cinderella* starring Eartha Kitt and Jamie Lynn Sigler and Frank Wildhorn's *Wonderland*.

Off-Broadway shows: *Bat Boy*, *Bare*, *Altar Boyz*, the New York revival of Charles Mee's, *Big Love*, *Zanna Don't!*, *Dear Edwina* and the 2000 revival of *Godspell* at The York Theatre (starring Shoshanna Bean, Leslie Kritzer and Barrett Foa).

National Tours: *Jekyll and Hyde*, *Fosse* (supervised by Anne Reinking), *Moving Out* (choreographed and directed by Twyla Tharp), *West Side Story* (directed by David Saint and choreographed by Joey McKneely), *Evita* (directed by Hal Prince), *Fiddler On the Roof* (starring

Topol/Harvey Firestein), *Starlight Express*, *Jesus Christ Superstar* (starring Ted Neely), *The Civil War* (starring Larry Gatlin and Bebe Winans), *Chicago*, *CATS*, *Dr. Doolittle* (directed by and starring Tommy Tune), *Thoroughly Modern Millie* (directed by Joey McKneely), *Joseph...*, *Saturday Night Fever*, and the new national tour of *The Wizard of Oz*.

International tours: *Fosse* (Paris/Germany-starring Ben Vereen and Ruthie Henshall), *West Side Story* (Germany- directed and choreographed by Joey McKneely), *42nd St.* (Moscow-directed and choreographed by Randy Skinner) and *The Sound of Music* (Asia), *The King and I* (Asia).

Regional: *Little Shop of Horrors* at The Alley Theatre, *Steel Magnolias*, *Chicago* and *The Civil War* at Flatrock Playhouse, *The Full Monty* and *Footloose* at Marriot Lincolnshire, *Driving Miss Daisy* at Casa Manana (starring Sandy Duncan), *Camelot* at North Shore Music Theatre, *History of the Word* at the Tony Award winning Crossroads Theatre, *Making Tracks* at San Jose Rep. and *The Great Game* (directed by Randal Milam) at The Duke Univ. Theatre Co.

Las Vegas: The American premiere of the international sensation *Notre Dame de Paris* which opened the Paris Hotel, The Las Vegas company of *Saturday Night Fever* and the Las Vegas engagement of *Fosse*.

As a music/vocal director/supervisor Dave has worked on the Broadway production of *The Civil War*, National Tours of *Jekyll and Hyde* and *The Civil War*, *Little Shop of Horrors* at The Alley Theatre, *The Civil War* at The Ford's Theatre in Washington, D.C. and casting director/vocal director/arranger for The Presidential Gala performance of *The Civil War* at The National Theatre in Washington, D.C. starring Trisha Yearwood, Clay Aiken, Larry Gatlin, Hal Holbrook, Bebe Winans and Maya Angelou.

Dave Clemmons has conducted the Broadway Gospel Choir and the Dave Clemmons Choir in performances at Carnegie Hall, *The Today Show*, the Bravo Network, The Palace and Gershwin Theatres on Broadway as well as the Linda Eder album/DVD *Christmas Stays the Same*.

Dave served as a Minister of Music at First United Church Methodist in Miami.

ALL PERFORMANCES, WORKSHOPS AND MASTER CLASSES ARE FREE AND OPEN TO
THE PUBLIC

DNAWORKS: Dialogue + Healing through the Arts

March 31 - April 2, 2015



HaMapah/The Map

DAY	DATE	TIME	EVENT	LOCATION
Tues	3/31/15	5pm	Workshop: Hip Hop Theatre	Fannin S. Belcher Theatre in the Davis Fine Arts Building
Wed	4/1/15	7:30pm	<i>HaMapah, The Map</i> multi-media	Fannin S. Belcher

			performance	Theatre in the Davis Fine Arts Building
Thurs	4/2/15	7pm	Workshop: "We the Griot"	Fannin S. Belcher Theatre in the Davis Fine Arts Building

ALL PERFORMANCES, WORKSHOPS, AND MASTER CLASSES ARE FREE AND OPEN TO THE PUBLIC

HaMapah/The Map is a multimedia dance journey that traces the intersections of dancer Adam McKinney's African-American, Native American, and Jewish heritages. *HaMapah/The Map* weaves contemporary dance with archival material, personal interviews, Yiddish and American songs, and video set to traditional, contemporary, and classical music. In the piece, McKinney explores issues of identity, ancestry, and family.

As part of the program, immediately following the performance, DNAWORKS Co-Directors McKinney and Banks will lead a community dialogue with the audience about the core ideas of the piece

DNAWORKS, DR. DANIEL BANKS & Mr. ADAM MCKINNY



Daniel Banks, Ph.D., is a theatre director, choreographer, educator, and dialogue facilitator. He has worked extensively in the U.S. and abroad, having directed at such notable venues as the National Theatre of Uganda (Kampala), the Belarussian National Drama Theatre (Minsk), The Market Theatre (Johannesburg, South Africa), the Hip Hop Theatre Festival (New

York and Washington, D.C.), the Oval House (London), and served as choreographer/movement director for productions at New York Shakespeare Festival/Shakespeare in the Park, Singapore Repertory Theatre, La Money/De Munt (Brussels), Landestheater (Salzburg), Aaron Davis Hall (Harlem), and for Maurice Sendak/The Night Kitchen. Daniel has served on the faculties of the Department of Undergraduate Drama, Tisch School of the Arts, New York University and the MFA in Contemporary Performance at Naropa University, and is the founder and director of the Hip Hop Theatre Initiative that uses Hip Hop Theatre to promote youth self-expression and leadership training. HHTI has worked on campuses and in communities across the U.S. and in Ghana, South Africa, Hungary, Azerbaijan, Israel, and Mexico. He is a long-time advisor in the Gallatin School for Individualized Studies and on the Founding Board of the Hip Hop Education Center in the Metropolitan Center for Urban Education in the Steinhardt School, both at NYU. He is currently on the faculty of the M.A. in Applied Theatre at City University of NY.

Daniel is a 2011 Ariane de Rothschild Fellow and a past recipient of the National Endowment for the Arts/Theatre Communications Group Career Development Program for Directors. He is Co-Director of Theatre Without Borders, a founding member of the Acting Together project in the Program for Peacebuilding and the Arts at Brandeis University, sits on the Editorial Board of No Passport Press, and is on the Advisory Board of the Downtown Urban Arts Festival. He has guest lectured extensively, at such institutions as: SUNY Stony Brook, University of California-Riverside, Stanford University, Brandeis University, University of Western Michigan, University of Wisconsin-Madison, University of Central Florida, and University of Florida-Gainesville, University of New Mexico, Rhodes College; and has been a Guest Artist at Williams College, City College of New York, Marymount Manhattan College, and the National Theatre Conservatory, Denver. He holds a Ph.D. in Performance Studies from NYU. Publications include "Unperforming 'Race': Strategies for Re-imagining Identity" in *A Boal Companion: Dialogues on Theatre and Cultural Politics* (edited by Mady Schutzman and Jan Cohen-Cruz, Routledge, 2006); "Youth Leading Youth: Hip Hop and Hiplife Theatre in Ghana and South Africa" in *Acting Together: Performance and the Creative Transformation of Conflict*, Vol 2, a project of the Coexistence Project, Brandeis University, and Theatre Without Borders (New Village Press); "The Question of Cultural Diplomacy: Acting Ethically," *Theatre Topics*; "From Homer to Hip Hop: Orature and Griots, Ancient and Present," *Classical World*; and "Re-Thinking Non-Traditional Casting," *Black Masks*. He is editor of the recently released critical anthology of Hip Hop Theatre plays *Say Word!: Voices from Hip Hop Theater* for the University of Michigan Press.

Link to article about Dr. Banks:

<http://www.setc.org/danielbanks>

Adam McKinney

Co-Director of DNAWORKS, Adam McKinney is a classically trained dancer and former member of the Alvin Ailey American Dance Theater, Béjart Ballet Lausanne, and Alonzo King's LINES Ballet. Adam has taught master dance classes in the U.S., Hungary, Indonesia, England, Ghana, South Africa, and Israel, and has organized programs on social justice and the Arts with a long list of organizational partners, including Ghana's National School for the Deaf, Ghana State Mental Hospital, and City Ballet Theater, Milwaukee, WI. In 2006, Adam served as a US Embassy Culture Connect Envoy in South Africa and co-choreographed *Pretending to be Something, Now Coming from Nothing* with Aguilhas Theatre Works, a

mixed abilities contemporary dance company in South Africa. Adam's awards include Career Transition for Dancers grants, the NYU President's Service Award for his work with the Lower East Side Harm Reduction Center (NYC), a Jerome Foundation Travel and Study Grant and Gallatin (NYU) Jewish Arts grants for work with Ethiopian communities in Israel, and the Bronfman Jewish Artist Fellowship for his genealogical dance work HaMapah/The Map. His choreographed works have been performed in Indonesia, Italy, Serbia, South Africa, and Israel. Named one of the most influential African-Americans in Milwaukee by St. Vincent DePaul in 2000, Adam holds an M.A. in Dance Studies with concentrations in Race and Trauma theories. He is currently Chair of the Dance Department at the New Mexico School for the Arts, Santa Fe.

Dan Kamin

April 22-24, 2015



DAY	DATE	TIME	EVENT	LOCATION
Wed	4/22/14	7pm	Workshop: "The Magic of Movement"	Fannin S. Belcher Theatre in the Davis Fine Arts Building
Thurs	4/23/15	7:30pm	<i>Funny Bones: The Comedy of Charlie Chaplin</i>	Fannin S. Belcher Theatre in the Davis Fine Arts Building
Fri	4/24/14	10:30 am	Kanawha County school performance	Fannin S. Belcher Theatre in the Davis Fine Arts Building

ALL PERFORMANCES, WORKSHOPS, AND MASTER CLASSES ARE FREE AND OPEN TO THE PUBLIC

Kamin created the physical comedy sequences for the films *Chaplin* and *Benny and Joon*. He also coached Robert Downey, Jr. and Johnny Depp for their respective acclaimed performances in those films. Mr. Kamin will present his one-man show *Funny Bones: The Comedy of Charlie Chaplin* and teach a master class in mime. *Funny Bones* celebrates 100 years of "The Little Tramp". This one-of-a-kind event will take audiences on a magical excursion into Chaplin's enchanted comic world through film clips, live performance, and the screening of a restored version of *The Pawnshop*, Chaplin's short 1916 masterpiece.

Dan Kamin performs worldwide for theatres, arts festivals and symphony orchestras. On film, he created the physical comedy sequences for *Chaplin* and *Benny and Joon*, and trained Robert Downey, Jr. and Johnny Depp for their acclaimed starring performances. He played the wooden Indian come to life in the cult classic *Creepshow 2*, and created the Martian girl's weird movement for Tim Burton's horror spoof *Mars Attacks!*

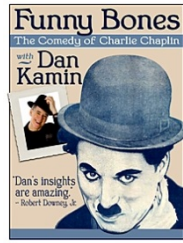
Despite his impressive stage and screen credits, Dan's artistic beginnings were humble. At age twelve he began his performing career as a boy magician, struggling to entertain audiences of hyperkinetic, sugar-crazed children at birthday parties. Attending Carnegie Mellon University to study industrial design, Dan's hopes for a normal life evaporated when he saw the eye-popping movement illusions practiced by master mime Jewel Walker. He promptly became the sorcerer's apprentice.

The great silent comedy films of Buster Keaton and Charlie Chaplin added more fuel to his fire, and soon Kamin was touring the country with his first original show, "Silent Comedy...Live!" Undeterred by the fact that vaudeville was long dead, he cobbled a new vaudeville circuit out of colleges, theatres, and corporations, for whom Kamin often appears as a keynote speaker who falls apart. He also becomes "Mr. Slomo," an eerie character who strolls into arts festival crowds in slow motion, terrifying the very children who tormented him as a youth.

Kamin returned to his comedy roots to write *Charlie Chaplin's One-Man Show*, revealing the secrets of Chaplin's comic art. Hailed as a breakthrough work, the book boasted a preface by another Chaplin fan, Marcel Marceau. Dan's new book *The Comedy of Charlie Chaplin: Artistry in Motion*, updates his earlier book and features an account of how he trained Downey for his Oscar-nominated performance.

During recent seasons Dan has toured his solo shows throughout America and performed "Comedy Concertos" with many symphonies, including Atlanta, Cleveland, Dallas, Shanghai, Singapore and Malaysia.

You can find out more about Dan and see more of his antics by visiting



www.dankamin.com.

EXHIBIT #10

WVSU's COMMUNICATIONS DEPARTMENT PRESENTS

MEDIA SUMMIT

FRIDAY, APRIL 27, 2012

Keynote Speaker:

Dr. Tererai Trent

From Trial to Triumph:

The Story of Oprah's
All-Time Favorite Guest.



EVENT LINE UP:

- 11:00 -12:15 *Keynote speaker: Dr. Tererai Trent*
Davis Theatre
- 12:30-2:15 *Communications & Media Studies Student*
Awards/NBS Induction
Student Union Conf. Room
- 2:15-3:30 *Communication Students' Presentations*
Student Union Conference Room

- *Furry: The Lost Neo - Tribe of Fandom* Emily Mottesheard
- *A Critical Analysis: "The Business of Being Born"* Tijah Bumgarner
- *Bangladeshi Batman: Superpowers of Neelkamal* Md Rahman
- *Global Activism: The Roles of Language & Linguistics in Making and Sustaining Connections* Robert Dean Hobbs
- *A Shelter in Place & Time: an Ethnomimetic Study of Community* Raynalle Rouse, Andrew Rose, Patience Deweese,
Rachel Hasaan Bey and Jenna Skeen

April 29, 2014
Davis Fine Arts
Theater
9:30 AM



WEST VIRGINIA STATE
UNIVERSITY

College of Arts & Humanities



CHARLISE HOLMES
Free Lance TV Producer – Hollywood

Shows: *Dog & Beth*, *On the Hunt*,
Sweet Home Alabama, (Season 2) *Fashio-*
nation, *Ruby* (Season 2)

B.S. Communication
West Virginia State University 2004

M.A. Cinema-Television
Regent University 2006



EXHIBIT #11



Marta Thankersley-Hays

10 messages

Maria Young

<maria.young@wvgazette.com>

Mon, Sep 15, 2014 at 3:44 PM

To: Ali Ziyati <aziyati@wvstateu.edu>

Dear Ali.... In short, I would love to have ten Martas. Or more. She is great, and has the skills new writing and an awareness of what makes a story "work."

Marta is the newest person in my department, and the least experienced in terms of having a prof abilities as well as a wonderful attitude. She learns and grows from her mistakes, and doesn't rep pleasant to work with. She gets her work in on time, and takes suggestions and critiques quite we trademarks of a good journalist, and doesn't wait for story assignments to come her way. She is fi haven't been done.

As a new resident of West Virginia with limited knowledge about the various schools and program WV SU as a credible and respected institution. Clearly, she is learning skills that are relevant and caliber, I would be thrilled to discuss possible internships or freelance arrangements with you. In t thrilled to be working with her.

Please let me know if I can answer any other questions.

--

Maria Young

Assistant City Editor, Features

The Charleston Gazette

1001 Virginia Street East

Charleston, WV 25301

(304)348-5115

[Quoted text hidden]

**Marta Thankersley-Hays**

10 messages

Maria Young

<maria.young@wvgazette.com>

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Please let me know if I can answer any other questions.

—

Maria Young

Assistant City Editor, Features

The Charleston Gazette

1001 Virginia Street East

Charleston, WV 25301

(304)348-5115

[Quoted text hidden]

EXHIBIT #12

**Student Exchange Program Between
The University of Sharjah (Sharjah, UAE)
and
West Virginia State University (Institute, WV)**

In the interest of both establishments, West Virginia State University (WVSU), through its Department of Communications & Media Studies, and the University of Sharjah (UOS), through its Department of Mass Media, wish to implement a student exchange. In order to enhance the educational experiences and the intercultural understanding of the participants, the present agreement will allow full-time students of each university to take courses at the other university, while receiving a diploma from their home university.

1. **Statement of Purpose:** To articulate the terms of an exchange program for student study abroad.
2. **Contact Person:** The University of Sharjah and West Virginia State University will designate a contact person(s) assigned the responsibility of coordinating exchange activities in general terms. For West Virginia State University, this will be the Chair for the Department of Communications & Media Studies, Dr. Ali Ziyati.
3. **Selection of Students:** Each institution will accept full-time students on an approximate one-for-one basis from the other institution for undergraduate or graduate study during the academic year. Each institution may send students for one semester or for one academic year. Two students for the semester shall be equivalent to one student for one full academic year.

Each institution reserves the right to require candidates to complete the necessary admission documents. The final admission decision will be determined by the host institution.

UOS students whose native language is not English must demonstrate that they are able to perform successfully in university-level coursework where English is the language of instruction and assessment. A TOFEL score of 500 is required for enrolment at WVSU.

All applications and dossiers will be sent to the receiving institution specifying deadlines for response. Each institution shall receive applications of incoming students at least two months before students need to arrive in the host country in order to give the students time to obtain their visas.

Exchange students are expected to meet the minimum academic "good standing" requirements of the host institutions. Students who are accepted for a full academic year must be in good standing upon completion of their first semester at the host institution, in accordance with the host institution's academic requirements for its regularly enrolled students. If such has not been achieved, the host institution may ask said student to return to his/her home university.

The home institution sends to the host institution, based on an established schedule, a file for each of the exchange students including as a minimum the following documents:

- An official transcript;
- A birth certificate;
- Proof of citizenship, such as a copy of a passport;
- A list of courses jointly authorized by the partner institutions;
- A home institution's evaluation of the student's knowledge of the host institution's teaching language.

4. **Program Duration:** Students are eligible to attend the host institution for one or two semesters. Semesters at WVSU and at UOS run approximately from the end of August through mid-December and early January through early May.
5. **Number of Exchange Students:** The numbers of exchange students to be sent by each institution each year will be decided upon by mutual agreement between the two institutions. Exchange students may study at the host institution for one or two semesters.
Each institution shall try to exchange the same number of students in a given year. If/when either institution is unable to designate the full quota of qualified students; this may impact the partner institution's ability to send

their exchange students. If an exchange imbalance exists at the end of an initial three-year period, the imbalance shall be resolved as follows:

The imbalance shall be corrected by adjusting the number of students to be exchanged in the following two-year period and for each period thereafter if this agreement is extended, unless otherwise agreed upon.

- 6. Student Programs:** Exchange students will be permitted to enroll in courses _____ and programs at the host institution for which they are qualified with the exception of those courses in which places may not be available due to enrollment limitations. Acceptance into a particular program of study implies that the student will be permitted to enroll in all courses required in that program appropriate to the particular level of the student.
- 7. Status of the Students:** Students enrolled in the host institution will have the same privileges and enjoy the same medical, sports, student services, and other amenities as other full-time local students. They will be subject to the statutes, ordinances and regulations of the host institution, and to the local and federal laws of the region and country.

Exchange students studying at UOS are required to join the collective health and hospitalization insurance plan offered by the institution, unless they are covered by a reciprocal agreement pertaining to health and social security and have proof of it.
- 8. Finance:** With this agreement, participating exchange students remit their current tuition, other mandatory fees to their respective home institution. Application fees will be waived for the students by the host institutions. The exchange student will be responsible for all room, board, transportation, living expenses, and costs involved in travel to and from the host institution for the educational experience. This includes travel and living expenses (including vacation periods and between semester periods), passport expenses, excess luggage, luggage storage, independent travel, and personal expenses such as telephone calls, books, etc.
- 9. Refund of Fees:** No refund of exchange balance will be made if the student is unable to complete his or her course of study.
- 10. Travel:** Each student will be responsible for his/her own travel arrangements. The acceptance of exchange is conditional on obtaining the necessary immigration and travel clearance. The host institution will endeavor to assist in obtaining the proper documents.
- 11. Housing:** Participating exchange students will be housed in the host institution's residence halls.
- 12. Insurance:** Participating exchange students will be required to carry adequate health insurance and to provide proof to the host institution, prior to starting classes, that their insurance will cover the cost of health care during the period of exchange.
- 13. Transcripts:** The host institution will provide the home institution with an adequate record of the participant's academic performance (a transcript/certificate) within 2 months of the end of the relevant term, as long as students have completed necessary paperwork at the host institution. Credits will be determined by the home institution dependent upon the grades received by the student at the host institution. It shall be the sole responsibility of the home institution to determine how the grade conversions and credit units the student actually receives on courses taken at the host institution.
- 14. Information and Orientation:** Both institutions shall regularly exchange their respective college bulletins and other information pertaining to course programs, calendars, and schedules. Each institution will provide exchange students with on-site orientation both to the host institution and to the larger community.
- 15. Review and Renewal:**

 - a. This agreement will be valid for a period of five years after it is signed by the representatives of each institution. It is expected that there will be a program review after three years.

- b. The exchange coordinators of the two institutions will confer regularly on the performance of the exchange agreement during the current year.
- c. Terms and conditions of the exchange agreement may be changed when consensus is reached by both institutions.
- d. Both institutions will have the right to terminate or suspend this agreement at the end of the academic year. Each institution must inform its sister institution by April 1, of the academic year if they wish to terminate or suspend the agreement for the next academic year.

16. Funding Commitments: No funding commitments are created for either party by this agreement.

17. Signatures:

For West Virginia State University
Dr. Ali Ziyati, Communications Chair

For The University of Sharjah

Date: _____

Date: _____

GENERAL COOPERATION AGREEMENT**BETWEEN**

The University of Sharjah (Sharjah, UAE)

AND

West Virginia State University (West Virginia, USA)

WHEREAS The University of Sharjah and West Virginia State University wish to collaborate through different teaching and research programs in order to improve the qualifications of the teaching staff and students of both institutions;

WHEREAS both institutions wish to develop, through this collaboration, their teaching and research resources in their fields of competence;

WHEREAS both universities have a genuine interest in the promotion of such international collaboration on the basis of equality and mutual assistance;

The University of Sharjah, on the one hand, and West Virginia State University, on the other, agree to the following:

Article 1 - FIELDS OF COOPERATION

The cooperation agreement includes all programs of mutual interest in the two institutions.

Article 2 - MODES OF COOPERATION

2.1 A separate agreement shall be required for each cooperative program. The following activities are considered:

- exchanges of professors;
- exchanges of students;
- joint research activities;
- participation in seminars;
- exchanges of pedagogical and scientific documents;
- joint formation programs;
- joint publications;
- course collaboration

2.2 Each agreement shall specify all the contributions of the parties, its financial sources, the scope of the program, its duration and the conditions of its renewal.

2.3 Each institution will identify a person responsible for the implantation of the programs within the framework of this agreement.

2.4 Each specific agreement shall be approved by the appropriate authorities of each institution.

Article 3 DURATION AND SCOPE OF THE AGREEMENT

The duration of this agreement is five (5) years from the time of its signing. It is subject to renewal by mutual consent of the parties.

Either party may terminate this agreement by giving three (3) months written notice.

The present agreement shall take effect upon its written approval by both parties.

For West Virginia State University For The University of Sharjah

President Brian O. Hemphill

Chancellor Al-Naimiyi

Date : __

Date :

EXHIBIT #13

Facilities**The Fannin S. Belcher Theatre**

The Fannin S. Belcher Theatre is located in the Davis Fine Arts Building and is a 340-seat proscenium theatre. Features of the theatre include:

- It has a fully operational counterweight and grid system (22 lines, 45 feet height). All line sets are Multiline III and are in excellent condition.
- Soft goods include all standard black masking: legs (20" and 24') and borders, two traveler sets, one sky cyclorama, one opera cyclorama, one full stage blackout, one black scrim and a set of gold legs and borders.
- Lighting is DMX-512 (130 dimmers.) DMX ports are located in the control booth, back of house, downstage right and upstage left. Control is by Colortran 48/96, ETC Express, ETC Smartfade and Fleenor Architectural Preset. The lighting inventory includes over 200 standard lighting instruments.
- The main curtain is electronically controlled and stations are located in the control booth, back of house and stage right.
- Power supply is fully earth-grounded 120v AC. Outlets exist throughout the theatre and a 3-phase 120v disconnect is located upstage left.
- The audio system consists of powered house speakers and stage monitors controlled by 6, 12 or 16 channel Yamaha mixers via permanently installed 24-channel snake.
- Standard (57 & 58) microphones (all Shure) are available along with two handheld wireless microphones and a microflex podium microphone. Three microflex overhead microphones are positioned at the plaster line and can be relocated. Specialty microphones include a Shure Beta 87A vocal mic and two Crown PCC-160 floor mics.
- Peripheral sound equipment includes three Ashly equalizers (Stereo 15 Band, Third Octave and Stereo Third Octave), vocal harmony processor, two Denon CD/MP3 players, Denon X500 mixer and Denon DVD player.
- The theatre is wired from back of house to various stage positions for HDMI. Projectors, rear projection screed and 52" LCD TV are available.

A Light Lab in room 401 next to the stage is a small 13' x 13' stage area with a Chroma key green screen and a 12 channel/12 dimmer DMX-512 lighting system. It has been used for the Design and Lighting class, for student film projects, and staged presentations of the Puppetry class.

Communications students often use the Davis theatre to showcase plays they produce (see Exhibit 9). The theatre is also where we hold The Tower Awards for Student Film and Media Arts festival for three consecutive years and The Media Summit since 1989. The Media Summit is a Communications Department event where we celebrate students, faculty and staff. We usually invite guest speakers (See Exhibit 10) and award undergraduate and graduate students of that academic year. The theatre is also used for special events such as guest speakers, viewing movies and premieres, etc. Davis 103 is used for similar purposes.

Davis 103 Multimedia Classroom

The Multimedia Classroom in 103 of the Davis Fine Arts building is an 80-seat room equipped with a touch-screen console and a large screen projection system to switch output between Blu-ray, document camera, VHS, CD audio and video, DVD, Laserdisc, desktop computer (with Internet access via Ethernet), and guest computer sources. Recessed dimmable ceiling lights

provide adequate lighting during classes without washing out the video display. The sound system consists of ceiling-mounted stereo speaker pairs in the front and rear of the classroom.

During the summer of 2013, the department installed an Epson PowerLite Pro G540WUN overhead projector. The HDMI input on the new projector allowed the Blu-ray video signal to display at full 1080p resolution. The previous projector used analog video input for the Blu-ray deck at 720 resolution. The video projector can accommodate 16:9 aspect ratio high-definition video, as well as computer input from the desktop PC in the classroom or VGA output from an instructor's or guest's notebook computer. In addition to a working lectern microphone, the installation of a wireless lavalier (tie-clip) microphone system permits an instructor to remain "miked" while moving anywhere in the classroom.

During summer 2013 the department also installed a new Blu-ray player. It replaced the Blu-ray deck installed in 2009. The first Blu-ray deck malfunctioned and became unusable during the middle of the Spring 2013 semester.

Dr. Marc Porter donated a DVD/VHS combination deck to replace the one we had been using since 2009, albeit much of that time with a broken eject button on the DVD. The donated player was also installed during summer 2013.

In October 2013, Grandview Systems reprogrammed the Creston touch-screen panel controller for the equipment installed during the summer. In addition, Grandview Systems made a few minor tweaks in the controller user interface based on faculty suggestions (such as adding a title and main menu buttons for Blu-ray panel screen). Instructors could use a single touch-screen panel to switch and control the audio-visual equipment rather than juggling among the half dozen remote controls for the individual devices.

Cole 216 Undergrad Film Laboratory

During the break between the Fall 2012 and Spring 2013 semesters, the iMacs and video projection equipment in the Digital Media Laboratory in Cole 119B were moved to Cole 216. Over the course of the spring, Physical Facilities installed a bank of recessed, dimmable lights and room-darkening shades. The classroom/laboratory space has been able to regularly accommodate up to a half dozen production classes per semester with as many as 15 students per section.

During 2011, the department had upgraded the video projection system to a model that accommodated an HDMI connection to allow pristine display of Blu-ray. The overhead projector is controlled by using a switchbox for audio and hand-held remotes to display computer, VHS, DVD, CD audio, Laserdisc, document camera, as well as Blu-ray.

During May/June 2014, the department's technician installed a significant upgrade to the audio system. A professional-grade Onkyo amplifier and subwoofer replaced the audio "system" cannibalized from a defunct Apple G5 Tower computer that we had been using for many years (we are still using the same speakers, however). The quality audio system may be a mixed blessing to individuals in classes in Cole 210, however. The sliding divider between the two classroom spaces offers about as much sound dampening as a shower curtain.

The lab has a stand-alone, five-disc DVD duplicator device.

Sometime during the summer of 2013 virtually every computer in Cole 206, 210, and 216 was stolen. The discovery of the nearly labs was made weeks before the beginning of the Fall 2013 classes. This catastrophic event continues to have a devastating impact on our production classes, especially Comm. 241 Film Making, Comm. 341 Advanced Filmmaking, Comm. 343 Animation Production, Comm. 285 Web Design and Digital Media, Comm. 382 Video Post-Production, M.S. 500 Media Design, M.S. 541 Digital Video Production, M.S. 543 Animation Production, and M.S. 600 3D Design classes.

Fortunately many of the computers stolen from Cole 206 and 216 (none from Cole 210) were recovered in Ohio early during the Fall 2013 semester. The stolen computers were returned to WVSU Computer Services and, after some weeks, to the communications department. A few of the machines were too damaged to power up. Many of the recovered iMacs showed signs of damage, but would boot up. Several iMacs are missing cover plates on the monitors, run hot, and/or are showing barely enough RAM to run the operating system. Some iMacs are reinforced with shipping tape. Over the 14+ months since the theft, the number of hard drive failures on the iMacs in Cole 216 has been increasing each semester.

Cole 216A Animation Laboratory

Although at least twice the age of most of the students typically enrolled in Animation Production, the professional-grade Oxberry Media Pro animation stand continues to serve as a reliable component in the Animation Laboratory, the repurposed storage closet in Cole 216.

In 2011 the department purchased an educational version of Dragonframe stop motion software. The software is installed on the single iMac designated for Comm. 343 and M.S. 543 Animation Production. The industry standard software (used for *Frankenweenie*, *Caroline*, *ParaNorman*, and *The Box Trolls*) captures high-resolution images using a digital still camera. The Canon T2i DSLR on the animation stand allows students to capture images at 2K resolution or better, if they desire. The Dragonframe system replaces our previous setup that could only capture at the resolution of standard definition video. A scanner attached to the iMac provides another option for digitizing artwork. A 16mm camera with animation motor gives students the capability to produce film as well as digital video animation projects. The iMac can also serve as a backup video post-production station.

Cole 206 Graduate Film Laboratory

An overhead video projector allows display of the instructor's computer, low-resolution composite video output from a DVD/VHS combination deck, and a document camera. The audio from the DVD/VHS deck is output to a single speaker in the overhead projector. The overhead projector was a castoff when the Community and Technical College moved out of the Cole Complex. A new sound system is needed especially with new replacement computer to be purchased and installed.

Physical Facilities installed room-darkening shades in Spring 2013.

While the students in M.S. 600 3D Design used the iMacs in Cole 206 during the Spring 2014 semester, only two student iMacs and the instructor-designated iMac remain in the classroom. The other machines had to be moved to Cole 216 as more and more of the "battered" machines in the undergraduate lab ceased to work.

Offices of *The Yellow Jacket*

The Yellow Jacket is a student-run publication. Journalism students participate in the writing, layout and design, and distribution of the publication. *The Yellow Jacket* allows journalism students to experience and practice what they learn in classes. It also allows other students to express opinion on current events and University-related issues. It is located in the Student Union and equipped with the following:

- 39 feet x 17 feet carpeted room
- 2 Dell Optiplex 780 Computers (2008)
- 1 Brother Printer HL1650 (2008)
- 1 Epson Workforce 10 Printer (2008)
- 1 IMAC Computer with oversized screen (2008)
- 1 Dell Trinitron Computer (2007)
- 1 Gateway Computer (2004?)
- 1 Hewlett Packard Scanjet Scanner (2007?)
- 2 Cabinets (2 doors each)
- 1 Cabinet (5 drawers)
- 5 Desks & chairs
- 3 Dry erase boards
- 1 Microwave oven

**Agenda Item 8.a.ii.
January 29, 2015**

Action

Program Review – Media Studies, M.A.

West Virginia State University

Comprehensive Program Review

for

Master of Arts in Media Studies

Submitted to
The Program Review Committee

Fall 2009- Spring 2014

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- D. State Journal – Newspaper
- E. Students on Location - Desert Of UAE
- F. WVSU Visits Sharjah for Health Conference Planning
- G. News Conference in Dubai
- H. University of Sharjah Student Visits WVSU
- I. Student Survey Results and Instrument

SECTION I: PROGRAM DESCRIPTION

A. Program Purpose Statement

The M.A. in Media Studies at West Virginia State University (WVSU) is an integrated, interdisciplinary program intended for students with a traditional undergraduate education and some experience in communications and digital media. Students graduating with this degree, unique in West Virginia, are ideally suited to take advantage of the expanding job possibilities in graphic design, digital video production, interactive media and multimedia production, electronic publishing, and online information services. The purpose of the program is a two-fold comprehensive approach that prepares students to take advantage of careers in both traditional and evolving media formats. The mission is to:

- 1) Educate students in a rapidly evolving multi-cultural environment to analyze, interpret, and resolve media issues vital to the maintenance and growth of a democratic society; and
- 2) Educate and train students in the creative and technological fields of media production.

The program requires students to gain an understanding of both theory and production skills while focusing on the mastery of one. Furthermore, graduates are prepared to continue their graduate work towards a doctoral degree.

Information technology is a dominant business sector with a demand for highly skilled workers. As West Virginia moves away from an economy based on heavy industry (coal, chemical, and manufacturing) this program is ideally suited to impart the educational skills necessary for the emerging careers in media and information technology.

B. Program Outcomes

Media Studies Program Level Outcomes

- 1) General critical analysis in media scholarship will provide students with an understanding of basic research and methodologies variously grounded in the arts, humanities, and social sciences that are pertinent to conducting research in the media industry. This understanding will also prepare students for leadership roles in evaluating, adopting, and measuring the effectiveness of existing and emerging communication technologies and processes.
- 2) Interpret a variety of script format into professional quality digital media productions that enable students to manage the integration of existing and emerging technologies and processes.
- 3) Apply legal and ethical principles to media projects thereby preparing students to formulate and integrate ethical considerations in the management and business applications of existing and emerging communication technologies and processes.

C. Consistency with University Mission

West Virginia State University will meet the higher education and economic development needs of the state and region through innovative teaching and applied research.

Innovative Teaching

The Media Studies program reflects the emphasis on the economic development needs of the state with respect to the continued focus on information technology as one of the keys to the state's future economic growth. Through innovative teaching methods, students are engaged beyond the classroom and into the greater West Virginia community, as well as abroad. Our graduates are employed in numerous local and regional media outlets while providing strategic communication direction and guidance to other non-media-related businesses including non-profit organizations and entrepreneurial enterprises where part-time or free-lance employment is made available.

The involvement of graduate students in the C.R. Byrd Chapter of The Public Relations Student Society of America (PRSSA) fosters economic and social development through entrepreneurship in the University community. The organization created the first nationally affiliated public relations firm, Tower Communications, and conducts and provides a variety of services including the production of print, video, and interactive materials and carries out contracts for local, statewide, and regional non-profit agencies, for profit businesses, and University-based clients (see Exhibit A). As a result, the organization received four Crystal Awards at WV Public Relations Annual Conferences during this five-year reporting period. Faculty Advisor Dr. Trevellya Ford-Ahmed also received two Crystal Awards for Leadership and Public Relations Educator of the Year.

In addition to students, Media Studies faculty members are also engaged in the program outside of the classroom. Drs. Ali Ziyati and Trevellya Ford-Ahmed continue to serve as consultants to the Mayor's Sister City Alliance with Banska Bystrica, Slovakia in developing cultural exchanges and tourism for the state. They are also participating members of the WV Public Relations Society of America in a variety of philanthropic endeavors.

In the last three years, Professors Daniel Boyd and Steve Gilliland developed and led business training workshops for the greater Charleston area at the WVSU Economic Development Center (EDC) located in a downtown urban renewal community (see Exhibit B).

Applied Research

Media Studies graduate students' theses continue to discuss topics pertinent to the economic and social development of the area. Their research reflects the Media Studies philosophy and learning outcomes of analysis, interpretive formats, and ethical principles. Examples include: research and production for a documentary on poverty and health communication in West Virginia pertaining to diabetes and obesity, a study on the need for maintaining the "land line" for those of the American Association of Retired Persons (AARP) generation living in Appalachia, the recently published theses *Get Niche Quick: The Definitive Guide to Marketing on the Internet* which continues to drive thousands to a website/blog where the book is updated frequently as new social media tools emerge, and a filmography based on Kentucky professor and poet Frank X Walker's concept of *Affrilachian Women* (black women who are seldom discussed and live in Appalachia).

Professor Robin Broughton worked on a partnership with a university in the United Arab Emirate to increase cultural competence among Media Studies graduates. As a result, West Virginia State University and United Arab Emirate students visited each other's schools and collaborated on a short narrative film promoting cultural understanding. Dr. Ali Ziyati published a book chapter on sports and media in North Africa. Assistant Professor Danny Boyd published a series of graphic novels, one of which tackles the economic, political, and cultural issues relevant to industrial and mountain top coal mining. These publications resulted in a media tour throughout the Appalachian region.

Both the student body and the faculty within the Media Studies program reflect tremendous diversity. Our faculty is comprised of men and women, one African-American, one of Arabic descent and one originally from Morocco. Faculty ages range from late-twenties to mid-sixties, so there is a wealth of experience as well as fresh perspectives and methodologies in the department. Students in the program come from a broad range of undergraduate disciplines including criminal justice, sociology, psychology, and biology, with the majority from mass communication. International presence in the program in the last five years included students from Czech Republic, Monte Negro, Mexico, Republic of Congo, Nigeria, Ghana, Tanzania, Bangladesh, and Slovakia. Incoming Spring 2015 students are expected from South Africa, Morocco, and Pakistan.

D. Previous Reviews and Corrective Actions

The 2010 Program Review reported the following:

- 1) Low level writing capability among many entering students;
- 2) A small number of graduates (11 students in 5 years); and
- 3) A lack of unified space for offices, laboratory facilities, and classrooms.

Status of Improvements Per Above Weaknesses/Deficiencies

- 1) A new research/writing course for entry-level students was implemented in Fall 2012, bringing the total of required courses focused specifically on writing to three. The additional course, along with the infusion of intense writing in both the *Media Criticism* and *Media Research* courses, has resulted in more insightful theses.
- 2) The number of graduates has risen from 11 at the end of the previous five-year period to 26.
- 3) In the past two years, all Media Studies faculty members have relocated to Cole Complex, which also houses production facilities, laboratories, classrooms, and a new 50-seat experimental theater space. The 340-seat proscenium theater remains in the Davis Fine Arts building. The WVSU radio station and audio-lab continue to be housed in the James C. Wilson University Union; however, space is being cleared on the second floor of Cole Complex for the radio station, as well as the student-run tabloid the *Yellow Jacket*. These adjustments have enhanced the level of interaction and communication among students, faculty, and staff.

SECTION II: ADEQUACY

A. Curriculum

Media Studies graduates are prepared for careers as communication experts in such venues as commerce and industry, education and entertainment, government, and the not-for-profit sector. Graduates are also prepared to continue their graduate work toward a doctoral degree. Students will graduate with design, technical, and critical skills and be well equipped to address the many challenges faced by corporations, small businesses, government agencies, non-profit organizations, and educational institutions as they venture into the digital millennium.

Information technology has created a demand for highly skilled workers. As electronic commerce becomes more widespread, it will drive further changes in the labor market. States and countries that have an insufficient supply of skilled workers will result in high-skilled, high-paying jobs migrating to states and countries that can meet this demand. As the information technology and media infrastructure continue to expand, there will be a need for managers, entrepreneurs, and leaders to direct this developing sector of our economy toward these ends.

The curriculum is comprised of four basic requirements: (1) Foundation/Core, (2) Advanced Core, (3) Concentration, and (4) Thesis/Project. The basic program requirements are listed below; a sample curriculum check sheet and course descriptions are included in Appendix II-A.

Foundation Core Requirements (12 hours): MS-500 (Media Design), MS 501 (Media Theory Criticism), 502 (Graduate Research/Writing), and MS 695 (Media Systems Management).

Advanced Core Requirements (9 hours): Choose one 3-hour course at the 600 level from each of the two program concentrations.

Concentration (9 hours): Students choose three courses in the approved areas of Digital Media or Media Theory Criticism. Three hours may be independent study/directed research or readings.

Thesis/Project Requirement (6 hours): The thesis or project requirement calls on students to conduct and complete independent research that is relevant to the theoretical issues and topics covered in the M.A. program and demonstrates familiarity with, and skill in, applying appropriate research methods. Alternatively, students can choose to complete a comprehensive media project which may be relevant to their employment (e.g. as videographers, teachers, media specialist), as well as a detailed written evaluative report demonstrating its relevance to the program.

B. Faculty

Current staffing consists of nine full-time faculty, eight of whom also teach undergraduate classes. Appendix II-B includes data sheets for each faculty member who taught courses in the past five years. Two-thirds of the full-time faculty hold terminal degrees.

The Media Studies faculty members are highly motivated, energetic, professionally involved, and committed to the success of their students. Faculty members attend conferences, publish works, present research, are artistically active, participate in University governance activities, and are among the academic leaders of the University. Faculty have also received national awards and are among the most acknowledged and active in the University. In addition to carrying a normal course load, they procure federal, state, and private funding for programs and projects. Faculty also serve as advisors to student organizations (e.g., PRSSA, NBS, Black Box Theater, Women in Media, International Student Services, and Honor Societies, etc.).

Dr. Ali Ziyati

Dr. Ali Ziyati currently serves as Chair of the Communications Department. He was promoted to Professor and granted tenure during the 2013-2014 academic year. Dr. Ziyati also serves as Director of International Student Services. He recently published a book chapter on Media and Football in North Africa and Middle East, and presented a number of papers at conferences. Dr. Ziyati is a UNESCO consultant and brings an international perspective to the curriculum and courses he teaches.

Dr. Trevelly Ford-Ahmed

Dr. Trevelly Ford-Ahmed is a Professor of Communications and Media Studies and was recently appointed as Coordinator of the Graduate Program in Media Studies. She also serves as International Outreach Liaison for the International Studies Program for which she wrote and received grants totaling \$1 million. Dr. Ford-Ahmed advises the C.R. Byrd Chapter of the Public Relations Student Society of America (PRSSA) and its student-run firm, Tower Communications. The WV Society of Professional Practitioners awarded her the coveted Crystal Award as WV PR Educator of the Year (see Exhibit D). Earlier in the year Dr. Ford-Ahmed served as Producer of *#Camel*, a short narrative film that was shot on location in both West Virginia and the United Arab Emirate by WVSU graduate students and faculty and students from the University of Sharjah, United Arab Emirate. In addition to these activities, she has co-authored journal articles and anthologies including *Opening an Office of International Affairs: a Case Study*; *Building Diverse Communities: Applications of Communication Research*; and *I too, am a Coal Miner's Daughter* which is part of the cultural studies anthology *Generation to Generation, Maintaining Cultural Identity over Time*. Her abroad experiences include study tours to West Africa, South Africa, Estonia, Czech Republic, Mexico, Russia, and Zimbabwe for students, faculty, and community members, lectureships in Nigeria, and cultural research in China. Dr. Ford-Ahmed is also a recipient of the WV Women's Commission "Celebrate Women in Education" award.

Danny Boyd

Assistant Professor Danny Boyd is an acclaimed filmmaker with dozens of films to his credit including *Chillers*, *Strangest Dreams: Invasion of the Space Preachers*, and *Paradise Park* (aka, *Heroes of the Heart*). An Assistant Professor in Communications at West Virginia

State University since 1983, he has also taught abroad in Tanzania as a three-time Fulbright scholar. Producing nearly every genre of film, Assistant Professor Boyd's television work has earned three national Telly awards and two regional Emmy nominations. He recently expanded into graphic novel creation with *Chillers – The Graphic Novel* (Transfusion Publishing), which was the 2012 Shel Dorph nominee for Original Graphic Novel of the Year, and Ghastly nominee for Best Horror Anthology. *Chillers 2* was released in 2013, and *CARBON* was released in August 2014 (see Exhibit C). Assistant Professor Boyd also serves as "Artist in Residence" at the University's Economic Developments Center where he coordinates training and development workshops for budding entrepreneurs and small businesses (see Exhibit B).

Dr. Marc Porter

Dr. Porter is Professor of Communications and Media Studies. He earned the MFA in Film from Columbia University, New York, and holds Ph.D., MS, and BA degrees from Indiana University, Bloomington. Dr. Porter teaches Media Design, Film History, and Film Theory in the Media Studies graduate program. He has taught at Indiana University, Brooklyn College, University of South Alabama, and Deutsche Film – und Fernsehakademie, Berlin, Germany, and held screenwriting workshops in New Orleans, Louisiana and Mobile, Alabama. His documentary films have been screened by invitation in the New Orleans Film Festival, the Mobile Art Museum Festival, the Festival del la Louisiane, Niort, France, and the West Virginia Cultural Center. A feature-length narrative screenplay was read by invitation at the Annual Conference of the University Film and Video Association, University of South Carolina, Columbia. Dr. Porter has been a writer, producer, director, cameraperson, and editor of more than 35 short documentary, educational, and narrative films and videos. He has been invited to present scholarship or serve as moderator for more than 36 academic and professional conferences. Dr. Porter's most recent research and scholarly presentations focus on warrior women and female vampires in myth, popular culture, and film.

Dr. Robin Broughton

Dr. Broughton is a Professor of Communications & Media Studies and holds a Ph.D. in Interpersonal Communication, an MA in Philosophy, and a BS in Journalism from Ohio University. Dr. Broughton teaches the graduate courses Critical Approaches to Media Studies, Media Law, and Information Society; and the undergraduate courses Media Law, Journalism, and New Media. Her research is in the area of media criticism, having presented papers at many conferences, including the International Conference for Social Sciences at Cambridge University in England and at the International Communication Association Conference in Sydney, Australia. She recently led a group of graduate students to Dubai, United Arab Emirates, where she worked with students and faculty from the University of Sharjah to produce a short narrative film (see Exhibit E). In addition to her personal travels around the world, her diverse travels with students has taken her to Prague, the Czech Republic, Belize, Guatemala, and even on a climb up Mt. Kilimanjaro in Tanzania, East Africa, for a short documentary. Dr. Broughton has published two books on mountain biking in West Virginia and writes frequently for outdoor magazines.

C. Students

1. Entrance Standards

Students admitted to the M.A. in Media Studies program must have:

- 1) A bachelor's degree from a regionally/internationally accredited college or university;
- 2) Three letters of recommendation addressing applicant's academic competencies; and
- 3) A TOEFL score of at least 550 for students whose native language is not English. The Test for Spoken English will also be required.

Admissions evaluations employ criteria with emphasis on the applicant's academic records, professional skills or potential and personal characteristics. Admission is offered to those candidates who demonstrate the combination of experiences and interests, intellectual capabilities, and personal qualities that are important for success in graduate school. Diversity is viewed as an essential goal for the college community and differences in age, life experiences, education, extracurricular activities, and racial, ethnic, and/or cultural background are valued in the admissions decision. Meeting the stated academic requirements is necessary for consideration, but do not automatically assure admission. Admission is granted on a case-by-case basis by the Media Studies Program Admissions Committee.

Students will be admitted to the graduate program in Media Studies as regular students if they present an undergraduate grade point average of 3.0 and a GRE score of at least 900 (verbal & quantitative combined). An applicant who does not meet the minimum GRE and/or GPA requirement(s) may be accepted only if the low GPA or GRE scores are offset by other factors. Excellent recommendations, unusual grading patterns (e.g., a steady rise of grades), an outstanding statement of purpose, or examples of professional accomplishment sometimes can offset low GRE scores or a low GPA. Students not meeting minimum admissions criteria may also be provisionally admitted to the program.

Provisional students must be re-classified as regular students no later than the completion of the 12th graduate credit hour. This is accomplished by maintaining at least a 3.0 grade point average. Provisional admission may also be granted during the last semester of a student's baccalaureate program. While it is preferred that applicants hold a baccalaureate degree in the humanities, fine arts, or social sciences (preferably with some coursework in communications, film, videography, computer science, or Media Studies), applications are sought from graduates in any discipline who can demonstrate a serious and committed approach to the subject. Some undergraduate remediation may be necessary for students with minimal computer literacy and/or no previous coursework or experience in such areas as filmmaking, video production, and mass media theory.

Students interested in taking specific classes, but not enrolling in the degree program, must complete an application and are not required to submit GRE scores or letters of recommendation. Complete graduate and undergraduate transcripts must be on file and are necessary prior to enrollment. Permission to take courses without enrolling in the degree program may be granted by the Media Studies Program Coordinator. Non-degree students may not enroll in more than 12 hours of graduate credit without applying for program admission.

2. Entrance Abilities

Students accepted into the Media Studies graduate program over the past five years have entered with a variety of skills, competencies, and undergraduate majors. Although most of our students have received their undergraduate education from WVSU, many come from other institutions and have diverse undergraduate majors (including English, art, business administration, criminal justice, biology, etc.). Students who do not have experience manipulating moving images in a Mac-based computer environment are generally required to register for an undergraduate course in digital video production or filmmaking before taking any graduate-level production course. Approximately 15 percent of new students are advised to take at least one undergraduate course in media production before registering for graduate-level classes.

3. Exit Abilities

A normal full-time student course load is nine to twelve semester hours in the fall and spring semesters. The requirements for graduation include completion of the program requirements, and successful completion of required comprehensive assessment (thesis or project). All students must complete course work with a cumulative grade point average of at least 3.00. Students must complete all requirements within a period of seven years following the date of enrollment in the first graduate course to be used in the program. The Dean of the College of Arts and Humanities may extend these limits upon recommendation of the appropriate program faculty.

Media Studies students will create a Graduate Advisement Committee by the end of the first semester of study, or after completion of 12 hours of graduate course work. The Committee will be comprised of at least two faculty members from the Communications Department and one faculty member from an appropriate program in another academic department. The Committee advises and guides the student's elective course selection and course sequencing. With the guidance and approval of the Graduate Advisement Committee, students design and conduct a thesis/project appropriate to their course of study and to their career goals, which is assessed on the following:

Program Learning Outcomes (see Appendix II E):

- 1) General Critical Analysis in media scholarship;
- 2) Interpret script formats into professional quality digital media productions; and
- 3) Apply legal and ethical principles to media projects.

Student Learning Outcomes (see Appendix II E):

- 1) Theory;
- 2) Research; and
- 3) Production.

Media Studies graduates are prepared for careers as communication experts in such venues as commerce, industry, education, entertainment, government, and the not-for-profit sector. Graduates are also prepared to continue their graduate work toward a doctoral degree. Students will graduate with design, technical, and critical skills and will be well equipped to address the many challenges faced by corporations, small businesses,

government agencies, non-profit organizations, and educational institutions as they venture into the digital millennium.

4. Graduates

As of May 2014, the Media Studies Program will have graduated 37 students with 26 having graduated within this five-year reporting period and the majority working in media-related fields and its support industries and/or teaching or seeking graduate degrees in the discipline.

Specifically, graduates are serving as media consultants to integrated marketing communication agencies and firms, producing and directing at PBS, CBS, NBC, and Fox news affiliates, as well as handling production management and serving as managers for closed circuit television entities such as the West Virginia Legislature and Mardi Gras Casino and Resort. Alumni also serve as adjunct and full-time faculty members at WVSU and abroad, and others are completing terminal degrees including the MFA and the Ph.D. in the United States and South Africa. Graduates have also went on to become independent producers, filmmakers, writers, music videographers, technical theater directors, and photography studio owners, as well as those who have adapted their unique interpersonal communication and managements skill as business analyst, real estate agents, and citizen diplomat contractors.

D. Resources

1. Financial

A significant challenge facing any high-tech program is securing the financial commitment necessary to support and maintain a quality program. In an effort to address the lack of funding, an increase to the communication course fee was implemented for both graduate and undergraduate courses that rely heavily on media production, and the fee is being considered for continuance into the 2015-2016 academic year. This measure was necessary following the loss of Title III funding in the 2012-2103 academic year. The program also experienced a major loss when the Mac undergraduate and graduate computers were stolen. Although the computers were located, they were damaged and unusable. A delay in replacing the computers resulted from a change in insurance firms and policies, which took approximately one year to replace the damaged computers and purchase necessary software to update the labs, equipment room, and classrooms. In spite of these challenges the department managed to cope through adequate use of space and available technology.

2. Facilities

In the past two years, all Media Studies faculty members have relocated to Cole Complex, which also houses the major production facilities, laboratories, classrooms, and a new 50-seat experimental theater space.

Davis 407 Seminar Room

A small conference room with multimedia capabilities used for meetings, as well as a seminar room for graduate-level classes.

Davis 103 Multimedia Classroom

The multimedia classroom in the Davis Fine Arts building is an 80-seat room equipped with a touch screen console and a large screen projection system to display output from document camera, VHS, CD audio and video, DVD, Laserdisc, computer, and internet sources. Recessed dimmable ceiling lights provide adequate lighting during classes without washing out the video display. The sound system consists of ceiling-mounted stereo speaker pairs in the front, middle, and rear of the classroom.

During the Summer of 2009, the Communications Department solicited competitive bids for an upgrade of the audio visual equipment in the multimedia classroom. Grandview Systems began renovations that included the installation of a Blu-ray video player, a new video DVD/VCR player, and four new ceiling-mounted speakers. A new video projector can accommodate 16:9 aspect ratio high definition video, as well as computer input from the desktop PC in the classroom or VGA output from an instructor's notebook computer. In addition to a working lectern microphone, the installation of a wireless lavalier (tie-clip) microphone system permits an instructor to remain "miked" while moving anywhere in the classroom. A reprogrammed touch-screen console allows control of all the newly installed equipment. WVSU Information Technology staff also added wireless hubs in the room that provide wireless internet access for properly equipped computers throughout the building.

Digital Media Laboratory

Since the last program review, the primary digital media laboratory located in Cole Complex was moved from 315 to the more spacious 119B. The classroom/laboratory space has been able to regularly accommodate a half dozen production classes per semester with as many as 15 students per section. As the Macintosh computers surpassed their normal usage cycle by several years, they were replaced with more advanced models. The majority of the laboratory's eMacs have been replaced with faster iMacs offering larger displays and higher-capacity hard drives. The most recent iMacs have featured Intel-based processors and 24-inch widescreen monitors.

The instructor-designated computer in 119B has been upgraded from a G4 to a Mac Pro dual-core Xenon processor tower model. A video projection system is controlled by using a switchbox and hand-held remotes to display computer, VHS, DVD, CD audio and video, Laserdisc, and document camera.

All computers in the laboratory have external Firewire hard drives to help meet the high storage demands of video editing. The policy of requiring students to purchase their own external Firewire hard drives for production classes was implemented during the Spring 2009 semester. The computers in 119B Cole are networked via Ethernet to allow access to a remote server. The media server permits backup of student projects and access to a departmental collection of sound effects and production music files.

Apple Final Cut and iDVD are the primary software packages used in the digital media laboratory. The Advanced Filmmaking and Animation Production students also use Adobe After Effects 7. The students in Web Design and Digital Media class use Macromedia Studio 8 suite. Almost all the software packages used are several versions behind the current release. In an effort to cope with budgetary shortfalls, we have attempted to use open-source (free) software whenever possible. We have installed GIMP (GNU Image Manipulation Program) for image processing and Blender for 3D modeling and animation. The laboratory has a stand-alone, five-disc DVD duplicator device.

Advanced & Graduate Digital Media Laboratory

Higher-end G5 and iMacs in 315 Cole Complex accommodate up to eight students plus one iMac dedicated for the instructor. An overhead video projector allows display of the instructor's computer, VHS, or DVD sources.

Although intended primarily for graduate thesis projects and graduate production courses, the advanced digital media laboratory was used during this report cycle for a number of undergraduate classes, most notably for the post-production of video segments for *Campus Connection* programs broadcast on West Virginia Public Television.

Video Production Facility (Equipment Check-Out Room)

The Communications and Media Studies production equipment has been consolidated into a single location, Cole 119A. The following equipment is stored for reservation and check-in/out: four analog video camcorders, 15 MiniDV camcorders, 10 tripods, three Azden shotgun microphones, one Azden wireless lavalier microphone set, one Azden field recorder, two Lowell three-light kits, two softlights, one Arriflex light kit, one Kino-flo light kit with two C-stands and accessories such as reflectors, gaffers tape, and extra lamps for the lighting kits. High-end video cameras include two high definition cameras (Panasonic HVX200a and Panasonic AG-HSC1UP), two three-CCD DVX Panasonic cameras (allowing the option of 24p recording as well as the NTSC standard of 29.97 frames per second), and one three-CCD Sony PD150.

Animation Laboratory

Although older than most of the equipment, the professional-grade Oxberry Media Pro animation stand continues to serve as a reliable component in Cole 119B for student enrolled in Animation Production. Frame Thief software on a vintage eMac allows frame-by-frame video image capture. A scanner attached to the eMac provides another option for digitizing artwork. A 16mm camera with animation motor gives students the capability to produce film as well as digital video animation projects. The eMac can also serve as a backup video post-production station.

Television Production Studio

The dedicated student television production studio located in 119B Cole was repurposed as the digital media laboratory. The former control room for the student television studio located in 119A Cole Complex became the Equipment Check-Out Room. By sharing the Television Production Studio with the Educational Technology Center (ETC), our students have access to more professional equipment than was previously available in the student studio. A downside of the arrangement is the challenge of coordinating class schedules

with the availability of ETC personnel and restricted access to the television studio imposed on Communications and Media Studies students and faculty.

The television production studio is comprised of a large studio space and a control room. It is located in the lower southwest section of Cole Complex. The studio space is divided into two sets and a chroma key backdrop, utilizing 16 lights, three studio cameras, and six microphone inputs. The studio control room utilizes both input/output of analog and digital signals. It houses tape decks for diverse formats including DVC-Pro, MiniDV, S-VHS, VHS, Beta, and U-Matic; a video switcher; character generator; camera, preview, tape, and line monitors; and a 16-track audio console for instructional purposes.

Radio Broadcasting Laboratory

The campus radio facility is located on the second floor of James C. Wilson University Union. The facility consists of two studios — “on air” and a production studios, as well as a classroom area that could accommodate a large group interview.

The “on air” and production studios will soon house Audioarts Air 2+12 channel 24 input digital consoles, replacing the dated Autogram Pacemaker analog consoles. The studios also contain four Dennon cd players, two Tascam cassette machines, two Gateway computers with Sony editing software, Electrovoice microphones, near field studio monitors and amplifiers, and a Gentner telephone interface. The two studios are similarly equipped to allow students the ability to work in either area with minimal training.

The student common area is equipped with three Gateway PCs and flat panel monitors to allow students an editing area in close proximity to the studios. Student work is stored on a virtual media server housed in another building on campus. Students can only access their work via the server from the campus radio facility and with their password.

Theatre

The Fannin S. Belcher Theatre is located in the Davis Fine Arts building and is a 340-seat proscenium theatre. Features of the theatre include:

- It has a fully operational counterweight and grid system (22 lines, 45 feet height). All line sets are Multiline III and are in excellent condition.
- Softgoods include all standard black masking: legs (20" and 24') and borders, two traveler sets, one sky cyc, one opera cyc, one full stage blackout, one black scrim and a set of gold legs and borders.
- Lighting is DMX-512 (130 dimmers.) DMX ports are located in the control booth, back of house, downstage right and upstage left. Control is by Colortran 48/96, ETC Express, ETC Smartfade and Fleenor Architectural Preset. The lighting inventory includes over 200 standard lighting instruments.
- The main curtain is electronically controlled and stations are located in the control booth, back of house and stage right.
- Power supply is fully earth-grounded 120v AC. Outlets exist throughout the theatre and a 3-phase 120v disconnect is located upstage left.
- The audio system consists of powered house speakers and stage monitors controlled by 6, 12 or 16 channel Yamaha mixers via permanently installed 24 channel snake.

- Standard (57 & 58) microphones (all Shure) are available along with two handheld wireless microphones and a microflex podium microphone. Three microflex overhead microphones are positioned at the plaster line and can be relocated. Specialty microphones include a Shure Beta 87A vocal mic and two Crown PCC-160 floor mics.
- Peripheral sound equipment includes three Ashly equalizers (Stereo 15 Band, Third Octave and Stereo Third Octave), vocal harmony processor, two Denon CD/MP3 players, Denon X500 mixer and Denon DVD player.
- The theatre is wired from back of house to various stage positions for HDMI. Projectors, rear projection screen and 52" LCD TV are available.

A light lab in room 401 next to the stage is a small 13' x 13' stage area with green screen and a 12 channel/12 dimmer DMX-512 lighting system. It has been used for the Design and Lighting class, for student film projects, and staged presentations of the Puppetry class.

Communications students often participate in Charleston Stage Company productions, which are performed at the University's Capitol Center Theatre on Summers Street in downtown Charleston. This restored historic theatre is a former vaudeville house and movie theatre and seats over 600.

E. Assessment (Both Student and Program Levels)

1. Student Outcome Assessment Plan

Instruments used in the Media Studies assessment plan include case studies, essay exams, and screenplays, assessed by faculty. MS 695 and MS 500 were assessed (see Appendices II C1 and C2).

2. Use of Assessment Data: Learning-Teaching-Curriculum

MS 695 Media Systems Management, known as the "capstone" course, was assessed. As a result, faculty members decided to remove this course as a part of the graduate curriculum. Faculty further agreed that the thesis requirement essentially fulfilled this role. Also based on assessment of MS 500, the scriptwriting assignment for that course was revised, redistributing the percentage value of steps in the screenwriting process (see Appendices II-C1 and C2).

3. Graduate and Employer Satisfaction

While there is no current *formal* data to discuss here since the last survey of Employer Satisfaction was implemented in 2009, we conclude that the 2-6 year length stay of our students with the same employer indicates satisfaction. (This information was culled from 19 students available on social media platforms as Facebook and LinkedIn (see section IV B Job Placement). This data will be collected formally at the end of 2014-2015 academic year.

F. Advisory Committee(s)

The advisory committee met several times during the review period. The advisory committee includes Arts Council Director Naomi Bradley, Media Consultant Terry Pickett, and faculty members Marc Porter and Robin Broughton. Suggestions from advisory committee members are shared with general faculty at department meetings and discussed. Several ideas are being considered for implementation, especially a curriculum tract in Health Communication, which is set to launch as an international conference being hosted by WVSU and the University of Sharjah in the United Arab Emirate (see Exhibit F).

G. Program Strengths and Weaknesses**Technological Equipment and Resources**

As stated previously, some technology resources were lost when the computers in the Mac lab were stolen. In October 2014, the University's insurance company agreed to make \$47,000 available for replacement of hardware and software. The Communications Department put forward a list of equipment needs and faculty are awaiting the items. The Department is also upgrading the computer lab and installing 25 state-of-the-art Apple computers and software. Equipment fulfillment is expected by the beginning of Spring 2015.

As technology hardware and software changes, and social and interactive media models and delivery systems transform, faculty members continually review course offerings in both the production and theory/criticism majors. Recently, faculty members have considered expanding, removing, and updating various course offerings. For example, a course that provided a more intense study of Media Law than that taught at the undergraduate level needed to focus more on policy, regulations and copyright, especially as production majors increasingly engaged in adapting/including the plethora of source material available for them to use in theses projects. It was further noted that in a production course focusing on video gaming and the software needed to develop that course, students should also be introduced to Video Game Theory. Subsequently, two committees were formed to review the curriculum in both majors. The committees met twice during the Fall 2014 semester, and will meet again in early Spring 2015 with a curriculum consultant who has developed a similar successful program at an institution in another state.

As the only existing Media Studies program in the state remains our greatest strength, the program is further strengthened by the significant number of international students who enroll. The international students bring diversity, broader perspectives, and increased cultural competence among all of our students. The growth in international students in the Media Studies program has also contributed to partnerships with colleges and universities in Czech Republic, Slovakia, Africa, and the United Arab Emirate. Media entities have also sought WVSU students of ethnic and international backgrounds and experience.

SECTION III: VIABILITY

A. Program Enrollment

- 1) A total of 29 students are currently enrolled in the program.
- 2) The number of students who have obtained the MA degrees during the 2013-2014 academic year totals 6, with 4 impending defenses set for the Fall 2014 semester.

B. Course Enrollment

The program headcount has remained steady over the last five years with between 29 (Fall 2013) and 23 (Spring 2014) students enrolled. The program has graduated 26 students during this five year reporting period from 2009-10 to AY 2013-14, an average of 5 per year and an increase of 56% over the previous five year period (AY 2003-04 to AY 2007-08). The number of applications has steadily increased during the five year reporting period – from 5-11 per semester however our acceptance rate remains between four-to-seven per semester due to the loss of State as well as Title III funding (discussed elsewhere in this document). We are however committed to launching aggressive, innovative fundraising efforts through articulated agreements/ internships with broadcast and other media related businesses, especially those seeking to diversify their operations ethnically and internationally.

C. Enrollment Projections

Since its inception in 2003 the Media Studies program has graduated 35 students. Graduates are employed in the field as media consultants to advertising and public relations firms and non-governmental agencies, as well as independent music and digital video producers, videographers, sound technicians, broadcast producers and directors, media specialists, and small business owners. Graduates are also faculty members at colleges and universities within the state and abroad. Some graduates are currently enrolled in terminal degree programs in the United States and South Africa. The majority of alumni are working in media-related fields in West Virginia or the region. Production has remained the major of choice due to the current job market. For example, among the 26 graduates tracked in the last five years, 11 are employed in the production and entertainment area, three are seeking advanced degrees, two are adjunct faculty, four are in sales, and six are unknown.

The number of students entering the theory/criticism tract began to surge in the 2011-2012 and 2013-2014 academic years. The majority of theses investigating sociological, cultural, psychological, and economic aspect of the media more than doubled the previous semester. Perspective applicants are seeking advanced degrees and readying themselves to fill positions that a significant number of vacancies expected during this “retirement decade.”

D. Cost Analyses

A cost analysis is performed for the Program Review to provide data about the Departmental Cost of Instruction and the Facilities and Administrative Costs, which are not instructional driven but attribute the overall educational experience of students.

Departmental Cost of Instruction: The Departmental Cost of Instruction encompasses two components: (1) departmental cost to offer the major and (2) departmental cost to offer courses in the department. To determine the departmental cost to offer the major, calculations are conducted to generate the program cost per graduate and the cost per student in the major. It should be noted that in this cost analysis we only considered the salaries including fringe benefits.

Calculation of the cost to offer the major: The numerator value is determined by using 2014-2015 faculty salary data for full-time and part-time faculty (including fringe benefits) who provide instruction for courses offered in the major (degree program). The value excludes salary compensation for instruction in general education courses (services courses) unless those courses are required for the major and serves as the numerator value for both the *program cost per graduate* and the *cost per student in the major* formulas.

Two denominator values are determined for the various calculations. For the *program cost per graduate* calculation, the denominator value is the average number of program graduates for the 2010- 2014 review period, while the *cost per student in the major* calculation uses the average number of majors in the degree program during the same review period as the denominator value. The resulting formulas are:

$$\text{Cost per graduate} = \frac{\text{2014-2015 degree program instructional faculty}}{\text{Average number of program graduates 2009-2014}}$$

$$\text{Cost per student in the major} = \frac{\text{2014-2015 degree program instructional faculty}}{\text{Average number of majors in the degree program 2009-2014}}$$

$$\text{Media Studies program cost per graduate} = \$227,350.8/3.6 = \$63,152$$

$$\text{Media Studies program cost per student in the major} = \$227,350.8/26 = \$8744$$

Calculation for the departmental cost to offer courses in the department: The previously generated numerator value also serves as the numerator for this calculation. The denominator of this calculation is student credit hours produced for the last academic year (2013-2014) of the five-year review period. As this program offers no general education courses, the credit hours produced is calculated using courses taken by both majors and non-majors. The resulting formula is:

$$\text{Cost of courses offered in the department} = \frac{\text{2012-2013 degree program instructional faculty}}{\text{Total student credit hours produced by department}}$$

$$\text{Media Studies cost per credit hour offered in the department} = \$227,350.8/ 281.4 = \$807$$

The Facilities and Administrative cost also using total faculty compensation for 2014-2015 as the numerator. For this value, the denominator federal indirect rate of 56.9%, which is a measure that is used to determine the cost of operation for grant administration.

The formula Facilities and Administrative cost (Non-instructional operational cost):

$$\text{Facilities and Administrative cost} = \text{2014-2015 degree program instructional faculty} * 0.569$$

Media Studies Facilities and Administrative cost = \$227,350.8 * 0.569 = \$129,362

The ratios are exhibited in the table below.

Total Salary: \$227,350.8

	Avg Majors (AY10-Y14)	Avg Graduates (AY10-AY14)	CPCH (AY 10-AY14)	Cost of Operation (AY 2014)
Average per year	26	3.6	281.4	0.569
Cost Ratios	\$8744	\$63,152	\$807	\$129,362

In summary, the total salary for faculty during the 2014-2015 year of the review period is \$227,350 and includes both part-time and full-time faculty salaries. The average cost per major is \$8744 while the average cost per graduate is \$63,152. Both values include all unduplicated student majors and graduates for the 5-year review period. The cost of offering courses in the department for all students is based on the total semester credit hours (fall and spring combined) generated is \$4737 credit hours per year. The cost of operation (non-instructional cost) is \$129,362.

E. Service Courses

The M.A. in Media Studies services the greater Charleston metropolitan area through workshops presented at the WVSU Education Development Center (see Exhibit B).

F. Off-Campus Courses

The M.A. in Media Studies program does not currently offer any off-campus courses.

G. Articulation Agreements

The M.A. in Media Studies program currently has no articulation agreements in place; however, several articulation agreements are being developed with media businesses and support industries, as well as a university abroad.

SECTION IV: NECESSITY

A. Similar Programs

There are no similar programs available at any institution within the state of West Virginia.

B. Job Placement

2009-2014 Graduates Located via Social Media and Responding to Spring 2014 E-Mail Query

1. Media Relations Manager Anne Green Communications, West Virginia (was Producer at WCHS-TV for 5 years)
2. Owner - Photography Studio, Charlotte, NC (1 ½ years)
3. Ph.D. Studies at Ohio University (2nd year)
4. Adjunct Faculty, West Virginia State University (3 years)
5. Technical Director of Limelight Theater, West Virginia (3rd year)
4. Producer PBS-TV West Lafayette, Louisiana (5th Year)
5. Independent Filmmaker – Israel (3rd Years)
6. CCTV Manager, Mardi Gras Resorts & Casino, West Virginia (3 years)
7. MFA Graduate Studies - Savannah College of Creative Studies (3 yr -Thesis)
8. Sales Agent Runyan & Associates Realtors (2 years)
9. MFA Graduate Studies - University Southern California (3 ½ yr-Thesis)
10. Adjunct faculty West Virginia State University (2 years)
11. Business Analysts, Brickstreet Insurance, West Virginia (6 years)
12. Videographer Producer CCTV, West Virginia (1 ½ Years)
13. Director/Writer – DrakesNest Entertainment
14. Citizen Diplomat Contractor - Council for Educational Travel USA
15. Independent Producer – WV Filmmakers
16. Independent Music Video producer, Kentucky

APPENDIX II-A: Curriculum

Graduate Degree Program: M.A. in Media Studies Media Theory/Criticism				Total number of credit hours required for graduation: 39			
Professional society that may have influenced the program offering and requirements:							
Core Courses Required in Major (by course number and title)	Hours	Additional Courses Required in Major (including restricted and free electives)	Hours	Additional Courses Required for Program Concentrations	Hours	Course Options/Electives in Related Fields	Hours
MS 500 – Media Design MS 501 – Media Theory/Criticism MS 502 – Grad Research/Writing MS 695 – Media Systems Mgmt. MS 698 – Thesis/Project I MS 699 – Thesis/Project II	3 3 3 3 3 1-6	Choose 1 (one) 3-hour course at the 600 level from <u>each</u> of the two program concentrations (Digital Media, Media Theory/Criticism – see list on right). Digital Media: MS-600 - 3D Design MS-610 - Multimedia Design MS 640 - Interactive Media Media Theory/Criticism: MS 635 – Race, Gender/Media MS 645 – Film Theory MS 670 - Seminar: Info.	6	Choose 3 courses in 1 of the following concentrations: Media Theory/Criticism: MS 505 - Media Research MS 515 - Public Relations Theory <i>MS 525 - Communications Theory</i> <i>MS 561 - Media Law & Regs/</i> <i>MS 570 – Theories Visual Comm.</i> <i>MS 580 – International Comm.</i> <i>MS 635 – Race, Gender/Media</i>	3 3 3 3 3 3 3 3 3		
Total Major Core Hours:	18	Total Additional Major Hours:	12	Total Concentration Hours:	9	Total Cognate/Elective Hours:	

APPENDIX II-A: Curriculum

[illegible]

Appendix II-B: Faculty Data Sheets

(No more than TWO pages per faculty member)

Name: Daniel Boyd	Rank: Assistant Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: MA
Degree Conferred by: University of Arkansas	Date Degree Received: 1981
Area of Specialization: Film	

Professional registration/licensure:	___	___	___
Years of employment at present institution:	32	___	___
Years of employment in higher education:	35	___	___
Years of related experience outside higher education:	35	___	___

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
Fall 2012	Comm 409 Senior Projects in Comm	2
	MS 565 Producers Seminar	4
	MS 969 Independent Research in MS	3
	Comm 446 International Cinema	23
	MS 969 Independent Research in MS (EDC release, Creators Program)	3
Spring 2013	Comm 348 Scriptwriting	7
	Comm 446 International Cinema	23
	(EDC release, Creators Program)	
Fall 2013	Comm 299 Graphic Narrative	1
	MS 697 Directed Readings in Comm	4
	Comm 446 International Cinema	27
	(EDC release, Creators Program)	
Spring 2014	Comm 348 Scriptwriting	3
	Comm 299 SP TOP: Graphic Narrative	1
	Comm 446 International Cinema	22
	(EDC release, Creators Program)	
Fall 2014	Comm 446 International Cinema	28
	Comm 299 SP TOP: Producers Seminar	1
	MS 565 Producers Seminar	1
	(EDC release, Creators Program)	

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Dr. Robin Broughton	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Ph.D.
Degree Conferred by: Ohio University	Date Degree Received: Nov. 24, 1999
Area of Specialization: Interpersonal Communication	

Professional registration/licensure:	
Years of employment at present institution:	22
Years of employment in higher education:	23
Years of related experience outside higher education:	3

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
Spring 2013	Comm. 461 Media Law	33
	MS 670 Information Society	16
	MS 696 Independent Research	3
	MS 697 Directed Readings	2
	MS 698 Thesis 1	2
	MS 699 Thesis 2	9
Fall 2013	Comm 445 Study Abroad	1
	Comm 461 Media Law	21
	MS 501 Critical Approaches	7
	MS 678 Public Health Production	7
Spring 2014	MS 696 Independent Research	3
	MS 698 Thesis 1	4
	MS 699 Thesis 2	4
	Comm 461 Media Law	22
Fall 2014	MS 670 Information Society	5
	MS 678 Community Development	7
	MS 696 Independent Research	4
	MS 697 Directed Readings	7
	MS 698 Thesis 1	4
	MS 699 Thesis 2	12
	Comm 100 Speech	29
	Comm 461 Media Law	20

APPENDIX II-B: Faculty Data
(No more than TWO pages per faculty member)

Name: Dr. Trevellya Ford-Ahmed	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Ph.D.
Degree Conferred by: Ohio University	Date Degree Received: 1995
Area of Specialization: Public Relations/Integrated Marketing Communication and Mass Media Culture	

Professional registration/licensure:	
Years of employment at present institution:	25
Years of employment in higher education:	28
Years of related experience outside higher education:	8

To determine compatibility of credentials with assignment:

- (A).** List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
2014/Spring	Comm 105 Public Relations Laboratory	10
	Comm 405 Advanced Public Relations	26
	Comm 205 Introduction to Public Relations	9
	MS 635 Race, Gender, Class, etc. in the Media	10
	Comm 105 Laboratory	
2013/Fall	Comm 100 Speech Communication	26
	Comm 205 Introduction to Public Relations	21
	Comm 305/ Communication and	12
	MS505 Media Research Methods	13
2013/Spring	Comm 100 Speech Communication	25
	Comm 100 Speech Communication	28
	Comm 205 Introduction to Public Relations	19
	Comm 405 Advanced Public Relations/Case Studies	5
	Comm 105 Public Relations Laboratory	12
2012/Fall	Comm 205 Introduction to Public Relations	17
	Comm 100 Speech Communication	25
	Comm 100 Speech Communication	26
	Comm 100 Speech Communication	27
	Comm 105 Public Relations Laboratory	14

- (B).** If degree is not in area of current assignment, explain:

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Marc C. Porter	Rank: Professor
Status: <input type="checkbox"/> XFull-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree MFA; PhD
Degree Conferred by: MFA Columbia Univ NY; PhD Indiana U	Date Degree Received: MFA 1987; PhD 1979
Area of Specialization: Film Media Studies, Instructional Systems, Educ Motion Pict Prod	

Professional registration/licensure:	
Years of employment at present institution:	19
Years of employment in higher education:	35
Years of related experience outside higher education:	3

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
Fall 2012	Comm 140 -01 Film Appreciation	70
	Comm 348 -01 Scriptwriting	9
	MS 500-01 Media Design	5
Spring 2013	Comm 245-01 Film History: Documentary	6
	MS 645-01 Film Theory	12
Fall 2013	Comm 140-01 Film Appreciation	68
	Comm 345-01 Film Theory, Genres & Directors	6
	MS 500-01 Media Design	7
Spring 2014	Comm 140-01 Film Appreciation	52
	Comm 240 Film History: Narrative	12
	MS 655 Film History	3

APPENDIX II-B: Faculty Data

(No more than TWO pages per faculty member)

Name: Ali Ziyati	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Ph.D.
Degree Conferred by: Ohio University	Date Degree Received: 1995
Area of Specialization: Mass Communication/Intercultural Communication	

Professional registration/licensure: _____	
Years of employment at present institution:	4
Years of employment in higher education:	19
Years of related experience outside higher education:	6

To determine compatibility of credentials with assignment:

- (A). List courses you taught in the last two years (fall and spring semesters) of the review period. If you participated in team-taught courses, indicate each of them and what percent of these courses you taught. For each course include year and semester taught, course number, course title, and enrollment.

YEAR / SEMESTER	COURSE NUMBER AND TITLE	ENROLLMENT
2014_1	COMM 100_05 Speech Communication	27
	COMM 100_10 Speech Communication	27
	COMM 205_01 Intro. To Public Relations	12
	COMM 400 Communications Capstone/Internship	12
	BA 405_01 Integrated Marketing Communication (Business)	12
2014_2	COMM 307_01 Writing for Media	12
	COMM 340_01 New Media	11
	COMM 400 Field Experience/Internship	6
2013_1	MS 502_01 Graduate Research and Writing	6
	ARH 101_01 Freshman experience	27
	COMM 100_03 Speech Communication	23
2013_2	COMM 101_01 Intro. To Mass Communication	30
	MS 515_01 Public Relations: Theory and Practice	4

Appendix II-E: Assessment

Media Studies Graduate Program Curriculum Map by Program Level Outcomes (PLO's)

<i>Media Studies Graduate Program Curriculum Map by PLOs</i>				
<i>Course</i>	<i>PLO(s) covered</i>	<i>PLO(s) assessed</i>	<i>Assessment</i>	
			<i>What</i>	<i>When in program</i>
<i>MS 500</i>	<i>2,3</i>	<i>2</i>	<i>Media design project</i>	<i>Semester 1</i>
<i>MS 501</i>	<i>1</i>	<i>1</i>	<i>Analysis paper</i>	<i>Semester 1</i>
<i>MS 502</i>	<i>1</i>	<i>1</i>	<i>Literature review</i>	<i>Semester 1</i>
<i>MS 505</i>	<i>1</i>	<i>1</i>	<i>Research paper</i>	<i>Semester 2 or 3</i>
<i>MS 510</i>	<i>2</i>	<i>1</i>	<i>Graphic design project</i>	<i>Semester 2 or 3</i>
<i>MS 515</i>	<i>1,3</i>	<i>2</i>	<i>PR campaign evaluation</i>	<i>Semester 2 or 3</i>
<i>MS 525</i>	<i>1</i>	<i>1</i>	<i>Theoretical paper</i>	<i>Semester 2 or 3</i>
<i>MS 541</i>	<i>2, 3</i>	<i>2</i>	<i>Video project</i>	<i>Semester 2 or 3</i>
<i>MS 543</i>	<i>1, 2, 3,</i>	<i>3</i>	<i>Exam</i>	<i>Semester 2 or 3</i>
<i>MS 548</i>	<i>2, 3</i>	<i>2</i>	<i>Script</i>	<i>Semester 2 or 3</i>
<i>MS 561</i>	<i>1</i>	<i>1</i>	<i>Analytical paper</i>	<i>Semester 2 or 3</i>
<i>MS 565</i>	<i>1</i>	<i>1</i>	<i>Analytical paper</i>	<i>Semester 3 or 4</i>
<i>MS 570</i>	<i>1</i>	<i>1</i>	<i>Analytical paper</i>	<i>Semester 3 or 4</i>
<i>MS 600</i>	<i>2,3</i>	<i>2</i>	<i>3D Video design project</i>	<i>Semester 2, 3 or 4</i>
<i>MS 635</i>	<i>1</i>	<i>1</i>	<i>Research/<u>analytical paper</u></i>	<i>Semester 2, 3 or 4</i>
<i>MS 640</i>	<i>2,3</i>	<i>2</i>	<i>Interactive media project</i>	<i>Semester 2, 3 or 4</i>
<i>MS 645</i>	<i>1, 3</i>	<i>2</i>	<i>Research paper/lecture</i>	<i>Semester 2, 3 or 4</i>
<i>MS 670</i>	<i>1</i>	<i>1</i>	<i>Research presentation</i>	<i>Semester 3 or 4</i>
<i>MS 675/676</i>	<i>Various</i>			
<i>MS 677/678</i>	<i>Various</i>			

<i>MS 695</i>	<i>All</i>	3	<i>Research paper/project</i>	<i>Semester 3 or 4</i>
<i>MS 696</i>	<i>All</i>	3	<i>Master's project</i>	<i>Final semester</i>
<i>MS 697</i>	<i>All</i>	3	<i>Master's project</i>	<i>Final semester</i>
<i>MS 698/699</i>	<i>All</i>	3	<i>Master's thesis</i>	<i>Final semester</i>

Media Studies Program Level Outcomes

1. General Critical Analysis in media scholarship
2. Interpret script formats into professional quality digital media productions
3. Apply legal and ethical principles to media projects.

GRADUATE PROGRAM IN MEDIA STUDIES						
Student Learning Outcome	THEORY	RESEARCH	PRODUCTION	Evaluation Criteria /Benchmark	Results/ Analysis	Recommended Changes/Actions
MS 500 Media Design			✓			
MS 501 Critical approaches To Media Studies	✓					
MS 501 Graduate Research & Writing		✓				
MS 505 Media Research.	✓	✓				
MS 510 Digital Graphic Design			✓			
MS 515 Public Relations Theory & Practice	✓					
MS 525 Mass Comm .Theory Media Design	✓		✓			
MS 541 Digital Video Production	✓		✓			
MS 560 Animation Production			✓			
MS 548 Screenwriting	✓		✓			

MS 561 Media Law & Regulations						
MS 565 Producers Seminar	✓		✓			
MS 570 Theories of Visual Comm.	✓					
MS 580 International Comm.	✓					
MS 600 3D Design			✓			
MS 610 Multimedia & Cyberspace Design	✓		✓			
MS 630 Music Technology & Sound Design (Never offered)			✓			
MS 635 Race, Gender, Class, Sex in Media	✓					
MS 640 Interactive Media	✓		✓			
MS 645 Film Theory	✓					
MS 655 Film History	✓					
MS 660 Desktop Publishing			✓			

MS 670 Seminar: Information Society	✓					
MS 675-676 Seminar	✓	✓	✓			
MS 677-678 Special Topics	✓	✓	✓			
MS 695 Media Systems Management	✓	✓				
MS 695 Independent Research	✓	✓				
MS 697 Directed Readings in Media Studies	✓	✓				
MS 698-699 Media Studies Thesis /Project	✓	✓	✓			

MS 500 Screenwriting Assessment Rubric (Dr. Marc Porter)

For Fall 2013, only the last frame in the first column labeled “Screenplay” was used for assessment. Fall 2014, the entire rubric will be utilized for assessment. MS 500 PL 3: “Create content appropriate to comm. context” is assessed at the Application (A) Level.

Stages of Screenwriting Process	Mastery: 5	Accomplished: 4	Satisfactory: 3	Developing: 2	Unsatisfactory: 1
Subject and Theme. [5%]	Subject & theme are 90% amenable for narrative/story development.	Subject & theme are 80% amenable for narrative/story development.	Subject & theme are 70% amenable for narrative/story development.	Subject & theme are 60% amenable for narrative/story development.	Results not consistent w passing grade
Main Character (MC) and Opponent. MC & Opponent PreBios, MC & Opp Bios [10%]	MC is 90% successful in developing the Main Character and Opponent	MC is 80% successful in developing the Main Character and Opponent	MC is 70% successful in developing the Main Character and Opponent	MC is 60% successful in developing the Main Character and Opponent	Results not consistent w passing grade.
A,B,(C)stories. A story: external action of MC in pursuit of Goal. B story: MC from fatal flaw to transformation. (C)story: one who aids MC's move from fatal flaw to transformation. [15%]	MC is 90% successful in participating in A, B, (C) storylines.	MC is 80% successful in participating in A, B, (C) storylines.	MC is 70% successful in participating in A, B, (C) storylines.	MC is 60% successful in participating in A, B, (C) storylines.	Results not consistent w passing grade.
4 Dramatic ?s. (1) Who is MC? (2) What's MC Goal? (3) Who is Opponent? (4) Does MC achieve Goal? [10 %]	Whole story structure is 90% successful in being based on 4 Dra-matic ?s (questions).	Whole story structure is 80% successful in being based on 4 Dra-matic ?s .	Whole story structure is 70% successful in being based on 4 Dramatic ?s.	Whole story structure is 60% successful in being based on 4 Dramatic ?s.	Results not consistent w passing grade.
Treatment. Entire story, incl A, B, (C) storylines and 4 Dra-matic ?s is told from beginning to end in sentence/para- graph form w/o dialog.[15 %]	Entire story, incl A, B, (C) storylines & 4 Dra-matic ?s are 90% present from beginning to end.	Entire story, incl A, B, (C) storylines & 4 Dra- matic ?s are 80% present from beginning to end.	Entire story, incl A, B, (C) storylines & 4 Dra-matic ?s are 70% present from beginning to end.	Entire story, incl A, B, (C) storylines & 4 Dra- matic ?s are 60% present from beginning to end.	Results not consistent w passing grade.
Scene outline. Each scene advances A,B,(C) stories; and proposes & answers 4 Dramatic ?s. [20%]	Conversion of treat - ment to scene outline incl advancing A,B,(C) stories & 4 Dramatic ?s is 90% successful.	Conversion of treat - ment to scene outline incl advancing A,B,(C) stories & 4 Dramatic ?s is 80% successful.	Conversion of treat - ment to scene outline incl advancing A,B,(C) stories & 4 Dramatic ?s is 70% successful.	Conversion of treat - ment to scene outline incl advancing A,B,(C) stories & 4 Dramatic ?s is 60% successful.	Results not consistent w passing grade.
<i>Screenplay w dialog. Cor-rect format. Successful rein-terpretaion of treatment and scene outline, incl A,B, (C) storylines & 4 Dramatic ? into screenplay form.</i> PLO 3 [25%]	Reinterpretaion of treatment and scene outline, incl A,B, (C) storylines & 4 Dramat-ic ? into screenplay form is 90% effective.	Reinterpretaion of treatment and scene outline, incl A,B, (C) storylines & 4 Dramat-ic ? into screenplay form is 80% effective.	Reinterpretaion of treatment and scene outline, incl A,B, (C) storylines & 4 Dramat-ic ? into screenplay form is 70% effective.	Reinterpretaion of treatment and scene outline, incl A,B, (C) storylines & 4 Dramat-ic ? into screenplay form is 60% effective.	Results not consistent w passing grade.

MS 695 Case Study Rubric					
	Mastery (4)	Accomplished (3)	Developing (2)	Beginning (1)	NA
Quality WVSU-MS-1 WV-WVSU-GV.4	Summary is concise, organized and effectively conveys concepts.	Summary is concise, organized and effectively conveys concepts the majority of the time.	Summary is concise, organized and effectively conveys concepts some of the time.	Summary is not concise or organized and does not effectively convey concepts.	
Format WVSU-MS-1 WV-WVSU-GV.1	Summary is written in a scholarly manner with correct spelling and grammar.	Summary is written in a scholarly manner with correct spelling and grammar the majority of the time.	Summary is written in a scholarly manner with correct spelling and grammar some of the time.	Summary is not written in a scholarly manner with correct spelling and grammar.	
Citations WVSU-MS-1 WV-WVSU-GV.3	References utilize proper APA format.	References utilize proper APA format for the most part.	References utilize proper APA format some of the time.	References do not utilize proper APA format.	
Content WVSU-MS-1 WV-WVSU-GV.1	Writing reflects assigned topic.	Writing reflects assigned topic for the most part.	Writing reflects the assigned topic some of the time.	Writing is off target and does not reflect the topic.	

WVSU-MS-1 Students will demonstrate an understanding of the purposes of doing research and the importance of making scholarly contributions to their chosen field of interest.

Students will demonstrate an understanding of the basic research literature and methodologies, variously grounded, in the arts, humanities, and social sciences that are pertinent to conducting in digital media.

WV-WVSU-GV.1 Academic excellence.

WV-WVSU-GV.3 Advancement of knowledge through teaching, research, scholarship, creative endeavor, community service, analysis of the interconnections of knowledge, and responsibility for one's own learning.

Appendix III-A: Program Enrollment Data

	Fall 2010	Spring 2011	Summer 2011	Fall 2011	Spring 2012	Sum 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014
MA	29	26	1	25	18	1	27	28	29	29
TOTAL	29	26	1	23	18	1	27	28	29	29

Appendix III-B: Course Enrollment Data**Master of Arts in Media Studies Course Enrollment Data**

	Spring 2014	Fall 201 3	Spring 2013	Fall 201 2	Spring 2012	Fall 201 1	Spring 2011	Fall 201 0	Spring 2010	Fall 2009
MS 500 – Media Design		7	5			3		8		6
MS 501 – Media Theory/Criticism		7	10			3	9	6		
MS 502 – Grad Research/Writing	6		4	12		5		3		
MS 505 - Media Research		10				1				11
MS-510 - Digital Graphic Design										
MS 515 PR Theory & Practice			6		6			7		
MS 541 – Digital Video Prod				5			8			8
MS 543 - Animation Production		3								
MS 548 – Screenwriting		2			8		4	1		10
MS 560 – Writing for Media										
MS 565 - Producer's Seminar			4			7			6	
MS-600 - 3D Design	4									
MS-610 - Multimedia Design										
MS 635 – Race, Gender/Media	7		5				6		9	
MS 640 - Interactive Media										
MS 645 – Film Theory				12						8
MS/655/01 Film History	3				12					
MS 670 - Seminar: Info. Society	5			16	10					
MS 675 – Seminar						9	3	11		
MS/678/01- Special Topics	7	7				1	6			
MS 696 – Independent Research			3	3	2		1	2	2	
MS697 –Directed Reading			6	2			1			
MS 695 – Media Systems Mgmt		1		3	6		12		4	
MS 698 – Thesis/Project I	4	4	5	2	2	6	2	1	6	2
MS 699 – Thesis/Project II	8	4	4	2	6	3	1	4	5	5
MS/699/02 Thesis/Project II	4		3	5	1	4	5	6	4	5
MS 561 - Med Law & Regulations			8	13						
Total Course Enrollment	48	45	63	75	53	42	58	49	36	55

Appendix III-C: Service Courses

The Graduate Program in Media Studies offered no service courses during the review period.

Appendix III-D: Off-Campus Courses

The Graduate Program in Media Studies offered no off campus courses during the review period.

Exhibit A: Tower Communication Brochure

What is PRSSA?

The Public Relations Student Society of America (PRSSA) is designed for students to gain exposure and experience in the field of public relations.

It is a combination of academics, work, and volunteer service.

Benefits of Belonging

As a member you will enjoy:

- Affiliation with the most respected organization in public relations
- Educational conferences, workshops, competitions, publications and internships
- Earn up to 8 course credits by enrolling in Comm 105

CRYSTAL AWARD WINNING FIRM



WEST VIRGINIA STATE UNIVERSITY

Tower Communications
 West Virginia State University
 218 B Cole Complex
 Institute, WV 25112
www.w.suprssa.com
 Phone: 304-766-3327
 Fax: 304-776-3303



Student Firm of WVSU
Charles R. Byrd
Chapter of the Public Relations

218 B Cole Complex
 Institute, WV 25112
 Tel: 304-766-3327

Tower Communications

Established as one of the first nationally-affiliated student-operated firms in 2006, WV State University's Tower Communications is a Student-run public relations firm.

As a firm, we are a Chapter of PRSSA. In 2007, we named our Chapter after Dr. Charles R. Byrd, who initiated the Communications program at WVSU and dedicated himself to its growth and success until his retirement in 1987

Benefits of Belonging

As an employee of **Tower** you will appreciate:

- Hands-on practical experience for real clients in every phase of campaign development
- Practical resume' and portfolio-building project experience
- Local, regional, national and international professional networking opportunities

Client Services

Tower Communications services a wide variety of clients with local, regional, national and even international public relations goals and audiences. Our clients enjoy full-spectrum services including:

- Targeted Research
- Strategic Planning
- Tactical Development
- Evaluative Measures

How To Join

The C. R. Bryd Chapter of PRSSA is open to students regardless of major. Contact our Adviser, Dr. Tee, by e-mail <www.tfordahmed@wvstateu.edu> to inquire about attending weekly meetings or visit her office in Room 212 Cole Complex.

Winning Campaigns

- Kanawha Kordsmen*
Digital Promotional Video
- WV Office of Emergency Services*
now Office of Homeland Security
Crisis Communication Campaign
- UPF/The Islamic Association of WV*
Community Relations
- Dave Brock Red Jack Films*
Press Kit Development
- Macombeian Foundation*
Special Events Planning

Crystals Awarded

- 2014 Crystal for Special Events Planning
Message Envy Opening at Shops on Kanawha
- 2010 Crystal Award for Special Events Plan
Macombeian Foundation Golf Tournament
- 2007 Crystal Award for Community Relations
"Prince Among Slaves" Docudrama Premiere
- 2005 Crystal Award for Media Kit Design
"The Road Virus Heads North"
- 2003 Crystal Award for Crisis Communication
"Sh.I.P. Happens!" (Shelter-In-Place)

Exhibit B: EDC Workshops and Training**2013 Fall Schedule**

Sept. 7th - "Business of Film – Working with the Film Office" - *Learn how the WV Film Office can help you and how you can support the Film Office's effort. Get all of your film related questions answered in this workshop! Time: 1pm-4pm / Cost: FREE!*

Sept. 24th - New Creators Talks Series- "10 Commandments for Creative Success" - *Steve Payne will discuss the essential elements required for success in the ever increasingly competitive creative world. A must hear for any creative service business owner. Time: 7:15pm-9pm / Cost- \$10.00*

Oct. 19th – "Independent Publishing" – *Eric Douglas will talk about the pitfalls and pluses of self-publishing, along with what to do when your book is "out there". Any writer who has dreamed of publishing will find something interesting in this workshop. Time: 10a-4p (with lunch break-on your own) / Cost- \$40.00/ Students-\$10.00**

Nov. 2nd - "Producing 101" - *Workshop participants will become familiar with the role of the producer and what functions he/she performs in the various visual, audio and multimedia production formats while emphasizing the planning and related business aspects of media production. Presented by Daniel Boyd and Lisa Bragg. Time: 10a-4p (with lunch break-on your own) / Cost: \$40.00/ *Students-\$10.00**

Nov. 16th – "Composing for New Media 101" – *Videogames, websites and other new media are creating more opportunities for contemporary music and film writer. Learn to write effectively for these new forms, with an introduction to devices, sounds and techniques for supporting stories and responding to user actions. Hands on activities! Presented by Chuck Biel. Time: 10a-4p (with lunch break-on your own) / Cost- \$40.00/ Students-\$10.00*

For more info and to register, please visit www.digiso.org & click on "The Creators Program" tab.

All workshops are held at the WVSU EDC located at 1506 Kanawha Blvd. West in Charleston.

Questions?...Give us a call at 304 720-1401 or email Jaime at jrinehart@wvstateu.edu



Exhibit C: Carbon – Graphic Novel

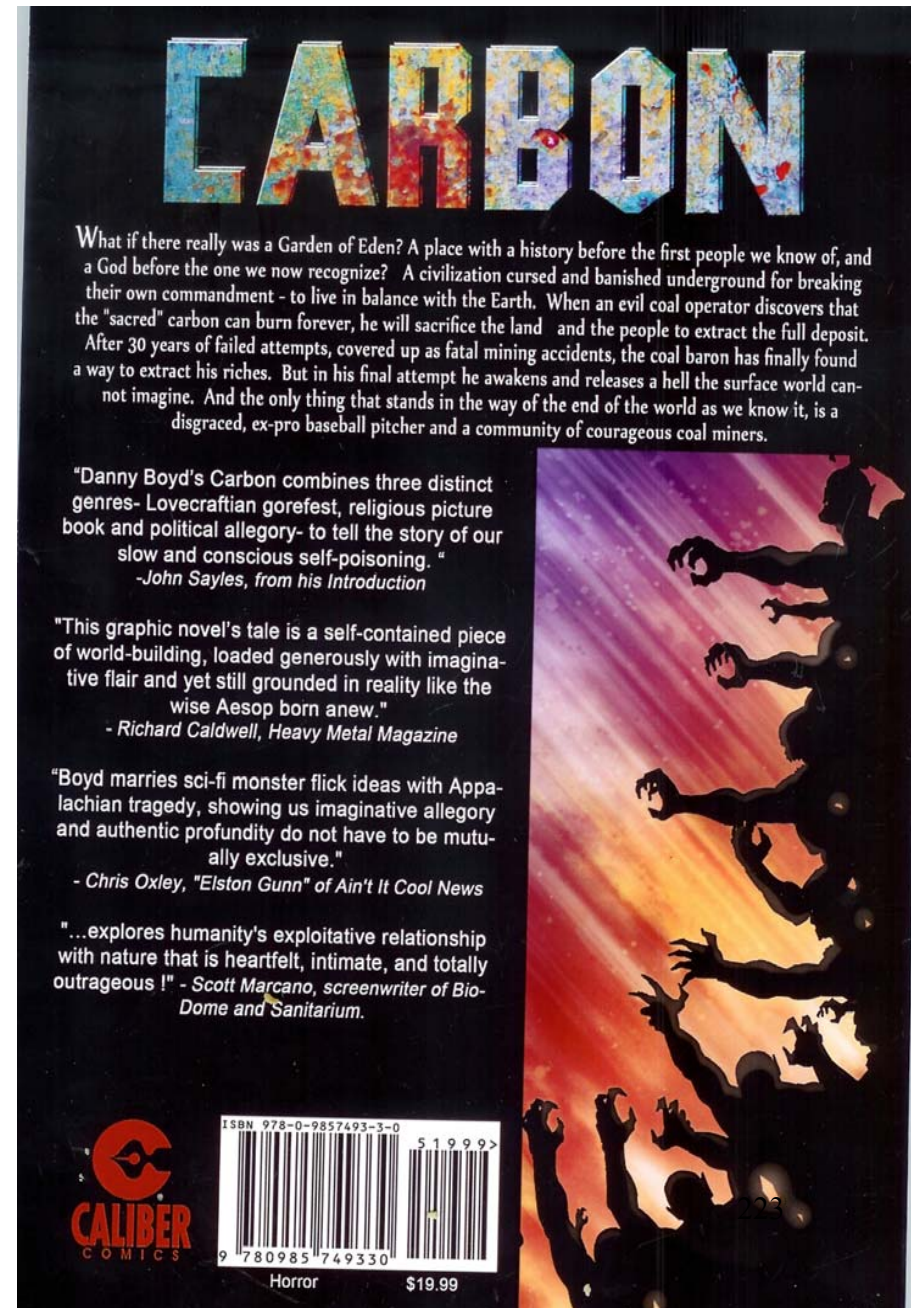
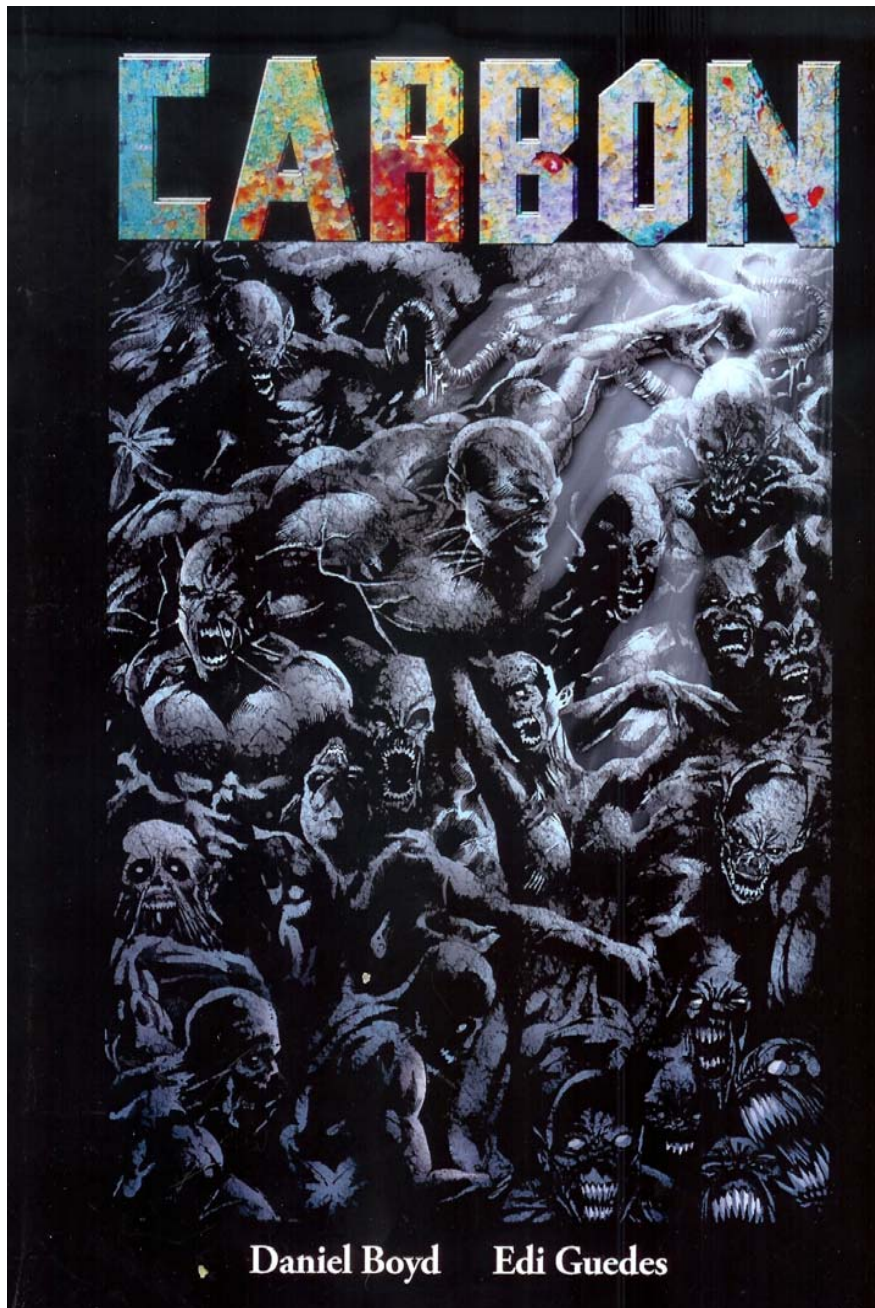


Exhibit D: State Journal – Newspaper

Page 16

www.statejournal.com

PRSA-West Virginia Celebrates a Year

The West Virginia chapter of the Public Relations Society of America hosted its Annual Crystal Awards Gala June 18 to honor the best public relations campaigns and tactics conducted in West Virginia in 2013 and early 2014.

The Crystal Awards program this year had 138 entries and is one of the largest and most competitive in the nation. Entries were submitted by many of the major public relations and advertising agencies in West Virginia, a number of individual companies and individual practitioners. There also was an award group for student entries.

Entries were judged by PRSA professionals in Chicago. Judging was based on detailed presentations which included information on research, planning, execution and the results of each campaign. Projects were evaluated on similar requirements, but with less emphasis on research and evaluation.

Crystal Awards are open to any public relations professional located in West Virginia and to public relations professionals anywhere in the nation working with clients in West Virginia. PRSA-WV membership is not required.

Entries this year include work done by Asayo Creative, Auge+Gray Collective Works, Bulldog Creative, Charles Ryan Associates, Fahlgren Mortine, Homestead Communications, HQ Publishing, The Manahan Group, Monster Media, Sterling Communications and Trifecta Production.

Crystal entries this year reflected two important West Virginia business trends — the growing role of the natural gas industry in the state's economy and the important function not-for-profit organizations play in our state.

There was also a strong presence of West Virginia's higher education community with entries, professional or student, from Bethany College, Fairmont State University, Marshall University, West Virginia University, West Virginia University Institute of Technology and West Virginia State University.



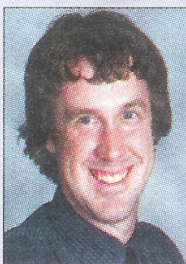
Best in West Virginia


MVB BANK

 SPECIAL EVENT
Charleston G

Your Most Valuable Bank

Individual and Special Award Winners


BRANDON TOTTEN
CHAPTER SERVICE

Presented to the chapter member who has helped advance chapter goals during the past year.


**DR. TREVELLIA
(TEE) FORD-AHMED**
**PUBLIC RELATIONS
EDUCATOR OF THE YEAR**

Presented to a full-time faculty member at a four-year West Virginia college or university for his or her success in preparing future members of the profession.


CHELSEA RUBY
**YOUNG PROFESSIONAL
OF THE YEAR**

Presented to a working public relations professional, 30 or younger, who has exhibited outstanding professional achievement and potential.


**SENATOR JAY
ROCKEFELLER**
**OUTSTANDING
WEST VIRGINIAN**

Presented to a West Virginian not in a public relations field who, by their actions and accomplishments, improves the image of West Virginia and West Virginians.


MARSHALL UNIVERSITY
**PUBLIC RELATIONS SOCIETY
STUDENT CHAPTER OF THE YEAR**

Presented to the student chapter that has done an outstanding job in preparing their members for employment in the field.



charles ryan associate

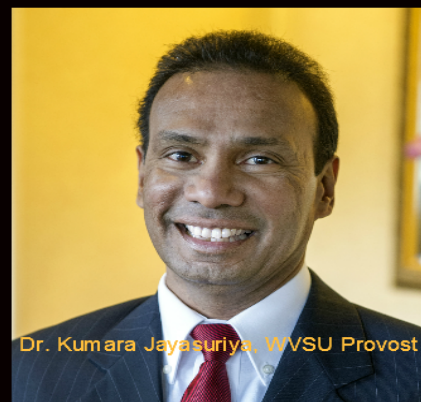
The PRSA-West Virginia Chapter has supported public relations and advertising professionals in West Virginia for more than 30 years. It provides

monthly educational and networking meetings, professional development activities and ethics training. Meetings are open to non-members.

It is part of the Public Relations Society of America, the largest organization in the public relations field.

Exhibit E: Students on Location – Desert of UAE

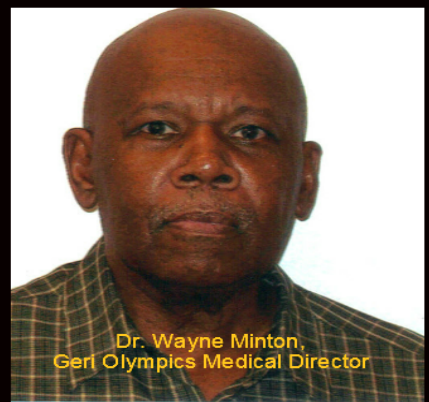


Exhibit F: WVSU Visits Sharjah for Health Conference Planning

Dr. Kumara Jayasuriya, WVSU Provost



Dr. Robin Broughton, WVSU Professor



Dr. Wayne Minton,
Geri Olympics Medical Director

Drs. Jayasuriya, Broughton, and Minton will travel from the USA to Sharjah October 22-Nov. 2, 2014 to help plan the first-ever Tekha Ten Conference: "10 Solutions for Better World Health" The Tekha Group conference is a joint project between WVSU and UOS and will bring together health care professionals with high school students from 25 countries to help solve global health problems in November 2015



Exhibit G: News Conference in Dubai



Exhibit H: University of Sharjah Student Visits WVSU




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EYEWITNESS SPORTS ONLINE

▶ EYEWITNESS SPORTS

Special Features

▶ RAW SPORTS

▶ MARK MARTIN COLUMN

▶ SCHOLAR ATHLETE of the WEEK

BASEBALL

▶ CINCINNATI

▶ PITTSBURGH

▶ CLEVELAND

HIGH SCHOOL FOOTBALL

▶ FRIDAY NIGHT FOOTBALL EXTRA VIDEO

▶ COUNTDOWN TO KICKOFF

▶ WV PAST CHAMPIONS

▶ WEST VIRGINIA SCHEDULE

▶ WEST VIRGINIA SCORES

▶ OHIO SCHEDULE

▶ OHIO SCORES

▶ KENTUCKY SCHEDULE

▶ KENTUCKY SCORES

COLLEGE FOOTBALL

▶ WV COLLEGE FOOTBALL SCORES

▶ WEST VIRGINIA UNIVERSITY

▶ MARSHALL UNIVERSITY

▶ OHIO STATE UNIVERSITY

▶ OHIO UNIVERSITY

▶ UNIVERSITY OF KENTUCKY

▶ BIG 12 XOS PLAYER

▶ SEC XOS PLAYER

NFL FOOTBALL

▶ BALTIMORE

▶ CINCINNATI

▶ CLEVELAND

▶ GREEN BAY

▶ NEW ENGLAND

▶ NY GIANTS

▶ PITTSBURGH

▶ SAN FRANCISCO

AUTO RACING

EYEWITNESS SPORTS
from Eyewitness News Online

Tekha Selim Loses 144 Pounds To Live Out Dream

Reported by: [✉ Mark Martin](#)
Videographer: Mark Martin
September 7, 2013

Imagine losing 144 pounds.

Tekha Selim did.

He did so to live out his dream of playing basketball for Team Egypt.

Selim was in West Virginia recently to share his story at various schools. His visit was sponsored by the West Virginia State University Media Graduate Studies program.

Determined to reach his goal, Selim adopted the mantra "Dream, Believe, Achieve."

We caught up with Selim during a workout at State's Fleming Hall. He discussed his mission of weight loss and what it meant to be in the Mountain State.

EYEWITNESS ONLINE WEBCAST VIDEO
CLICK TO PLAY



Like 6 Tweet 0 +1 0

MORE SPORTS FROM EYEWITNESS NEWS

UC, WV State Look To Bounce Back
September 12, 2013



▶ Details

WVU, MU Defense Both Impressive
September 8, 2013



▶ Details

Herd Dominates Gardner-Webb
September 8, 2013



▶ Details

WVU Falls Short At OU; MU Hammers Gardner-Webb

advertisement

Exhibit I: Student Survey Results and Instrument

In October 2014, a survey was sent electronically to all current media studies and recent graduate students to assess the program and provide feedback to faculty and administrators. A total of 26 surveys were distributed, and, of the 14 that were returned, nine students were still taking graduate courses, three completed their coursework and were working on their theses/projects, and two recently graduated.

The survey asked questions relating to academic quality, intellectual environment, facilities, faculty, and university resources. It was based on several surveys conducted by such institutions as the University of Iowa, University of Minnesota, and the University of South Carolina. Some of the highlights of the survey results are below:

- The majority or seven (50%) students were enrolled full time carrying a total of 9 credit hours and six of the seven were engaged in full time employment, two in part- time, one was seeking work and the other listed unemployed.
- Thirteen (92.86%) of the 14 students agreed to strongly agree that they found the material in their concentration to be intellectually challenging.
- Thirteen rated the academic standards as good and one stated excellent.
- Thirteen (92.86%) rated the intellectual quality of the faculty "good to excellent" and twelve rated the quality of the graduate students to be "good" while one stated "fair."
- Ten (71.43%) agreed that program activities fostered a sense of intellectual community and agreed that the amount of coursework seemed appropriate to the degree.
- Thirteen rated the university's computer facilities as being "good to fair" while the majority (78.57%) disagreed to strongly disagree that the equipment needed for professional development was available.
- Nine (64.29%) of the students strongly agreed that the program had increased their interest in teaching although only four of them were graduate assistants who actually teach or had taught a class.
- Eight (57.14%) of the respondents reported that they had received advice about items such as employment opportunities, job searching, resumes, or interview skills, five remained neutral, and one disagreed.
- Fourteen students (100%) rated the overall academic experience as "good."
- Nine (64.29%) of the students chose to respond to questions 24 and 25, which asked them to a) list course names and number of those they felt was of more value, and b) what changes would they recommend for the program.
- The courses listed that students felt most valuable included: MS 500Media Design (2),

MS 502 Research & Writing (3), MS 505 Media Research (6), MS 548 Screenwriting (2), MS 543 Animation (2), MS 635 Race & Gender (3), Filmmaking (1), MS 50 (1), and Critical Approaches (1).

Comments:

- On-line classes not challenging and seemed more like busy work;
- Desire more meetings and interaction between faculty and students;
- Need better equipment;
- Need more graduate assistantships;
- Diversify and offer more formats than film (suggests journalism public relations option); and
- More emphasis on the corporate world providing opportunity for internships and opportunities to attend conferences in order to share ideas with other students.

**MEDIA STUDIES PROGRAM
SURVEY INSTRUMENT OF CURRENT STUDENTS**

1. How many credit hours are you currently taking?

A) 3	B) 6	C) 9	D) 12	E) Other
------	------	------	-------	----------

2. If you currently carry less than 9 hours, why?

A) Work	B) Family	C) Time Conflicts	D) Difficulty of Coursework	E) Other
---------	-----------	-------------------	-----------------------------	----------

3. What is your current employment status?

A) Fulltime	B) Part Time	C) Seeking job	D) Not employed	E) Other
-------------	--------------	----------------	-----------------	----------

4. If you are employed how many hours do you work?

A) 1-3 hrs/day	B) 4-6 hrs/day	C) 7-8 hrs/day	D) Weekends Only	E) Other
----------------	----------------	----------------	------------------	----------

5. If employed, how likely would you employer grant permission for you to miss work for a class or on-campus function?

A) Very likely	B) Likely	C) Neutral	D) Somewhat likely	E) Other
----------------	-----------	------------	--------------------	----------

6. How long is your current commute to the Institute campus?

A) Live on Campus	B) < 15 min.	C) 15 - 30 min.	D) 30 min. - 1 hour	E) > 1 hour
-------------------	--------------	-----------------	---------------------	-------------

7. I found the material in the concentration to be intellectually challenging.

A) Strongly Agree	B) Agree	C) Neutral	D) Disagree	E) Strongly Disagree
-------------------	----------	------------	-------------	----------------------

8. In general the quality of teaching in my major concentration was adequate to enable me to meet professional standards.

A) Strongly Agree	B) Agree	C) Neutral	D) Disagree	E) Strongly Disagree
-------------------	----------	------------	-------------	----------------------

9. I found the production experiences/research assignments in my concentration to be useful for developing and understanding of my field.

A) Strongly Agree	B) Agree	C) Neutral	D) Disagree	E) Strongly Disagree
-------------------	----------	------------	-------------	----------------------

10. The equipment needed for professional development was available.

A) Strongly Agree	B) Agree	C) Neutral	D) Disagree	E) Strongly Disagree
-------------------	----------	------------	-------------	----------------------

11. How would you rate the academic standards of the Media Studies program?

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

12. How would you rate the program facilities? _

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

13. How would you rate the overall quality of the program?

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

14. How would you rate the quality of the faculty?

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

15. How would you rate the quality of the graduate students in the program?

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

16. The program activities foster a sense of intellectual community.

A) Strongly Agree	B) Agree	C) Neutral	D) Disagree	E) Strongly Disagree
-------------------	----------	------------	-------------	----------------------

17. The amount of coursework for the program is: _

A) far too much	B) too much	C) appropriate to the degree	D) too little	E) far too little
-----------------	-------------	------------------------------	---------------	-------------------

18. During a typical semester, how often do you use the library or its services?

A) > 20 times	B) 15-20 times	C) 6-14 times	D) < 6 times	E) Other
---------------	----------------	---------------	--------------	----------

19. How would you rate the university's computer facilities?

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

20. The program has increased my interest in teaching.

A) Strongly Agree	B) Agree	C) Neutral	D) Disagree	E) Strongly Disagree
-------------------	----------	------------	-------------	----------------------

21. I received advice about items such as employment opportunities, job searching, resumes, or interview skills.

A) Strongly Agree	B) Agree	C) Neutral	D) Disagree	E) Strongly Disagree
-------------------	----------	------------	-------------	----------------------

22. How would you rate the overall academic experience?

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

23. How would you rate the student life experience overall?

A) Excellent	B) Good	C) Fair	D) Poor	E) Very Poor
--------------	---------	---------	---------	--------------

24. List the courses you have taken during your graduate studies that you feel were most valuable. List course names and numbers and please explain.

- | | | | |
|----|----|----|----|
| 1. | 2. | 3. | 4. |
| 5. | 6. | 7. | 8. |

25. What changes would you recommend for the program?

**Agenda Item 8.a.iii.
January 29, 2015**

Information

Program Review Follow-Up Report – Art, B.A.



ACADEMIC PROGRAM REVIEW

2013-14

Institutional Response Form

Program: Bachelor of Arts in Art

Date: 12-11-2014

Type of Review: Comprehensive Self-Study
X Follow-Up / Progress Report

Recommendation to the Board of Governors:

1. Continuation of the program at the current level of activity with specific action as described in the Rationale section of this Form;
- X** 2. Continuation of the program at a reduced level of activity (e.g., reducing the range of optional tracks, merging programs, etc.) or other corrective action as described in the Rationale section;
3. Identification of the program for further development (e.g., providing additional institutional commitment);
4. Development of a cooperative program with another institution, or sharing courses, facilities, faculty, and the like;
5. Discontinuance of the Program according the provisions of Higher Education Policy Commission (Section 8.1, Series 11, Title 133)
6. Other. Specify.

Rationale for Recommendation:

The Program Review Committee recommends that the Bachelor of Arts in Art be continued at a reduced level of activity with a focus on reducing the range of optional tracks. The program has a number of strengths. Four full-time faculty demonstrate a high level of faculty-student interaction and show a strong commitment to the program and the University. Assessment data have been used to revise the curriculum offerings and have resulted in the addition of courses and the implementation of electronic portfolios to evaluate student learning. The Department has implemented the suggestion from the previous Program Review to survey employers about the educational preparation of WVSU graduates.

The following weaknesses were apparent during this review:

- The heavy reliance of adjunct faculty who are lacking in credentials is apparent; and
- The curriculum needs to be reviewed as related to the range of courses. Further, it is recommended that the curriculum be revamped with a focus on the number of courses that are offered in relation to the number of students who are graduating with a major or who are majoring in art. There appears to be an uneven alignment of faculty with the needs and interests of students. It is recommended that a critical need exists to reduce the number of areas of concentration based upon the current number of faculty who are available to teach the courses.

Signature of Chief Academic Officer

Date

Signature of President

Date

Program Review Follow-Up Report

I. Name and degree level of Program:

Bachelor of Arts in Art

II. Summary of significant Findings of external reviewer(s):

It is recommended that the Bachelor of Arts in Art degree program be continued at a reduced level of activity.

The program provides many service courses for other academic departments and the Fine Arts requirement of the General Education program. Over the course of the five-year review period, the program has maintained a relatively stable number of majors, but produces a consistently low number of graduates.

During this review period, a number of strengths and weaknesses were noted. The program strengths include:

1. Full-time faculty members who exhibit a strong commitment to the program and the university;
2. Strong faculty-student interaction;
3. Evidence of continuous improvement by using assessment data to revise the program curriculum and implement an electronic portfolio requirement; and
4. The implementation of an employer survey to evaluate the educational preparation of its graduates.

The program weaknesses include:

1. The utilization of adjunct faculty who lack appropriate credentials to teach in the discipline; and
2. A range of courses that may be too broad to be supported by the current program student population.

Considering both the program strengths and weaknesses, it is recommended that the Art program take the following actions:

1. Conduct a review of its curriculum to reduce the number of concentrations offered under this degree program; and

2. Reduce the number of courses offered for better alignment with the needs and interests of its majors and graduates.

III. Departmental Response

1. All faculty, including adjunct instructors, are appropriately accredited.
2. All levels of the Sculpture specialization have been discontinued, narrowing and focusing class offerings.
3. In alignment with WVSU's mission to *"meet the higher education and economic development needs of the state and region through innovative teaching and applied research,"* the Art Department has revised its Program Learning Outcomes (PLOs) for simplicity, developed a comprehensive curriculum map based on those PLOs (on the following page), and developed a rubric based on those outcomes. The Art Department has been using this rubric to evaluate majors upon entering the program, in each of the Art classes, and as they progress through the BA in Art curriculum. This data, once aggregated, provides an accurate snapshot of a student's place along the continuum of classes comprising the BA in Art curriculum.

Several possible areas of improvement have been identified and, a plan to submit curriculum changes to the Educational Policies Committee is being developed to address those with the goal of more effectively reflect the program's PLOs.

	Courses	100	101	103	201	202	203	204	205	206	207	208	209	214	217	230	252	299-Ti	299	301	303	306	307
Program Level Student Learning Outcomes																							
1 Students will be able to write articulately about art.		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2 Students will be able to speak articulately about art.		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	A	A	A	A
3 Students will be able to apply theory to the critical analysis of art.			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
4 Students will be able to apply art theory to the production of their own art.			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	A	A	A	A
5 Students will be able to demonstrate technical proficiency.			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	A	A	A	A
	Courses	308	310	312	313	314	315	316	317	318	319	320	350	352	399	402	403	404	405	406	407	410	411
Program Level Student Learning Outcomes																							
1 Students will be able to write articulately about art.		A	X	X	X	A	A	A	A	A	A	A	A			A	A	A	A	A	A	S	S
2 Students will be able to speak articulately about art.		A	X	X	X	A	A	A	A	A	A	A	A			A	A	A	A	A	A	S	S
3 Students will be able to apply theory to the critical analysis of art.			A	A	A	A	A	A	A	A	A	A	A			A	A	A	A	A	A	S	S
4 Students will be able to apply art theory to the production of their own art.			X	X	X									A			S	S	S	S	S		
5 Students will be able to demonstrate technical proficiency.			A	A	A									A			S	S	S	S	S		
	Courses	413	414	416	445	450	451	452	475	499													
Program Level Student Learning Outcomes																							
1 Students will be able to write articulately about art.		A	A	A	A	S	S	A	S														
2 Students will be able to speak articulately about art.		A	A	A	A	S	S	A	S														
3 Students will be able to apply theory to the critical analysis of art.		A			A	S	S	S	S														
4 Students will be able to apply art theory to the production of their own art.					X			S	S														
5 Students will be able to demonstrate technical proficiency.		S			X			S	S														

**Agenda Item 8.a.iv.
January 29, 2015**

Information

Program Review Follow-Up Report – Recreation, B.S.

**College of Professional Studies
Health and Human Performance (HHP) Department
Bachelor of Science in Recreation Follow-Up Report
Program Coordinator: Dr. Steven Richards**

The Comprehensive Self-Study (2013-14) for the B.S. in Recreation program resulted in a recommendation for continuation of the program at a reduced level of activity with specific actions requested. The Committee's recommendations for action included three principal action area including: (1) elimination of the Therapeutic Recreation (TR) program specialization; (2) development of separate course prefixes for this program to increase visibility and student enrollment; and (3) submission of a follow-up report to address faculty data, program enrollment, course enrollment, and assessment information.

Subsequent to the Program Review Committee's recommendations, several meetings in October and November 2014 between the Dean, Department Chair, and Program Leader have addressed requirements for this follow-up report. Dr. J. Paige Carney, Acting Dean of the College of Professional Studies; Dr. Aaron Settle, Chair of the Department of Health and Human Performance, and Dr. Steven Richards, Recreation Program Leader, attended these meetings. Corrective action requirements from the 2013-2014 Program Review of the Recreation Program were discussed and action responses clarified. Based on this dialogue, the following mutually agreed upon initiatives were accomplished:

- (1) The Therapeutic Recreation Program (major code #400) has been eliminated as a specialization option within the general Recreation Program. On November 21, 2014, in a unanimous vote for approval of the proposal, Educational Policies Committee formally endorsed elimination of the TR program option.

(2) The issue of visibility and viability of the Recreation Program, focusing on strategic positioning of the program to bolster student recruitment and enrollment, has also been addressed. Recommendation from the Academic Program Review Committee included action item #2: “Development of separate course prefixes for this program to increase visibility in an effort to boost viability and student enrollment.”

In response to this recommendation, the following proposal is made:

A. Course prefixes for all courses specific to the Recreation and Tourism Program are to be changed from “HHP” to “PRT” (Parks, Recreation, and Tourism). Currently, all courses originating from the Health and Human Performance Department are identified as “HHP” classes. This does not facilitate differentiation among courses offered in three principal program areas: Health Sciences, Sports Studies, and Recreation. Tourism courses, offered as a specialization within the Recreation Program, are additionally burdened by a lack of visibility, especially for those students outside of the department seeking electives. The objective of this action is to elevate visibility of the curriculum offerings as an interesting elective to students outside of the Recreation Program, and to differentiate the major as a viable career option for those students seeking professional credentialing for the workplace.

B. Further, it is proposed that the Recreation Program curricula be reduced to reflect a single major option (Parks, Recreation, and Tourism), from two major options currently available (General Recreation and Recreation / Tourism). Realignment of the Recreation Program is justified by several factors relevant to the discipline.

1. The accrediting body for the discipline is the National Recreation and Parks Association. Currently, the academic program name does not reflect the

importance of the “parks” component of the curriculum. This would aid in recruitment efforts, as well, since students interested in the discipline would be better able to differentiate the program from others offered in Sports or Physical Education.

2. The multidisciplinary nature of the Recreation major attracts students with diverse career goals ranging from management of recreation centers at the municipal level to park programming specialists for federal agencies such as the National Park Service, the US Forest Service, and the Army Corps of Engineers. Tourism majors go on to positions as tourism entrepreneurs, tourism and programming planners for public agencies and not-for-profit organizations, and managers of visitors’ centers. Adding “Parks” and “Tourism” into the degree title will better identify and communicate the appropriate specialization of the program.

3. Other major universities within the State of West Virginia and across the United States have realigned their Tourism Program curricula to reside within Parks and Recreation Studies. Adoption of this proposal would be consistent with developments from other respected academic programs in the discipline.

4. Currently, students who do not declare Tourism as their specialization, must identify an appropriate minor if they are to major in Recreation Studies. This has been problematic for many students since options for a minor in most programs across campus have diminished over time. This proposal makes moot the problem, since students will now be able to fulfill all degree requirements without declaring a minor, while at the same time, experiencing greater flexibility for

academic exploration through selection of electives. Therefore, if the prefixes were changed and courses revised or eliminated, this new option would have 120 total hours for degree completion (presently 121 credit hours). Credit hours attributed to the major would be 57. Cognates required for degree completion total 19 hours. Total credit hours for General Education and free electives would be 44.

APPENDIX II-B: Faculty Data

Name: Steven W. Richards	Rank: Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct <input type="checkbox"/> Graduate Asst.	Highest Degree Earned: Ph.D.
Degree Conferred by: Ohio State University	Date Degree Received: December 2006
Area of Specialization: Natural Resources and Environmental Studies, Tourism Development	

Name: Patricia R. King	Rank: Assistant Professor
Status: <input checked="" type="checkbox"/> Full-time <input type="checkbox"/> Part-time <input type="checkbox"/> Adjunct	Highest Degree Earned: MA
Degree Conferred by: University of Central Oklahoma	Date Degree Received: 1989
Area of Specialization: Health, Physical Education, and Recreation in Community College Teaching	

NOTE: Professor King teaches courses in Recreation, Physical Education, and Sports Studies.

Program Enrollment Fall 2014

<i>Program Area</i>	<i>Student Enrollment</i>	<i>FTE 12 CR</i>	<i>FTE 15 CR</i>
Recreation (Code 0390)	4		
Recreation/Travel & Tourism (Code 0395)	2		

Course Enrollment: (see attached)

Curriculum: (see attached)

Assessment Information: Assessment plan and report have been revised to reflect changes (see attached).

Course Enrollment

Semester/Year	Course #	Course Name	Enrollment	Required/ Elective	Faculty
Fall 2013	HHP 360	Mgmt of Leisure Services	5	Required	Muilenburg
	HHP 370	Outdoor Ed / Camp Ldrshp	6	Required	King
	HHP 386	Resort/Commercial Rec	5	Required	Muilenburg
	HHP 390	Customer Service	7	Required	Muilenburg
	HHP 407	Internship	1	Required	King
	HHP 460	Research	11	Required	Richards
	HHP 470	Marketing Travel Tourism	6	Required	Muilenburg
	HHP 485	Sustainable Development	3	Required	Richards
Spring 2014	HHP 315	Hist of Environ Movement	2	Required	Richards
	HHP 380	Contemporary Trends	7	Required	King
	HHP 399	Natural Resource Mgmt	3	Elective	Richards
	HHP 460	Research	4	Required	Richards
Fall 2014	HHP 460	Research	10	Required	Richards
	HHP 485	Sustainable Development	3	Required	Richards

Curriculum

Degree Program: Bachelor of Science in Parks, Recreation & Tourism	Total number of credit hours required for graduation: 120 minimum
Professional society that may have influenced the program offering and requirements: National Recreation and Parks Association	

Courses Required in Major (by course number and title)	Hours	Additional Credit Required in Major	Hours	Courses Required in Related Fields	Hours	Courses Required in General Education and Elective Hours	Hours
HHP 180 Intro to Recreation	3	HHP 170 Intro to Travel & Tourism	3	BIOL 108 Environmental Biology	4		
HHP 200 Parks & Rec Program Plan	3	HHP 210 Customer Service	3	BA 115 Business Information Skills	3		
HHP 280 Rec Activities	3	HHP 395 Rec & Tourism Resource Economics	3	BA 301 Organizations & Management	3		
HHP 286 Environment & Society	3	HHP 470 Tourism Marketing & Entrepreneurship	3	Statistics (CJ 314 or PSYC 200)	3		
HHP 315 History Environ Movement	3	HHP 485 Sustainable Development	3	ED 201 Human Growth & Development	3		
HHP 360 Parks Management	3			HIST 302 Intro to Historic Preservation	3		
HHP 370 Environ Ed & Interpretation	3						
HHP 400 Private & Commercial Rec	3						
HHP 407 Internship	12						
HHP 412 Natural Resource Mgmt	3						
HHP 460 Research & Evaluation	3						
Total Required Major Hours:	42	Total Additional Major Hours:	15	Total Cognate Hours:	19	Total Gen. Ed. / Elective Hours:	44



WEST VIRGINIA STATE
UNIVERSITY

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Academic Affairs Assessment of Student Learning

Report for Academic Year 2013-2014

Department/Program: Health & Human Performance / Recreation

Program Learning Outcomes (Please list)

1. Employ management skills used in parks, recreation and tourism settings.
2. Apply knowledge of the historical, scientific and philosophical foundations of the profession.
3. Evaluate recreation services that facilitate targeted human experiences.
4. Critique parks, recreation and tourism literature.
5. Identify the needs of diverse user groups served within parks, recreation and tourism settings.

(Revised Fall 2014)

1. Which learning outcomes did you measure this past year? [Please indicate whether any of these measures were conducted as follow-up to a previous year's issues or in response to Program Review. Be specific.]

Two PLOs were measured this past year (2013-2014). These were the result of ongoing assessments of outcomes to establish data early as student first matriculate into the Program. A second PLO measurement has been established in a course taken as students finish up their Recreation / Tourism studies.

PLO #1: Employ management skills used in parks, recreation and tourism settings. Evaluation based on a holistic overview of management and technical skills in a workplace setting. Third party reviewers (Internship supervisors) evaluate strengths and weaknesses of internship student's performance in a work-place environment.

PLO #4: Critique parks, recreation and tourism literature. Evaluation has focused on measuring critical thinking and writing skill ability.

2. In which course(s) were assessments conducted?

For PLO #1: assessment has occurred in HHP 407 (Internship)

For PLO #4: assessment has occurred in HHP 180 (Introduction to Recreation)

3. How did you assess the learning outcomes (s)? (i.e., tool, e.g., rubric, national norms, item analysis, sampling; and object, e.g., student projects, presentations, exams, etc.)

PLO #1: assessment via Supervisor's written reports and meetings with hosting Internship Supervisors. Assessment includes object (performance reviews) and presentations while on-site during student's internship experience.

PLO #4: assessment via measurement instrument (Article Review). Assessment for critical thinking and writing skill capability.

4. Who analyzed results and how were they analyzed? (Committee, assessment liaison, department faculty, statistical review vs. benchmark, Live Text, etc.)

Currently, Program faculty analyze results. As data accumulates over time, a proposed advisory committee will review and assess outcomes.

5. Summarize results/findings/conclusions. (Data analysis)

Findings:

Entry level writing skills are woefully below expectations. Industry leaders indicate the need for refinement of communication skills, particularly writing skills that meet professional standards. Current writing assessment in HHP 180 (Introduction to Recreation) is a benchmark as students matriculate into the program. Assessment is based on analysis of collective performance data from Article Reviews.

Students in the Recreation Program are generally performing well as they employ management skills used in parks, recreation and tourism settings. Third party reviewers (hosting Internship organizations and agencies) are reporting that students of WVSU's Recreation Program are meeting or exceeding performance expectations.

The following work related attributes are assessed for students serving in Internship positions:

1. Quality of work produced.
2. Analytical ability.
3. Sensitivity to problems and ability to resolve.
4. Accuracy and thoroughness.
5. Ability to work under pressure.
6. Effectiveness of oral communications
7. Effectiveness of written communications.
8. Demonstrates a willingness to accept responsibility.
9. Effective in preparing and organizing work.
10. Is cooperative in working relationships with others.
11. Attendance and punctuality
12. Overall performance.

6. What are next steps? (e.g., will you measure this same learning outcome again? Will you change some feature of the classroom experience and measure its impact? Will you try a new tool? Are you satisfied?)

With respect to assessment of writing and critical thinking skill development, additional inflection points and measurement instruments need to be identified throughout the curriculum. At least two additional courses are to be select for measurement and assessment of student progress with honing communications and writing skills. This is meant to assess progress in improving professional writing capabilities. Ideally, a mid-term course and a course closer to program completion will serve to document incremental improvement in a more comprehensive assessment of student writing capabilities.

Within the next academic year, a review of the management skills measurement instrument (Internship Survey) will be put before the Recreation Program Advisory Committee for suggestions for improvement. To date, hosting Internship Supervisors have indicated no problem with responding to the instrument in its present form. It is, however, conceivable that language might be refined to better capture specific skill sets important to employing agencies and organizations.

Name Change – Master of Law Enforcement and Administration

The Criminal Justice Department in the College of Professional Studies is requesting approval to move forward with changing the name of the Master of Science degree in Law Enforcement and Administration. This would require two changes in the CIP Code # and a name change from Law Enforcement and Administration to Criminal Justice. The present number is **42 430103 Law Enforcement and Administration** and the new number request is **42 430104 Criminal Justice**.

Rationale for the change: Changing the name would open up the possibility of obtaining more graduate students in a variety of criminal justice professional positions (e.g. correctional officers, probation officers, and parole officers). Many times, graduate students will receive scholarship money to pursue this degree through the agency where they are employed. Presently, these different professional positions cannot obtain scholarship funds due to the narrowness of the program title. According to the Criminal Justice Department, this name change would expand the pool of potential graduate student candidates.

NOTE: There would not be substantial altering of the current curriculum.

**Agenda Item 8.a.vi.
January 29, 2015**

Action

Program Proposal – BFA in Music Performance

Checklist

- 6.1. The cover page should include the following:
 - Name of Institution
 - Date
 - Category of Action Required
 - Title of Degree or Certificate
 - Location
 - Effective Date of Proposed Action
 - Brief Summary Statement
- 6.2. Program Description
 - 6.2.a. Program Objectives
 - 6.2.b. Program Identification
 - 6.2.c. Program Features
 - 6.2.c.1. Admissions and Performance Standards
 - 6.2.c.2. Program Requirements
 - 6.2.d. Program Outcomes
 - 6.2.e. Program Content
 - 6.2.e.1. The content and length of the proposed academic program
- 6.3. Program Need and Justification
 - 6.3.a. Relationship to Institutional Goals/Objectives
 - 6.3.b. Existing Programs
 - 6.3.c. Program Planning and Development
 - 6.3.d. Clientele and Need
 - 6.3.e. Employment Opportunities
 - 6.3.f. Program Impact
 - 6.3.g. Cooperative Arrangements
 - 6.3.h. Alternatives to Program Development
- 6.4. Program Implementation and Projected Resource Requirements
 - 6.4.a. Program Administration
 - 6.4.b. Program Projections
 - 6.4.c. Faculty Instructional Requirements
 - 6.4.d. Library Resources and Instructional Materials
 - 6.4.e. Support Service Requirements
 - 6.4.f. Facilities Requirements
 - 6.4.g. Operating Resource Requirements
 - 6.4.h. Source of Operating Resources
- 6.5. Program Evaluation
 - 6.5.a. Evaluation Procedures
 - 6.5.b. Accreditation Status

Full Proposal (§133-11-6)

6.1. Cover Letter (§133-11-6.1)

Name of Institution: West Virginia State University

Date: December 2014

Category of Action Required: Approval of a New Program Proposal

Title of Degree or Certificate: Bachelor of Fine Arts (BFA) in Music Performance with Majors in Vocal and Instrumental Music

Location: Institute, West Virginia

Proposed implementation date: August 2015

Brief Summary Statement:

The Kanawha Valley is the cultural hub of West Virginia. Currently, no Bachelor of Fine Arts in Music exists to prepare professional vocalists or musicians in this region. West Virginia State University (WVSU) offers a B.S. in Music Education; however, the serious student of music often does not want to teach. Furthermore, the serious student of music does not necessarily want to specialize in both vocal and instrumental music, which is currently required of all music education majors. The purpose of the proposed new Bachelor of Fine Arts in Music program is to prepare vocalists and musicians to meet the musical needs of the Kanawha Valley, the state, and the nation, as well as to prepare them for future graduate study. A curriculum summary sheet for the proposed program is included in Appendix A. Graduates of the proposed new music degree program will complete the vocal or instrumental major in 120 hours. The degree contains University-required general education courses, core music courses, and courses for one specific emphasis in either vocal or instrumental music. All appropriate committees within the institution have approved the proposed program.

6.2. Program Description

a) Program Objectives (§133-11-6.2.a)

The primary objective of institutions offering the BFA is to provide professional education in [musical performance] at the undergraduate level and to enable graduates to enter professional, [performance]-based careers in such fields as [orchestral performance and studio teaching] after earning the degree. BFA graduates should have the opportunity to develop technical competence, informed aesthetic judgment, and an understanding of the context in which contemporary work is created; they should also receive sound instruction in other academic disciplines in order to have a full opportunity for success in the profession. (<http://www.collegeart.org/guidelines/bfa>)

The immediate goal of a new BFA program at WVSU is to develop performing artists whose skills and artistry will impact the cultural scene in the Kanawha Valley and beyond. The secondary, long-term goal is accreditation by the governing body of schools of music, the *National Association of Schools of Music (NASM)*. The data gathered during the first five-year assessment process will come from the following program level outcomes (PLO) and facilitate in the accreditation process.

Six Program Level Outcomes have been established. These objectives will be used to guide the implementation, administration and delivery of the program. The outcomes are as follows:

1. Students will be able to define concepts and term of written and aural music theory.
2. Students will be able to critically discuss and analyze music.
3. Students will be able to differentiate between the various periods of music history.
4. Students will be able to perform various styles and genres of music.
5. Students will demonstrate proficiency through performance on an instrument or voice.
6. Students will communicate the various functions and purposes historically ascribed to music.

Program Objectives and Assessment

Course Number and Title	PLO Assessed	PLO Measure
CORE CURRICULUM		
MUS 101	1 , 2	Exam
MUS 102	1, 2	Exam
MUS 115	1, 2, 3	Exam
MUS 116	1, 2, 3	Exam
MUS 110	1, 2, 3, 5	Proficiency

MUS 111		1, 2, 3, 5	Proficiency
MUS 191		1-6	Jury
MUS 192		1-6	Jury
MUS 201		1, 2	Exam
MUS 202		1, 2	Exam
MUS 210		1, 2, 3, 5	Proficiency
MUS 211		1, 2, 3, 5	Proficiency
MUS 215		1, 2	Exam
MUS 216		1-6	Exam
MUS 291	Applied Music	1-6	Jury
MUS 292		1-6	Jury
MUS 303	History and Literature of Music I	3, 4, 6	Exam
MUS 304	History and Literature of Music II	3, 4, 6	Exam
MUS 320	Music Technology	2	Exam
MUS 391	Advanced Applied Music	1-6	Jury
MUS 392		1-6	Jury, Hearing and Recital
MUS 399	Senior Recital	3, 4, 5, 6	
MUS 405	Orchestration and Arranging	1,2	Exam and Final Project

MUS 491	Advanced Applied Music	1-6	Jury
MUS 492		1-6	Jury, Hearing and Recital
VOCAL MAJOR			
MUS 130	College Singers (4 semesters)	1-6	Performance
MUS 150	Concert Choir (8 semesters)	1-6	Performance
MUS 199	Diction for Singers	1-6	Exam
MUS 207	Choral Conducting	1-4, 6	Exam and Performance
MUS 499	Vocal Pedagogy	1-6	Exam
INSTRUMENTAL MAJOR			
MUS 160/161	Marching/Concert Band (8 semesters)	1-6	Performance
MUS 199	Chamber Ensembles (4 semesters)	1-6	Performance
MUS 307	Instrumental Conducting	1-4, 6	Exam and Performance
MUS 399	Survey of Band/Orchestra Literature	1-6	Exam
Electives to bring total to 120 hours		3	

b) Program Identification (§133-11-6.2.b)

The Classification of Instructional Programs (CIP) developed by the U.S. Department of Education Center for Educational Statistics identifies the BFA program we anticipate creating according to the following definition:

50.0903 Music Performance, General

A program that generally prepares individuals to master musical instruments and performing art as solo and/or ensemble performers. Includes instruction on one or

more specific instruments from various instrumental groupings.
(<http://nces.ed.gov/ipeds/cipcode/cipdetail.aspx?y=55&cip=50.0903>)

C) Program Features (§133-11-6.2.c)

WVSU proposes to create a performance-based music program that combines the traditional performance-oriented strengths of the conservatory with the general education requirements of a liberal arts education. Traditionally, music performance programs work only toward the development of the music being. The addition of liberal arts general education requirements help to develop the entire student in the best spirit of liberal arts education. This hybrid, innovative music performance-liberal arts model will benefit from the diverse faculty at West Virginia State University.

The proposed Bachelor of Fine Arts in Music Performance with Majors in Vocal and Instrumental Music (BFA) degree will provide a valuable, new addition to the University.

Catalog Description

The Music Department in the College of Arts and Humanities offers a Bachelor of Fine Arts degree in Music Performance with majors in Vocal and Instrumental Music. The purpose of this degree is to develop the artistic endeavors of its students to the highest degree of performance, preparing students for the rigors of a career in the realm of professional music-making and/or the audition process for admission to graduate music performance study. The degree enables students to move at once into the work force of professional music in the Kanawha Valley and beyond, relying heavily upon the Music Department's partnerships with the West Virginia Symphony Orchestra.

The Music Department prepares student music-makers according to the following core values:

- A deep and abiding love of music
- A strong desire to pass on the art of music to future generations
- A willingness to work collegially to promote the art and teaching of music

c) Admission and Performance Standards (§133-11-6.2.c.1)

West Virginia State University is committed to implementing the highest-quality BFA program possible. The program will be based on past research on BFA curricula and program structures.

There will be no provisional admission to the BFA program for any student. All students entering the program will have a minimum cumulative high school GPA of 2.0 and appropriate ACT or SAT scores. Further, all students entering the BFA program at West Virginia State University will pass an audition with a committee of University music faculty, achieving a score of at least 6.5 on the adopted BFA Audition Rubric. (Students scoring 6 on the aforementioned rubric may be admitted at the discretion of the music faculty on a probationary basis for one semester.)

Admission Standards

The WVSU BFA program will be committed to admitting students on a competitive basis. The applicants will be evaluated according to the following rubric:

1. Academic Record

- a. High School GPA – a minimum overall 2.0 on 4.0 point scale
 - i. Acceptable previous work from accredited college or university
- b. Appropriate ACT or SAT scores
- c. Successful TOEFL scores for those whose native language is not English

Performance Standards

The curricular model utilized for this BFA program will require that students take 15 credit hours each semester. In order to graduate with the Bachelor of Fine Arts in Music Performance from WVSU, every student must complete all coursework with a cumulative grade point average (CGPA) of 2.0 on a 4.0 scale.

The relationship between the admission standards and the performance standards are essential to the program objectives. We are confident that those potential students that do not meet the admissions standards will not be able to successfully fulfill the eight (8) categorical components of the program objectives. Moreover, those persons that cannot do the aforementioned will not successfully perform to the standards required by the WVSU BFA.

c) Program Requirements (§133-11-6.2c.2)

The coursework will be divided into three distinct areas: a core curricular area, an area of major (i.e., vocal or instrumental), and a general education curriculum. Each stream will begin with foundational courses and progress to more advanced courses, each meant to impart necessary content and skills that will make student success possible in later courses.

The Core Curriculum area focuses on basic-through advanced skills necessary for success in the field of music performance, such as reading and aural skills, performance ability, knowledge of music history, and music technology.

The Area of Major curriculum focuses on the development of ensemble performance abilities, as well as the development of directly-focused instruction (i.e., Vocal Pedagogy, Vocal Diction, Instrumental Conducting, Survey of Instrumental Music, Choral Conducting).

The General Education area focuses upon the development of the entire student through a study of traditional liberal arts subjects such as written composition skills, mathematics, history, and social sciences. This area of the BFA curriculum follows the adopted General Education Policies of West Virginia State University. Students in the Instrumental Major may also choose a total of three elective credits in any area of study offered by the University.

The WVSU BFA degree will consist of 120 credit hours of required courses. Transfer students may import credits to WVSU based upon the West Virginia Higher Education Policy Commission's Transfer Agreement, as well as the discretion of the music faculty.

Moreover, the students will present a senior recital capstone performance. The intent is for this performance to display the student's achievements which can be utilized to enhance a professional career or graduate school audition.

The following new courses have been developed as part of the degree:

I. CORE CURRICULUM

MUS 399 Senior Recital*

II. VOCAL MAJOR

MUS 199 Diction for Singers*

MUS 399 Vocal Pedagogy*

III. INSTRUMENTAL MAJOR

MUS 199 Survey of Band/Orchestral Literature*

*These courses have been developed as Special Topics courses in anticipation of approval of the BFA and will be assigned permanent course numbers through appropriate action of the Educational Policy Committee of the West Virginia State University Faculty Senate.

Full Catalog Description: (see Appendix 1 for Syllabi)

I. CORE CURRICULUM

MUS 101. Elementary Theory I

A beginning course in music theory that includes the comprehensive study of the components of music: notation, scales and tonality, key and modes, intervals and transposition, chords, cadences and nonharmonic tones, melodic organization, and texture. The ability to read music and play an instrument or sing is required.

MUS 102. Elementary Theory II

A continuation of the development of writing and analytical skills. This course includes the study of music structures and forms, binary and ternary, through style analysis; the specific language of dominant seventh chords; other seventh chords, secondary dominant chords, altered tones and modulation. Prerequisite: MUS 101.

MUS 110. Elementary Piano Class (1 credit hour)

Course designed for persons with little or no previous musical background. All major scales, simple melodies in all major keys, and simple chord structures are studied. Two class hours.

MUS 111. Piano Class (1 credit hour)

A continuation of the beginning piano class, which introduces the student to minor keys and chords, use of the sostenuto pedal, rhythmic, and coordination techniques. Two class hours. Prerequisite: MUS 110.

MUS 115. Elementary Aural Theory I (1 credit hour)

Material of easy to moderately easy tonal and rhythmic content: sight singing, rhythm reading, melodic, harmonic and rhythmic dictation, interval and chord identification, chord progressions, and related activities. Meets two hours weekly.

MUS 116. Elementary Aural Theory II (1 credit hour)

Material of easy to moderately easy tonal and rhythmic content: sight singing, rhythmic reading, melodic, harmonic and rhythmic dictation, interval and chord identification, chord progressions, and related activities. Meets two hours weekly. Prerequisite: MUS 115.

MUS 191, 192, 291, 292. Applied Music (1 credit hour)

Weekly arranged lessons with a specialist on the instrument that the student has chosen as a major or minor interest. Literature studies and performance requirements are assigned according to the degree of proficiency of the student. Prerequisite: Audition required.

MUS 201. Advanced Theory III

A continuation and expansion of the elementary theory background by focusing on musical styles from the Renaissance to the 18th century. Includes more complex chords and analysis of musical procedures found in polyphonic compositions from the Renaissance and Baroque, and procedures such as theme and variation, rondo, and sonata form found in homophonic compositions from the classical era. Analytical, historical, and compositional perspectives are stressed for students' added insight into performance of their own musical repertoire. Prerequisite: MUS 102, 116.

MUS 202. Advanced Theory IV

A continuation and expansion of MUS 201 by studying musical styles of the Romantic, Post-Romantic, Impressionistic, and Contemporary eras, focusing on harmonic devices which increase dissonance and chromaticism and lead ultimately to the end of tonality. Analytical, historical, and compositional perspectives continue to be stressed to increase the musical maturity and well-roundedness of the student. Prerequisite: MUS 201, 215.

MUS 210. Advanced Piano Class (1 credit hour)

Course designed for persons with little or no previous musical background. All major scales, simple melodies in all major keys, and simple chord structures are studied. Two class hours.

MUS 211. Advanced Piano Class II (1 credit hour)

A continuation of the beginning piano class, which introduces the student to minor keys and chords, use of the sostenuto pedal, rhythmic and coordination techniques. Two class hours. Prerequisite: MUS 110.

MUS 215. Advanced Aural Theory III (1 credit hour)

Material of moderate to moderately difficult tonal and rhythmic content: sight singing, rhythm reading, melodic, harmonic and rhythmic dictation, interval and chord identification, chord progressions, and related activities. Meets two hours weekly. Prerequisite: MUS 116.

MUS 216. Advanced Aural Theory IV (1 credit hour)

Material of moderately difficult to difficult tonal and rhythmic content: sight singing, rhythmic reading, melodic, harmonic and rhythmic dictation, interval and chord identification, chord progressions, and related activities. Meets two hours weekly. Prerequisite: MUS 215.

MUS 303. History and Literature of Music I

Survey of music history and literature from antiquity through the Baroque. Emphasis is placed on the origin of the theories of music, the distinct role of the church, the development of forms,

and the musicians responsible for the major developments in Western musical style. Prerequisite: MUS 102.

MUS 304. History and Literature of Music II

A continuation of the survey of music history and literature spanning the periods referred to as Classical, Romantic, Impressionistic and Modern. A study of the larger forms and genres: sonata, concerto, symphony, song cycle, and opera, as they relate to their origin, historical development and performance practices. Research projects may be required in order to gain better insight into the great works of musical literature, past and present. Prerequisite: MUS 102, 203.

MUS 320. Music Technology

This course is an introduction to music technology.

Students will become proficient in hardware and software associated with music, including CAI (computer-assisted instruction), synthesizers/ samplers, composition/arranging, multi-media software, and MIDI (musical instrument digital interface). The course offers the aspiring musician many useful resources that will increase the mastery of basic musicianship, inspire and assist the creative process, and save valuable time in the execution of musical as well as non-musical tasks.

MUS 391, 392, 491, 492. Advanced Applied Music (2 credit hours)

Weekly arranged lessons in advanced applied music for students entering their junior and senior years. Literature studies and performance requirements are assigned by the instructor with the appropriate level of difficulty for the degree of proficiency of the student. Prerequisite: MUS 292.

MUS 405. Orchestration and Arranging

Technical and scoring aspects of the various band and orchestra instruments, as they are employed in chamber and large ensembles. Special effects peculiar to each instrumental family will be discussed; and the special problems in transcribing from one medium to another will be analyzed. Projects will be performed by students in the class and other ensembles in the department. Prerequisite: MUS 102 or permission of instructor.

II. VOCAL MAJOR

MUS 130. College Singers (1 credit hour)

Select vocal ensemble of 14-20 voices. Repertoire ranges from Renaissance madrigals through contemporary popular music, thus providing programs of great variety wherever the group appears. Three class hours. Prerequisite: Audition required, concurrent enrollment in a major ensemble.

MUS 150. Concert Choir (1 credit hour)

This organization offers the student the opportunity to learn concepts of ensemble singing and to study representative choral literature from all music periods. Some semesters will include work on a major choral work (cantata, oratorio, etc.). Open to all college students. Three class hours.

MUS 199. Vocal Diction for Singers

The student will become well acquainted with the International Phonetic Alphabet (IPA) and is able to apply IPA to Italian, German, and French as it is found in the classic song and operatic literature.

MUS 207. Choral Conducting

Introduction to basic conducting techniques. Choral conducting techniques and problems: rehearsal and procedures, development of stylistic interpretation, score reading and analysis. Practical application through the media of the Concert Choir and a vocal ensemble comprised of class participants. Prerequisite: MUS 101. Take with MUS 150.

MUS 399. Vocal Pedagogy

This course is designed to provide students with a basic understanding of the central issues of vocal pedagogy. The course covers the anatomy of the voice, the coordination of these anatomical structures in proper vocal production, and the acoustic properties associated with classical vocal timbre. We will also explore common problems in vocal production and their potential solutions. Students gain a practical appreciation and comprehension of these issues through private one-on-one teaching experience. They will also develop an acquaintance with professional associations and publications central to private voice teaching.

MUS 399. Senior Recital

This course introduces students to accepted research methods in the field of music performance, allowing students to prepare program notes for the senior recital performance. It further provides students with a solid background in research methodologies which will enhance the graduate school application process and the graduate school experience.

III. INSTRUMENTAL MAJOR***MUS 160. Marching Band/Fall Semester (1 credit hour)***

Open to all students at the University, music majors and non-music majors alike, in the Fall semester to enhance the football program. The band program offers the student an opportunity to perform and study music in a variety of styles for performance at all home football games and at special invitational events and parades. Students may participate by playing musical instruments. Six class hours.

MUS 161. Concert Band/Spring Semester (1 credit hour)

Open to all students at the University, music majors and non-music majors alike, in the Spring semester. The band program offers the student an opportunity to perform and study music in a variety of styles through the medium of a large wind band, including the standard repertoire for band and popular selections of the 20th century. Six class hours.

MUS 199. Survey of Band/Orchestral Literature

This course introduces students to a wide array of musical literature commonly performed in the professional music-making realm. It allows students to create, develop, and refine a working catalog of literature which can be utilized in performance and or teaching settings throughout the student's entire career.

MUS 307. Instrumental Conducting

Study of instrumental conducting techniques and problems: rehearsal and performance procedures, baton techniques, and development of musical interpretation. The practical aspects of conducting a rehearsal and performance through the media of the Marching/Concert Band and instrumental ensembles comprised of class participants. Prerequisite: MUS 101 and 207.

MUS 399. Senior Recital

This course introduces students to accepted research methods in the field of music performance, allowing students to prepare program notes for the senior recital performance. It further provides students with a solid background in research methodologies which will enhance the graduate school application process and the graduate school experience.

IV. GENERAL EDUCATION

See General Education Curriculum, WVSU Catalog.

D) Program Outcomes (§133-11-6.2.d)

The program outcomes for the WVSU BFA program reflect the WVSU Mission Statement and its role as a land-grant institution. Moreover, the outcomes model the standards necessary for acceptance into the National Association of Schools of Music (NASM).

1. Administration: The BFA program will govern itself in a manner that allows the program to fulfill its mission and perpetuate itself.
 - 1.1 The BFA faculty will be properly and sufficiently qualified to offer the necessary courses (See Appendix II Faculty Curriculum Vitae).
 - 1.2 Retain sufficient administrative resources in order to recruit/admit students, manage the program, and offer the necessary support to BFA students.
2. Faculty Performance: The BFA program will retain quality faculty that are committed to: quality teaching, research, and service.
 - 2.1 Faculty will be effective teachers in the respective subjects taught.
 - 2.1.1 This will be measured by teaching evaluations, classroom observations, effective use of innovative teaching techniques, and teaching experience.
 - 2.2 Faculty will be highly credentialed in the subjects taught
 - 2.2.1 This will be measured by education, degrees earned, teaching experience, and professional experience.
 - 2.3 Faculty must be involved in academic life (broadly-defined):
 - 2.3.1 Publications and/or Performances;
 - 2.3.2 Community Participation;
 - 2.3.3 Service to the University; and
 - 2.3.4 Student Services.
3. Student Considerations: The BFA program will recruit and retain students that are committed to academic success and public service in their communities.
 - 3.1 The BFA program will graduate students competent in music performance:
 - 3.1.1 Assessment: Rubric/Mechanism to Measure Student Performance
 - 3.1.1.a Exams;

- 3.1.1.b Juries;
- 3.1.1.c Hearings; and
- 3.1.1.d Recitals and ensemble performances.

3.1.2 Ensure student success in the BFA program through the following:

- 3.1.2.a Faculty advising;
- 3.1.2.b Career counseling;
- 3.1.2.c Job search assistance; and
- 3.1.2.d Internships.

3.1.3 Measure student success through the following:

- 3.1.3.a Understanding role of performing musician;
 - 3.1.3.a.i Demonstrate ability to be competitive in the realm of professional music-making;
 - 3.1.3.a.ii Demonstrate competence in audition process for both graduate school admission and professional career advancement; and
 - 3.1.3.a.iii Demonstrate commitment to public/community.

E) Program Content (§133-11-6.2.e)

The development of the WVSU Bachelor of Fine Arts in Music Performance with Majors in Vocal and Instrumental Music is in keeping with the West Virginia State University mission to meet the higher education and economic development needs of the state and region through innovative teaching and applied research. (<http://www.wvstateu.edu/About-WVSU/WVSU-At-A-Glance/Mission-Statement.aspx>) It further supports the mission of the College of Arts and Humanities through the following: (1) to provide General Education courses which develop communication and language skills, explore the nature of creativity and the aesthetic experience, and promote awareness of international contexts; (2) to promote global awareness through curricular, co-curricular and international opportunities; (3) to contribute to the scholarship of the fine, performing and media arts, language, and literature; and (4) to ensure that graduates of the College have gained an understanding and appreciation of human culture through the examination of the historical, political, philosophical and social dimensions of the human condition and mankind's perception of the world as it is expressed through the fine, performing and media arts, language, and literature. (<http://www.wvstateu.edu/Academics/Colleges/College-of-Arts-and-Humanities/Arts-and-Humanities-Mission.aspx>) The WVSU BFA has been designed and will be implemented with the land-grant institution mission statement in mind; it would build upon the University's overarching emphases on public and community service. A program meant to train professional musician/scholars not only would increase the number of students served by reaching out to an untapped population of "lifelong learners," but would also greatly enhance WVSU's efforts to develop "human capacities for integrity, compassion, and citizenship." Moreover, this BFA program will enable its graduates to reach into their communities with a new skills-set that would enhance their ability to enrich those communities and those persons inhabiting them.

e) Program Content (§133-11-6.2.e.1)

The BFA in Music Performance program will follow the common practice of institutions and require eight semesters (four fall and four spring). Students will complete 15 credit-hours per semester for a total of 120 credit hours.

6.3. Program Need and Justification

a) Relationship to Institutional Goals/Objectives (§133-11-6.3a)

The BFA in Music Performance with Majors in Vocal and Instrumental Music would enhance the academic excellence of the University by recruiting and retaining high quality music students and faculty. The faculty and performance students add to the cultural significance of WVSU in the Kanawha Valley and beyond, fostering a positive learning environment wherein ideas, solutions, and planning are cultivated through academic freedom, curiosity, and a desire to produce quality musical performance skills, thus providing valuable guidance toward professional musical careers and skills necessary to be successful in graduate school admissions.

Moreover, addition of the BFA in Music Performance with Majors in Vocal and Instrumental Music will enhance the current partnership with the West Virginia Symphony Orchestra through expanded collaboration in the form of faculty positions, as well as seminars and WVSU concert attendance. The courses that BFA students undertake provide them with the benefits of particular skills that enhance their careers, their future studies, their communities, and their personal well-being.

The essential purpose of a BFA program is to cultivate skills that enable individuals to prepare effectively and efficiently for careers in the music performance industry. It further prepares musicians for the rigors of graduate school application, audition, and admission.

b) Existing Programs (§133-11-6.3b)

WVSU is in a unique position with regard to the creation of a BFA. We possess several noteworthy factors in relation to other universities and colleges in West Virginia. (1) Our proximity to the hub of cultural activity in the state capital makes our location ideal for such a degree program. (2) We have a small, highly qualified faculty ready to undertake and implement the new degree. Our size allows us to closely focus upon the small student body; it gives the students direct access to individuals with a broad knowledge base (i.e., members of the West Virginia Symphony Orchestra) and, more importantly, the willingness to facilitate in the successes of each student. (3) Our University is one of the most reasonably priced institutions of higher education in the state. The cost of attendance at WVSU is highly competitive. (4) The WVSU BFA seeks to train performing musicians who want to hone their existing skills, prepare for graduate school possibilities, or further prepare for the rigors of the performing arena.

A Bachelor of Fine Arts in Music with an emphasis in Vocal or Instrumental Music is not offered in the Greater Kanawha Valley. The closest state-supported institution offering a similar degree is Marshall University in Huntington. There are additional institutions within West Virginia, which offer Bachelor of Music and Bachelor of Arts degrees in Music. These institutions including: Shepherd University, West Liberty University (BM), West Virginia University, and West Virginia Wesleyan College. It is the intent of the Department of Music at West Virginia State University to create more well-rounded scholars. In addition to their study of applied music subjects, students in the proposed BFA program will matriculate with a greater world view through the inclusion of the core general education requirements of the traditional BA program. WVSU's Bachelor of Fine Arts in Music would be the only such program in the Kanawha Valley.

c) Program Planning and Development (§133-11-6.3c)

The West Virginia State University College of Arts and Humanities, under the leadership of former Deans David Wohl and Barbara Ladner, encouraged its Department of Music to create and implement a music performance degree. In addition, representatives of the West Virginia Symphony Orchestra encouraged the development of such a program. Therefore, the WVSU Department of Music responded to this request by proposing this Bachelor of Fine Arts in Music Performance with majors in Vocal and Instrumental Music.

The Intent to Plan (§133-11-3.7.1), required by HEPC for the creation of new programs, was first discussed, designed, and partially written by Scott E. Woodard, D.M.A., Associate Professor of Music and Dean of the College of Arts and Humanities at WVSU; the Intent to Plan was constructed in consultation with R. Charles Byers, Ph.D., former Provost and Vice President for Academic Affairs at WVSU. The Intent to Plan was proposed to the WVSU Board of Governors and approved.

The original Intent to Plan had a proposed date of Fall 2015; However, faculty are prepared to launch the degree immediately, thus accommodating students who have matriculated in the direction of the degree curriculum and are ready for graduation.

The Intent to Plan was submitted to and approved by the WVSU Board of Governors in June 2014. It was then sent to HEPC for approval. Chancellor Paul Hill, Ph.D. sent a letter on July 15, 2014 indicating approval for the Music Department at WVSU to begin constructing the Full Proposal Plan for the BFA program. This letter can be found in the appendices.

The Full Proposal Plan was submitted to the WVSU Board of Governors in January 2015; the WVSU Board of Governors sent the approved plan to HEPC. Given the matriculation rate of students who have anticipated the implementation of this degree and the closeness of many to graduation, it is the hope of the music faculty and the College of Arts and Humanities that implementation of the program can be achieved during the Spring semester of the 2014-2015 academic year.

The most significant resource that has been invested in the creation of this proposal, to date, consists of time.

d) Clientele and Need (§133-11-6.3d)

This proposed program supports West Virginia State University's Mission Statement: *"To meet the economic development needs of the region through innovative programs."* In the May 2011 State Occupational Employment and Wage Estimates for West Virginia, the category of "Arts, Design, Entertainment, Sports, and Media Occupations," which includes musicians, showed a 5.5 percent increase. Graduates with a B.F.A. in Music Performance would be good candidates for many of the jobs in this sector, as well as in certain aspects of tourism and hospitality, because of their training in the arts, as well as the communication and self-presentation skills acquired in the program. The addition of this degree will facilitate academic partnerships with the West Virginia Symphony Orchestra and the West Virginia Youth Symphony Orchestra. It will also enable the Music Department to begin a Music Preparatory Division, allowing students

of music to serve as teachers for members of the community who wish to learn instrumental and vocal music skills.

e) Employment Opportunities (§133-11-6.3e)

The employment opportunities for graduates of a BFA in Music Performance are abundant and diverse. Students obtaining this degree will be qualified to audition for performing positions with symphony orchestras, opera companies, and Broadway theatre companies. Further, the graduates of the BFA program at West Virginia State University (WVSU) are in a profoundly unique position to gain employment, particularly given the proximity to the state's Capital:

1. The existing partnership between the West Virginia Symphony Orchestra and WVSU will provide valuable employment opportunities for graduates.
2. The closeness of the music scene of Charleston, WV provides numerous performance opportunities in the fields of jazz and popular music.

f) Program Impact (§133-11-6.3f)

The WVSU BFA in Music Performance will be open to all undergraduate musicians, as long as prerequisites set down by the Music Department such as audition and music-reading ability are satisfied. Therefore, the Music Department, housed within the College of Arts and Humanities maintains that the impact will be positive and welcomed by those connected to the program in particular, and the WVSU community in general.

The BFA should have a substantial impact on the community:

1. The BFA in Music Performance will generate revenue for the University in the form of tuition and fees paid by incoming and retained students.
2. There should be an increase in enrollment for each of the majors in the Music Department (i.e., Music Performance and Music Education). Development of this degree will allow the Music Department to expand course offerings, thus attracting non-majors whose musical interests can be addressed through the aforementioned performance opportunities.
4. As the BFA program grows, there is potential for the creation of additional ensemble and performance opportunities within the Department of Music.

The faculty in the Music Department will primarily handle teaching the courses for the BFA in Music Performance. On occasion, adjunct faculty must be hired, based upon areas of specialization, in order to cover various performance-based courses. Full-time Music Department faculty teach four undergraduate courses each semester by contract.

g) Cooperative Arrangements (§133-11-6.3g)

The importance of cooperative arrangements is essential to the creation, implementation, and continuance of the WVSU BFA in Music Performance. As mentioned earlier, the Music Department currently has a cooperative agreement in place with the West Virginia Symphony Orchestra.

The internship possibilities exist with the following West Virginia entities:

- 1) The West Virginia Symphony Orchestra;

- 2) The West Virginia Division of Culture and History;
- 3) The West Virginia Federation of Musicians (Charleston Chapter); and
- 4) Kerr's Music World.

In addition to the aforementioned, the BFA in Music Performance faculty will pursue contacts and relationships with other agencies and entities. This ensures that any student who wishes to pursue an internship will have access.

h) Alternatives to Program Development (§133-11-6.3h)

During discussions regarding the creation of a BFA in Music Performance at West Virginia State University, there was one specific alternative that was considered: the creation of a traditional BA in music program. However, given the possibility of redundancy of programs with other institutions in the state, the BFA model is better suited for WVSU.

6.4. Program Implementation and Projected Resource Requirements

a) Program Administration (§133-11-6.4a)

The Bachelor of Fine Arts in Music Performance with Majors in Vocal and Instrumental Performance degree will be administered by the Music Department, housed within the College of Arts and Humanities, which follows the normal organizational hierarchy of WVSU Academic Affairs Administration.

The Chair of the Music Department will be the Program Coordinator of the BFA program and the other faculty members will serve as a committee of the whole for the purpose of administering the program. The committee will function as an admissions committee and initiate any requests for new course offerings or program requirements; it will address issues necessary to the continuance of the program.

The Program Coordinator should be responsible for:

- (1) Promotion and Advertisement for the BFA;
- (2) Student Recruitment and Retention;
- (3) Managing the Program Budget;
- (4) Admission to the Program;
- (5) Data Collection for Assessment;
- (6) Coordinating and Collaborating with other WVSU Faculty; and
- (7) The Capstone Senior Hearing and subsequent recital performances.

b) Program Projections (§133-11-6.4b)

The music faculty at West Virginia State University present the following program projections based upon informal survey of the local high school population of students which have began study of music performance at institutions offering such degrees, as well as students who have transferred from WVSU's current Music Education program to such schools within the state and beyond over the past 10 years. The faculty believe a conservative estimate on annual enrollment into the program to be 15 students. Given the students currently in the program who intend to

transfer into the BFA degree, a reasonable five-year estimate falls at approximately 65 students consistently enrolled:

FIVE-YEAR PROJECTION OF PROGRAM SIZE

	1st year	2nd year	3rd year	4th year	5th year
	2014-15	2015-16	2016-17	2017-18	2018-19
Number of Majors:					
Headcount:	15	20	35	50	65
FTE: ³	45	60	120	180	240
Student credit hours generated by courses (academic year) ⁴	225	300	525	750	975
Number of degrees to be granted (annual total):	5*	5	10	15	20

*Early graduates are anticipated based upon students who have taken courses in preparation for implementation of the degree.

Program Sustainability

The BFA in Music Performance is a product of WVSU's institutional goals as outlined in the Mission and Vision Statements: "...to meet the economic development needs of the region through innovative teaching and applied research." The WVSU BFA has been designed and will be implemented with the land-grant institution mission statement in mind; it would build upon the University's overarching emphases on public and community service by reaching out to an untapped population of "lifelong learners."

As with any new degree program, there are essential aspects to a sustainability plan for the BFA in Music Performance at WVSU. They include:

- (1) Institutional Support;
- (2) Community Partnerships;
- (3) Organizational Capacity;
- (4) Program Outcomes Emphasis;
- (5) Program Evaluation;
- (6) Program Adaptation; and
- (7) Strategic Planning.

The following table illustrates a selected list of the strengths in the plan that will provide the long-term sustainability necessary to support the overall vision of the University.

Program Sustainability Plan

Institutional Support	Faculty Encouragement/Incentives <ul style="list-style-type: none"> • Increased Performance and Ensemble Opportunities; • Financial; and • Professional Development.
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	<p>Tools</p> <ul style="list-style-type: none"> • Increase in Library Resources; • Internet/Technology; • Classrooms; and • Performance Spaces. <p>Administrative Infrastructure</p> <ul style="list-style-type: none"> • Admissions Recruitment; and • Processing Applications.
Funding Stability	<p>Tuition and Fees</p> <p><i>NASM</i> Accreditation</p> <ul style="list-style-type: none"> • Recruitment; and • Quality Standards. <p>Grants</p> <ul style="list-style-type: none"> • Music and Performance <ul style="list-style-type: none"> ○ NEA; and ○ NEH. <p>International Partnerships</p> <p>Local/State Partnerships</p> <ul style="list-style-type: none"> • West Virginia Symphony Orchestra; • Charleston Light Opera Guild; • Huntington Symphony Orchestra; and • Ohio Valley Symphony Orchestra. <p><i>Ongoing partnerships that allow for performance and audition opportunities</i></p> <p>Alumni Donations</p>

Community Partnerships	<p>Research</p> <ul style="list-style-type: none"> • Applied projects that prepare for graduate school; • Applied projects that prepare for professional/academic audition process; and • Applied projects that promote public service. <p>Advertisement</p> <ul style="list-style-type: none"> • Land-Grant Mission <p>Internships</p> <ul style="list-style-type: none"> • West Virginia Symphony Orchestra; and • Charleston Light Opera Guild.
Organizational Capacity	<p>Faculty Participation</p> <ul style="list-style-type: none"> • Teaching; • Advising; and • Career Counseling. <p>Knowledge</p> <ul style="list-style-type: none"> • Individual; and • Group. <p>Resources</p> <ul style="list-style-type: none"> • Administrative Staff; • Faculty; and • Facilities.
Program Outcomes Emphasis	Measurable Assessment Plan (See §133-11-6.5a)
Program Evaluation	Accreditation Assessment Plan (See §133-11-6.5b)
Program Adaptation	<p>Enrollment Flexibility</p> <p>Program/Curriculum Flexibility</p> <ul style="list-style-type: none"> • Additional Faculty <p>Community Needs</p>
Strategic Planning	<p>Institutional Mission</p> <p>Marketing Plan</p> <p>BFA Faculty Committee-of-the-Whole (Music Department)</p>

c) Faculty Instructional Requirements (§133-11-6.4c)

At the present time, the WVSU Music Department maintains a faculty of highly-qualified teacher/performers whose credentials are without question. Four-full-time faculty members are employed in the Music Department. Performance degree-carrying faculty members have been educated at such prestigious conservatories at the Cleveland Institute of Music, the Cincinnati Conservatory of Music, Oberlin Conservatory, the Moscow Conservatory, and Boston University. Further, the Music Department relies heavily upon its partnership with the West Virginia Symphony Orchestra and currently includes among its faculty the following musicians from that body: Concertmaster Anton Shelepov, Principal Flute Lindsey Goodman, Principal Clarinet Robert Turizziani, Principal Trumpet David Porter, and Principal Tympanist Scott Christian. The wealth of experience of these individuals highlights the importance of the Music Department's partnership with the WVSO and its outreach through that body into the community at large.

Once the success of the degree is established, additional faculty may be added to ensure the future viability of the program. When the program meets the projected number of students, the BFA program may need to add a fifth faculty person. As the program grows, the BFA program should anticipate adding another faculty member. These faculty members should be hired at the assistant or associate professor rank.

d) Library Resources and Instructional Materials (§133-11-6.4d)

The current allotment of funds for the purchase of educational materials extended to the Music Department by the WVSU Library is adequate to meet the needs of the BFA during its development. As the program develops, it is likely increased funding in this area will be necessary.

e) Support Service Requirements (§133-11-6.4e)

Additional resources are also necessary for creating program materials (website, brochures, and application packets) and conducting recruitment and networking receptions (speaker honoraria, facility fees and/or refreshments). Once the program is established, healthy enrollments will make the program sustainable and profitable for the University. The Support Service Requirements are below:

Orientation

With the start of each new cohort, there will be an orientation. This event will introduce students to the program, clarify their responsibilities and requirements, and establish rapport with the students. This orientation budget should be \$250 per year. Once the BFA program begins admitting two cohorts, the orientation budget should be \$500 per year.

Travel & Training Budget

The current funds made available for travel and training through the WVSU College of Arts and Humanities is adequate for travel and training of faculty at this time. It is expected that, as the program develops, additional funding may be necessary.

Recruitment Travel

The faculty in any developing program must be afforded the opportunity to recruit students of the highest caliber. Therefore, a recruitment travel budget will be requested of the University in the following amount:

Recruitment Travel: \$3,000 yearly (10 months)

NASM

The National Association of Schools of Music (NASM) is the governing body for accreditation. WVSU must seek this accreditation if it is to remain a viable BFA program. It is the intention of the Music Department to seek accreditation with NASM after a five-year cycle of assessment data has been collected and analyzed. Expense estimates for accreditation with NASM are included below.

Accrediting Fee: \$1,379 (yearly)

Site Visit: \$1,000

Student Support

The students in the BFA program will be able, as students of WVSU, to utilize the Career Center as a mechanism of successful post-program completion. Moreover, the students can utilize any of the many services available on campus such as, the writing center, tutoring, and library assistance.

The BFA faculty will handle the academic advising for every student. This is crucial for retention and successful program completion. There is no need to create new student support services; the current institutional structure is sufficient.

f) Facilities Requirements (§133-11-6.4f)

The current rehearsal, classroom, and performance spaces available to students in the WVSU Music Education program are also adequate for students entering the BFA in Music Performance program. It is not expected that this situation will change, regardless of the amount of growth experienced in the program.

The BFA students should have a mailbox on campus so that pertinent information can be distributed to them in a timely fashion.

Long-term, new offices will be needed when new faculty members are hired. A new office would require a new computer and new furniture.

g) Operating Resource Requirements (§133-11-6.4g)

FIVE-YEAR PROJECTION OF TOTAL OPERATING RESOURCES REQUIREMENTS*

	Year 1	Year 2	Year 3	Year 4	Year 5
	2014-15	2015-16	2016-17	2017-18	2018-19
A. FTE POSITIONS					
1. Administrators	2	2	2	2	2
2. Full-time Faculty	4	4	4	4	4
3. Adjunct Faculty	6	6	6	6	6
Note: Include percentage of time of current personnel					
B. OPERATING COSTS (Appropriated Funds Only)					
1. Personal Services:					
a. Administrators (Dean) ¹	88,000	88,000	88,000	88,000	88,000
Administrators (Chair) ²	35,000	35,000	35,000	35,000	35,000
b. Full-time Faculty ³	145,000	145,000	145,000	145,000	145,000
c. Adjunct Faculty ⁴	13,500	13,500	13,500	13,500	13,500
Total Salaries	281,500	281,500	281,500	281,500	281,500

¹Salary currently exists

²Salaries currently exists

³Salaries currently exist

⁴ Salaries currently exist. However, adjuncts are paid per student. Consequently, this fee will rise as the program develops and will be offset by tuition and fees of new students.

***Salaries and fees outlined above are currently required to facilitate the Music Education curriculum. Consequently, added salary costs are not expected, with the exception of certain adjunct needs, which are reflected above in note 4.**

h) Source of Operating Resources (§133-11-6.4h)

FIVE-YEAR PROJECTION OF TOTAL RESOURCE REQUIREMENTS*

	Year 1	Year 2	Year 3	Year 4	Year 5
	2014-15	2015-16	2016-17	2017-18	2018-19
2. Current Expense ¹	281,000	281,000	281,000	281,000	281,000
3. Repairs and Alterations	0	0	0	0	0
4. Equipment:	0	0	0	0	0
Educational Equipment ²	0	0	0	0	0
Library Books	0	0	0	0	0
5. Nonrecurring Expense (specify) ³	0	0	0	0	0
Total Costs	281,000	281,000	281,000	281,000	281,000
C. SOURCES					
1. General Fund Appropriations ⁴	281,000	281,000	281,000	281,000	281,000
(Appropriated funds Only)					
X Reallocation New funds					
(check one)					
2. Federal Government					
(Non-appropriated Funds Only)					
3. Private and Other (specify)					
Subtotal All Sources	281,000	281,000	281,000	281,000	281,000
Totals (with all salaries)	281,000	281,000	281,000	281,000	281,000
TOTAL	281,000	281,000	281,000	281,000	281,000

Note: Total costs should be equal to total sources of funding

*Explain your Method for Predicting the Numbers (use additional sheet if necessary)

***Salaries and fees outlined above are currently required to facilitate the Music Education curriculum. Consequently, added salary costs are not expected, with the exception of certain adjunct needs, which are reflected above in note 4.**

6.5. Program Evaluation

a) Evaluation Procedures (§133-11-6.5a)

Data collection, tied to program objectives, will be built into academic procedures to ensure the Institution collects the necessary data to assure standards are being met. The Music Department has established performance standards and assessment strategies for the undergraduate BFA in Music Performance. (See Appendix V: BFA Assessment Plan) The knowledge gained through this process will be applied to the BFA program. Data will be used to make program revisions as deemed necessary.

The immediate goal of a new BFA program at WVSU is to develop performing artists whose skills and artistry will impact the cultural scene in the Kanawha Valley and beyond. The secondary, long-term goal is accreditation by the governing body of schools of music, the *National Association of Schools of Music (NASM)*. The data gathered during the first five-year assessment process will come from the following program level outcomes (PLO) and facilitate in the accreditation process.

As addressed in Section 6.2 above, six Program Level Outcomes have been established. These objectives will be used to guide the implementation, administration and delivery of the program. The outcome are as follows:

1. Students will be able to define concepts and term of written and aural music theory.
2. Students will be able to critically discuss and analyze music.
3. Students will be able to differentiate between the various periods of music history.
4. Students will be able to perform various styles and genres of music.
5. Students will demonstrate proficiency through performance on an instrument or voice.
6. Students will communicate the various functions and purposes historically ascribed to music.

The following is a selected list that will be utilized to measure the necessary outcomes:

1. Common Exam Component:

Many of the courses (see **Program Evaluation Table** below) will culminate in a required exam. At least a portion of the exam will consist of a set of questions selected from a pool of potential questions that are specific to that course. The pool of appropriate exam questions will be developed by the faculty who regularly teach the course and will cover the core knowledge in the courses necessary for mastery of the subject.

The purpose of this measure is to assess the eight Program Level Outcomes outlined above. This assessment will give the Music Department a comparison of outcomes across course sections, and years.

2. Common Performance Expectations:

Each performance-based course in the BFA will be adjudicated based upon the BFA Performance Rubric (See Appendix IV: BFA Performance Rubric), as will the initial BFA Performance audition.

3. Completion of Core Courses:

Each BFA student is required to complete all of the courses in the curriculum sequentially as a means of developing their knowledge of the key concepts and analytical techniques in the discipline of Music Performance. Successful completion of each of these courses (as assessed in the table below) indicates their continued development towards competency in the necessary areas of Music Performance.

4. Student Feedback:

Every student will be surveyed while enrolled in MUS 101 and through an exit interview. The information collected will be used to gather vital data regarding the program's ability to serve the needs of the students, particularly course offerings, program instruction/faculty, and demographic data. This will enable the Music Department to track the needs and information over time.

5. Annual Faculty Review:

All faculty members that participate in the BFA program must prepare a document that highlights the work they completed during the academic year. As per University standards, teaching, service, and scholarship will be used to assess faculty contributions

to the BFA program. This will be sent to the Music Department Chair for use in the Annual Report and the *NASM* accreditation process.

Program Objectives and Assessment

Course Number and Title	PLO Assessed	PLO Measure
CORE CURRICULUM		
MUS 101	1 , 2	Exam
MUS 102	1, 2	Exam
MUS 115	1, 2, 3	Exam
MUS 116	1, 2, 3	Exam
MUS 110	1, 2, 3, 5	Proficiency
MUS 111	1, 2, 3, 5	Proficiency
MUS 191	1-6	Jury
MUS 192	1-6	Jury
MUS 201	1 , 2	Exam
MUS 202	1, 2	Exam
MUS 210	1, 2, 3, 5	Proficiency
MUS 211	1, 2, 3, 5	Proficiency
MUS 215	1, 2	Exam
MUS 216	1-6	Exam

MUS 291	Applied Music	1-6	Jury
MUS 292		1-6	Jury
MUS 303	History and Literature of Music I	3, 4, 6	Exam
MUS 304	History and Literature of Music II	3, 4, 6	Exam
MUS 320	Music Technology	2	Exam
MUS 391	Advanced Applied Music	1-6	Jury
MUS 392		1-6	Jury, Hearing and Recital
MUS 399	Senior Recital	3, 4, 5, 6	
MUS 405	Orchestration and Arranging	1,2	Exam and Final Project
MUS 491	Advanced Applied Music	1-6	Jury
MUS 492		1-6	Jury, Hearing and Recital
VOCAL MAJOR			
MUS 130	College Singers (4 semesters)	1-6	Performance
MUS 150	Concert Choir (8 semesters)	1-6	Performance
MUS 199	Diction for Singers	1-6	Exam
MUS 207	Choral Conducting	1-4, 6	Exam and Performance
MUS 499	Vocal Pedagogy	1-6	Exam

INSTRUMENTAL MAJOR		
MUS 160/161 Marching/Concert Band (8 semesters)	1-6	Performance
MUS 199 Chamber Ensembles (4 semesters)	1-6	Performance
MUS 307 Instrumental Conducting	1-4, 6	Exam and Performance
MUS 399 Survey of Band/Orchestra Literature	1-6	Exam
Electives to bring total to 120 hours	3	

The Bachelor of Fine Arts in Music Performance degree with Majors in Vocal and Instrumental Music will be administered by the Music Department, housed within the the College of Arts and Humanities, which follows the normal organizational hierarchy of WVSU Academic Affairs.

This BFA in Music Performance program is consistent with, and would further, WVSU's institutional goals as outlined in the Mission and Vision Statements: "...to meet the economic development needs of the region through innovative teaching and applied research." The WVSU BFA has been designed and will be implemented with the land-grant institution mission statement in mind; it would build upon the University's overarching emphases on public and community service. A program meant to train professional performing musicians not only would increase the number of students served by reaching out to an untapped population of "lifelong learners," but would also greatly enhance WVSU's efforts to develop "human capacities for integrity, compassion, and citizenship." Moreover, this BFA program will enable its graduates to reach into their communities with a new skills-set that would enhance their ability to culturally enrich those communities and those persons inhabiting them.

The BFA program would enhance the academic excellence of the University by recruiting and retaining high quality students and faculty. The faculty and students produce performances and musical research of cultural significance to the Kanawha Valley and the world beyond, preparing students for the rigors of a career in the realm of professional music-making or graduate education. The program will foster a positive learning environment wherein the performance of music is cultivated, benefitting the community and society, but also the University as a whole.

The courses that MPA students undertake provide them with the benefits of particular skills that enhance their careers, their communities, and their personal well-being. Moreover, it promotes lifelong learning and the development of students, which engenders compassion, citizenship, and diversity. (<http://www.wvstateu.edu/about-wvsu/mission-statement>)

The immediate goal of a new BFA program at WVSU is to develop performing artists whose skills and artistry will impact the cultural scene in the Kanawha Valley and beyond. The secondary, long-term goal is accreditation by the governing body of schools of music, the

National Association of Schools of Music (NASM). The data gathered during the first five-year assessment process will come from the following program level outcomes (PLO) and facilitate in the accreditation process.

b) Accreditation Status (§133-11-6.5b)

Pending approval of the BFA degree by West Virginia Higher Education Policy Commission, the institution will seek approval from the Higher Learning Commission of the North Central Association.

The National Association of Schools of Music is the governing body for accreditation for schools of music. WVSU must also seek this accreditation if it is to remain a viable BFA program. Therefore a long-term goal is accreditation by *NASM*. The data gathered during the first five-year assessment process will come from the aforementioned program level outcomes (PLO) and facilitate in the accreditation process.

Appendices

Appendix I

Course Syllabi

West Virginia State University, Fall

Music 101: Elementary Music Theory I

Time and Place: TR 9:30-10:45 a.m. DFAC 210

Instructor: Mr. Scott Christian

Email: schristian1@wvstateu.edu Office: DFAC 407A Phone: (304) 766-5104

Office Hours by appointment

Prerequisite: Ability to read music

Required Text: Benward, Bruce and Marilyn Saker. *Music In Theory and Practice, Volume I*, 8th edition

Online supplement www.teoria.com and online video reviews.

Required materials: Staff paper, pencil, eraser

Course description

This course introduces the essential components of tonal music from the common practice period of the 17th and 18th centuries: notation, scales, modes, intervals, chords, inversions, voice leading, cadences, nonharmonic tones, and melodic organization.

Student Outcomes

1. You will improve your music reading ability through a review of notation and a study of melodic and rhythmic structures.
2. You will gain an understanding of harmonic and melodic structures underlying tonal music from the common practice period (17th and 18th centuries). These structures have informed classical music from the 19th century to the present and continue to serve as the basis for much of the music from popular music genres.
3. It is hoped that you will develop a greater enjoyment of and appreciation for music as you learn more about its structure.

Course requirements

Attendance/Participation (potential deficit): To help you learn the material, you are expected to attend each class. You are allowed one unexcused absence. For every unexcused absence after this, your grade will be lowered by 1.5 percent. Four tardies of five minutes or more equal one absence.

Assignments (25 percent): 14 assignments will be given during the semester. They are due every Tuesday. I will generally assign the first half of the assignment on Tuesday, the second half on Thursday, with the entire assignment due on the following Tuesday.

Your assignments will be returned to you the next class period. Additional homework will be added to the review videos listed.

Teoria Exams (35 percent): Using the website, www.teoria.com, you will have to complete proficiency exams which show speed and accuracy

Midterm Exam (20 percent):

Final Exam (20 percent): The final exam is comprehensive and will be taken during the scheduled final exam time.

GRADING SCALE

%	grade
90-100	A
80-89	B
70-79	C
60-69	D
59 or lower	F

CLASS POLICIES AND PROCEDURES

Email: It is essential that all students use their assigned WVSU email when corresponding with me. The school's server can potentially block email from other email accounts.

Late work: Late assignments will be accepted, with 10 percent of the assignment's value being deducted for each day (**not** class day) the assignment is late. If your absence has been excused on the day an assignment is due, you can turn in the assignment at the next class period without penalty. It is the student's responsibility to inquire about assignment details if he or she misses a class and is required to turn the assignment in on time.

Absences: An absence will only be excused in the case of illness, accompanied by an official signed doctor's note, an extreme emergency, or a monumental personal occasion such as a wedding of a close family member/friend or death of a close family member/friend. I must be informed in advance whenever possible, and in each case you need to email me to excuse the absence. In all cases, excused absences will be determined at my discretion.

Make-up policy: A quiz, test, or teaching assignment can be made up only in the event of an excused absence (see above). In other words, if you are absent on the day of a test, and the absence is excused, **you will not be able to make up the test.**

PLAGIARISM

Plagiarism will not be tolerated. You are welcome to work on the homework with others, but you need to make anyone else's ideas your own before turning in the homework. Collaborate, don't copy. You will do yourself a disservice in preparing for the exams. The first offence will result in

a full two letter grade reduction. The second offence will result in a failing grade and the student will be reported to the Office of Academic Affairs.

TENTATIVE COURSE OUTLINE WITH ASSIGNMENTS

Week	Tuesday	Thursday	Homework
1	Ch. 1	Ch. 1	
2	Ch. 2	Ch. 2	
3	Ch. 2	Ch. 2	
4	Ch. 3	Ch. 3	
5	Ch. 3	Ch. 3	
6	Ch. 4	Ch. 4	
7	Ch. 4	Ch. 4	
8	Midterm	Ch. 5	
9	Ch. 5	Ch. 5	
10	Ch. 5	Ch. 5	
11	Ch. 6	Ch. 6	
12	Ch. 6t	Ch. 6	
13	Ch. 7	Ch. 7	
14	Ch. 7	Ch. 7	
15	Final Exam Review	Final Exam Review	
FINAL	Thursday, December 11 th , 8:00 – 9:50 a.m.		

West Virginia State University, Spring

Music 102: Elementary Music Theory I

Time and Place: TR 9:30-10:45 a.m. DFAC 210

Instructor: Prof. Scott Christian

Email: schristian1@wvstateu.edu Office: DFAC 407A Phone: (304) 766-5104

Office Hours by appointment

Prerequisite: MUS 101

Required Text: Benward, Bruce and Marilyn Saker. *Music In Theory and Practice, Volume I*, 8th edition

Online supplement www.teoria.com and teoria membership

Required materials: Staff paper, pencil, eraser

Course description

This course introduces the essential components of tonal music from the common practice period of the 17th and 18th centuries: notation, scales, modes, intervals, chords, inversions, voice leading, cadences, nonharmonic tones, counterpoint, form, and melodic organization.

Student Outcomes

1. You will improve your music reading ability through a review of notation and a study of melodic and rhythmic structures.
2. You will gain an understanding of harmonic and melodic structures underlying tonal music from the common practice period (17th and 18th centuries). These structures have informed classical music from the 19th century to the present and continue to serve as the basis for much of the music from popular music genres.
3. It is hoped that you will develop a greater enjoyment of and appreciation for music as you learn more about its structure. It becomes more beautiful the more you understand about the art form!

Course requirements

Attendance/Participation (potential deficit): To help you learn the material, you are expected to attend each class. You are allowed one unexcused absence. For every unexcused absence after this, your grade will be lowered by 1.5 percent. Four tardies of five minutes or more equal one absence.

Homework (25 percent): homework will be given during the semester. The due date will be assigned for each individual assignment. This also includes a presentation project. Your assignments will be returned to you the next class period.

Teoria proficiency tests (25 percent): See attached page with the same title. Achieve level of skills for 15 sections at www.teoria.com. These are basic skills, most of which were covered in MUS 101. The emphases of these are to develop speed and accuracy.

Midterm (20 percent): The midterm will cover everything we have covered up to semester.

Final Exam (30 percent): The final exam is comprehensive and will be taken during the scheduled final exam time.

GRADING SCALE

%	grade
90-100	A
80-89	B
70-79	C
60-69	D
59 or lower	F

CLASS POLICIES AND PROCEDURES

Email: It is essential that all students use their assigned WVSU email when corresponding with me. The school's server can potentially block email from other email accounts.

Late work: Late assignments will be accepted, with 10 percent of the assignment's value being deducted for each day (**not** class day) the assignment is late. If your absence has been excused on the day an assignment is due, you can turn in the assignment at the next class period without penalty. It is the student's responsibility to inquire about assignment details if he or she misses a class and is required to turn the assignment in on time.

Absences: An absence will only be excused in the case of illness, accompanied by an official signed doctor's note, an extreme emergency, or a monumental personal occasion such as a wedding of a close family member/friend or death of a close family member/friend. I must be informed in advance whenever possible, and in each case you need to email me to excuse the absence. In all cases, excused absences will be determined at my discretion.

Make-up policy: A quiz, test, or teaching assignment can be made up only in the event of an excused absence (see above). In other words, if you are absent on the day of a test, and the absence is excused, **you will not be able to make up the test.**

PLAGIARISM

Plagiarism will not be tolerated. You are welcome to work on the homework with others, but you need to make anyone else's ideas your own before turning in the homework. Collaborate, don't copy. You will do yourself a disservice in preparing for the exams. The first offence will result in a full two letter grade reduction. The second offence will result in a failing grade and the student will be reported to the Office of Academic Affairs.

TENTATIVE COURSE OUTLINE WITH ASSIGNMENTS

Week	Tuesday	Thursday	Homework
1 1/21&23	Chapter 8	Chapter 8	
2 1/28&30	Chapter 8	Chapter 8	
3 2/4&6	Chapter 8	Chapter 8	
4 2/11&13	Chapter 8	Chapter 8	
5 2/25&27	Chapter 8	Chapter 8	
6 3/4&6	Chapter 7	Chapter 6	
7 3/11&13	Chapter 16	Chapter 17	
8 3/18&20	Chapter 9	Chapter 9	
9 4/1&3	Chapter 10	Chapter 10	
10 4/8&10	Chapter 11	Chapter 12	
11 4/15&17	Chapter 13	Chapter 14	
12 4/22&24	Chapter 15	Chapter 15	
13 4/29&5/1	Presentation analysis homework	Presentation analysis homework	
14 5/6&8	Review for final	Review for final	
15 5/15	No class finals	Final Exam 8:00-9:50am	
FINAL	Thursday, May 15, 8:00-9:50a.m.		

Teoria proficiency tests

1. Clef reading - Treble and Bass clefs
Use notes over: Lines; Spaces; Ledger lines;
Show notes in groups of: 9
Answer using: Visual keyboard.
4 minutes
Achieve a speed of 3.2 exercises per minute and 95%
2. Clef reading - Tenor and Alto clef
Use notes over: Lines; Spaces; Ledger lines;
Show notes in groups of: 9
Answer using: Visual keyboard.
4 minutes
Achieve a speed of 2.5 exercises per minute and 95%
3. Scale Construction – Major and Minor Scales
Scales: Major Scale; Minor scales;
Clef: treble clef
Achieve 3.8 exercises per minute and 95%
4. Scale Construction – Major Scale Modes
Scales: Major scale modes;
Clef: bass clef
Achieve 3.5 exercises per minute at 95%
5. Interval Construction
Intervals: major second; major third; major sixth; major seventh; minor second; minor third; minor sixth; minor seventh; perfect fourth; perfect fifth; diminished fifth; augmented fourth;
Ascending
Descending
Accidentals: Any accidental
Clef: treble clef
Achieve a speed of 6.5 exercises per minute and 95%
6. Triad Construction
Triads: Major; Minor; Diminished; Augmented;
Inversions: Root position; First inversion; Second inversion;
Accidentals: Any accidental
Clef: bass clef
4 minutes
Achieve speed of 4 exercises per minute and 95%

7. Seventh Chord Construction
Chords: Dominant Seventh; Major Seventh; Minor Seventh; Diminished Seventh; Half Diminished Seventh;
Inversions: Root position; First inversion; Second inversion; Third inversion;
Accidentals: Any accidental
Clef: treble clef
Achieve a speed of 3.8 exercises per minute and 95%
8. Harmonic Functions – Triads Construction
Scales: Major; Minor Natural; Minor Harmonic; Minor Melodic;
Use inversions
Clef: bass clef
Achieve 3.0 exercises per minute and 95%
9. Harmonic Functions – Seventh Chord Construction
Scales: Major; Minor Natural; Minor Harmonic; Minor Melodic;
Use inversions
Clef: treble clef
Achieve 2.5 exercises per minute and 95%
10. Harmonic Functions – Secondary Dominant Construction
Keys: Major and minor keys
Clef: bass clef
Achieve 3.5 exercises per minute and 95%
11. Harmonic Functions – Secondary Diminished 7th Construction
Keys: Major and minor keys
Clef: treble clef
Achieve 3.3 exercises per minute and 95%
12. Writing Transposing Instruments
Achieve 2 transpositions in 4 minutes for Bb clarinet and 95%
13. Writing Transposing Instruments
Achieve 2 transpositions in 4 minutes for F French Horn and 95%
14. Reading Transposing Instruments
Achieve 2 transpositions in 4 minutes for A Clarinet and 95%
15. Reading Transposing Instruments
Achieve 2 transpositions in 4 minutes for Eb Alto Saxophone and 95%

Elementary Aural Theory I – Syllabus

West Virginia State University

Course Details: MUS 115, Section 01, Fall (CRN 1539), 1 Course Credit

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Monday and Wednesday, 11:00–11:50 a.m.

Meeting Place: Davis Fine Arts Building, Room 210

Office: Davis Fine Arts Building, Room 302

Office Hours: To Be Posted

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description

Material of easy to moderately easy tonal and rhythmic content: sight singing; rhythm reading; melodic, harmonic, and rhythmic dictation; internal and chord identification; chord progressions; and related activities. Meets two hours weekly.

Course Objectives

- To train the ear to hear and recognize variation between differing pitches, chords, and rhythmic patterns and be able to notate such variations.
- To identify intervals between differing pitches, both independent of and within a given melody.
- To identify various chords and their characteristics.
- To recognize, extract, and notate specific rhythmic patterns from a played melodic line
- To sing, at sight, pitches and their given solfege syllables.

Required Text(s) and Materials

Benward, Bruce and J. Timothy Kolosick. *Ear Training: A Technique for Listening*. Boston, MA: McGraw-Hill, 2010.

Ottman, Robert W. and Nancy Rogers. *Music for Sight Singing*. Boston, MA: Prentice Hall, 2011.

Materials provided by the instructor.

Staff paper. – Free staff paper PDF files are available at
<http://people.virginia.edu/~pdr4h/musicpaper>.

Grading

- Attendance/Participation (10 percent)
- Homework (30 percent)
- Dictation Exams (40 percent)
- Solfege Exams (20 percent)

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a University excused absence, the assignment must still be submitted early or on time via email. Exams and in-class presentations may only be made up with prior approval.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Eight (8) or more unexcused absences will result in an automatic grade of “F” for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the university. Student must provide the instructor with written documentation for each excused absence in a timely manner. Tardiness will result in half an absence and will not be allowed without a University excuse. Leaving class early will not be tolerated without a University-approved excuse and/or prior authorization from the instructor.

Faculty Absences

In the event the instructor is ill or unable to attend a class meeting or lesson, the student will be notified as promptly as possible. The department chair or Academic Affairs Office will also be notified in such an occurrence if necessary. Students will not be penalized for the instructor’s absence, and any missed lessons or classes will be rescheduled as quickly as possible.

Inclement Weather

West Virginia State University rarely closes due to inclement weather. Students travel from varying distances, and the University strives to hold classes as scheduled unless roads are officially closed. When the university does close, announcements will be posted on the WVSU website (www.wvstateu.edu), or you may call (304) 766-3181 for detailed operational hours. Information may also be available on local radio and television stations, but note that stations sometimes confuse information about WVSU with information about other entities whose names begin with “West Virginia.” The WVSU website should be your primary source of information.

Academic Dishonesty

Academic dishonesty includes plagiarism, cheating, falsifying records, etc., and may be punished by instructor-imposed sanctions ranging from verbal or written reprimand to a grade of “F” for the course and/or suspension. For the complete policy on academic dishonesty, refer to the current WVSU Catalog (on the WVSU web page at www.wvstateu.edu).

Tentative Course Schedule

Week 1 (Aug 18-22)

8/18 – Introduction and Syllabus

8/20 – Pre-test and Solfege Introduction from Ottman

Week 2 (Aug 25-29)

8/25 – Unit 1: Intervals and Melodies

8/27 – Harmonies and Rhythms, More Intervals and Melodies

Week 3 (Sept 1-5)

9/1 – Labor Day: No Class Meeting

9/3 – Review and Continued Practice

Week 4 (Sept 8-12)

9/8 – Review and Continued Practice

9/10 – Unit 1 Dictation Exam

Week 5 (Sept 15-19)

9/15 – Solfege Exam 1

9/19 – Unit 2: Intervals and Melodies, Solfege from Ottman

Week 6 (Sept 22-26)

9/22 – Harmonies and Rhythms, More Intervals and Melodies

9/24 – Review and Continued Practice

Week 7 (Sept 29-Oct 3)

9/29 – Review and Continued Practice

9/31 – Review and Continued Practice

Week 8 (Oct 6-10)

10/6 – Unit 2 Dictation Exam

10/8 – Solfege Exam 2

Week 9 (Oct 13-17)

10/13 – Unit 3: Intervals and Melodies, Solfege from Ottman

10/15 – Harmonies and Rhythms, More Intervals and Melodies

Week 10 (Oct 20-24)

10/20 – Review and Continued Practice

10/22 – Review and Continued Practice

10/24 – “W” Period Ends

Week 11 (Oct 27-31)

10/27 – Review and Continued Practice

10/29 – Review and Continued Practice

Week 12 (Nov 3-7)

11/3 – Unit 3 Dictation Exam

11/7 – Solfege Exam 3

Week 13 (Nov 10-14)

11/10 – Unit 4: Intervals and Melodies

11/14 – Harmonies and Rhythms, More Melodies and Intervals

Week 14 (Nov 17-21)

11/17 – Review and Continued Practice

11/19 – Review and Continued Practice

Week 15 (Nov 24-28)

Fall Break – No Classes

Week 16 (Dec 1-5)

12/1 – Review and Continued Practice

12/3 – Review and Continued Practice

Final Exam - Monday, December 8 – 10:00-11:50AM
Unit 4 Dictation and Solfege

Note: The content and requirements of this course and the corresponding syllabus are subject to change at the discretion of the instructor and/or department and are subject to change without prior notice.

MUS 116 – Elementary Aural Theory II – Syllabus

West Virginia State University

Course Details: MUS 116, Section 01, Spring (CRN 1539), 1 Course Credit

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Monday and Wednesday, 11:00–11:50 a.m.

Meeting Place: Davis Fine Arts Building, Room 210

Office: Davis Fine Arts Building, Room 302

Office Hours: To Be Posted

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description

Material of easy to moderately easy tonal and rhythmic content: sight singing; rhythm reading; melodic, harmonic, and rhythmic dictation; interval and chord identification; chord progressions; and related activities. Meets two hours weekly.

Course Objectives

- To train the ear to hear and recognize variation between differing pitches, chords, and rhythmic patterns and be able to notate such variations.
- To identify intervals between differing pitches, both independent of and within a given melody.
- To identify various chords and their characteristics.
- To recognize, extract, and notate specific rhythmic patterns from a played melodic line
- To sing, at sight, pitches and their given solfege syllables.

Required Text(s) and Materials

Benward, Bruce and J. Timothy Kolosick. *Ear Training: A Technique for Listening*. Boston, MA: McGraw-Hill, 2010.

Ottman, Robert W. and Nancy Rogers. *Music for Sight Singing*. Boston, MA: Prentice Hall, 2011.

Materials provided by the instructor.

Staff paper. – Free staff paper PDF files are available at

<http://people.virginia.edu/~pdr4h/musicpaper>.

Grading

- Attendance/Participation (10 percent)
- Homework (30 percent)
- Dictation Exams (40 percent)
- Solfege and Sight-Singing Exams (20 percent)

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a university excused absence, the assignment must

still be submitted early or on time via email. Exams and in-class presentations may only be made up with prior approval.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Six (6) or more unexcused absences will result in an automatic grade of “F” for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the University. Student must provide the instructor with written documentation for each excused absence in a timely manner. Tardiness will result in half an absence and will not be allowed without a University excuse. Leaving class early will not be tolerated without a university-approved excuse and/or prior authorization from the instructor.

Faculty Absences

In the event the instructor is ill or unable to attend a class meeting or lesson, the student will be notified as promptly as possible. The department chair or Academic Affairs Office will also be notified in such an occurrence if necessary. Students will not be penalized for the instructor’s absence, and any missed lessons or classes will be rescheduled as quickly as possible.

Inclement Weather

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Academic Dishonesty

Academic dishonesty includes plagiarism, cheating, falsifying records, etc., and may be punished by instructor-imposed sanctions ranging from verbal or written reprimand to a grade of “F” for the course and/or suspension. For the complete policy on academic dishonesty, refer to the current WVSU Catalog (on the WVSU web page at www.wvstateu.edu).

Tentative Course Schedule

Week 1 (1/20 – 1/24)

Mon, 1/20 – Martin Luther King, Jr. Day – No Classes

Wed, 1/22 – Introduction and Syllabus

Week 2 (1/27 – 1/31)

Mon, 1/27 – Unit 4: Intervals and Melodies, Solfege from Ottman

Wed, 1/29 – Harmonies and Rhythms

Week 3 (2/3 – 2/7)

Mon, 2/3 – Review and Continued Practice

Wed, 2/5 – Review and Continued Practice

Week 4 (2/10 – 2/14)

Mon, 2/10 – Dictation Exam 1

Wed, 2/12 – Solfege Exam 1

Week 5 (2/17 – 2/21)

Mon, 2/17 – Unit 5: Intervals and Melodies, Solfege from Ottman

Wed, 2/19 – Harmonies and Rhythms

Week 6 (2/24 – 2/28)

Mon, 2/24 – Review and Continued Practice

Wed, 2/26 – Review and Continued Practice

Week 7 (3/3 – 3/7)

Mon, 3/3 – Dictation Exam 2

Wed, 3/5 – Solfege Exam 2

Week 8 (3/10 – 3/14)

Mon, 3/10 – Unit 6: Intervals and Melodies, Solfege from Ottman

Wed, 3/14 – Harmonies and Rhythms

Week 9 (3/17 – 3/21)

Mon, 3/17 – Review and Continued Practice

Wed, 3/21 – Review and Continued Practice

Week 10 (3/24 – 3/28)

Spring Break – No Classes

Week 11 (3/31 – 4/4)

Mon, 3/31 – Review and Continued Practice

Wed, 4/2 – Review and Continued Practice

Week 12 (4/7 – 4/11)

Mon, 4/7 – Dictation Exam 3

Wed, 4/9 – Solfege Exam 3

Week 13 (4/14 – 4/18)

Mon, 4/14 – Unit 7: Intervals and Melodies, Solfege from Ottman

Wed, 4/16 – Harmonies and Rhythms

Week 14 (4/21 – 4/25)

Mon, 4/21 – Review and Continued Practice

Wed, 4/23 – Review and Continued Practice

Week 15 (4/28 – 5/2)

Mon, 4/28 – Review and Continued Practice

Wed, 5/2 – Review and Continued Practice

Week 16 (5/5 – 5/9)

Mon, 5/5 – Dictation Exam 4

Wed, 5/7 – Solfege Exam 4

Week 17 (5/12 – 5/16)

Final Examination – Monday, May 12 – 10:00 -11:50 a.m.

Concert Choir – Fall 2014

Music 150 Section 1 MW 12:30-1:45 D305

Instructor: Dr. Dirk Johnson

Email: djohnson17@wvstateu.edu Office: D303 Phone: (304) 766-3342

Office Hours as posted

Welcome to Concert Choir! Thank you for joining us for an exciting semester of excellent singing! You are part of a strong tradition of choral excellence at WVSU. As one of the finest choirs in the Kanawha Valley, Concert Choir serves as a model of exemplary choral singing in the region. Our success comes from your teachable attitude, consistent attendance, and support of others in the group. As we work toward these goals, united in our commitment to musical excellence, we will strengthen friendships and share unforgettable musical memories.

MATERIALS: The music department provides music, music folders, and concert attire. You will be financially responsible for replacing any unreturned materials. You provided a pencil at every rehearsal.

COURSE DESCRIPTION

This organization offers the student the opportunity to learn concepts of ensemble singing and to study representative choral literature from all music periods. Some semesters will include work on a major choral work (cantata, oratorio, etc.) Open to all college students. **Two and one half class hours.**

COURSE OBJECTIVES

Concert Choir is open to all WVSU students through a pre-screening and is a place for singers to create and strengthen friendships while making great music. The choir prepares and performs high quality, enjoyable choral music for on campus performances and important university events. It is also an ambassador organization of “State,” performing in the surrounding region and on annual out-of-state tours. Students singing in Concert Choir will improve their personal musicianship while contributing their best efforts to the group, and they will have a great time in the process.

STUDENT OUTCOMES

1. Students will develop healthy vocal skills that enhance performance and musical enjoyment.
2. Students will learn proper rehearsal etiquette that leads to musical excellence.
3. Students will improve music reading skills in order to become more musically independent.
5. Students will gain appreciation for choral music from a broad range of genres.
6. Through successful ensemble and solo singing, students will choose to participate in choir throughout their lives.

Wind Ensemble
MUS 161-01
2:00 – 3:15 MWF, Davis 309

Scott E. Woodard – Assistant Professor of Music, Director
Office – D 203
email – swoodar1@wvstateu.edu
304-766-3190 (O)
304-550-7853 (C)

Required textbook: The *WVSU Wind Ensemble* folder, which will be distributed during rehearsals.

Course description: An ensemble rehearsal course. Student members of the WVSU Wind Ensemble will be exposed to music from the various sub-genres and sub-sections of music history. In rehearsal and performance formats, students will gain an understanding for the richness of wind band literature and orchestral transcriptions, and for their places in the greater context of musical history and performance.

Course objectives:

1. To gain an understanding of the major genres and composers of wind band music and orchestral transcriptions for the modern wind band.
2. To make connections between musical styles and events in history.
3. To develop the musical knowledge necessary to listen to and describe music using correct terminology.
4. To prepare and present performances on behalf of West Virginia State University on/off campus.

Student outcomes: Upon successful completion of this course, students will be able to...

1. Discuss major genres and composers of wind band music and orchestral transcriptions for the modern wind band.
2. Relate the development of music to changes in the world outside of music.
3. Identify the genre and composer and describe unique characteristics of a variety of pieces of music.
4. Perform said pieces in a variety of venues.

Course requirements:

Instrument and all necessary accessories
Pencil
Folder
Attendance
Willingness to rehearse individually beyond classroom rehearsals
Spirit of collegiality

Class Policies

Attendance: Your attendance in this class is important to your success and to the success of the ensemble. One letter grade will be deducted from your final grade for each unexcused absence. (For example, with three unexcused absences, you will not receive higher than a C, with four, not higher than a D, etc.). Students will be held accountable for all requirements and information covered in all classes, whether in attendance or not. A student who misses a performance, for any reason other than one excused by the Director, will receive a failing grade for the semester. Students will not be penalized for university-excused absences with documentation.

Grading:

Performance Participation	50%
Personal Preparation	25%
Rehearsal Participation	25%

Final examination: The final semester performance of the ensemble (Commencement Exercises) will be considered the final exam for this course.

Scheduled Performances to date:

March 18	7:30PM	Belcher Theatre (Mid-Term Concert)
May 8	7:30PM	Belcher Theatre (Final Concert)

Applied Music: Voice

Music 191, 192, 291, 292, 391, 392, 491, 492 Time TBA D304

Fall

Dr. Dirk Johnson

Email: djohnson17@wvstateu.edu Office: D303 Phone: (304) 766-3342

Office Hours as posted

MATERIALS: 26 Italian Songs and Arias, Edited by John Glenn Patton
First Book of (Voice Type) Solos, Edited by Joan Frey Boytim
Other books based on individual needs or interests

COURSE DESCRIPTION

Weekly arranged lessons with a specialist on the instrument that the student has chosen as a major or minor interest. Literature studies and performance requirements are assigned according to the degree of proficiency of the student. **PREREQUISITE:** Audition required.

COURSE OBJECTIVES

This course provides students with individual instruction to help them improve their solo singing. In this private setting, students will receive specific feedback and guidance needed to build proper vocal technique, to improve their language skills, and to discover their best sound. The focus is on classical singing technique and art music repertoire, but may include other styles and genres based on student interest.

STUDENT OUTCOMES

1. Students will improve their singing technique through individual practice and performance.
2. Students will learn the basic structures of the vocal instrument.
3. Students will develop the ability to discern appropriate singing tone and work toward creating this ideal sound.
4. Students will learn correct pronunciation of German, French, Italian and English through preparation of repertoire in these languages.

COURSE REQUIREMENTS

Lesson Attendance: Students are required to attend all lessons. One unexcused absence will result in a full letter grade drop (A to B). Two unexcused absences will result in another letter grade drop (B to C). Three unexcused absences will result in a failing grade. Tardies will also lower your attendance grade: 5 percent of the lesson's grade will be deducted for each minute you are late.

Studio Class (voice majors only, others invited): Studio class meets on Friday afternoons from 12:00-12:50 p.m. in DFAC 305. Each unexcused absence results in a 5 percent reduction in your overall grade (half a letter grade). Five unexcused absences results in a failing grade. We **WILL NOT** meet on the following dates:

TBA

Practice logs (5 percent): You will record your practice time in a practice log. You are required to practice for three hours a week if you are in 191, 192, 291, or 292. You are required to practice for five hours a week if you are in 391, 392, 491, or 492. Your practice journal grade will be calculated by dividing your total practice time by the total expected practice time and multiplying the percentage by the point total. You can count one half hour per week of listening quiz preparation as practice time. You can also count the time you spend filling out text sheets. *Your practice log will be turned in at your final lesson.*

Listening Quizzes (15 percent): You will take a listening quiz during most weeks during the semester. These will be administered either in lessons (non-majors) or in voice studio class (majors). You will also be required to keep a listening journal for each assignment as part of the quiz. *Your listening journal will be turned in at your final lesson.*

Text Preparation (5–10 percent) You will fill out a Vocal Literature Text Preparation Sheet for each classical piece you prepare. Music majors will also turn in an IPA transcription for each piece. These will be due at various times throughout the semester based on the Lesson Preparation Schedule. Turn them in the day “text” is due. Late sheets will be deducted 20 percent per week.

Literature Evaluation (70–75 percent): You are required to learn three pieces of classical literature during the semester if you are in 191-292, four if you are in 391-492. An additional piece in a contrasting style is optional. You will be graded on your mastery of each song by performance time (when it applies to a piece), as well as on short-term goals determined throughout the semester by the Lesson Preparation Schedule. Your best singing cannot be achieved by cramming in the last two weeks of the semester. Each song should be sung with correct pitches and rhythms, correct diction, expressive elements, improved tone, and be fully memorized. Jury scores will be averaged and count as 10 percent of the Literature Evaluation grade.

Performance: You will perform once during the semester if you are not a music major, three times if you are a music major in 191, and four times if you are a music major in 192 or higher. All students will sing for juries at the end of the semester. You will perform two pieces in front of the music faculty. Your grade is determined by the average of the scores given by the music faculty. All music majors will perform twice during the semester in studio class. Music majors in 192 or higher will perform on one of three student recitals. *Failure to participate in a studio performance will lower your grade one full letter grade. Failure to perform on recital or at juries will result in a failing grade.*

Concert Attendance: Music majors are required to attend eight classical concerts throughout the semester. Non-majors are required to attend four classical concerts. These may include any WVSO, Charleston Chamber Music Society, or WVSU Music Department concert. Any other concert requires faculty approval. You will have a faculty member sign your program **at the concert** and turn it into Professor Vanderford after the concert (DFAC 301). ***Your applied lesson grade will be lowered 5 percent for each concert you do not attend.***

GRADING SCALE

%	grade	%	grade
90-100	A	60-69	D
80-89	B	59 or lower	F
70-79	C		

CLASS POLICIES AND PROCEDURES

Email: It is essential that all students use their assigned WVSU email when corresponding with the professor. The school's server can potentially block email from other email accounts.

Absences: An absence will only be excused in the case of illness, accompanied by an official signed doctor's note, an extreme emergency, or a monumental personal occasion such as a wedding of a close family member/friend or death of a close family member/friend. The professor must be informed in advance whenever possible. In all cases, excused absences will be determined at the professor's discretion.

Make-up policy: A lesson can be made up only in the event of an excused absence.

Applied Saxophone Syllabus (2014-2015)

Applied Music: MUS 191, 192, 291, 292

Advanced Applied Music: MUS 391, 392, 491, 492

West Virginia State University

Instructor: Professor Christopher Clark, M.M.

Meeting Time: To Be Determined Based Upon Students' Schedules

Meeting Place: Davis Fine Arts Building, Room 302

Email: clarkcm@wvstateu.edu

Phone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Office Hours: To Be Posted

Course Description

Applied Music (191, 192, 291, 292): Weekly arranged lessons with a specialist on the instrument that the student has chosen as a major or minor interest. Lessons will be thirty (30) minutes in length.

Literature studies and performance requirements are assigned according to the degree of proficiency of the student. Students are required to give at least one (1) accompanied public performance per semester. Prerequisite: Audition required. One (1) credit hour. See **Juries and Barrier**

Examinations for further course requirements.

Advanced Applied Music (391, 392, 491, 492): Weekly arranged lessons in advanced applied music for students entering their junior and senior years. Lessons will be sixty (60) minutes in length.

Literature studies and performance requirements are assigned by the instructor with the appropriate level of difficulty for the degree of proficiency of the student. Students are required to give at least one (1) accompanied public performance per semester. Prerequisites: MUS 292, a passing grade on the sophomore barrier exam for the studio. Two (2) credit hours. See **Recital Hearings and Full Recitals** for further course requirements

Course Objectives

- Improved knowledge and performance skills of the saxophone
- Improved and expanded knowledge of repertoire for and related to the saxophone
- The ability to secure performance opportunities

Required Text(s) and Material(s)

- A professional-level saxophone, appropriate mouthpiece(s), ligature, and reeds
- A tuner
- A metronome
- A reed case or reed storage bag
- Staff paper
- Pencils
- A three-ring binder to be used as a studio notebook and practice journal
- Music will be assigned according to ability level of each student as assessed by the instructor. (See **Suggested Course of Study** and **Suggested Written Materials** for details.)
- Suggested accessories include but are not limited to maintenance items, reed adjusting tools, a portable digital recording device, tuning CD or drones, and a USB storage device.
- Students are required to provide their own materials and are expected to have them at each lesson.

Note: Students must purchase their own books and repertoire. Performances using photocopies will not be permitted, and any such performances will result in a grade of “zero” (0) for that performance.

Free staff paper PDFs files are available for download at the following URL:
<http://people.virginia.edu/~pdr4h/musicpaper>

Accompanists

Students will be responsible for securing their own accompanists for performances and juries. Students will also be responsible for scheduling rehearsals with and paying their accompanists in a timely manner. Please review the department’s memo concerning accompanists for further information. If students perform accompanied repertoire without an accompanist, a penalty of 50 percent will be applied to the grade for that performance. This includes all recitals and juries.

Student Recital

All students enrolled in Applied Music or Advanced Applied Music are required a minimum of one public performance on Student Recital each semester. Not performing on Student Recital will result in the penalty of two letter grades (20 percent) from your final grade for the course. Students enrolled in MUS 191 as first-semester freshman may be exempted from this requirement at the discretion of the instructor.

Juries and Barrier Examinations

Scale Juries: Students enrolled in Applied Music or Advanced Applied Music will be required to pass a scale jury each semester until all assigned scales have been completed. (See **Suggested Course of Study** for requirements). Only one scale type is required to be completed per semester; however, students may attempt more than one scale type for a scale jury based on the discretion of the instructor. All scales must be performed full range and from memory. Reading during a scale jury will result in the grade of “0” for that jury.

Juries: Students enrolled in Applied Music or Advanced Applied Music will be required to perform a jury each semester as their final examination. Students performing recitals will perform Recital Hearing in lieu of a jury for that semester.

Sophomore Barrier Exam: Students enrolled in MUS 292 will be required to pass a sophomore barrier exam for the studio in order to be admitted to Advanced Applied Music courses in subsequent semesters. Requirements will be assigned by the instructor.

Recital Hearings and Degree Recitals

All music performance majors enrolled in MUS 392 will be required to perform a junior recital with a minimum of thirty-five (35) minutes of music. All music education majors enrolled in MUS 492 will be required to perform a senior recital with a minimum of forty-five (45) minutes of music. All music performance majors enrolled in MUS 492 will be required to perform a senior recital with a minimum of fifty-five (55) minutes of music.

All students performing a degree recital will be required to pass a recital hearing no less than thirty (30) days prior to the prospective performance date. Students who do not pass this hearing will not be permitted to perform the recital, and a passing grade for the course will not be issued.

Studio Class

Studio class will be held at regular intervals. This will afford students opportunities such as performing in the presence of their colleagues, master classes, group learning, and other experience not provided in weekly private instruction. Studio class meetings will be scheduled at a mutually amicable time based on the schedule of the instructor and students. Attendance is mandatory.

Grading Policy

The grade will be given according to the instructor's evaluation of preparation level, effort, proficiency, and artistry. Each lesson will be graded. Students will be required to perform at jury at the end of the semester with the exception of semesters in which a full recital is performed. Students will be given an evaluation at mid-semester and the lesson before the jury. The suggested amount of material required each week may include but is not limited to: scales, arpeggios, intervals, patterns, one melodic etude, one technical etude, repertoire assignment and ancillary materials such as altissimo studies.

Following each lesson and performance, you will be emailed a PDF file of your lesson records and notes. This is in order to provide you with a written record of your overall progress, notes on each lesson, your grades, and your goals and assignments.

Final Grade Division:

Weekly Lessons, Studio Class, and Scale Jury – 65 percent

Semester Student Recital (if applicable) – 10 percent

Jury/Degree Recital – 25 percent (in conjunction with a semester student recital), 35 percent (without semester student recital)

See **Applied Saxophone Evaluation Rubrics** for details.

Recital and Concert Attendance:

A minimum number of concerts and recitals are to be attended each semester as dictated by the department. It is to the benefit of the student to witness other musicians in performance and to experience live music. Students may be asked to write an analytical review of a particular concert or recital at the instructor's discretion. Failure to attend performances will result in a mandatory reduction of 5 percent of the total grade for the semester per each missed performance. Students will be required to attend performances by their fellow saxophone students.

Lesson Attendance Policy

Students will be required to attend lessons once per week. University approved excuses must be approved in the appropriate manner as defined by the academic institution. Unexcused absences will not be made up, and the student will receive a grade of “zero” (0) for that lesson. Students must provide the instructor with written documentation for each missed lesson in a timely manner. If students need to reschedule a lesson, a minimum of twenty-four (24) hour's notice must be given to the instructor in person or via email or telephone, and the instructor must approve the rescheduling. One unexcused absence is permitted without penalty. A second unexcused absence will result in the reduction of one letter grade from the final grade for the semester. Three absences will result in an automatic grade of “F” for the semester. Students are also expected to be punctual and prepared for each lesson.

Faculty Absences

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Applied Saxophone Evaluation Rubrics

A Level (90-100)

- All portions (long tones, scales, technical etude or exercise, melodic etude and repertoire assignment) of the assignment(s) have been prepared.
- Warm-ups, long tones and altissimo exercises demonstrate attention to improved tone quality and control.
- Scale and chord patterns are performed with little hesitation and with evenness. Tempo is appropriate to the pattern's character and difficulty. Memorization (if applicable) is complete.
- Technical etudes are performed at or near the indicated tempo with few mistakes. Musical indications (dynamics, articulation, style) are observed.
- Melodic etudes are technically and rhythmically accurate. Musical instructions are observed. Phrasing is clear and coherent. Dynamic levels and contours are easily heard. Expressive elements are well integrated into the presentation.
- Repertoire shows noticeable improvement. Technical and rhythmic elements of the work are well accomplished. Musical expression and style is central to the presentation. Performer seeks a personal interpretation of the performance.

B Level (80-89)

- Most parts of the assignment(s) have been prepared.
- Long tones and altissimo exercises have been practiced regularly. Scale and chord patterns are performed with obvious command, but may have irregularities or minor errors. Memorization is accomplished in some keys, but not others.
- Technical etudes are well prepared, but are performed under the desired tempo or with minor problems.
- Melodic etudes are technically and rhythmically accurate, but may have occasional errors. Phrasing needs attention. Dynamic contours need more contrast. Stylistic elements are present but need consistency.

- Repertoire assignments are addressed, but have remaining technical or musical problems. Interpretative elements are addressed, but have not been fully integrated.

C Level (70-79)

- Important portions of the assignment(s) have not been prepared.
- There has been some effort at warm-up exercises or altissimo study.
- Scale and Chord patterns are accomplished at slow speed and without fluency in all (assigned) keys. Memorization is apparent only in easy keys.
- Technical etudes remain “works in progress”. Improvement has been made, but the primary goal of the exercise has not been accomplished.
- Melodic etudes remain “works in progress”. The musical content of the etude is impaired by technical or rhythmic errors. Etude cannot be performed without repeated stops.
- Repertoire assignments are partially met. Technical requirements of the works remain problematic.

D Level (60-69)

- Only small portions of the assignment(s) have been prepared.
- No appreciable progress has been made in tone production or altissimo development.
- Scale and chord patterns can only be performed with abundant errors and without memorization.
- Technical etudes are performed at a “close to sight-reading” level.
- Melodic etudes are performed at a “close to sight reading” level.
- Repertoire assignments have been started, but little has been accomplished technically.

Suggested Course of Study

First Year

Scales

MUS 191 (First Semester, Freshman): Major scales and the chromatic scale

MUS 192 (Second Semester, Freshman): Modes of the major scale, major scales in thirds and fourths, major scale using digital patterns, all previous scale study

Exercises, Methods, and Etudes

Clark/O’Loughlin – Melodies Etudes for Saxophone

Ferling - 48 Famous Etudes for Oboe or Saxophone

Klosé – 25 Daily Exercises

Kynaston – Daily Studies for All Saxophones

Kynaston – Saxophone Intonation Workbook

Liebman – Developing a Personal Saxophone Sound

McLean – Daily Warm-Up Exercises for Saxophone

Rascher – Top Tones

Teal – The Saxophonist’s Workbook

Suggested Repertoire

Anderson – *Sonata* (tenor)

J.S. Bach, arr. Mule – *Sonata No. 4*

J.S. Bach, arr. Mule – *Sonata No. 6*

Bourrel	– <i>Sonate</i>
Bencriscutto	– <i>Serenade</i>
Bonneau	– <i>Suite</i>
Bozza	– <i>Aria</i>
Caravan	– <i>Quiet Time</i> (soprano/tenor)
D’Indy	– <i>Choral Varié</i>
Dukas, arr. Mule	– <i>Alla Gitana</i>
Eccles, arr. Racher	– <i>Sonata</i>
Eychenne	– <i>Sonata</i>
Heiden	– <i>Diversions</i>
Koechlin	– <i>15 Études</i>
Lantier	– <i>Sicilienne</i>
Milhaud	– <i>Scaramouche</i>
Rachmaninoff	– <i>Vocalise</i>
Rueff	– <i>Chanson et Passepied</i>
Shcumann, arr. Hemke	– <i>Three Romances</i>
Singelée, arr. Arbeel	– <i>Fantasia Pastoral</i>
Still	– <i>Romance</i>
Tcherepnine	– <i>Sonatine sportive</i>
Teal	– <i>Solos for the Saxophone Player</i>
Vivaldi, arr. Rascher	– <i>Sonata in G Minor</i>
Vivaldi, arr. Rascher	– <i>Sonata in G Minor</i> (tenor)

Second Year

Scales

MUS 291 (First Semester, Sophomore): Harmonic minor scales, major scales and their modes in fifths, using additional digital patterns, and in diatonic triads, all previous scale study

MUS 292 (Second Semester, Sophomore): Melodic minor scales, major scales and their modes in diatonic seventh arpeggios, harmonic minor scales in thirds, fourths, and using digital patterns, all previous scale study

Exercises, Methods, and Etudes

Ferling - 48 Famous Etudes for Oboe or Saxophone

Kynaston – Daily Studies for All Saxophones

Kynaston – Saxophone Intonation Workbook

McLean – Daily Warm-Up Exercises for Saxophone

Rascher – 158 Saxophone Exercises

Rascher – Top Tones

Sinta – Voicing

Suggested Repertoire

C.P.E. Bach	– <i>Sonata in G Minor</i>
J.S. Bach, arr. Londeix	– <i>Cello Suites</i>
Bedárd	– <i>Fantasia</i>
Bencriscutto	– <i>Serenade</i>
Benson	– <i>Conertino</i> (includes “Aeolian Song”)
Ben-Haim	– <i>Three Songs Without Words</i>
Bozza	– <i>Improvisation et Caprice</i>
Charpantier	– <i>Gavambodi 2</i>
Crepin	– <i>Céline Mandarine</i>
Debussy, trans. Londeix	– <i>Syrinx</i>
Glazunov	– <i>Concerto for E-flat Alto Saxophone and Orchestra</i>
Hartley	– <i>Petite Suite</i>
Heiden	– <i>Solo</i>
Heiden	– <i>Sonata</i>
Ibert	– <i>Histoires</i>
Jacobi	– <i>Sonata</i>
Kaufmann	– <i>Meditation</i>

Maurice	– <i>Tableaux de Provence</i>
Poulenc	– <i>Solo for Oboe</i> (soprano)
Stein	– <i>Sonata</i> (tenor)
Still	– <i>Romance</i>
Telemann, arr. Voxman	– <i>Sonata in C Minor</i> (soprano/tenor)
Tomasi	– <i>Ballade</i>
Van Delden	– <i>Sonata</i>
Welander	– <i>Arietta</i>

Third Year

Scales

MUS 391 (First Semester, Junior): Whole-tone and diminished scales (both forms), major scales and their modes in fifths, sixths, and diatonic ninth arpeggios, harmonic and melodic minor scales in thirds, fourths, and diatonic triads, all previous scale study

MUS 392 (Second Semester, Junior): Bebop scales (major, dominant, both forms of minor, half-diminished, tonic minor, and dominant minor), major scales and their modes in sevenths, octaves, and diatonic eleventh arpeggios, harmonic and melodic minor scales in fifths, sixths, and diatonic seventh arpeggios, whole tone and diminished scales in thirds and fourths, all previous scale study

Exercises, Methods, and Etudes

Coltrane – The John Coltrane Omnibook (B-flat Edition)

Karg-Elert – 25 Caprices and an Atonal Sonata

Kynaston – Daily Studies for Saxophone

Parker – The Charlie Parker Omnibook (E-flat Edition)

Rascher – 158 Saxophone Exercises

Rousseau – Saxophone High Tones

Sinta – Voicing

Thomas – Taming the Saxophone, vol. iii.

Suggested Repertoire

Bouty	– <i>Divertimento</i>
Bozza	– <i>Concertino</i>
Creston	– <i>Sonata</i>
Debussy, arr. David	– <i>Rapsodie</i>

Debussy, arr. Rossaeu	– <i>Rapsodie</i>
Di Pasquale	– <i>Sonata</i> (tenor)
Dubois	– <i>Concertstück</i>
Duckworth	– <i>Ballad in Time and Space</i>
Duckworth	– <i>Pitt County Excursions</i> (tenor)
Fasch, ed. Rascher	– <i>Sonata</i>
Harley	– <i>Duo for Alto Saxophone and Piano</i>
Hindemith	– <i>Sonata</i>
Lundy	– <i>Sonata</i>
Muczynski	– <i>Sonata</i>
Noda	– <i>Requiem</i> (tenor)
Pascal	– <i>Sonatine</i>
Persichetti	– <i>Parable XI</i>
Pope	– <i>Soul of the Elephant</i> (tenor)
Rueff	– <i>Sonata</i>
Tull	– <i>Sarabande and Gigue</i>
Villa-Lobos	– <i>Fantasia</i> (soprano/tenor)
Whitney	– <i>Introduction and Samba</i>

Fourth Year

Scales

MUS 491 (First Semester, Senior): Augmented scales, pentatonics (major and minor), modes of ascending melodic minor, major scales and their modes in diatonic thirteenth arpeggios, harmonic and melodic minor in sevenths, octaves, and diatonic ninth arpeggios, whole tone and diminished scales in fifths, sixths, and diatonic triads, expansion of previous scale study into the altissimo register, all previous scale study

MUS 492 (Second Semester, Senior): Augmented scales in thirds, fourths, and diatonic triads, pentatonics in thirds, harmonic and melodic minor in diatonic eleventh and thirteenth arpeggios,

whole tone and diminished scales in diatonic seventh arpeggios, expansion of previous scale study into the altissimo register, all previous scale study

Exercises, Methods, and Etudes

Coltrane – The John Coltrane Omnibook (B-flat Edition)

Karg-Elert – 25 Caprices and an Atonal Sonata

Lacour - 28 Studies on Modes with Limited Transposition by Olivier Messiaen

Parker – The Charlie Parker Omnibook (E-flat Edition)

Rascher – 158 Saxophone Exercises

Rousseau – Saxophone High Tones

Thomas – Taming the Saxophone, vol. iii.

Suggested Repertoire

Bassett	– <i>Music for Saxophone and Piano</i>
Bonneau	– <i>Caprice en forme de Valse</i>
Constant	– <i>Musique de Concert</i>
Creston	– <i>Concerto</i>
Creston	– <i>Rapsodie</i>
Desenclos	– <i>Prélude, Cadence et Finalé</i>
Dubois	– <i>Concerto</i>
Duckworth	– <i>A Ballade in Time and Space</i> (tenor)
Gotkovsky	– <i>Brilliance</i>
Gould	– <i>Diversions</i> (tenor)
Harbison	– <i>San Antonio Sonata</i>
Hartley	– <i>Sonata for Tenor Saxophone and Piano</i>
Husa	– <i>Élégie et Rondeau</i>
Ibert	– <i>Concertino de Camera</i>
Karlins	– <i>Music for Tenor and Piano</i>
Morosco	– <i>Blue Caprice</i>
Muczysnki	– <i>Concerto</i>

Noda	– <i>Improvisations</i>
Orrego-Salas	– <i>Quattro Liriche</i>
Pope	– <i>Prelude, Mystery, and Ecstasy</i> (tenor)
Smith	– <i>Fantasia for Alto Saxophone</i>
Tomasi	– <i>Concerto</i>
Tower	– <i>Wings</i>

Advanced Repertoire

Albright	– <i>Sonata</i>
Arma	– <i>Phases contre phases</i>
Bennet	– <i>Sonata</i> (soprano)
Berio	– <i>Sequenza VIIb</i> for soprano saxophone
Berio	– <i>Sequenza IXb</i> for alto saxophone
Brahms, arr. Rosseau	– <i>Sonatas</i> , op. 120
Cunningham	– <i>Trigon</i> , Op. 31 (tenor)
Dahl	– <i>Concerto</i>
Denisov	– <i>Sonate</i>
Dzubay	– <i>Sonata</i>
Feld	– <i>Sonata</i> (soprano)
Feld	– <i>Sonata</i> (alto)
Feld	– <i>Suite Rhapsodica</i>
Fox	– <i>Shaking the Pumpkin</i>
Fox	– <i>When the Thunder Speaks</i>
Freund	– <i>Sky Scrapings</i>
Gotkovsky	– <i>Concerto</i>

Gotkovsky	– <i>Variations pathétiques</i>
Hába	– <i>Partita</i>
Hartley	– <i>Poem</i> (tenor)
Hindemith	– <i>Konzertstück für Zwei Alto Saxophone</i>
Husa	– <i>Concerto</i>
Kock	– <i>Concerto</i>
Larsen	– <i>Holy Roller</i>
Maslanka	– <i>Sonata for Alto Saxophone and Piano</i>
Maslaka	– <i>Sonata for Soprano Saxophone and Piano</i>
Noda	– <i>Mai</i>
Robert	– <i>Cadenza</i>
Sancan	– <i>Lamento et Rondo</i>
Shrude	– <i>Renewing the Myth</i>
Stockhausen	– <i>In Freundschaft</i>
Swerts	– <i>Klonos</i>
Worley	– <i>Sonata</i>
Yoshimatsu	– <i>Fuzzy Bird Sonata</i>
Yumama	– <i>Divertimento</i>

Suggested Written Materials

General Information

- Roger Inghram, ed. – The Cambridge Companion to the Saxophone – Cambridge University Press
- David Liebman – On Education, The Saxophone, & Related Jazz Topics: A Collection of Articles and Papers – Aebersold Jazz
- Eric J. Morones – 101 Saxophone Tips: Stuff All the Pros Know and Use
- Bruce Ronkin – Londeix Guide to the Saxophone Repertoire, 1844-2012 – Roncorp Publications

- Michael Segell – 'The Devil's Horn: The Story of the Saxophone from Noisy Novelty to King of Cool – Picador
- Larry Teal – The Art of Saxophone Playing – Summy-Birchard Inc.

Tone, Intonation, Overtones, Altissimo

- Trent Kynaston – The Saxophone Intonation Workbook – Advance Music
- David Liebman – Developing a Personal Saxophone Sound – Dorn Publications
- Sigurd Rascher – Top Tones for the Saxophone – Carl Fischer
- Eugene Rousseau – Saxophone High Tones: A Systematic Approach to the Extension of the Range of All the Saxophones – Étoile Music
- Don Sinta – Voicing: An Approach to the Saxophone's Third Register

Exercises

- H. Klosé – 25 Daily Exercises for Saxophone – Carl Fischer
- Trent Kynaston – Daily Studies for All Saxophones - Alfred
- Jackie McLean – Daily Warm-Up Exercises for Saxophone – Hal Leonard
- Sigurd Rascher – 158 Saxophone Exercises – Hal Leonard
- Salviani-Iasilli – Exercises in All the Practical Keys for the Saxophone – Carl Fisher
- Larry Teal – The Saxophonist's Workbook: A Handbook of Basic Fundamentals – Encore Publications
- Pete Thomas – Taking the Saxophone, Vol. 3: Advanced Exercises and Patterns (7th Edition)

Etudes

- Larry Clark and Sean O'Loughlin – Melodies Etudes for Saxophone – Carl Fischer
- Sigfrid Karg-Elert – 25 Caprices and an Atonal Sonata – Southern Music Company
- Franz Wilhelm Ferling – 48 Famous Etudes for Oboe or Saxophone – Southern Music Company
- Guy Lacour – 28 Studies on Modes with Limited Transposition by Olivier Messiaen – Gérard Billaudot
- Marcel Mule, ed. – 18 Exercises After Berbiguier for All Saxophones
- Sigurd Rascher – 24 Intermezzi - Bourne

Jazz and Transcriptions

- The Charlie Parker Omnibook (E-flat Edition) – Hal Leonard
- The John Coltrane Omnibook (B-Flat Edition) – Hal Leonard
- David Baker – How to Play Bebop, Vol. 1-3 - Alfred
- Hunt Butler - Modern Jazz Tenor Solos – Aebersold Jazz
- Greg Fishman – Jazz Saxophone Etudes, Vol. 1-3
- The Real Book, Vol.1-3 – Hal Leonard
- The New Real Book, Vol. 1-3 – Sher Music

Other Reading

- Madeline Bruser – The Art of Practicing: A Guide to Making Music from the Heart – Three Rivers Press

- Geoff Colvin – Talent Is Overrated: What Really Separates World-Class Performers from Everybody Else – Portfolio
- Daniel Coyel – The Talent Code: Greatness Isn't Born. It's Grown. Here's How. - Bantam
- Daniel J. Levitin – This Is Your Brain on Music: The Science of a Human Obsession - Plume
- Kenny Werner – Effortless Mastery – Aebersold Jazz
- Victor Wooten – The Music Lesson – A Spiritual Search for Growth Through Music

Reminders

- Saxophone performance is a physical activity that MUST be practiced daily. Schedule your practice time and stick to the schedule.
- Understand the learning process. Determine your learning style(s).
- Set goals and assess your progress.
- Keep a practice journal.
- Take advantage of small breaks during the day to “sneak in” extra practice time.
- Listen actively to recordings as often as possible. Begin your day listening to one of the masters of the instrument.
- Attend live performances as often as you are able.
- Read about the saxophone (books, journals, magazines, and the internet).
- Acquire all of the equipment that you need to be successful (i.e. instrument(s), music, mouthpiece(s), ligature(s), reeds, mouthpiece cushions, reed tools, sandpaper, swab, tuner, metronome, etc.).
- Pay close attention to the fundamentals of playing. Breathe!
- Discover things for yourself, and be honest in your self-assessment.
- Have fun playing your instrument. (Hint: the better you are, the more fun it becomes.)
- Do not practice what you can already play. Isolate problems, and focus your efforts on what you can't play. Practice seldom sounds good; if it does, you likely aren't focusing on what you actually need to practice.
- Accuracy comes before speed. If you can't play sometimes five (or even 10) times in a row without making a mistake, you are trying to play too quickly. Start slowly, and strive for accuracy and evenness. Once you are able to play a passage five times in a row without a mistake, increase the speed by one notch on your metronome (approximately four beats per minute).
- Make your own opportunities to perform. You are studying music. Be a musician outside of school as often as you can. There is no substitute for real-world experience.
- Remind yourself that you are preparing yourself to be a professional. Use this time wisely. You will likely never have more time to practice, compose, study, etc. in your life!
- Participate in professional organizations (but don't over-do it).
- Get out of town. Travel to see and hear what's going on in other places.
- Record yourself. “The tape (or digital audio file) doesn't lie.”
- Play by ear every day.
- Practice piano, too. After you pass piano proficiency, keep playing.
- Sing. If you can't hear it in your head and/or sing it, chances are you won't be able to play it.
- Compose.
- Share your knowledge with others.

- Be professional, respectful, ethical, and courteous. Part of being a good musician is being a good person and being reliable. Show up early for rehearsals, concerts, etc. and always come prepared.

Note: The content and requirements of this course and the corresponding syllabus are subject to change at the discretion of the instructor and/or department and are subject to change without prior notice.

MUS 199-05 – Woodwind Ensemble – Syllabus

West Virginia State University

Course Details: MUS 199, Section 05, Fall (CRN 1612), 1 Course Credit

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Monday: 5:30-6:30 p.m.

Meeting Place: Davis Fine Arts Building, Room 302, 305, or 309

Office: Davis Fine Arts Building, Room 302

Office Hours: Monday: 1:30-4:30, Tuesday/Thursday: 1:00-2:00

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description

Woodwind Ensemble provides students with experience in chamber music. The performance techniques and literature differ greatly from that of a large ensemble, and this course provides the students with musical opportunities not afforded to them in ensembles such as wind ensemble, orchestra, marching band, choir, or jazz ensemble.

Course Objectives

- Improved knowledge, experience, and proficiency in chamber music
- Expanded and improved knowledge of chamber repertoire
- Improved sight-reading abilities

Required Text(s) and Material(s)

- Music and materials provided by the instructor
- Instruments

Performances

To Be Determined

Note: Other rehearsals, performances, and events may be added to the above schedule. Students will be notified of said changes in a timely manner so they are able to make arrangements.

Student Arrangements and Compositions

Student arrangements and compositions are welcome with the approval of the instructor.

Grading

- Rehearsals – Attendance/Participation/Preparedness (60 percent)
- Performance(s) (40 percent)

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. A missed performance will an automatic grade of “F” for the course. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Three (3) or more unexcused absences will result in an automatic grade of “F” for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the University. Student must provide the

instructor with written documentation for each excused absence in a timely manner. Tardiness will result in half an absence and will not be allowed without a university excuse. Leaving class early will not be tolerated without a university-approved excuse and/or prior authorization from the instructor.

Faculty Absences

In the event the instructor is ill or unable to attend a class meeting or lesson, the student will be notified as promptly as possible. The department chair or Academic Affairs Office will also be notified in such an occurrence if necessary. Students will not be penalized for the instructor's absence, and any missed lessons or classes will be rescheduled as quickly as possible.

Inclement Weather

West Virginia State University rarely closes due to inclement weather. Students travel from varying distances, and the University strives to hold classes as scheduled unless roads are officially closed. When the University does close, announcements will be posted on the WVSU website (www.wvstateu.edu), or you may call (304) 766-3181 for detailed operational hours. Information may also be available on local radio and television stations, but note that stations sometimes confuse information about WVSU with information about other entities whose names begin with "West Virginia." The WVSU website should be your primary source of information.

Academic Dishonesty

Academic dishonesty includes plagiarism, cheating, falsifying records, etc., and may be punished by instructor-imposed sanctions ranging from verbal or written reprimand to a grade of "F" for the course and/or suspension. For the complete policy on academic dishonesty, refer to the current WVSU Catalog (on the WVSU web page at www.wvstateu.edu).

Advanced Music Theory I – Syllabus

West Virginia State University

Course Details: MUS 201, Section 01, Fall (CRN 1617), 3 Course Credits

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Monday and Wednesday, 9:30–10:45 a.m.

Meeting Place: Davis Fine Arts Building, Room 210

Office: Davis Fine Arts Building, Room 302

Office Hours: To Be Posted

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description

This course is a continuation and expansion of the elementary theory background by focusing on musical styles from the Renaissance to the 18th century. It includes more complex chords and analysis of musical procedures found in polyphonic compositions from the Renaissance and Baroque and procedures such as Theme and Variation, Rondo, and Sonata form found in homophonic compositions from the Classical era. Analytical, historical, and compositional perspectives are stressed for students' added insight into performance of their own musical repertoire. Prerequisites: MUS 102, 116

Course Objectives

- To understand the concepts of late Renaissance polyphonic music.
- To understand and practice the methods of contrapuntal writing, and progress those concepts into basic four-part harmonization through the use of figured bass.
- To understand and practice the methods of early chromatic chordal writing.
- To understand the Baroque and Classical forms of writing and how these forms relate to one another.

Required Texts and Materials

Benward, Bruce and Marilyn Saker. *Music in Theory and Practice*, Vols. I and II. Boston, MA: McGraw-Hill, 2009.

Materials provided by the instructor.

Staff paper. – Free staff paper PDF files are available at
<http://people.virginia.edu/~pdr4h/musicpaper>.

Grading

- Attendance/Participation (10 percent)
- Homework (30 percent)
- Exams (60 percent - three exams worth 20 percent each)

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a University excused absence, the assignment must still be submitted early or on time via email. Exams and in-class presentations may only be made up with prior approval.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Eight (8) or more unexcused absences will result in an automatic grade of “F” for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the university. Student must provide the instructor with written documentation for each excused absence in a timely manner. Tardiness will result in half an absence and will not be allowed without a university excuse. Leaving class early will not be tolerated without a university-approved excuse and/or prior authorization from the instructor.

Faculty Absences

In the event the instructor is ill or unable to attend a class meeting or lesson, the student will be notified as promptly as possible. The department chair or Academic Affairs Office will also be notified in such an occurrence if necessary. Students will not be penalized for the instructor’s absence, and any missed lessons or classes will be rescheduled as quickly as possible.

Inclement Weather

West Virginia State University rarely closes due to inclement weather. Students travel from varying distances, and the University strives to hold classes as scheduled unless roads are officially closed. When the University does close, announcements will be posted on the WVSU website (www.wvstateu.edu), or you may call (304) 766-3181 for detailed operational hours. Information may also be available on local radio and television stations, but note that stations sometimes confuse information about WVSU with information about other entities whose names begin with “West Virginia.” The WVSU website should be your primary source of information.

Academic Dishonesty

Academic dishonesty includes plagiarism, cheating, falsifying records, etc., and may be punished by instructor-imposed sanctions ranging from verbal or written reprimand to a grade of “F” for the course and/or suspension. For the complete policy on academic dishonesty, refer to the current WVSU Catalog (on the WVSU web page at www.wvstateu.edu).

Tentative Course Schedule

Week 1 (Aug 18-22)

8/18 – Introduction & Syllabus

8/20 – Review of Four-Part Voice Leading and Modulation (Vol. 1, Ch. 9 and 15)

Week 2 (Aug 25-29)

8/25 – Review of Secondary Chords and Diatonic 7th Chords (Vol. 1, Ch. 13 and 14)

8/27 – Review of Species Counterpoint (Vol. 1, Ch. 8)

Week 3 (Sept 1-5)

9/1 – Labor Day – No Class Meeting

9/4 – Review of Species Counterpoint (Vol. 1, Ch. 8)

Week 4 (Sept 8-12)

9/8 – Late Renaissance Polyphony (Vol. 2, Ch. 1)

9/10 – Late Renaissance Polyphony (Vol. 2, Ch. 1)

Week 5 (Sept 15-19)

9/15 – Two-Voice 18th Century Counterpoint (Vol. 2, Ch. 2)

9/17 – Two-Voice 18th Century Counterpoint (Vol. 2, Ch. 2)

Week 6 (Sept 22-26)

9/22 – The Fugue (Vol. 2, Ch. 3)

9/24 – The Fugue (Vol. 2, Ch. 3)

Week 7 (Sept 29-Oct 3)

9/26 – Exam 1

10/1 – Borrowed Chords (Vol. 2, Ch. 4)

Week 8 (Oct 6-10)

10/6 – Borrowed Chords (Vol. 2, Ch. 4)

10/8 – Neapolitan 6th Chords (Vol. 2, Ch. 5)

Week 9 (Oct 13-17)

10/13 – Neapolitan 6th Chords (Vol. 2, Ch. 5)

10/15 – Augmented 6th Chords (Vol. 2, Ch. 6)

Week 10 (Oct 20-24)

10/20 – Augmented 6th Chords (Vol. 2, Ch. 6)

10/22 – Exam 2

10/24 – “W” Period Ends

Week 11 (Oct 27-31)

10/26 – Variation Techniques (Vol. 2, Ch. 7)

10/28 – Variation Techniques (Vol. 2, Ch. 7)

Week 12 (Nov 3-7)

11/3 – Review of Binary Form (Vol. 1, Ch. 16)

11/5 – Review of Ternary Form (Vol. 1, Ch. 17)

Week 13 (Nov 10-14)

11/10 – Sonata Form (Vol. 2, Ch. 8)

11/14 – Sonata Form (Vol. 2, Ch. 8)

Week 14 (Nov 17-21)

11/17 – Rondo Form (Vol. 2, Ch. 9)

11/19 – Rondo Form (Vol. 2, Ch. 9)

Week 15 (Nov 24-28)

Fall Break – No Classes

Week 16 (Dec 1-5)

12/1 – Review of Classical Forms (Vol. 1, Ch. 16 and 17, Vol. 2, Ch. 7-9)

12/3 – Review for the Final Exam

Final Exam

Wednesday, December 10 – 8:00 -9:50 a.m.

Note: The content and requirements of this course and the corresponding syllabus are subject to change at the discretion of the instructor and/or department and are subject to change without prior notice.

Syllabus for Diction for Singers

West Virginia State University

Spring, 2015

Instructor-Mrs. M. van Dalsum

Location/time--TBA

Sources-Diction for Singers by John Moriarty,

English, French and Italian dictionaries (on-line is fine).

Purpose-That the student becomes well acquainted with the International Phonetic Alphabet(IPA), and is able to apply IPA to Italian, German and French as it is found in the classical song and operatic repertoire.

Objectives-To sing more correctly in the Italian, German and French languages, and to be able to apply IPA to any other language as well.

Means by which we will achieve objectives-We will spend five weeks on each language. Although we have to delve into the structure of the Italian, German and French language, we will not study the language itself; only as it relates to IPA, and hence, correct pronunciation of each sung word. Since we have only five weeks for each language, we are unable to do a comparative analysis of multiple diction sources. Moriarty's book, however, offers a solid foundation of the necessary rules and guidelines for IPA and correct diction. In class, we will focus on aural skills, and listen to different singers perform the same lieder, chansons or arias. Outside of class, the student will spend time translating songs from the classical repertoire into IPA.

Grading-There will be a quiz every week, and there will be three tests--one after each five-week session. The quiz will be worth 10 points each (150 points all together), and the tests will be worth 50 points each. (150 points all together)

275-300 points --A

255-274 points--B

235-273 points--C

215-272 points-D

214 and under--F

I reserve the right to subtract a grade for more than 3 absences per semester. I reserve the right to round up a grade, if it is a close call and if the student's attendance has been outstanding.

MUS 202 – Advanced Music Theory II – Syllabus

West Virginia State University

Course Details: MUS 202, Section 01, Spring (CRN 1623), 3 Course Credits

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Monday and Wednesday, 9:30–10:45 a.m.

Meeting Place: Davis Fine Arts Building, Room 210

Office: Davis Fine Arts Building, Room 302

Office Hours: To Be Posted

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description:

A continuation and expansion of MUS 201 by studying musical styles of the Romantic, Post-Romantic, Impressionistic, and Contemporary eras, focusing on harmonic devices which increase dissonance and chromaticism and lead ultimately to the end of tonality. Analytical, historical, and compositional perspectives continue to be stressed to increase the musical maturity and well-roundedness of the student.

Course Objectives:

- To understand the concepts of form, beginning with the Classical Period.
- To understand and practice the methods of writing and analysis music of the Romantic Period through the 20th century.
- To demonstrate understanding through out-of-class assignments that will be discussed in class, and through exams that will be graded.

Course Description

This course is a continuation and expansion of the elementary theory background by focusing on musical styles from the Renaissance to the 18th century. It includes more complex chords and analysis of musical procedures found in polyphonic compositions from the Renaissance and Baroque and procedures such as Theme and Variation, Rondo, and Sonata form found in homophonic compositions from the Classical era. Analytical, historical, and compositional perspectives are stressed for students' added insight into performance of their own musical repertoire. Prerequisites: MUS 102, 116

Course Objectives

- To understand the concepts of late Renaissance polyphonic music.
- To understand and practice the methods of contrapuntal writing, and progress those concepts into basic four-part harmonization through the use of figured bass.
- To understand and practice the methods of early chromatic chordal writing.
- To understand the Baroque and Classic forms of writing and how these forms relate to one another.

Required Texts and Materials

Benward, Bruce and Marilyn Saker. *Music in Theory and Practice*, Vols. I and II. Boston, MA: McGraw-Hill, 2009.

Accompanying Workbooks

Materials provided by the instructor.

Staff paper. – Free staff paper PDF files are available at
<http://people.virginia.edu/~pdr4h/musicpaper>.

Grading

- Attendance/Participation (10 percent)
- Homework (20 percent)
- Exams (70 percent)

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a University excused absence, the assignment must still be submitted early or on time via email.

Exams and in-class presentations may only be made up with prior approval.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Six (6) or more unexcused absences will result in an automatic grade of “F” for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the University. Student must provide the instructor with written documentation for each excused absence in a timely manner. Tardiness will result in half an absence and will not be allowed without a University excuse. Leaving class early will not be tolerated without a university-approved excuse and/or prior authorization from the instructor.

Faculty Absences

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Tentative Course Schedule

Week 1 (1/20 – 1/24)

Mon, 1/20 – Martin Luther King, Jr. Day – No Classes

Wed, 1/22 – Introduction and Syllabus

Week 2 (1/27 – 1/31)

Mon, 1/27 – Review of Harmonic Concepts from MUS 201

Wed, 1/29 – Review of Formal and Structural Concepts from MUS 201

Week 3 (2/3 – 2/7)

Mon, 2/3 – Ch. 10 (9th, 11th, and 13th Chords)

Wed, 2/5 – Ch. 10 Assignment

Week 4 (2/10 – 2/14)

Mon, 2/10 – Ch. 11 (Altered Dominants)

Wed, 2/12 – Ch. 11 Assignment

Week 5 (2/17 – 2/21)

Mon, 2/17 – Ch. 12 (Chromatic Mediants)

Wed, 2/19 – Ch. 12 Assignment

Week 6 (2/24 – 2/28)

Mon, 2/24 – Exam 1

Wed, 2/26 – No Class

Week 7 (3/3 – 3/7)

Mon, 3/3 – Ch. 13 (The Romantic Period)

Wed, 3/5 – Ch. 13 Assignment

Week 8 (3/10 – 3/14)

Mon, 3/10 – Ch. 14 (Post-Romantic Style)

Wed, 3/12 – Ch. 14 Assignment

Week 9 (3/17 – 3/21)

Mon, 3/17 – Review for Exam 3

Wed, 3/19 – Exam 2

Week 10 (3/24 – 3/28)

Spring Break – No Classes

Week 11 (3/31 – 4/4)

Mon, 3/31 – Ch. 15 (Impressionism and Related Styles)

Wed, 4/2 – Ch. 15 Assignment

Week 12 (4/7 – 4/11)

Mon, 4/7 – Ch. 16 (The Early 20th Century)

Wed, 4/9 – Ch. 16 Assignment

Week 13 (4/14 – 4/18)

Mon, 4/14 – Serialism and Set Theory

Wed, 4/16 – Serialism Theory Homework

Week 14 (4/21 – 4/25)

Mon, 4/21 – Ch. 17 (Twelve-Tone Composition)

Wed, 4/23 – Ch. 17 Assignment

Week 15 (4/28 – 5/2)

Mon, 4/28 – Integral Serialism, Indeterminacy, and other 20th Century Compositional Techniques

Wed, 4/30 – Exam 3

Week 16 (5/5 – 5/9)

5/5 – Review for Comprehensive Assessment

5/7 – Review for Comprehensive Assessment

Week 17 (5/12 – 5/16)

Final Examination – Wednesday, May 14 – 8:00-9:50AM

Comprehensive Assessment – Includes content from MUS 101, 102, 201, and 202

Advanced Aural Theory I – Syllabus

West Virginia State University

Course Details: MUS 215, Section 02, Fall (CRN 1619), 1 Course Credit

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Tuesday and Thursday, 11:00 –11:50 a.m.

Meeting Place: Davis Fine Arts Building, Room 210

Office: Davis Fine Arts Building, Room 302

Office Hours: To Be Posted

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description

Material of moderate to moderately difficult tonal and rhythmic content: sight singing; rhythm reading; melodic, harmonic, and rhythmic dictation; internal and chord identification; chord progressions; and related activities. Meets two hours weekly.

Course Objectives

- To train the ear to hear and recognize variation between differing pitches, chords, and rhythmic patterns and be able to notate such variations.
- To identify intervals between differing pitches, both independent of and within a given melody.
- To identify various chords and their characteristics.
- To recognize, extract, and notate specific rhythmic patterns from a played melodic line
- To sing, at sight, pitches and their given solfege syllables.

Required Text(s) and Materials

Benward, Bruce and J. Timothy Kolosick. *Ear Training: A Technique for Listening*. Boston, MA: McGraw-Hill, 2010.

Ottman, Robert W. and Nancy Rogers. *Music for Sight Singing*. Boston, MA: Prentice Hall, 2011.

Materials provided by the instructor.

Staff paper. – Free staff paper PDF files are available at
<http://people.virginia.edu/~pdr4h/musicpaper>.

Grading

- Attendance/Participation (10 percent)
- Homework (30 percent)
- Dictation Exams (40 percent)
- Solfege Exams (20 percent)

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a University excused absence, the assignment must still be submitted early or on time via email. Exams and in-class presentations may only be made up with prior approval.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Eight (8) or more unexcused absences will result in an automatic grade of “F” for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the University. Student must provide the instructor with written documentation for each excused absence in a timely manner. Tardiness will result in half an absence and will not be allowed without a University excuse. Leaving class early will not be tolerated without a University-approved excuse and/or prior authorization from the instructor.

Faculty Absences

In the event the instructor is ill or unable to attend a class meeting or lesson, the student will be notified as promptly as possible. The department chair or Academic Affairs Office will also be notified in such an occurrence if necessary. Students will not be penalized for the instructor’s absence, and any missed lessons or classes will be rescheduled as quickly as possible.

Inclement Weather

West Virginia State University rarely closes due to inclement weather. Students travel from varying distances, and the University strives to hold classes as scheduled unless roads are officially closed. When the University does close, announcements will be posted on the WVSU website (www.wvstateu.edu), or you may call (304) 766-3181 for detailed operational hours. Information may also be available on local radio and television stations, but note that stations sometimes confuse information about WVSU with information about other entities whose names begin with “West Virginia.” The WVSU website should be your primary source of information.

Academic Dishonesty

Academic dishonesty includes plagiarism, cheating, falsifying records, etc., and may be punished by instructor-imposed sanctions ranging from verbal or written reprimand to a grade of “F” for the course and/or suspension. For the complete policy on academic dishonesty, refer to the current WVSU Catalog (on the WVSU web page at www.wvstateu.edu).

Tentative Course ScheduleWeek 1 (Aug 18-22)

8/19 – Course Introduction and Overview, Review and Solfege Introduction from Ottman

8/21 – State Stride: No Class

Week 2 (Aug 25-29)

8/26 – Unit 8: Intervals and Melodies

8/28 – Harmonies and Rhythms

Week 3 (Sept 1-5)

9/2 – Review and Continued Practice

9/4 – Review and Continued Practice

Week 4 (Sept 8-12)

9/9 – Review and Continued Practice

9/11 – Unit 8 Dictation Exam

Week 5 (Sept 15-19)

9/16 – Solfege Exam 1

9/18 – Unit 9: Intervals and Melodies, Solfege from the Ottman

Week 6 (Sept 22-26)

9/23 – Harmonies and Rhythms, More Intervals and Melodies

9/25 – Review and Continued Practice

Week 7 (Sept 29-Oct 3)

9/30 – Review and Continued Practice

10/2 – Review and Continued Practice

Week 8 (Oct 6-10)

10/7 – Unit 9 Dictation Exam

10/9 – Solfege Exam 2

Week 9 (Oct 13-17)

10/14 Unit 10: Intervals and Melodies, Solfege from Ottman

10/16 – Harmonies and Rhythms, More Intervals and Melodies

Week 10 (Oct 20-24)

10/21 – Review and Continued Practice

10/23 – Review and Continued Practice

10/24 – “W” Period Ends

Week 11 (Oct 27-31)

10/28 – Review and Continued Practice

10/30 – Review and Continued Practice

Week 12 (Nov 3-7)

11/4 – Unit 10 Dictation Exam

11/6 – Solfege Exam 3

Week 13 (Nov 10-14)

11/11 – Unit 11: Intervals and Melodies, Solfege from the Ottman

11/13 – Harmonies and Rhythms, More Intervals and Melodies

Week 14 (Nov 17-21)

11/18 – Review and Continued Practice

11/20 – Review and Continued Practice

Week 15 (11/25 – 11/29)

Fall Break – No Classes

Week 16 (Dec 1-5)

12/2 – Review and Continued Practice

12/4 – Review and Continued Practice

Final Exam – Tuesday, December 9 – 10:00 -11:50 a.m.
Unit 11 Dictation and Solfege Exam

Note: The content and requirements of this course and the corresponding syllabus are subject to change at the discretion of the instructor and/or department and are subject to change without prior notice.

MUS 216 – Advanced Aural Theory II – Syllabus

West Virginia State University

Course Details: MUS 216, Section 01, Spring (CRN 1626), 1 Course Credit

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Tuesday and Thursday, 11:00–11:50 a.m.

Meeting Place: Davis Fine Arts Building, Room 210

Office: Davis Fine Arts Building, Room 302

Office Hours: To Be Posted

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description

Material of moderate to moderately difficult tonal and rhythmic content: sight singing; rhythm reading; melodic, harmonic, and rhythmic dictation; interval and chord identification; chord progressions; and related activities. Meets two hours weekly.

Course Objectives

- To train the ear to hear and recognize variation between differing pitches, chords, and rhythmic patterns and be able to notate such variations.
- To identify intervals between differing pitches, both independent of and within a given melody.
- To identify various chords and their characteristics.
- To recognize, extract, and notate specific rhythmic patterns from a played melodic line
- To sing, at sight, pitches and their given solfege syllables.

Required Text(s) and Materials

Benward, Bruce and J. Timothy Kolosick. *Ear Training: A Technique for Listening*. Boston, MA: McGraw-Hill, 2010.

Ottman, Robert W. and Nancy Rogers. *Music for Sight Singing*. Boston, MA: Prentice Hall, 2011.

Materials provided by the instructor.

Staff paper. – Free staff paper PDF files are available at

<http://people.virginia.edu/~pdr4h/musicpaper>.

Grading

- Attendance/Participation (10 percent)
- Homework (30 percent)
- Dictation Exams (40 percent)
- Solfege and Sight-Singing Exams (20 percent)

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a University excused absence, the assignment must

still be submitted early or on time via email. Exams and in-class presentations may only be made up with prior approval.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Six (6) or more unexcused absences will result in an automatic grade of “F” for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the University. Student must provide the instructor with written documentation for each excused absence in a timely manner. Tardiness will result in half an absence and will not be allowed without a University excuse. Leaving class early will not be tolerated without a University-approved excuse and/or prior authorization from the instructor.

Faculty Absences

In the event the instructor is ill or unable to attend a class meeting or lesson, the student will be notified as promptly as possible. The department chair or Academic Affairs Office will also be notified in such an occurrence if necessary. Students will not be penalized for the instructor’s absence, and any missed lessons or classes will be rescheduled as quickly as possible.

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Tentative Course Schedule

Week 1 (1/20 – 1/24)

Tue, 1/21 – Introduction and Syllabus

Thur, 1/23 – Review and Solfege from Ottman

Week 2 (1/27 – 1/31)

Tue, 1/28 – Unit 11: Intervals and Melodies

Thur, 1/30 – Harmonies and Rhythms

Week 3 (2/3 – 2/7)

Tue, 2/4 – Review and Continued Practice

Thur, 2/6 – Review and Continued Practice

Week 4 (2/10 – 2/14)

Tue, 2/11 – Dictation Exam 1

Thur, 2/13 – Solfege Exam 1

Week 5 (2/17 – 2/21)

Tue, 2/18 – Unit 12: Intervals and Melodies

Thur, 2/20 – Harmonies and Rhythms

Week 6 (2/24 – 2/28)

Tue, 2/25 – Review and Continued Practice

Thur, 2/27 – Review and Continued Practice

Week 7 (3/3 – 3/7)

Tue, 3/4 – Dictation Exam 2 (Midterm)

Thur, 3/6 – Solfege Exam 2 (Midterm)

Week 8 (3/10 – 3/14)

Tue, 3/11 – Unit 13: Intervals and Melodies

Thur, 3/13 – Harmonies and Rhythms

Week 9 (3/17 – 3/21)

Tue, 3/18 – Review and Continued Practice

Thur, 3/20 – Review and Continued Practice

Week 10 (3/24 – 3/28)

Spring Break – No Classes

Week 11 (3/31 – 4/4)

Tue, 4/1 – No Class

Thur, 4/3 – Review and Continued Practice

Week 12 (4/7 – 4/11)

Tue, 4/8 – Dictation Exam 3

Thur, 4/10 – Solfege Exam 3

Week 13 (4/14 – 4/18)

Tue, 4/15 – Unit 14: Intervals and Melodies

Thur, 4/17 – Harmonies and Rhythms

Week 14 (4/21 – 4/25)

Tue, 4/22 – Review and Continued Practice

Thur, 4/24 – Review and Continued Practice

Week 15 (4/28 – 5/2)

Tue, 4/29 – Review and Continued Practice

Thur, 5/1 – Review and Continued Practice

Week 16 (5/5 – 5/9)

Tue, 5/6 – Dictation Exam 4

Thur, 5/8 – Solfege Exam 4

Week 17 (5/12 – 5/16)

Comprehensive Final Exam – Tuesday, May 13 – 10:00 -11:50 a.m.

MUSIC 303 – History and Literature of Music I

Antiquity to Baroque

West Virginia State University

Fall

Dr. Scott E. Woodard – Professor

Course Description: Music 303 surveys the history of Western music from Antiquity to 1750. This course is intended for music majors who have taken two semesters of music theory and is part of a two-semester sequence that is followed by Music 304.

Instructor Information: Scott E. Woodard – Chair, WVSU Department of Music
Davis Fine Arts Building 311
Office Hours: MWF: 11:00 a.m. – 2:15 p.m.; TR: By appointment
Phones: 304-766-3190 (O); 304-757-9122 (H); 304-550-7853 (C)
Email: swoodar1@wvstateu.edu

Course Objectives:

- *To understand the development of musical styles, genres, and compositional procedures, and their relevance to other eras and repertoires*
- *To become aware of the accepted timeline of the history of western music*
- *To develop score reading and analytical skills*
- *To become familiar with the masterworks of Western music history*
- *To recognize performance issues and to research historical performance practices*
- *To improve writing skills about music and musical styles*

Required Texts:

- J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010)
- *Norton Anthology of Western Music*, vol. 1: Ancient to Baroque, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).**

• *Norton Recorded Anthology of Western Music*, vol. 1: Ancient to Baroque, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. **

*** Texts provided by instructor for in-class use only.*

Suggested Text: • Kate L. Turabian, *A Manual for Writers*, 7th ed. (Chicago: U. of Chicago, 2007)

Grading Policies: Student grades will be calculated using an average of the scores of all tests (listening and written, as well as writing projects listed below). Attendance will also be factored into the final grade (See attached attendance policy).

Exams/Written Projects: Exams are listed in the weekly breakdown attached to this syllabus. Each written exam will include a companion listening exam administered in “drop the needle” format.

All exams (with the exception of the final and its accompanying listening exam) will be worth 100 points each. The final exam and final listening exam will be worth 200 points each.

Students will be responsible for one (1) written project in the form of a research paper. This assignment is due during the 15th week of classes (see attached weekly schedule).

Academic Integrity: Academic dishonesty is defined as plagiarism, cheating, falsifying records, etc., and may be punished by sanctions imposed by the instructor and appropriate to the offense ranging from a written reprimand to a grade of F on an assignment or a grade of F in the course. The University reserves the right to suspend or dismiss a student guilty of a particularly serious infraction.

1. Charges of academic dishonesty may be brought by any member of the academic community.

2. The punishment accorded students found cheating may be imposed by the instructor and should be determined by the degree of seriousness of the episode and the circumstances which existed at the time.

3. The instructor will issue a written statement of the punishment to be imposed to the student within 24 hours after the incident has occurred.

4. At the same time, the instructor will also submit a copy of the statement of punishment to his/her department chair, along with a complete written description the event, the circumstances surrounding it, and the sanction that is to be imposed.

Week 1

Topics: The Earliest Music; Music in Greece and Rome; Music in the Early Church
Reading: Chapters 1 and 2
Listening: NAWM 1–2
Epitaph of Seikilos, song (epigram)
Euripides: *Orestes*, Greek tragedy, excerpt:
Stasimon chorus

Week 2

Topic: Roman Liturgy and Chant
Reading: Chapter 3
Listening: NAWM 3–7
Mass for Christmas Day, Gregorian chant mass
Chants from Vespers for Christmas Day,
Gregorian chant Office
Ascribed to Wipo of Burgundy: *Victimae paschali laudes*, sequence
Tropes on *Puer natus*: *Quem queritis in presepe* and Melisma
Hildegard of Bingen: *Ordo virtutum*, sacred music drama: Chorus, *In principio omnes*

Week 3

Topics: Secular Music; Early Polyphony
Reading: Chapters 4 and 5 (84–91)
Listening: NAWM 8–16
Bernart de Ventadorn: *Can vei la lauzeta mover*, canso (troubadour song)
Comtessa de Dia: *A chantar*, canso (troubadour song)
Adam de la Halle: *Jeu de Robin et de Marion*:
rondeau, *Robins m'aime***
Walther von der Vogelweide: *Palästinalied*,
Minnelied
Cantiga 159: *Non sofre Santa María*, from
Cantigas de Santa María *La quarte estampie royal*, from *Le manuscrit duroi*
Organa from *Musica enchiriadis* *Alleluia Justus ut palma*, free organum, from *Ad organum faciendum*
Jubilemus, exultemus, versus in Aquitanian
Polyphony

Week 4

Topics: **Exam 1**; Notre Dame Polyphony; Motets; English

Polyphony; Ars Nova

Reading: Chapters 5 (91–112) and 6 (113–122)

Listening: NAWM 17–24

Leoninus and colleagues: *Viderunt omnes*,
organum duplum

Clausulae on *Dominus* from *Viderunt omnes*

Perotinus: *Viderunt omnes*, organum quadruplum *Ave virgo virginum*, conductus Motets on tenor *Dominus**

Adam de la Halle: *De ma dame vient/Dieus*,
comment porroie/Omnes, motet

Sumer is icumen in, rota

Philippe de Vitry: *In arboris/Tuba sacre*
fidei/Virgo sum, motet

Week 5

Topics: Machaut; Trecento

Reading: Chapter 6 (122–143)

Listening: NAWM 25–31

Guillaume de Machaut: *La Messe de Nostre*
Dame, mass: Kyrie**

Guillaume de Machaut: *Foy porter*, virelai*

Guillaume de Machaut: *Rose, liz, printemps*,
verdure, rondeau

Philippus de Caserta: *En remirant vo douce*
pourtraiture, ballade*

Jacopo da Bologna: *Non al suo amante*,
madrigal*

Gherardello da Firenze: *Tosto che l'alba*, caccia

Francesco Landini: *Non avrà ma' pietà*, balata

Week 6

Topics: Renaissance Introduction; English and
Burgundian Music; Ockeghem

Reading: Chapters 7, 8, and 9 (191–198)

Listening: NAWM 32–39

Alleluia: A newë work, carol

John Dunstable: *Quam pulchra es*, motet or
cantilena

Binchois (Gilles de Bin): *De plus en plus*,
rondeau

Guillaume Du Fay: *Resveillies vous*, ballade**

Guillaume Du Fay: *Christe, redemptor omnium*, hymn in fauxbourdon style*

Guillaume Du Fay: *Se la face ay pale*, ballade** and cantus-firmus mass: Gloria

Antoine Busnoys, *Je ne puis vivre*, virelai*

Jean de Ockeghem: *Missa prolationum*, mass:
Kyrie*

Week 7

Topics: Generation of Josquin Des Prez; The Reformation; Palestrina

Reading: Chapters 9 (198–210) and 10 (211–234)

Listening: NAWM 40–47

Henricus Isaac: *Innsbruck, ich muss dich lassen*, Lied**

Josquin des Prez: *Ave Maria . . . virgo serena*, motet

Josquin des Prez: *Missa Pange lingua*, paraphrase mass: excerpts

Josquin des Prez(?): *Mille regretz*, chanson

Martin Luther: *Nun komm, der Heiden Heiland* and *Ein feste Burg*, chorales

Loys Bourgeois: Psalm 134, *Or sus, serviteurs du Seigneur*, metrical psalm

William Byrd: *Sing joyfully unto God*, full anthem

Giovanni Pierluigi da Palestrina: *Pope Marcellus Mass*, mass: excerpts

Week 8

Topics: **Exam 2**; Spain; Germany; Italian Madrigal

Reading: Chapters 10 (234–239) and 11 (240–256)

Listening: NAWM 48–55

Tomás Luis de Victoria: *O magnum mysterium*, motet and imitation mass: Kyrie

Orlande di Lassus: *Cum essem parvulus*, motet*

Juan del Encina: *Oy comamos y bebamos*, villancico

Marco Cara: *Io non compro più speranza*, frottola

Jacques Arcadelt: *Il bianco e dolce cigno*, madrigal**

Cipriano de Rore: *Da le belle contrade d'oriente*, madrigal

Luca Marenzio: *Solo e pensoso*, madrigal

Carlo Gesualdo: “*Io parto*” e non più dissì, Madrigal

Week 9

Topics: Secular Music in France and England; Instrumental Music; Venice

Reading: Chapters 11 (256–263) and 12

Listening: NAWM 56–65

Claudin de Sermisy: *Tant que vivray*, chanson

Orlande de Lassus: *La nuit froide et sombre*, chanson*

Claude Le Jeune: *Revecy venir du printans*, chanson

Thomas Morley: *My bonny lass she smileth*,

ballett

Thomas Weelkes: *As Vesta was*, madrigal

John Dowland: *Flow, my tears*, air or lute song

Tielman Susato: Dances from *Danserye**

Luis de Narváez: From *Los seys libros del Delphin*, intabulation and variations for vihuela

William Byrd: *Pavana Lachrymae*, pavane variations

Giovanni Gabrieli: *Canzon septimi toni a 8*, from *Sacrae symphoniae*, ensemble canzona

Week 10

Topics: **Midterm Exam**; Baroque Introduction; Early Opera

Reading: Chapters 13 and 14 (307–319)

Listening: NAWM 66–69

Claudio Monteverdi: *Cruda Amarilli*, madrigal

Giulio Caccini: *Vedrò 'l mio sol*, solo madrigal

Jacopo Peri: *Le musiche sopra l'Euridice*, opera: excerpts

Claudio Monteverdi: *L'Orfeo*, opera: excerpt from Act II**

Week 11

Topics: Spread of Opera; Vocal Chamber Music; Sacred Music

Reading: Chapters 14 (319–328) and 15 (329–344)

Listening: NAWM 70–78

Claudio Monteverdi: *L'incoronazione di Poppea*, opera: Act I, scene 3

Antonio Cesti: *Orontea*, opera: excerpt from Act II

Barbara Strozzi: *Lagrime mie*, cantata

Gabriel Bataille: *Ma bergere non légere*, air de cour*

Giovanni Gabrieli: *In ecclesiis*, sacred concerto (motet)*

Alessandro Grandi: *O quam tu pulchra es*, solo motet (sacred concerto)

Giacomo Carissimi: *Historia di Jephthe*, oratorio: excerpt

Heinrich Schütz: *O lieber Herre Gott*, sacred concerto from *Kleine geistliche Konzerte I*

Heinrich Schütz: *Saul, was verfolgst du mich*, sacred concerto, from *Symphoniae sacrae III*

Week 12

Topics: **Exam 3**; Instrumental Music; Music of France, England, Spain, and America

Reading: Chapters 15 (344–353) and 16

Listening: NAWM 79–88

Girolamo Frescobaldi: Toccata No. 3
 Girolamo Frescobaldi: Ricercare after the Credo from *Mass for the Madonna*, in *Fiori musicali*
 Biagio Marini: *Sonata IV per il violino per sonar con due corde*, sonata for violin and continuo**
 Jean-Baptiste Lully: *Armide*, opera: excerpts
 Jean-Baptiste Lully: *Te Deum*, grand motet: conclusion*
 Denis Gaultier: *La Coquette virtuose*, courante*
 Elisabeth-Claude Jacquet de la Guerre: Suite No. 3 in A Minor, keyboard suite from *Pièces de clavecin*
 Henry Purcell: *Dido and Aeneas*, opera: Conclusion
 Tomás de Torrejón y Velasco, *La púrpura de la rosa*, opera: excerpt
 Juan de Araujo: *Los coflades de la estleya*, Villancico

Week 13

Topics: Late Seventeenth-Century Italy and Germany; Vivaldi
 Reading: Chapters 17 and 18 (414–427)
 Listening: NAWM 89–93
 Alessandro Scarlatti: *Clori vezzosa, e bella*, cantata: conclusion
 Alessandro Scarlatti: *La Griselda*, opera: excerpt from Act I, scene 2*
 Arcangelo Corelli: Trio Sonata, Op. 3, No. 2**
 Dieterich Buxtehude: Praeludium in E Major, organ prelude
 Antonio Vivaldi: Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6

Week 14

Topics: Music in France; Bach Instrumental Music
 Reading: Chapters 18 (427–435) and 19 (436–448)
 Listening: NAWM 94–97
 François Couperin: *Vingt-cinquième ordre*, keyboard suite: excerpts
 Jean-Philippe Rameau: *Hippolyte et Aricie*, opera: conclusion of Act IV
 Johann Sebastian Bach: Prelude and Fugue in A Minor
 Johann Sebastian Bach: Chorale Prelude on *Durch Adams Fall*

Week 15

Topics: Bach Sacred Music; Handel

Reading: Chapter 19 (448–471)

Listening: NAWM 98–100

Johann Sebastian Bach: *Nun komm, der Heiden Heiland*, cantata

George Frideric Handel: *Giulio Cesare*, opera:

Act II, scenes 1–2

George Frideric Handel: *Saul*, oratorio: Act II, scene 10

Written projects due on Monday of this week.

Week 16

Topics: **Final Exam (to be given at prescribed time)**; Early Classic Era Opera, Song, and Church Music

Reading: Chapters 20 and 21

Listening: NAWM 101–105

Giovanni Battista Pergolesi: *La serva padrona*, intermezzo: excerpts

Johann Adolf Hasse: *Cleofide*, opera seria: Act II, scene 9, *Digli ch'io son fedele*

John Gay: *The Beggar's Opera*, ballad opera: excerpt from scene 13

Christoph Willibald Gluck: *Orfeo ed Euridice*, opera: excerpt from Act II, scene 1

William Billings: *Creation*, fusing tune, from *The Continental Harmony*

MUSIC 304 – History and Literature of Music II

Classical to Modern

MW – 9:30 – 10:45 a.m. D103

West Virginia State University

Spring - 2013

Dr. Scott E. Woodard – Professor

Course Description: Music 304 surveys the history of Western music from Classic to Modern. This course is intended for music majors who have taken two semesters of music theory and is part of a two-semester sequence that is preceded by Music 303.

Instructor Information: Scott E. Woodard – Chair, WVSU Department of Music
Davis Fine Arts Building 311

Office Hours: MWF: 11:00 a.m. – 1:45 p.m.; TR: By appointment

Phones: 304-766-3190 (O); 304-550-7853 (C)

Email: swoodar1@wvstateu.edu

Course Objectives:

- *To understand the development of musical styles, genres, and compositional procedures, and their relevance to other eras and repertoires*
- *To become aware of the accepted timeline of the history of western music*
- *To develop score reading and analytical skills*
- *To become familiar with the masterworks of Western music history*
- *To recognize performance issues and to research historical performance practices*
- *To improve writing skills about music and musical styles*

Required Texts:

- J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010)
- *Norton Anthology of Western Music*, vol. 1: Ancient to Baroque, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).**

• *Norton Recorded Anthology of Western Music*, vols. 2 & 3: Classic to Modern, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. **

*** Texts provided by instructor for in-class use only.*

Suggested Text: • Kate L. Turabian, *A Manual for Writers*, 7th ed. (Chicago: U. of Chicago, 2007)

Grading Policies: Student grades will be calculated using an average of the scores of all tests (listening and written, as well as writing projects listed below. Attendance will also be factored into the final grade (See attached attendance policy).

Exams/Written Projects: Exams are listed in the weekly breakdown attached to this syllabus. Each written exam will include a companion listening exam administered in “drop the needle” format.

All exams (including the final and its accompanying listening exam) will be worth 100 points each.

Students will be responsible for one (1) written project in the form of a research paper. This assignment is due during the 15th week of classes (see attached weekly schedule).

Students will be responsible for four (4) position papers in editorial form, to be turned in at random points throughout the semester. (These assignments will be discussed on the first day of class as part of the syllabus discussion.)

Academic Integrity: Academic dishonesty is defined as plagiarism, cheating, falsifying records, etc., and may be punished by sanctions imposed by the instructor and appropriate to the offense ranging from a written reprimand to a grade of F on an assignment or a grade of F in the course. The University reserves the right to suspend or dismiss a student guilty of a particularly serious infraction.

1. Charges of academic dishonesty may be brought by any member of the academic community.

2. The punishment accorded students found cheating may be imposed by the instructor and should be determined by the degree of seriousness of the episode and the circumstances which existed at the time.

3. The instructor will issue a written statement of the punishment to be imposed to the student within 24 hours after the incident has occurred.
4. At the same time, the instructor will also submit a copy of the statement of punishment to his/her department chair, along with a complete written description the event, the circumstances surrounding it, and the sanction that is to be imposed.

Week 1

Topics: Early Classic Era Opera, Song, and Church Music

Reading: Chapters 20 and 21

Listening: NAWM 101–105

Giovanni Battista Pergolesi: *La serva padrona*, intermezzo: excerpts

Johann Adolf Hasse: *Cleofide*, opera seria: Act II, scene 9, *Digli ch'io son fedele*

John Gay: *The Beggar's Opera*, ballad opera: excerpt from scene 13

Christoph Willibald Gluck: *Orfeo ed Euridice*, opera: excerpt from Act II, scene 1

William Billings: *Creation*, fugal tune, from *The Continental Harmony*

Week 2

Topics: Early Classic Era Instrumental Music; Haydn

Reading: Chapters 22 and 23 (526–546)

Listening: NAWM 106–113

Domenico Scarlatti: Sonata in D Major, K. 119

Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Wq. 55/4: Second movement, Poco adagio

Giovanni Battista Sammartini: Symphony in F Major, No. 32: First movement, Presto

Johann Stamitz: Sinfonia No. 8 in E-flat Major, Op. 11, No. 3: First movement, Allegro assai

Johann Christian Bach: Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5: First movement, Allegro di molto

Joseph Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*), Hob. III: 38: Fourth movement, Presto

Joseph Haydn: Symphony No. 92 in G Major (*Oxford*), Hob. I: 92

Joseph Haydn: *The Creation*, oratorio: No. 2, “In the beginning God”*

Week 3

Topic: Mozart

Reading: Chapter 23 (564–565)

Listening: NAWM 114–117

Wolfgang Amadeus Mozart: Piano Sonata in F Major, K. 332: First movement, Allegro

Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488: First movement, Allegro

Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (*Jupiter*), K. 551: Finale*

Wolfgang Amadeus Mozart: *Don Giovanni*, opera: Act I, scenes 1–2

Week 4

Topic: **TEST 1**; Beethoven

Reading: Chapter 24

Listening: NAWM 118–120

Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*): First movement*

Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*): First movement, Allegro con brio

Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131: excerpts

Week 5

Topics: Romantic Song

Reading: Chapter 25 (595–616)

Listening: NAWM 121–124

Franz Schubert: *Gretchen am Spinnrade*, Lied

Franz Schubert: *Winterreise*, song cycle: *Der Lindenbaum***

Robert Schumann: *Dichterliebe*, song cycle: *Im wunderschönen Monat Mai*

Stephen Foster: *Jeanie with the Light Brown Hair*, parlor song

Week 6

Topics: Romantic Piano and Orchestra Music

Reading: Chapters 25 (616–632) and 26 (633–644)

Listening: NAWM 125–130

Robert Schumann: *Carnaval*, Op. 9, character pieces: excerpts*

Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1

Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2

Franz Liszt: *Trois études de concert*: No. 3, *Un sospiro*

Louis Moreau Gottschalk: *Souvenir de Porto Rico* (*Marche des Gíbaros*), Op. 31, character piece

Hector Berlioz: *Symphonie fantastique*: Fifth movement, “Dream of a Witches’ Sabbath”

Week 7

Topics: Romantic Orchestral, Chamber, and Choral Music

Reading: Chapter 26 (644–660)

Listening: NAWM 131–136

Felix Mendelssohn: Violin Concerto in E Minor, Op. 64: Third movement, Allegretto non troppo—Allegro molto vivace

Robert Schumann: Symphony No. 4 in D Minor, Op. 120: First movement, Ziemlich langsam—Lebhaft*

Franz Schubert: String Quintet in C Major, D. 956: First movement, Allegro ma non troppo*

Clara Schumann: Piano Trio in G Minor, Op. 17: Third movement, Andante**

Felix Mendelssohn: *Elijah*, Op. 70, oratorio: Chorus, *And then shall your light break forth*

Fanny Hensel: *Gartenlieder*, Op. 3, partsongs: No. 6, *Im Wald**

Week 8

Topics: **TEST 2**; Early Romantic Opera; Wagner

Reading: Chapters 27 and 28 (685–702)

Listening: NAWM 137–141

Gioachino Rossini: *Il barbiere di Siviglia*, comic opera: Act 2, scene 5: *Una voce poco fa*

Vincenzo Bellini: *Norma*, opera: excerpt from Act I, scene 4: *Casta Diva**

Giacomo Meyerbeer: *Les Huguenots*, opera: conclusion of Act II*

Carl Maria von Weber: *Der Freischütz*, opera: Act II, Finale, Wolf’s Glen Scene

Richard Wagner: *Tristan und Isolde*, opera: Prelude* and Conclusion of Act I

Week 9

Topics: Opera; Brahms

Reading: Chapters 28 (702–723) and 29 (724–735)

Listening: NAWM 142–148

Giuseppe Verdi: *La traviata*, opera: Act III, scena and duet

Giacomo Puccini: *Madama Butterfly*, opera:
 excerpt from Act I*
 Georges Bizet: *Carmen*, opera: Act I, No. 10,
 seguidilla and duet
 Modest Musorgsky: *Boris Godunov*, Coronation Scene
 Arthur Sullivan: *The Pirates of Penzance*,
 operetta: *When the foeman bares his steel*
 Johannes Brahms: Symphony No. 4 in E Minor, Op. 98: Fourth movement, Allegro energico e
 passionato
 Johannes Brahms: Quintet for Piano and Strings in F Minor, Op. 34: First movement, Allegro
 non troppo*

Week 10

Topics: Wagnerians; Diverging Traditions
 Reading: Chapters 29 (735–749) and 30
 Listening: NAWM 149–154
 Richard Strauss: *Don Quixote*, Op. 35, tone
 poem: Themes and Variations 1 and 2
 Gustav Mahler: *Kindertotenlieder*, orchestral
 song cycle: No. 1, *Nun will die Sonn' so hell
 aufgeh'n*
 Piotr Il'ich Tchaikovsky: Symphony No. 6 in
 B Minor (*Pathétique*), Op. 74: Third
 movement, Allegro molto vivace*
 Antonín Dvořák: *Slavonic Dances*, Op. 46: No. 1 (*Furiant*)*
 Amy Cheney Beach: Symphony No. 2 *Gaelic*, 2nd Mvt. Andante
 John Philip Sousa: *The Stars and Stripes Forever*, March

Week 11

Topics: Vernacular Traditions;
 Modern Music; The Avant-Garde
 Reading: Chapter 31
 Listening: NAWM 155–159
 Scott Joplin: *Maple Leaf Rag*, piano rag
 Claude Debussy: *Trois Nocturnes*: No 1, *Nuages*, symphonic poem
 Sergei Rachmaninov: Prelude in G Minor,
 Op. 23, No. 5
 Alexander Scriabin: *Vers la flamme*, Op. 72, tone poem for piano
 Erik Satie: *Embryons desséchés*: No. 3, *de
 Podophthalma**

Week 12

Topics: Schoenberg, Berg, and Webern; Stravinsky; Bartók; Ives
 Reading: Chapter 32
 Listening: NAWM 160–168
 Arnold Schoenberg: *Pierrot lunaire*, Op. 21,
 melodrama for speaker and chamber
 ensemble: excerpts

Arnold Schoenberg: Piano Suite, Op. 25:
 excerpts
 Alban Berg: *Wozzeck*, Op. 7, opera: Act III,
 scene 3
 Anton Webern: Symphony, Op. 21: First
 movement, *Ruhig schreitend*
 Igor Stravinsky: *The Rite of Spring*, ballet:
 excerpts
 Igor Stravinsky: *Symphony of Psalms*, choral
 symphony: First movement
 Béla Bartók: *Mikrokosmos*, étude: No. 123,
*Staccato and Legato**
 Béla Bartók: *Music for Strings, Percussion and*
Celesta, symphonic suite: Third movement,
Adagio
 Charles Ives: *General William Booth Enters into Heaven*, song

Week 13

Topics: **TEST 3**; Between the Wars: Jazz, Popular Music, and the Classical Tradition

Reading: Chapters 33 and 34

Listening: NAWM 169–182

George Gershwin: *I Got Rhythm*, Broadway
 show tune, from *Girl Crazy*

Bessie Smith: *Back Water Blues*

King Oliver: *West End Blues*

Duke Ellington: *Cotton Tail*, jazz composition

Darius Milhaud: *La création du monde*, Op. 81,
 ballet: First tableau*

Paul Hindemith: *Symphony Mathis der Maler*:
 Second movement, *Grablegung**

Sergey Prokofiev: *Alexander Nevsky*, Op. 78,
 cantata: Fourth movement, *Arise, Ye Russian*
*People**

Dmitri Shostakovich: Symphony No. 5, Op. 47:
 Second movement, *Allegretto*

Silvestre Revueltas: *Sensemayá*, symphonic
 poem

Edgard Varèse: *Hyperprism*, work for winds,
 brass, and percussion*

Henry Cowell: *The Banshee*, piano piece*

Ruth Crawford Seeger: String Quartet 1931:
 Fourth movement, *Allegro possibile*

Aaron Copland: *Appalachian Spring*, ballet
 suite; Variations on *'Tis the Gift to Be*
Simple, ballet suite

William Grant Still: *Afro-American Symphony*:
 First movement, *Moderato assai*

Week 14

Topics: Postwar Popular Music; Avant-Garde; Serialism

Reading: Chapter 35 (906–943)

Listening: NAWM 183–192

Charlie Parker and Dizzy Gillespie:

Anthropology, bebop tune and solo

Olivier Messiaen: *Quartet for the End of Time*:

First movement, *Liturgie de cristal*

Benjamin Britten: *Peter Grimes*, opera: Act III, scene 2, *To hell with all your mercy!*

Samuel Barber: *Hermit Songs*, Op. 29, song cycle: No. 8, *The Monk and His Cat*

John Cage: *Sonatas and Interludes*, suite for prepared piano: Sonata V*

John Cage: *Music of Changes*, chance composition for piano: Book I**

Morton Feldman: *Projection I*, cello piece*

Karlheinz Stockhausen: *Kreuzspiel*, chamber work: First section*

Pierre Boulez: *Le marteau sans maître*, chamber song cycle: Sixth movement, *Bourreaux de solitude**

Luciano Berio: *Sequenza III*, solo for female voice*

Week 15

Topics: **PAPER DUE ON MONDAY:** New Sounds and Textures; Music for Band; End of the Millennium

Reading: Chapters 35 (943–956) and 36

Listening: NAWM 193–205

George Crumb: *Black Angels*, *Thirteen Images from the Dark Land*, electric string quartet: excerpts

Milton Babbitt: *Philomel*, monodrama for soprano, recorded soprano, and synthesized sound: Section I

Krzysztof Penderecki: *Threnody for the Victims of Hiroshima*, tone poem for string orchestra

Karel Husa: *Music for Prague 1968*, concert band suite: First movement, Introduction and fanfare, Adagio—Allegro

Steve Reich: *Tehillim*, for four solo voices and ensemble: Part IV*

John Adams: *Short Ride in a Fast Machine*, orchestral fanfare*

György Ligeti: Étude No. 9, *Vertige**

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Ellen Taaffe Zwilich: Symphony No. 1, First movement

Arvo Pärt: *Seven Magnificat Antiphons*: excerpts

Sofia Gubaidulina: *Rejoice!* Sonata for Violin and Violoncello: Fifth movement, *Listen to the still small voice within*

Alfred Schnittke: Concerto Grosso No. 1: Second movement, Toccata*

Michael Daugherty: *Dead Elvis*, for solo bassoon and chamber ensemble*

Bright Sheng: *Seven Tunes Heard in China*, for solo cello: No. 1, Seasons

Week 16

FINAL EXAM

Syllabus

Survey of Instrumental Literature: History and Repertoire of the Saxophone

West Virginia State University

Course Details: MUS 399, Section 09, Spring (CRN 1877), 3 Course Credits

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Wednesday, 11:00 -11:50 a.m.

Meeting Place: Davis Fine Arts Building, Room 302

Office: Davis Fine Arts Building, Room 3302

Office Hours: By Appointment Only

Email: clarkcm@wvstateu.edu

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Course Objectives

Students will learn the history, literature, and performance practice of the saxophone.

Course Description

The saxophone has a rich history and has served in a variety of musical roles since its invention in the 1840s. This course will survey the history of the instrument and its music. Topics will include the invention and evolution of the instrument, important figures in the history of the saxophone, repertoire from various styles of music including but not limited to classical, jazz, contemporary, and popular music, saxophone pedagogy and educational materials, techniques and performance practice, and equipment.

The course will be structured in a similar manner to a graduate-level seminar. Along with information from the text, materials, and instructor, the students will be required to research particular topics, compile and write about their findings, and present them to the class.

Required Text and Materials

- *The Cambridge Companion to the Saxophone*. ed. Richard Ingram. New York: Cambridge University Press, 2009.
- Recital Repertoire
- Materials Provided by the Instructor

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a University excused absence, the assignment must still be submitted early or on time via email or on the followed class meeting along with University approved documentation for your absence. Exams and in-class presentations may only be made up with prior approval.

Final Grading Breakdown

- Attendance, Preparedness, and Participation (10 percent)
- Written Assignments (40 percent)
- Final Project (20 percent)
- Midterm Examination (15 percent)
- Final Examination (15 percent)

Writing Assignment Guidelines

- All writing assignments are to be typed. Hand-written assignments will NOT be accepted.
- Your name, the course name, the title of the assignment and the date at the top-left of the first page.
- 12-point, Times New Roman font.
- One-inch margins, no larger. (The default on most word processing programs is 1.25" or 1.5")
- Double-spaced.
- Page numbers at the bottom-right of each page.
- If the assignment is more than a page, all pages must be stapled prior to submission. The instructor will not be responsible for lost pages if an assignment is not stapled.
- You will be graded not only on the content of your written work but also the manner of expression. Bear in mind that this is a university-level course, and your writing should utilize proper spelling, grammar, language, etc.

Final Project

For your final project in this course, you will write essays on each of the pieces you will be performing on your recital. Each essay should include but is not necessarily limited to information about the history and relevance of each work, a stylistic and musical analysis, information performance practice, and significant performances and recordings. You should also be prepared to give a presentation on your findings to the instructor and your colleagues in the saxophone studio. Given that this project represents a sizeable percentage of your final grade, it would be advisable to put considerable effort into your work.

Examinations

Examinations will include but are not limited to short answer questions, score identification, listening identification, and essay questions. Students will be expected to demonstrate an in depth knowledge of course materials and critical thinking.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester given that this section of the class only meets once a week. You will be responsible for the content that you have missed. A second unexcused absence will result in the loss of a letter grade. Three (3) or more unexcused absences will result in an automatic grade of "F" for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the University. Student must provide the instructor with written documentation for each excused absence in a timely manner. Tardiness will

result in half an absence and will not be allowed without a University excuse. Leaving class early will not be tolerated without a University-approved excuse and/or prior authorization from the instructor.

Inclement Weather

West Virginia State University rarely closes due to inclement weather. Students travel from varying distances, and the University strives to hold classes as scheduled unless roads are officially closed. When the University does close, announcements will be posted on the WVSU website (www.wvstateu.edu), or you may call (304) 766-3181 for detailed operational hours. Information may also be available on local radio and television stations, but note that stations sometimes confuse information about WVSU with information about other entities whose names begin with “West Virginia.” The WVSU website should be your primary source of information.

Academic Dishonesty

Academic dishonesty includes plagiarism, cheating, falsifying records, etc., and may be punished by instructor-imposed sanctions ranging from verbal or written reprimand to a grade of “F” for the course and/or suspension. For the complete policy on academic dishonesty, refer to the current WVSU Catalog (on the WVSU web page at www.wvstateu.edu).

Note: The content and requirements of this course and the corresponding syllabus are subject to change at the discretion of the instructor and/or department and are subject to change without prior notice.

Music 365: Vocal Pedagogy

Tues. 12:30–1:45 p.m. and Fri. 9:30–10:45 a.m. DFAC 305

Instructor: Dr. Dirk Johnson

Email: djohnson17@wvstateu.edu Office: DFAC 303 Phone: 304-766-3342

Office Hours as posted

Prerequisite: Junior status as vocal performance or music education major

Required Text: Miller, Richard. *The Structure of Singing: System and Art in Vocal Technique*. New York, Schirmer Books, 1986.

Recommended Texts: Hines, Jerome. *Great Singers on Great Singing*. New York, Limelight Editions, 1984.

Doscher, Barbara. *The Functional Unity of the Singing Voice*. Metuchen, N.J., The Scarecrow Press, 1988.

McKinney, J.C. (2005). *The Diagnosis and Correction of Vocal Faults*. Rev. ed. Nashville: Genovox Publishing. ISBN 1577664035

Ware, Clifton. *Basics of Vocal Pedagogy. The Foundations and Process of Singing*. New York: McGraw-Hill, 1998.

Wall, Joan and Robert Caldwell. *The Singer's Voice* (Video Recordings): v. 1 *Breath*, v. 2 *Vocal Folds*, v. 3 *A Fiberoptic View of the Vocal Folds*, v. 4 *The Vocal Tract*, v. 5 *Resonance*. Dallas: Pst...Inc. 1992.

Course description

This course is designed to provide students with a basic understanding of the central issues of vocal pedagogy. The course covers the anatomy of the voice, the coordination of these anatomical structures in proper vocal production, and the acoustic properties associated with classical vocal timbre. We will also explore common problems in vocal production and their potential solutions. Students gain a practical appreciation and comprehension of these issues through private one-on-one teaching experience. They will also develop an acquaintance with professional associations and publications central to private voice teaching.

Student Outcomes

1. Learn the basic anatomy of the vocal instrument.
2. Know how the various parts of the vocal instrument are coordinated to create a beautiful sound.
3. Learn the acoustic properties of properly produced singing.
4. Learn terms associated with classical singing and pedagogical methods.

5. Improve their ability to diagnose vocal problems and proscribe solutions.
6. Gain a foundation for voice teaching that can be applied to the private studio and choral rehearsal.
7. Learn of additional sources to continue their learning of vocal pedagogy.

Course requirements

Attendance: To help you learn the material, you are expected to attend each class. You are allowed one unexcused absence. For every unexcused absence after this, your grade will be lowered by 3 percent. Four tardies of five minutes or more equal one absence.

Reading Assignment Quizzes/summaries (20 percent): Reading assignments will be given throughout the semester. They are essential preparation for lectures and must be read beforehand. A short quiz will be given on the day each is due. I will provide study questions to focus your reading and help you prepare for the quiz. Some quizzes will be take-home in the form of a summary outline of the reading assignment.

Article/book chapter summary (5 percent): You will summarize an article or book chapter from a source other than the Miller text and share this material with the class through a brief oral presentation. More specifics will be given during the semester.

Exams (55 percent): There will be a midterm (20 percent) and final (25 percent) exam covering reading assignments and lecture material. In addition, there will be two quizzes (5 percent each) covering terms we have discussed in class to help you master the material throughout the semester.

Lesson teaching (10 percent): You are required to teach a total of 10 ½ hour lessons during the semester to a student of limited experience. This does not have to be a “State” student, but should be someone in high school or older. Schedule a regular weekly time with this individual. I will prescribe the topic that should be introduced in each of the 10 lessons according to what we are covering in class. This broad range of topics will give your student an overview of classical singing technique while allowing you to try to teach the spectrum of subjects we cover in the class. At the end of each lesson, your singer will need to take three to four minutes to record the lesson time and date and write down his or her impressions about the lesson and what he or she learned.

Lesson teaching journal (10 percent): You will need to keep a journal of your lesson teaching experience. Record your challenges, breakthroughs, questions, reflections, and goals for the next lesson as part of the journal entry. Your entry should be typed, double spaced, and fill one page with one inch margins.

GRADING SCALE

90-100 %	A	60-69%	D
80-89%	B	59% or lower	F
70-79%	C		

CLASS POLICIES AND PROCEDURES

Email: It is essential that all students use their assigned WVSU email when corresponding with me. The school's server can potentially block email from other email accounts.

Late work: Late assignments will be accepted, with 10 percent of the assignment's value being deducted for each day (**not** class day) the assignment is late. If your absence has been excused on the day an assignment is due, you can turn in the assignment at the next class period without penalty. It is the student's responsibility to inquire about assignment details if he or she misses a class and is required to turn the assignment in on time.

Absences: An absence will only be excused in the case of illness, accompanied by an official signed doctor's note, an extreme emergency, or a monumental personal occasion such as a wedding of a close family member/friend or death of a close family member/friend. I must be informed in advance whenever possible, and in each case you need to email me to excuse the absence. In all cases, excused absences will be determined at my discretion.

Make-up policy: A quiz, test, or teaching assignment can be made up only in the event of an excused absence (see above). In other words, if you are absent on the day of a test, and the absence is excused, **you will not be able to make up the test.**

PLAGIARISM

Plagiarism will not be tolerated. The first offence will result in a full two letter grade reduction. The second offence will result in a failing grade and the student will be reported to the Office of Academic Affairs.

TENTATIVE COURSE OUTLINE WITH ASSIGNMENTS

Week	Tuesday	Friday
1	Syllabus, Ch. 15 Coordinating Technique and Communication; Ch. 16 Pedagogical Attitudes	Miller Ch. 1, Vocal Onset
2	Miller Appendix 1, Laryngeal Structure and Function	Appendix 1 cont.
3	Miller Ch. 2, The Supported Singing Voice	Appendix 2, The Structure and Mechanics of the Breath Apparatus
4	Miller Ch. 4, The Resonant Voice	Quiz #1 on larynx and breathing
5	Miller Ch. 5, The Well-Balanced Vowel	Ch. 5 cont.
6	Appendix 3, The Vocal Tract	Ch. 6 Resonance Balancing through Nasal Consonants

7	Ch. 7 Resonance Balancing through Non-nasal Consonants	Midterm review
8	Midterm exam	Ch. 9 Unifying the Registers of Male Voices
9	Ch. 10 Unifying the Registers of the Female Voice	Appendix 4 The Physical Factors of Vocal Registration
10	Appendix 4 continued Ch. 8 Sustaining the Voice	Ch. 11 Vowel Modification in Singing Ch. 12 Range Extension and Stabilization
11	Ch. 14 Vibrancy in Singing	Ch. 3 Agility and Ch. 13 Messa di voce
12	Quiz #2	Ch. 17 Healthy Singing
13	Vocal categorizations	Introduction to vocal genres
14	Survey of vocal anthologies	Choral vocal pedagogy
FINAL	Time TBA	

Orchestration and Arranging – Syllabus

West Virginia State University

Course Details: MUS 405, Section 01, Fall 2013 (CRN 1853), 3 Course Credits

Instructor: Professor Christopher Clark, M.M.

Meeting Time: Tuesday and Thursday, 12:30-1:45 p.m.

Meeting Place: Davis Fine Arts Building, Room 313 (Computer Lab)

Office: Davis Fine Arts Building, Room 302

Office Hours: To Be Posted

Telephone: (304) 766-3199 (Office), (304) 549-2656 (Mobile)

Email: clarkcm@wvstateu.edu

Course Description

Technical and scoring aspects of the various band and orchestra instruments, as they are employed in chamber and large ensembles. Special effects peculiar to each instrumental family will be discussed; and the special problems in transcribing from one medium to another will be analyzed. Students in the class and other ensembles in the department will perform projects.

Prerequisite: MUS 102 or permission of instructor.

Course Objectives

- Students will learn about the capabilities and limitations of the standard orchestral and band instruments. Particular attention will be paid to ranges of instruments, transpositions, performance techniques, sound possibilities, and terminology.
- Students will demonstrate and apply knowledge and information about how musical sounds interact.
- Students will synthesize information about all of the instrument families, culminating in a final project for a large ensemble.

Required Text(s) and Materials

Adlar, Samuel. *The Study of Orchestration*. New York: W.W. Norton & Company, Inc, 2002.

Materials provided by the instructor.

Staff paper. – Free staff paper PDF files are available at

<http://people.virginia.edu/~pdr4h/musicpaper>.

Supplemental Materials

Cacavas, John. *Music Arranging and Orchestration*. N.p.: Alfred Publishing Co., 2003.

Castella, Alfredo and Virgilio Mortari. *The Technique of Contemporary Orchestration*. N.p.: Universal Music Publishing, 2004.

Lowell, Dick and Ken Pullig. *Arranging for Large Jazz Ensemble*. Boston, MA: Berklee Press, 2003.

Nestico, Sammy. *The Complete Arranger*, revised edition. Carlsbad, CA: Fenwood Music, Co, 2006.

Supplemental Materials (Continued)

Prout, Ebenezer. *The Orchestra: Orchestral Techniques and Combinations*. Mineola, NY: Dover Publications, Inc, 2003.

Wright, Rayburn. *Inside the Score*. Delevan, NY: Kendor Music, 1982.

Grading

- Preparation/Participation (10 percent)
- Homework (10 percent)
- Woodwind Ensemble Project (15 percent)
- Brass Ensemble Project (15 percent)
- Exams and Quizzes (25 percent)
- Final Large Ensemble Project (25% percent)

Project Guidelines

All arrangements must be submitted in print AND electronically via WVSU email or USB drive. A printed copy of the score and all parts must also be submitted for each project. All assignments must be created using notation software (Finale, Sibelius, MuseScore, etc). Finale 2010 is installed on all of the laboratory computers. No hand-written scores and parts will be accepted. Last-minute corrections to printed parts must be made in black ink. Students will be graded on quality of musical content and the legibility and layout of scores and parts. Students must receive approval from the instructor for each piece of music to be arranged. Students may submit original compositions only with the approval of the instructor.

Chamber Ensemble Projects

Students will be required to arrange music for various chamber groups. It is advisable to arrange for chamber groups and instrumentation readily available within the department. An ensemble will read each work upon its completion. Students are responsible for providing printed and bound copies of the score for all students in the class and parts for all performers for all projects.

Final Project

Students will arrange a work for a large instrumental ensemble as their final project. These ensembles include concert band, jazz ensemble, or chamber orchestra. These works will be read at the end of the semester and constitute a substantial portion of your final grade. Each student will have an individual meeting that will last approximately thirty (30) minutes prior to the submission of the final draft. Students are responsible for providing printed and bound copies of the score for all students in the class and parts for all performers.

Late Work and Make-Up Policy

All assignments are due at the beginning of class on their assigned due dates or should be emailed to me PRIOR to the class meeting at which it is due if you must miss class. I do NOT accept late work under any circumstances aside from a major emergency, in which case the matter will have to be discussed. If you have a University excused absence, the assignment must still be submitted early or on time via email. Exams and in-class presentations may only be made up with prior approval.

Attendance Policy

Students will be allowed only one (1) unexcused absence for the semester without penalty. You will be responsible for the content that you have missed. Each subsequent absence will result in a penalty of five percent (5%) deducted from the final grade. Six (6) or more unexcused absences will result in an automatic grade of "F" for the course. University approved excuses must be submitted and accepted in the appropriate manner as defined by the University. Student must provide the instructor with written documentation for each excused absence in a timely

manner. Tardiness will result in half an absence and will not be allowed without a University excuse. Leaving class early will not be tolerated without a University-approved excuse and/or prior authorization from the instructor.

Faculty Absences

In the event the instructor is ill or unable to attend a class meeting or lesson, the student will be notified as promptly as possible. The department chair or Academic Affairs Office will also be notified in such an occurrence if necessary. Students will not be penalized for the instructor's absence, and any missed lessons or classes will be rescheduled as quickly as possible.

Inclement Weather

West Virginia State University rarely closes due to inclement weather. Students travel from varying distances, and the University strives to hold classes as scheduled unless roads are officially closed. When the University does close, announcements will be posted on the WVSU website (www.wvstateu.edu), or you may call (304) 766-3181 for detailed operational hours. Information may also be available on local radio and television stations, but note that stations sometimes confuse information about WVSU with information about other entities whose names begin with "West Virginia." The WVSU website should be your primary source of information.

Academic Dishonesty

Academic dishonesty includes plagiarism, cheating, falsifying records, etc., and may be punished by instructor-imposed sanctions ranging from verbal or written reprimand to a grade of "F" for the course and/or suspension. For the complete policy on academic dishonesty, refer to the current WVSU Catalog (on the WVSU web page at www.wvstateu.edu).

Tentative Course Schedule

Week 1 (8/19 – 8/23)

8/20 – Course Introduction and Overview

8/22 – Discussion on Arranging and Orchestration, Ch. 1: The Evolution of the Orchestra

Week 2 (8/26 – 8/30)

8/27 – Ch. 6-8: Woodwinds

8/29 – Ch. 6-8: Woodwinds

Week 3 (9/2 – 9/6)

9/3 – Ch. 6-8: Woodwinds, Chord Voicings and Musical Spacing

9/5 – Ch. 6-8: Woodwinds, Chord Voicings and Musical Spacing, Woodwind Ensemble Project Proposal Due

Week 4 (9/9 – 9/13)

9/10 – Ch. 6-8: Woodwinds

9/12 – Ch. 9-11: Woodwinds Quiz, Brass

Week 5 (9/16 – 9/20)

9/17 – Ch. 9-11: Brass

9/19 – Ch. 9-11: Brass, Woodwind Ensemble Project Draft Due

Week 6 (9/23 – 9/27)

9/24 – Ch. 9-11: Brass, Brass Ensemble Project Proposal Due

9/26 – Ch. 9-11: Brass, Melodic Projection, Woodwind Ensemble Final Draft Due

Week 7 (9/30 – 10/4)

10/1 – Ch. 9-11: Brass, Melodies Projection

10/3 – Midterm Exam (Woodwinds and Brass)

Week 8 (10/7 – 10/11)

10/8 – Ch. 2-5: Strings, Brass Ensemble Project Draft Due

10/10 – Ch. 2-5: Strings

Week 9 (10/14 – 10/18)

10/15 – Ch. 2-5: Strings, Brass Ensemble Project Final Draft Due

10/17 – Ch. 2-5: Strings

Week 10 (10/21 – 10/25)

10/22 – Strings Quiz, Ch. 12-14: Percussion and Keyboards

10/24 – Ch. 12-14: Percussion and Keyboards

Week 11 (10/28 – 11/1)

10/29 – Ch. 12-14: Percussion and Keyboards

10/31 – Ch. 12-14: Percussion and Keyboards

Week 12 (11/4 – 11/8)

11/5 – Keyboards and Percussion Quiz, Jazz and Popular Arranging

11/7 – Jazz and Popular Arranging

Week 13 (11/11 – 11/15)

11/12 – Jazz and Popular Arranging Quiz, Ch. 15, 17, & 19: Large Ensemble Scoring, Final Project Proposal Due

11/14 – Ch. 15, 17, & 19: Large Ensemble Scoring

Week 14 (11/18 – 11/22)

11/19 – Ch. 15, 17, & 19: Large Ensemble Scoring

11/21 – No Class: Jazz Ensemble Performance at the Greenbrier

Week 15 (11/25 – 11/29)

Fall Break – No Classes

Week 16 (12/2 – 12/6)

12/2 – Final Project Drafts Due – To Be Submitted by WVSU Email No Later than 12:00 p.m. (noon)

12/3 – Final Project Meetings

12/5 – Final Project Meetings

Final Exam

Thursday, December 12 – 10:00 – 11:50 a.m. – Final Project Due

Note: The content and requirements of this course and the corresponding syllabus are subject to change at the discretion of the instructor and/or department and are subject to change without prior notice.

Appendix II

Faculty Curriculum Vitae

Scott Christian
1114 Beech Avenue
Charleston, WV 25302
(704) 408-4250

Education:

Master of Music, Cleveland Institute of Music, Cleveland, OH 2002

Major: Percussion Performance

Primary Instructors: Paul Yancich and Richard Weiner

Bachelor of Music, Cleveland Institute of Music, Cleveland, OH 2001

Major: Percussion Performance

Primary Instructors: Paul Yancich and Richard Weiner

Endorsement:

Pearl Drums and Adams Percussion

Concert percussion performing artist

Teaching Experience:

2013- **West Virginia State University**

I serve as visiting professor of music. I teach written theory, music history, applied percussion lessons, direct percussion ensemble, and teach percussion pedagogy.

2009 **Salvation Army, summer percussion instructor**

At Camp Walter Johnson in Denton, N.C., I instructed a one-week sessions and a two-week session where the students went from complete beginners to presenting an ensemble performance at the end of the session.

2008-2009 **Charlotte Symphony Youth Orchestra, percussion coach**

Worked with high-level high school percussionists in percussion sectionals preparing them for their performances. Worked at their weeklong summer camp that also included presenting a percussion ensemble performance.

2008 **Brevard Music Center, guest percussion faculty**

Taught private lessons to high-level college and high school percussionist for two weeks during this six-week summer festival. Students attended such schools as Carnegie Mellon University,

- Cleveland Institute of Music, Ithaca College, Cleveland State University, and Peabody Institute
- 2000-2002 **Cleveland Orchestra Youth Orchestra Percussion Ensemble, Director**
 Programed, rehearsed, and conducted percussion ensemble concerts performed at Cleveland's famous Severance Hall. This included commissioning and performing three new works; Peter Gilbert's *Intrada* for percussion quartet, Peter Gilbert's *Xavier's New Friends* for narrator and percussion quintet, and Kevin Krumenauer's *Songs for Mary* for woodwind quintet and percussion quintet.
- 1997-2002 **Cleveland Institute of Music Preparatory Percussion Instructor**
 Taught weekly lessons and conducted percussion ensemble rehearsals. Coordinated percussion recitals and ensemble performances.

Noteworthy students:

Students I have worked with during my various teaching experiences and where they are now.

James Wyman	Principal Timpani Baltimore Symphony Orchestra
Sean Ritenauer	Broadway percussionist; <i>Pippin</i> and tour of <i>Hair</i> Percussionist with Huntsville Symphony Orchestra
Alex Cohen	Principal Timpanist, Calgary Philharmonic
Tom Reaves	MM student at Boston Conservatory
Mike Kemp	Principal timpanist with the Erie Philharmonic
Michael Jarrett	Graduate from the Cleveland Institute of Music and student at the Juilliard School
Luke Riderknacht	BM and MM from Juilliard, percussion artist/faculty Bowdoin International Music Festival
Adam Epstein	MMEd Boston Conservatory, K-8 music teacher Somerville, Massachusetts
Jason Ginter	professional percussion stick maker, JGpercussion

Recordings:

John Allemeier, TBA

Like Gravity

Three Candles

CD Albany Records, release TBA

John Allemeier, Murder Ballads

Deep Water, commissioned by and dedicated to Scott Christian

Frankie Silver

CD Albany Records, released Spring 2014

Timothy Nelson, Songs of the Fisherman

Songs of the Fisherman

DVD Albany Records, released Fall 2013

West Virginia Symphony Orchestra, Tales from the West Virginia Hills

CD WVSO, released summer 2011

Cleveland Chamber Symphony, 6 volumes

Cage, Concerto for Prepared Piano and Orchestra

Varese, Integrales

TNC Recordings, 2006

Charlotte Symphony, Live

CD CSO, released 2005

Beethoven, Symphony No. 9 mvt. II

Schubert, Symphony No. 8 mvt. I

Margaret Brouwer, Light

Light

CD New World Records, released 2004

West Virginia Symphony Orchestra 2001-2002 Inaugural Concert

Respighi, Roman Festivals

CD WVSO, released 2002

Cleveland Orchestra Youth Orchestra 2000-2001 Season

Gilbert, Intrada Scott Christian, conductor

CD COYO, released 2001

The Cleveland Pops Orchestra, Music to Grow On

Azica Records Inc., released 2000

Margaret Brouwer, Crosswinds

Prelude and Vivace

CD Composers Recordings Inc., released 1999

Orchestral Experience: Contracted Positions

West Virginia Symphony Orchestra

9/2012- tenured Principal Timpani

12/2011-8/2012 Acting Principal Timpani

Fresh Ink; New Music Chamber Series

12/2012 - Founder, Artistic Director, and performer

ASS3MBLY trio for flute, percussion, piano

9/12 -

Charlotte Symphony Orchestra

9/2002-8/2009 Acting Principal Timpani

Huntsville Symphony Orchestra
10/2003-8/2008 Principal Timpani

Orchestral Experience: Guest Artist

Guest Principal Timpanist: Malaysian Philharmonic Orchestra,
Cleveland Orchestra, Atlanta Symphony, Saint Paul Chamber Orchestra,
San Diego Symphony Orchestra, Brevard Music Center Orchestra, and
Charleston Symphony Orchestra

Soloist:

University of North Carolina Charlotte Percussion Ensemble

Minoru Miki, Marimba Spiritual 11/28/2011

Bechtler Modern Museum of Art

Iannis Xenakis psappha for solo percussionist 9/18/2011

Huntsville Symphony Orchestra

Philip Glass, Concerto for Two Timpanists and Orchestra 5/26/2005

Minnesota Youth Symphonies

Toshiro Mayuzumi, Concertino for xylophone and Orchestra 2/19/95

Grants Projects:

2014 WVSU PEER Grant awarded for funding the premiere recording of
Pulitzer Prize-winning composer Joseph Schwantner's *Taking Charge*
2012. Recording due to take place in June 2015 and CD release in
early 2016.

Chamber Music Performances: Dates and composers

Fresh Ink; new music chamber series

1/19/12	Kevin Puts, John Allemeier, Andy Akiho
2/7/12	David Noon, John Allemeier, Sean Neukom
3/8/12	Steve Reich, David Lang
11/17/12	Oswaldo Golijov, John Allemeier, Christos Hatzis
2/6/ 13	Morton Feldman
3/17/13	Joseph Schwantner, Kevin Puts, John Allemeier, Andy Akiho
3/27/13	Alexandre Lunsqui, Ney Rosauo, Martin Wesley-Smith
5/31/13	John Allemeier
4/16/14	Andy Akiho
11/1/14	Ty Emerson, John Allemeier, Erich Stem, Joseph Schwantner

Kanawha Forum

10/19/11 Stanley Leonard, Kevin Krumenauer
9/26/12 Joseph Schwantner
10/17/12 Amy Williams, David Lang, Andy Akiho
5/4/14 Ty Emerson, Gareth Farr, Eric Stem, Kevin Puts, John Allemeier

Providence Chamber Music Recital Series

1/8/12 Martin Wesley-Smith
2/8/09 Elliott Carter, Mark Watters
11/9/08 Kevin Krumenauer
2/25/07 Robert Cronin, Peyton MacDonald
4/27/03 Michael Colgrass

Charlotte Chamber Music

5/1/12 Libby Larsen

Tyler-Tallman Concerts at Davidson College

2/16/13 Bela Bartok

Pittsburgh New Music Ensemble

7/6-7/12 Fred Lerdaahl, Christos Hatzis, Joseph Schwantner
7/27-28/12 George Crumb

Cleveland ChamberFest

6/29/13 Igor Stravinsky
6/19/14 Kevin Puts
6/28/14 John Cage, Nebojsa Zivkovic, Alexandre Lunsqui

Charleston Chamber Music

6/24/13 Morton Feldman

West Virginia State University

11/12/13 Iannis Xenakis, Andy Akiho
3/19/14 Kevin Puts, Andy Akiho, Akira Yuyama
4/24/14 Bob Becker, Mike Perdue, Andy Akiho, Christos Hatzis,
Ian Dicke
10/30/14 Ty Emerson, Eric Stem, John Allemeier, Joseph Schwantner

Commissioned Works:

Peter Gilbert, *Intrada* 2000

Peter Gilbert, *Xavier the Xylophone* 2001

Kevin Krumenauer, *Songs for Mary* 2002

Kevin Krumenauer, *Firestorm* 2007

Sean Neukom, *Development for 7* 2011

David Noon, *Septet opus 235* 2011

John Allemeier, *Deep Water* 2011

John Allemeier, *Three Candles* 2012

Ty Alan Emerson, *Prospero on the Beach* 2014

John Allemeier, *Bolamkin* 2014

Erich Stem, *New Year's* 2014

Randy Wofle, *between me, myself, and the lamp post* 2014

Andy Akiho, *TBA* 2015

Dirk Johnson

Director of Choral Activities
Assistant Professor of Music
West Virginia State University

(801) 503-4399 / dirkljohnson@gmail.com
100 Joseph Street, South Charleston, WV 25303

EDUCATION

Doctor of Musical Arts August 2009
College-Conservatory of Music, University of Cincinnati
Choral Conducting with doctoral cognate in composition

Masters of Music August 2006
Brigham Young University
Music Education (Choral Emphasis)

Bachelor of Music, magna cum laude April 2002
Brigham Young University
Music Education (K-12 Choral Emphasis)

Conducting Teachers:

Earl Rivers, College-Conservatory of Music
Ronald Staheli, Brigham Young University
Dale Warland, Director, Dale Warland Singers
Richard Sparks, University of North Texas
Richard Westenberg, Director, Musica Sacra, New York City
Mark Gibson, College-Conservatory of Music
Kory Katseanes, Brigham Young University

Level I Kodaly Certification June 2002
Brigham Young University InterMuse Academy, OAKE endorsed

UNIVERSITY TEACHING

West Virginia State University (Institute, WV) August 2009–Present
Director of Choral Activities, Assistant Professor of Music
Teaching

- Conduct WVSU Concert Choir and State Singers Vocal Ensemble
- Maintain a private voice studio of 8-12 singers and teach class voice
- Teach choral conducting
- Teach music education methods courses

- Teach first-year music theory
- Supervise vocal major student teachers
- Serve as vocal director for school musicals

Administration

- Plan and oversee all aspects of annual choir tours
- Budget and purchasing oversight of choral program
- Student academic advising
- Maintain the choral library
- Music department webmaster

University of Virginia (Charlottesville, VA)

January 2009–May 2009

Visiting Choral Director

Teaching

- Conducted the UVA University Singers and Chamber Choir
- Prepared and conducted a chamber orchestra in the Chamber Choir Spring 2009 concert

Administration

- Oversee student-run board of choral officers
- Hire chamber orchestra for Chamber Choir performance

ADDITIONAL UNIVERSITY CONDUCTING

College-Conservatory of Music Conducting Appointments (Cincinnati, OH)

CCM Chamber Singers Conductor

Nov. 2006, April 2007, April 2008

CCM Chorale Assistant Conductor

Sept. 2006–May 2007

- assisted three distinguished visiting professors:
Dr. Dale Warland, Dr. Richard Sparks, and Mr. Richard Westenberg,
- rehearsed and conducted pieces in performance
- led sectionals and full rehearsals in professor's absence

UC Men's Chorus Assistant Conductor

Sept. 2006–May 2007

- rehearsed and conducted pieces in performance
- led sectionals and led full rehearsals in conductor's absence

BYU Summer Chorale Assistant Conductor (Provo, UT)

Summer 2002, 2003, 2004

- Non-auditioned university chorus
- rehearsed and conducted pieces in performance

***Gallus Veges* Community Chamber Choir Conductor (Provo, UT)** July 2002–Dec. 2004

- Composed of 12-14 music majors, music graduates, and highly trained college-level singers

SECONDARY TEACHING

Timpanogos High School (Orem, UT)

August 2004–June 2006

Choral Director

Teaching

- Oversaw a public high school program with 1,550 students, 200 choir students, and five ensembles
- Conducted three auditioned Choirs:
Chamber Choir, A Cappella, Women's Chorus
- Conducted two non-auditioned choirs:
Men's Chorus, Ladies' Ensemble
- Taught AP Music Theory:
Students all earned scores of 4 or higher on the exam
- School musical vocal director

Highlighted Accomplishments

- The choirs were consistently awarded superior ratings at regional and state festivals, a significant improvement in scores from previous years
- A Cappella and Chamber Choir toured annually
- Two new choirs were created: Men's Chorus and Ladies Ensemble

Administrative

- Planned and directed Annual Feast of Carols program
- Planned and oversaw all aspects of annual choir tours
- Budget and purchasing oversight of choral program
- Organized and performed 6-10 outreach performances during the holidays
- Reorganized and maintained choral library
- Planned and hosted invitational music festivals

Pleasant Grove Junior High School (Pleasant Grove, UT)

August 2002–June 2004

Choral Director

Teaching

- Public junior high with 1,300 students, five ensembles
- Two auditioned choirs:
Mixed Chorus, Concert Chorus (women's choir)
- Three non-auditioned Choirs:
Men's Chorus, Beginning Girls' Chorus, Beginning Boy's Chorus
- General Music teacher
- School musical vocal director

Highlighted Accomplishments

- Concert Choir was one of three choirs from the region invited to perform on *A Spring Garland of Song*, a women's chorus festival sponsored by *Viva Voce* community women's chorus based in Salt Lake City
- Concert Choir was awarded a superior rating at the district festival in my second and final year, reflecting improved performance quality from before my tenure.
- Two new choirs were created: Men's Chorus and Beginning Boy's Chorus, significantly improving the program's ability to train the male voice.

Administration

- Budget and purchasing oversight of choral program
- Festival participation oversight
- Create and prepare all printed programs for choir concerts, music department student recitals, and the annual faculty recital

The Waterford School (Sandy, UT)

August 2001–May 2002

Choral Teacher/Teaching Internship

- Private school with 500 secondary students
- Conducted one auditioned choir: Troubadors High School Men's Ensemble
- Conducted four non-auditioned choirs: Upper School Men's Chorus, 7th and 8th grade Men's choruses, 6th grade Treble Chorus

MUSIC THEORY TEACHING

West Virginia State University

January 2011–May 2012

- First Year Music Theory professor

Music Theory Graduate Teaching Assistant, CCM

September 2007–May 2008

- Taught honors sight singing and dictation
- Assisted with undergraduate 2nd year tonal theory and 20th century theory, grading all assignments

AP Music Theory Teacher, Timpanogos High School

January 2005–May 2006

- Students all scored 4 or higher on the AP exam

VOCAL TEACHING

West Virginia State University

- Vocal Pedagogy instructor
- Private voice studio of 8–18 singers

Fall 2014

August 2009–present

- Weekly studio class
- Instruction in vocal diction and pedagogy for vocal majors

Private studio instruction in Charleston, WV

August 2009–present

COMPOSING AND ARRANGING

Doctoral cognate in composition, CCM, University of Cincinnati

August 2009

Melody Studies with Alice Parker Workshop Fellow

July 2013

ACDA/Lehigh University Choral Composers Forum participant

June 20–27, 2010

Recent Commissions

- “I Saw a Little Girl I Hate” Spring 2014
Original setting of an Arnold Spilka poem
Written for the men of the College of Idaho Chorale
Caldwell, ID, Brent Wells, Director
- “Mary of the Wild Moor” Spring 2013
Southern Appalachia Folk Song – SATB and Piano
Written for the WVU–Parkersburg College Chorale
Parkersburg, WV, H.G. Young III, Director
- “Sweet William” Fall 2012
Southern Appalachia Folk Song – SSAA and Piano
Written for WomanSong community women’s chorus
Charleston, WV, Emily Capece, Director
- “Soldier Won’t You Marry Me” Fall 2012
Southern Appalachia Folk Song – SATB and 4-hand Piano
Written for the College of Idaho Chamber Singers
Caldwell, ID, Brent Wells, Director
- “O Bone Jesu” Spring 2012
Original Composition in Latin – SATB and Piano
Written for the Edgewood College Chamber Singers
Madison, WI, Albert Pinnsonneault, Director
- “Now Is the Month of Maying” Spring 2012
Based on Thomas Morley’s madrigal – SATB (A Cappella)
Written for the Charleston Civic Chorus
Charleston, WV, Truman Dalton, Director

- “That Which is of God is Light” Fall 2011
Original Composition in English – for SATB and organ
Written for the Charleston Civic Chorus
Charleston, WV, Truman Dalton, Director

Arrangements for WVSU Choral Ensembles

- “Blessed Be the Dear Uniting Love” Fall 2014
Shape-note Folk Hymn – SATB and Piano
- “John Henry” Fall 2013
West Virginia Folk Song – SATB and 4-Piano
- “There is a Balm in Gilead” Fall 2010
African American Spiritual – SATB and Piano
- “El Noi de la Mare” Fall 2010
Spanish carol – SATB and Piano
- “Entre le Boeuf et l’Ane Gris” Fall 2009
French carol – SATB and Piano

Other Compositions and Arrangements

- “What the Bullet Sang” In progress
Original secular composition in English – SATB and Piano
Poem by Bret Harte (1839–1902)
- “Hear the Royal Proclamation” Fall 2014
Shape-note Folk Hymn – SATB and Piano
- “Jerusalem, My Happy Home”
Shape-note Folk Hymn – SATB and Piano
- “God is Love” July 2013
Contrapuntal motet – SATB (A Cappella)
Based on the Latter-Day Saint hymn with text by
Thomas R. Taylor (1807–1835) and music by Thomas C. Griggs
- “If You Want To Go A-Courting” Summer 2012
Southern Appalachian Folk Song – TTBB (A Cappella)
- “Humbly, Meekly” (text incomplete) Summer 2011
Original sacred composition in English –SATB and Piano
- “Myself” Spring 2006
Original setting of a nursery rhyme – SATB (A Cappella)

PROFESSIONAL LEADERSHIP

WV ACDA President-Elect

Spring 2014–present

National Board Member, Nat'l Collegiate Choral Organization Fall 2012–present

WV ACDA Collegiate Repertoire and Standards Chair/ May 2011–Fall 2014
WV ACDA Collegiate Honor Choir Chair

- Oversee the Collegiate Honor Choir during the annual state conference
- Select guest conductor and complete associated administrative tasks
- Communicate with conductors from throughout the state regarding repertoire and personnel for the honor choir

WVSU Faculty Senator–College of Arts and Humanities Spring 2012–present

WVSU Faculty Committees

- Self-Study Criterion 3C Committee Spring 2014
- Cultural Activities Committee Fall 2013–present
- Graduate Education Committee Fall 2010–Spring 2011
- Teacher Education Committee Fall 2009–Spring 2011

WV Symphony Chorus Board Member January 2011–present

WV Symphony Orchestra Education and Outreach Committee Sept. 2009–Spring 2014

WV Department of Education Reaccreditation Reviewer Fall 2010

- Serve on a team of three reviewers for College/University Music Education Department reaccreditation applications

RESEARCH, PRESENTATIONS, AND PUBLICATIONS

ACDA National Convention Interest Session February 2015
Tapping the Source: American Folksong Collections

WVSU Faculty Development Grant: Field Research on the February 2014
Living Tradition of Shape-Note Singing as Preparation for
Writing Three New Shape-Note Tune Arrangements

NCCO National Convention Research Poster and Mini Lecture: November 2014
“English Folk Songs from the Southern Appalachians Collected
by Sharp, Campbell, and Karpeles: Their Textual and Musical
Characteristics and the Implication of These Characteristics on
Choral Arranging”

WVSU Faculty Development Grant: Accessing Source Material for Choral Arrangements of Three Appalachian Folk Songs	January 2012
CD Review, The Choral Journal: Requiem, A Thanksgiving for Life Choral Works by Sir Philip Ledger, The Choir of Christ's College Directed by Sir Philip Ledger and David Rowland	March 2011
CD Review, The Choral Journal: Musica Sacra Hungarica Sacred choral music from the 20 th century Budapesti Monteverdi Kórus, Éva Kollár, conductor	August 2011
A Conductor's Guide to the Masses of Charles Gounod D.M.A document, University of Cincinnati	August 2009
Teaching Pitch Awareness Strategies to Enhance Sight-singing Independence in the Choral Rehearsal Professional development project for M. M., Brigham Young University	August 2006

VOCAL PERFORMING

Paid-Professional Singer <i>Tennessee Chamber Chorus</i> , Cameron LaBarr, Director	Dec. 2012–Present
Paid-Professional Singer <i>Vocal Arts Ensemble of Cincinnati</i> , Earl Rivers, Director	Sept. 2007–Dec. 2008
Tenor Soloist, West Virginia Symphony Chorus (Charleston, WV) <ul style="list-style-type: none"> <i>Christmas Oratorio</i>, Cantatas I, II, and VI, Evangelist <i>Chichester Psalms</i>, Leonard Bernstein <i>Messiah</i> parts 2 and 3, G.F. Handel <i>Messiah</i> parts 1 and 3, G.F. Handel "For the Flowers are Great Blessings" from <i>Rejoice in the Lamb</i> by Benjamin Britten 	November 2014 November 2013 May 2012 December 2010 December 2009
Tenor Soloist, Opus Chorale (Charleston, WV) <ul style="list-style-type: none"> "Bewundert, O Menchen" from <i>Cantata no.62</i> by J.S Bach 	December 2011
Tenor Soloist, WVSU Annual Faculty Recital <ul style="list-style-type: none"> Four English Art Songs Three Mélodie by Renaldo Hahn Four selections from Franz Schubert's <i>Die Schöne Müllerin</i> 	March 2014 February 2013 February 2012

ORCHESTRAL PLAYING AND CONDUCTING EXPERIENCE

Admitted into BYU Violin Performance Degree	August 1995
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Violinist, BYU Philharmonic Orchestra	Fall 1995
Violinist, Great Falls Symphony, Great Falls, MT	Fall 1993–Spring 1995
Conductor, chamber orchestra at University of Virginia Conducted Monteverdi <i>Beatus Vir</i> and Vivaldi <i>Magnificat</i> with chamber orchestra and Chamber Choir	Spring 2009
Orchestral Conducting Instruction CCM, Mark Gibson, Director of Orchestral Studies	September 2007–May 2008
Orchestral Conducting Lessons BYU, Kory Katseanes, Director of Orchestras	Summer 2006

PROFESSIONAL AFFILIATIONS

American Choral Directors Association
National Collegiate Choral Organization
National Association for Music Educators

Scott E. Woodard, D.M.A.

19 Rosehill Lane, Scott Depot, WV 25560 • (304) 550-7853 • swoodar1@wvstateu.edu

Education

Boston University – Boston, MA 2014

Doctor of Musical Arts in Music Education

Dissertation Title: *Ilya Alexandrovich Musin: Pedagogue, Conductor, and Author*

Marshall University – Huntington, WV 2001

Master of Arts in Music Education

Marshall University – Huntington, WV 1987

Bachelor of Arts in Music Education

Experience

August 2013 – present

West Virginia State University

Institute, WV

Dean, College of Arts and Humanities (*Effective November 2014*)

Interim Dean, College of Arts and Humanities

Responsibilities

- Served as chief academic officer of the College.
- Maintained oversight of five academic departments (i.e., the Departments of Art, Communications and Media Studies, English, Modern Foreign Languages, and Music) and one graduate program (i.e. Media Studies).
- Supervised 38 faculty members, including five department chairs and one graduate program coordinator.
- Maintained oversight of scheduling, budgeting, fund-raising, personnel and curriculum development and assessment.
- Provided guidance for faculty members on matters of promotion, retention, and tenure.
- Served on numerous committees (i.e. Provost Search Committee, Commencement Committee, Student Success and Retention Committee, Black and Gold Gala Committee, Faculty Research Committee, Space Utilization Committee, Radio Station and Yellow Jacket Committee Chair).

Achievements

- Restructured College support staff, thereby creating more efficient working infrastructure for the students of the College.
- Instituted improved College Convocation Series which utilized all departments, improved student and faculty attendance, and encouraged diversity in programming.
- Renegotiated agreements with the West Virginia Symphony Orchestra including, but not limited to partnerships in faculty employment, student concert attendance, master classes, and the campus concert series which saved the University substantial financial resources without sacrificing opportunities for students.
- Proposed a Bachelor of Fine Arts degree in Music in an effort to recruit students whose interests are outside the teaching field, as well as retain current students with career goals in music performance.
- Collaborated on negotiations which resulted in a gift of \$50,000 for the creation the Skeen Visiting Artist

in Theater Residency Program through the West Virginia State University Foundation.

- Proposed collaborations with West Virginia Public Broadcasting which will provide internship possibilities for students, as well as potential teaching agreements.
- Developed and attracted the International Academy of Advanced Conducting, an international workshop and competition in orchestral conducting as an annual summer presence on the Institute campus.

June 2013 – present

West Virginia Symphony Orchestra

Charleston, WV

Cover Conductor

Responsibilities

- Served in leadership role as cover conductor for rehearsals and concerts and other programs as assigned.
- Demonstrated organization skill through personal preparation of all scores and by providing written and verbal feedback on artistic matters relating to repertory (balance, intonation, dynamics, ensemble issues, etc.), as appropriate.
- Participated as directed in planning meetings, fundraising activities, educational and outreach opportunities, development meetings, administrative meetings and other activities as determined and identified by management, thereby expanding knowledge of fundraising endeavors and enhancing contact with arts community.

June 2010 – present

West Virginia State University

Institute, WV

Chair, Department of Music

Responsibilities

- Maintained oversight of all curricular, assessment, fiscal, scheduling, hiring, and recruiting facets necessary for the operation of a mid-sized university music program.
- Assisted in the recruitment of quality students and faculty.
- Provided annual reports which outlined and documented all departmental actions (i.e. curriculum, scheduling, and assessment).
- Provided guidance and leadership in the awarding of departmental music scholarships.

Achievements

- Guided the Music Department through an unprecedented era of 600 percent growth in enrollment from 2008 – 2014.
- Oversaw the addition of instrumental ensembles including woodwind, brass, and percussion ensembles, as well as chamber orchestra.

June 2006 – present
West Virginia State University
Institute, WV

Director of Bands and Instrumental Music

Responsibilities

- I oversee all aspects of the West Virginia State University Band and Orchestra programs.
- I also instruct in the areas of Instrumental Conducting, Advanced Conducting Studio, Secondary Teaching Methods, and Music History.
- I currently serve as faculty advisor for Chapter #442 of the Collegiate Music Educator's National Conference, a student branch of the association to which all music teachers in the state of West Virginia are required to belong.
- I serve as the faculty advisor for all brass majors within the Department of Music.
- I regularly represent West Virginia State University as a guest conductor and clinician at various regional and state music festivals.

Achievements

- Overseen a significant growth (approximately 600 percent) in instrumental student participation.
- Arranged and oversaw the recent Jazz Ensemble tour of Austria, with performances in Vienna, Graz and Salzburg.
- Plan and manage regular Marching Band and Wind Ensemble performances throughout the surrounding counties for recruiting and entertainment purposes.
- Planned and directed the recent Jazz Ensemble recruiting tours to southern West Virginia and Jacksonville, NC.
- Secured the Jazz Ensemble's inclusion in the 150th and 151st Washington, DC Emancipation Day Celebrations.
- Attracted the Cavalcade of Bands Tournament, the oldest continuous marching band festival in the United States to the Institute campus, bringing 1,100 students to campus each fall for a day-long festival and tour.
- Serve as faculty member on the International Academy of Advanced Conducting, an international training workshop in orchestral conducting, which brings conductors from throughout the world to the Davis Fine Arts Building.
- Increased the visibility of instrumental music program through performance quality and quantity.
- Developed rapport with area high school music programs through guest conducting and adjudication.
- Faculty sponsor of West Virginia State-level Collegiate Music Educators Association.
- Hosted West Virginia Region III Solo and Ensemble Festival on Institute campus.

June 2012 – present
International Academy of Advanced Conducting

International Conducting Faculty Member and Workshop Coordinator

Responsibilities

- Teaching of the conducting methods developed by Professor Ilya Alexandrovich Musin at various workshops in the United States and St. Petersburg, Russia.
- Facilitate the Academy's annual summer workshop at West Virginia State University which brings an international host of conductors and musicians to the Institute campus for one week of intensive training

in orchestral conducting.

Achievements

- Bringing a host of international conductors and musicians to the Institute campus each summer for one week of intensive training in orchestral conducting, thereby enhancing University's international presence.

July 2002 – May 2003
Fairmont State College
Fairmont, WV

Interim Director of Bands

Responsibilities

- Oversight of the marching and concert bands.
- Conducted the bands.
- Prepared, implemented and managed instrumental music budget and travel arrangements.
- Planned and directed the annual summer band camp.
- Served as advisor to the Fairmont State College Chapter of Kappa Kappa Psi, an international band fraternity.
- Managed a staff of professional and student assistants.

Achievements

- Increased in size and quality of the instrumental music program through innovative teaching and stringent recruitment.

July 1990 – June 2006
Winfield High School
Winfield, WV

Director of Bands

Responsibilities

- Supervised the entire instrumental music program. Falling under my area of supervision was: the marching band, wind ensemble, concert band, two jazz bands and the accompaniment orchestra (i.e., a small group which accompanied choral works at area churches).
- Selected music; rehearsed and performed with all ensembles.
- Prepared, implemented and managed instrumental music budget and travel arrangements.

Achievements

- Increased the size and quality of the instrumental music program from 26 musicians in 1990 to 110 musician in 2006.
- Winfield High School Bands under my direction were consistently rated "Superior" at local, state and national festivals.
- The 2005 Winfield High School Symphonic Band was selected and performed as Honor Ensemble of the WVMEA Conference, the state-wide annual conference of music educators in West Virginia.

July 1988 – July 1990
Ceredo-Kenova High and Middle Schools
Kenova, WV

Director of Bands

Responsibilities

- Oversaw all aspects of instrumental music at both schools.
- Selected music; rehearsed and performed with all ensembles.
- Prepared, implemented and managed instrumental music budget and travel arrangements.

Achievements

- Increased size and quality of instrumental music program.
- Developed guidelines for fundraising.

July 1987 – July 1988
Wirt County Jr./Sr. High School
Elizabeth, WV

Director of Bands

Responsibilities

- Maintained oversight of day-to-day operations of the band program.
- Music selection, rehearsal and performance for the marching and concert bands.
- Selected music; rehearsed and performed with all ensembles.
- Prepared, implemented and managed instrumental music budget and travel arrangements.
- Taught general music classes at the seventh and eighth grade levels.

Achievements

- Increased size and quality of instrumental music program.

References

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Oleg Proskurnya, DMA
Director of International Academy of Advanced Conducting after Ilya Musin
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olegpr27@hotmail.com

Charlotte Giles, DM
Chair (ret.), Department of Music
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Institute, WV 25112-1000
304346-4896
cgiles@wvstateu.edu

Appendix III

HEPC Intent to Plan Approval

Bruce L. Berry, M.D.
Chair



Paul L. Hill, Ph.D.
Chancellor

Leading the Way:

Access. Success. Impact.

West Virginia Higher Education Policy Commission

1018 Kanawha Boulevard, East, Suite 700

Charleston, West Virginia 25301

www.hepc.wvnet.edu

July 15, 2014

Dr. Brian Hemphill
President
West Virginia State University
Post Office Box 399
Institute, West Virginia 25112

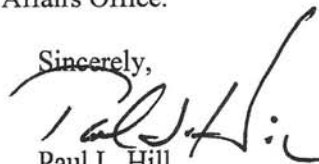
Dear President Hemphill:

I approve the request from West Virginia State University to initiate the planning for development of a Bachelor of Fine Arts in Music Performance degree program. The proposal for implementation of the new degree program should be prepared in accordance with provisions of Series 11, *Submission of Proposals for New Academic Programs and the Discontinuance of Existing Programs*. While the proposal will need to address the appropriate elements of Series 11, I urge you to give strong attention to the following issues:

- The program must be developed to align with the accreditation standards of the National Association of Schools of Music (NASM) and that alignment must be evident in curriculum design and assessment.
- The proposal must clearly demonstrate an institutional commitment to positioning the necessary resources, both human and financial, to support and sustain the proposed program.

If you have questions or need assistance in developing the proposal, please contact the Higher Education Policy Commission Academic Affairs Office.

Sincerely,



Paul L. Hill
Chancellor

cc: Dr. Kumara Jayasuriya, Provost, West Virginia State University
Mr. Scott Woodward, Interim Dean of Arts and Humanities, West Virginia State University

CHANCELLOR'S OFFICE
(304) 558-0699 phone • (304) 558-1011 fax

Appendix IV
Community Leader Endorsement Letters

WEST VIRGINIA
SYMPHONY
Grant Cooper
Artistic Director and Conductor | ORCHESTRA

PO Box 2292, Charleston, WV 25328

Telephone | 304-561-3500

FAX | 304-561-3598

Website | www.wvsymphony.org

Grant Cooper
Artistic Director & Conductor

David Gross
President

November 20, 2012

Dr. Barbara Ladner, Dean
College of Arts and Humanities
West Virginia State University
Institute, WV 25112

Dr. Ladner,

On behalf of the West Virginia Symphony Orchestra, I write in support of establishing a performance major in the music curriculum at WVSU. I know firsthand that the department has grown exponentially in number and quality of candidates over the past five years. The department has actively encouraged department participation with various offerings of the WV Symphony, including bringing advanced conducting students to rehearsals, hosting master classes with our musicians and guest artists.


Through coordination by your office, all students, faculty and staff of WV State University currently receive best available seating to WVSU Symphonic Series concerts for either Friday or Saturday night performances. Made possible by student activity funds, this arrangement also encourages staff members of the symphony to do educational presentations each semester for Fine Arts, Music Appreciation, American Music and other classes by request to talk about the concerts and about music as a part of everyday life. Over the past several seasons, we have had our conductor, various guest artists and visiting composers speak at classes as appropriate in conjunction with WVSU class offerings.

We have been honored to be invited to perform on campus annually, and look for that relationship to continue. As the WVSU is able to attract top quality musicians from across the United States by way of our national searches, we are pleased that WVSU is able to work with the WVSU rehearsal and performance schedule to give these musicians more work opportunities when they are in town. Currently, at least four of our professional musicians are serving on your faculty as adjunct applied professors—including tubist Aubrey Foard from the Colburn School in Los Angeles, California.

While the primary goal of the West Virginia Symphony is to provide quality orchestral offerings for the community, our secondary mission is to enhance opportunities through educational outreach. We look forward to our continuing partnership with WVSU as we are able to provide internships for music, leadership, marketing and business students, giving them real-life experiences as they choose career paths.

If I can be of further assistance, please contact me at bking@theclaycenter.org or by phone at (304) 543-7448.

Sincerely,



Betty King
Vice President of Education and Operations

To Whom It May Concern:

I am writing on behalf of the Band Masters of Kanawha County Schools in support of Dr. Woodard's efforts to bring to West Virginia State University a Music Performance Degree.

In providing a degree of this nature, the University, would attract many musicians who seek to have a music degree not focused on education. Going out of the area is the only way to find a degree of this nature. The loss of an average of 20 students a year from Kanawha County alone to surrounding colleges for a Performance Degree shows a great need for a degree of this type at West Virginia State University.

This degree would make West Virginia State University a more attractive institution to study music for our students as well as students from outside of the area and the state.

Having an affordable education, positive outlook, close knit community and a small school aspect are traits that a good Performance Degree needs. Other Colleges and University that have these degrees serve a larger student base in which the average music student would get lost. Having this degree would allow every student the opportunity to perform and be used to his or her full capacity.

Offering a degree of this nature will also build the base for a strong performance program. This would include a larger Marching Band, multiple concert bands and jazz ensembles as well as smaller group focus that would provide special occasions with a more variety of live music.

This degree would not only allow for the department to grow, but the students and faculty to grow by bringing many different musicians from different cultural styles and walks of life to share and learn.

Please consider this degree as the opportunity to offer the music department another avenue to pursue growth and development.

Strongly Supported,

Tim White, Director of Band St. Albans High School
On behalf of the Kanawha County Band Directors

Appendix IV
BFA Performance Rubric

<i>Level</i>	<i>Tone</i>	<i>Technique</i>	<i>Intonation</i>	<i>Interpretation</i>	<i>Musicality</i>
0	No knowledge of tone production 0	Learning to play the instrument from beginning 0	No prior knowledge or known sense of pitch 0	No prior knowledge of musical interpretations 0	Unknown sense of dynamic contrasts 0
0.5-1	Demonstrating tone-producing abilities with limited range 0.5 1.0	Grasping use of simple scale patterns within music 0.5 1.0	Developing ability to match pitch within an ensemble 0.5 1.0	Demonstrating elementary knowledge of basic musical forms 0.5 1.0	Any dynamic contrast dependent upon note range within music 0.5 1.0
1.5-2	Greater consistency within elementary range, with limited tone production in extreme ranges 1.5 2.0	Use of more advanced keys, with extension of overall ranges 1.5 2.0	Greater consistency within elementary range, with heightened difficulty in extreme ranges 1.5 2.0	Beginning to apply theoretical knowledge at a very basic level 1.5 2.0	Demonstrating reading abilities of written dynamics 1.5 2.0
2.5-3 - Music Education majors must enter at a Level 3	More consistent throughout with lack of depth and color, especially in extreme ranges 2.5 3.0	Demonstrating use of more advanced patterns within music, with smaller allowance for errors 2.5 3.0	More control in all ranges, but with issues due to lack of knowledge and experience 2.5 3.0	Developing individual ideas, but still within elementary musical forms 2.5 3.0	Beginning to plan specific musical ideas within the realm of given music 2.5 3.0
3.5-4	Consistent, but with limited depth and color 3.5 4.0	Proficiency on scalewise and basic arpeggiated patterns, with a few minor mechanical errors 3.5 4.0	Good, with minor discrepancies relative to the instrument and/or extremities of registers 3.5 4.0	Solid ideas, but with little knowledge of stylistic norms 3.5 4.0	Accurate use of dynamics, but seemingly very planned 3.5 4.0
4.5-5 - Music Education majors should achieve a Level 5 to move to upper-level applied lessons	Exhibiting further development in color palette 4.5 5.0	Further use of advanced patterns within all major and minor key areas 4.5 5.0	Demonstrates greater control in all ranges and overall heightened sense of pitch 4.5 5.0	Exhibiting greater knowledge of limited stylistic forms 4.5 5.0	Working toward more consistent musical communication 4.5 5.0
5.5-6 - Performance majors music enter at a Level 6	Clear and consistent, showing a wider range of color and depth 5.5 6.0	More fluid and well-prepared, with errors attributed to nerves 5.5 6.0	More consistent and refined, with fewer flaws still attributed to growing experience 5.5 6.0	Well-communicated, but still working toward greater stylistic understanding 5.5 6.0	Still seemingly planned, but with greater acuity of communication 5.5 6.0
6.5-7 - Music Education majors must achieve a level 7 to graduate	Demonstrating fullness and clarity, with an adequate color palette 6.5 7.0	Mechanically sound, exhibiting fluidity and proficiency with little to no error 6.5 7.0	Very consistent, with little to no noticeable discrepancies 6.5 7.0	Greater communication of learned stylistic norms, with budding personal abilities 6.5 7.0	Well-planned, with a growing use of color within dynamic ranges 6.5 7.0
7.5-8 - Performance majors should achieve a Level 8 to move to upper-level applied lessons	Showing further work to develop deeper resonance, with greater use of color 7.5 8.0	Demonstrating increased cleanliness, with possible introductory use of extended techniques or advanced languages 7.5 8.0	Notable improvements within contrasting dynamic levels and tone colors 7.5 8.0	Heightened sense of specific stylistic norms, while continuing to incorporate individual interpretation 7.5 8.0	Incorporating more advanced written musical ideas with personal musical thoughts 7.5 8.0
8.5-9	Fullness and clarity at all dynamics, with extended use of color and resonance 8.5 9.0	Proficiency in extended techniques and languages, with overall increased fluidity and agility 8.5 9.0	Little to no discrepancy in all registers over a wide range of tone colors 8.5 9.0	Successful incorporation of individual stylistic interpretation within the premises of accepted stylistic practices 8.5 9.0	Smoothly demonstrating individual musical ideas through proficient use of color and tonal depth 8.5 9.0
9.5-10 - Performance majors must	Clear and full at all dynamic levels, with a wide range of	Fluid and well-executed, demonstrating a great	Near flawless in all registers and at all dynamic levels,	Excellent demonstration of stylistic understanding, as	Well-planned, incorporating use of tonal depth and

Appendix V
BFA Assessment Plan



WEST VIRGINIA STATE
UNIVERSITY

Find *Your* Passion.

Academic Affairs Assessment of Student Learning

Process for Academic Years 2014-2015 and 2015-2016

Department/Program – Music Education K-12

Program Learning Outcomes (Please list)

1. Students will be able to define concepts and term of written and aural music theory.
2. Students will be able to critically discuss and analyze music.
3. Students will be able to differentiate between the various periods of music history.
4. Students will be able to perform various styles and genres of music.
5. Students will demonstrate proficiency through performance on an instrument or voice.
6. Students will communicate the various functions and purposes historically ascribed to music.

Curriculum Map (Please attach)

See Attached

1. Outline which learning outcomes and where you expect to conduct measures over the next 2 academic years (falls and springs) Include rationale, e.g., trending data, planned/ongoing follow-up from previous assessments or program review cycle, etc.)

Fall 2014

Students in MUS 115 (Elementary Aural Theory I) were given a pre-test to assess their entry-level knowledge in ear training. This will determine the initial knowledge students have in this area when entering the program. – PLO 1

Students in MUS 191, 192, 291 and 292 (Applied Music) will be required to complete and pass a scale jury at the mid-term and a literature jury at the end of the semester. PLOs 4 & 5

Music Department Curriculum Map

<u>PLO/Course</u>	<u>MUS 102</u>	<u>MUS 111</u>	<u>MUS 116</u>	<u>MUS 191</u>	<u>MUS 192</u>	<u>MUS 202</u>	<u>MUS 211</u>	<u>MUS 216</u>	<u>MUS 291</u>	<u>MUS 292</u>	<u>MUS 304</u>	<u>MUS 391</u>
1. Students will be able to define concepts and term of written and aural music theory.	K		K			K/A		K/A	K	K	A	K/A
2. Students will be able to critically discuss and analyze music.	K		K			K/A	K/A	K/A	K	K	A	K/A
3. Students will be able to differentiate between the various periods of music history.	K					K/A					K/A	
4. Students will be able to perform various styles and genres of music.		K		K	K		K/A		K	K		K/A
5. Students will demonstrate proficiency through performance on an instrument or voice.		K		K	K		K/A		K	K		K/A
6. Students will communicate the various functions and purposes historically ascribed to music.	K		K			K/A					A	

K - Knowledge
A - Analysis
S - Synthesis

West Virginia State University
College of Arts & Humanities
Department of Music
Prof. Christopher M. Clark – Assessment Co-coordinator
Prof. Scott Christian – Assessment Co-coordinator

Assessment Plan

Assessment Areas: Music Theory (MUS 101, 102, 201, and 202), Aural Theory (MUS 115, 116, 215, and 216), and Piano (MUS 110, 111, 210, 211).

Upon completion of their freshman year (100-level coursework in these three areas), students will be surveyed on their knowledge in each area. Upon completion of their sophomore year (200-level coursework), students will take and be required to pass comprehensive examinations in each area. These mid-level surveys and comprehensive exams demonstrate, to both the students and faculty, areas of strength and deficiency to be addressed and remedied prior to advanced coursework and completion of the degree program.

In the area of piano, students must pass a piano proficiency exam (regardless of their principal instrument or voice) prior to graduation in order to ensure they have the necessary skills to be effective and capable educators. This exam includes all the necessary elements of piano performance (scales, chords, cadences, score studies, piano literature, accompaniment, etc.) needed in pedagogical settings.

In the area of aural theory (ear training), students are pre-tested at the beginning of MUS 115 in order to assess their initial abilities, and the coursework proceeds based on the needs of each class of incoming freshman. Students complete a mid-level survey at the end of their 100-level coursework to determine their progress. Upon completion of their 200-level coursework, students must pass a comprehensive exam that includes two areas: dictation and sight singing. In the area of dictation, students must demonstrate their ability to aurally understand and to transcribe into notation ideas sonically presented to them. These ideas range from basic intervals to concepts as complex as polyphony, asymmetrical and changing meters, and dense, chromatic harmony. In the area of sight singing, students are required to perform music using their voices with little to no prior preparation using solfege syllables. Coupling these two areas makes certain students are able to make deep and through visual, aural, and kinesthetic connections in music.

In the area of music theory, students complete a mid-level survey at the end of their 100-level coursework. Upon completion of their 200-level coursework, students must pass a comprehensive examination that covers content from their four semesters of music theory coursework. This content includes basic elements such as clefs, intervals, and transposition and progresses to advanced concepts such as formal and harmonic analysis for literature from various periods in music history and chromatic music.

West Virginia State University
Department of Music
Piano Proficiency Requirements

The following are the piano proficiency requirements for non-keyboard music majors. All seven components must be completed successfully in order to graduate.

- I. *Scales* – All scales should be performed hands separately, two octaves ascending and descending, followed by the tonic triad in root position and two inversions.
Major scales will be chosen from the following keys: C, F, G, B^b, D, E^b, A, A^b, E
Harmonic Minor scales will be chosen from the following keys: a, d, e, g, b, c, f[#]
- II. *Chord progressions* – The I - IV⁶₄, I - V⁶₃ – I progression should be performed hands together. Progressions will be chosen from the following keys:
Major: C, F, G, B^b, D, E^b, A, A^b, E
Minor: a, d, e, g, b, c, f[#]
- III. *Melodic Harmonization and Transposition* – Harmonize a melody, at least sixteen measures long, using I, IV, and V chords. Transpose the melody by adding either one flat or one sharp and harmonize in the new key.
- IV. *Accompaniment* – Perform the accompaniment with a soloist for either a vocal or instrumental piece. Piece must be submitted for prior approval.
- V. *Solo Work* – Perform a solo work from the piano repertoire. Piece must be submitted for prior approval.
- VI. *Choral Rehearsal Techniques*
 - a. Five-note scale choral warmup with chordal accompaniment. All keys, ascending and descending chromatically.
 - b. Using an open choral score of at least four parts, play two non-adjacent parts simultaneously, i.e., soprano-tenor, alto-bass, soprano-bass; one part in each hand.
- VII. *Sight Reading*
 - a. Any work that includes melody and accompaniment. Must include parts for both hands. Should be commensurate with level 2 of beginning piano literature or such as would be used in elementary music settings.
 - b. Any two lines (simultaneously) from a choral or instrumental score.

Comprehensive Dictation Exam

Part I: Intervals – Identify the following intervals, and write the note not given. Your choices of interval are intervals within and including a major thirteenth (M13). Numbers 1-5 are ascending, and numbers 6-10 are descending. (20%)

Part II: Rhythmic Dictation – Dictate the rhythm for the following examples. Each example includes meter changes. The initial meter has been provided for you. (20%)

1.



||

2.

|| 4/4



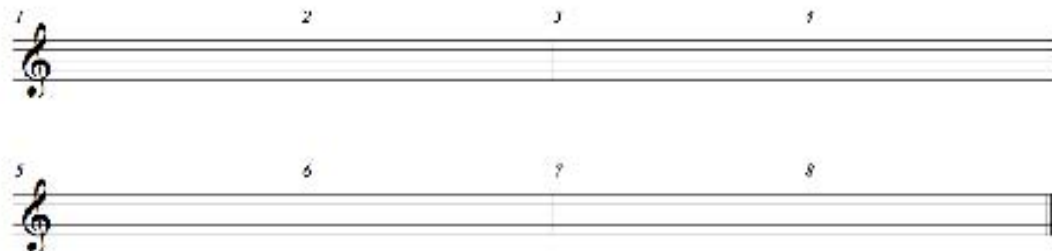
MUS 202-01
Spring 2014
Advanced Music Theory II
Prof. Clark

Comprehensive Music Theory Examination (MUS 101, 102, 201, and 202)

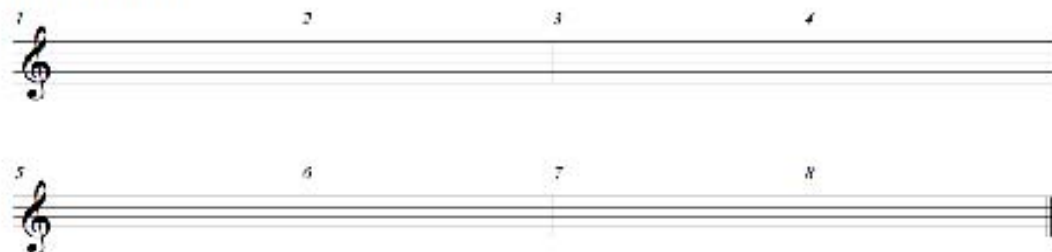
Part I – Clefs and Transposition – Transpose and/or transcribe the given melody for the following instruments. Changes in octave are permissible, but maintain the same sounding octave when possible. Be sure to include the correct key signature and meter for the transposed/transcribed parts.



1. Trumpet in B-flat



2. Clarinet in A



Agenda Item 8.a.vii.
January 29, 2015

Action

Intent to Plan – Master of Education in Instructional Leadership

Name of Institution: WEST VIRGINIA STATE UNIVERSITY

Date: DECEMBER 2014

Category of Action Required: APPROVAL OF THE INTENT TO PLAN

Title of Degree: MASTER OF EDUCATION DEGREE (M. ED.)

IN INSTRUCTIONAL LEADERSHIP

Location: INSTITUTE, WEST VIRGINIA

Effective Date of Proposed Action: FALL 2016

SUMMARY STATEMENT

West Virginia State University is seeking approval from the Chancellor of the West Virginia Higher Education Policy Commission for the Intent to Plan for a proposed, new Master of Education Degree (M. Ed.) in Instructional Leadership. The proposed degree will be consistent with best practices and current research in educational leadership, curriculum practices, service to the community, and include a special focus on the concepts of educational equity, fairness and cultural diversity, incorporated by the mission of West Virginia State University.

Approval from the West Virginia State University Board of Governors of the Intent to Plan is being requested at the January 2015 meeting. Pending additional approval from the West Virginia Board of Governors, the West Virginia Higher Education Policy Commission, and the Higher Learning Commission of North Central Association, the Education Department would like to advertise, recruit, admit, and begin offering courses in the Fall 2016.

The program will be designed using a modified enrollment model with an emphasis to on-line delivery. The Department intends to admit no more than 25 candidates as the first enrollee group. This group will begin classes in the Fall 2016. The proposed degree will require the completion of 36 semester hours, which will include 12 classes in foundations, research methodology, technology integration, and instructional leadership.

It is the expressed belief of the WVSU Education Department and the Graduate Program Committee that the creation of this program is but one step in creating a fully realized Leadership program, both within and outside of WVSU. The committee envisions a fully functioning graduate program with dedicated faculty and support staff; partnerships with educational entities such as West Virginia Secondary and Elementary Principals' Associations, the West Virginia Center for Professional Development, and the West Virginia Board/Department of Education. In addition, the group wishes to work with WVSU administration on the creation of a Leadership Academy and develop leadership conferences that are national in scope, content, and speakers that will appeal to students across all colleges as well as professional organizations outside of WVSU.

A Master of Education Degree (M. Ed.) in Instructional Leadership

The Intent to Plan

A. Educational Objectives

To increase multicultural student achievement in the public schools of the region, state, and nation, the proposed program will develop the professional knowledge skills and dispositions of public school teachers so they may demonstrate their ability to:

- Expand the knowledge base and practices of the potential educational leaders, including identifying and implementing components of change leadership for student achievement, professional development, and community relations;
- Provide a positive, action-based series of learning opportunities for the completion of a master degree and/or licensure for positions of educational administration;
- Integrate historical, legal, developmental, and sociological research to meet the instructional needs of all student populations;
- Design, develop, conduct, and share findings from action research projects that address the needs of students, staff, and communities;
- Identify, design, develop, and integrate current trends in educational technology to increase student achievement; and
- Increase instructional leadership skills in communications, evaluation, and networking to be responsive to the needs of a variety of public school audiences.

B. Relationship of the Educational Objectives to the WVSU Mission

Mission

The Master of Education Degree (M. Ed.) in Instructional Leadership will assist with promoting the mission of West Virginia State University, which is as follows:

“To meet the higher education and economic development needs of the state and the region through innovative teaching and applied research.”

The proposed program is consistent with the University mission in the following ways:

- West Virginia State University is a Historically Black College and University (HBCUs) created under the Morrill Act of 1890 as a land grant institution. The institution, dating back to its founding in 1891, has a rich heritage of innovation based on some of the contributions of such human rights leaders as: Booker T. Washington, W.E.B. Du Bois, Carter Woodson, Mary McCloud Bethune, Eleanor Roosevelt, and Leon Sullivan. These leaders have shaped WVSU’s academic programs to make it a leader in the national 1890 HBCU network. Time Magazine coined the slogan, “A Living Laboratory of Human

Relations” to describe the institution’s ability to integrate peacefully after the Brown Decision of 1954.

- WVSU serves the most diverse and only federally defined, urban population center in West Virginia. It serves Charleston, the State Capitol, and the Greater Kanawha Valley with a population of over 150,000 people.
- WVSU serves Regional Education Service Agency III (RESA III) consisting of Boone, Clay, Kanawha, and Putnam Counties. Within these counties are public schools with some of the highest enrollments in the state of students with low socio-economic status or from diverse populations.
- WVSU faculty and public school teachers in the region represent some of the highest degrees of diversity in the state.
- WVSU’s Education Department underwent a successful Continuing Accreditation visit from the National Council for the Accreditation of Teacher Education (NCATE) in April 2007. Of the institutions that underwent NCATE accreditation in Spring 2007, WVSU was selected by NCATE to host its Board of Examiner Training. In July 2007, educators from 40 states received NCATE conducted staff development using WVSU’s teacher education program for an accreditation visit simulation activity. Under the Continuous Improvement Pathway for Evaluation, the Education Department is in the accreditation process for 2015.
- Therefore, based on the mission, history, service region, membership in the 1890 HBCU network, and reputation for innovation, excellence, and diversity, WVSU is able to achieve the educational objectives of the program and is the ideal location for the proposed program.

Vision 2020

- This graduate program directly connects to West Virginia State University’s Vision 2020 strategic plan by developing a new academic program that is responsive to student, stakeholder, and community needs (Goal II) and by offering an online academic program (Goal III).

C. Program Description

The proposed program will require 36 semester hours consisting of twelve classes of three semester hours credit each. WVSU plans to offer classes in the eight-week format to accelerate student learning opportunities. Degree candidates will be expected to complete an action research project and portfolio presentation and project review. The tentative course descriptions include the following developed in 2014-15 in response to suggestions from previous proposals (see following pages):

- 1) Principles of Educational Leadership¹
Overview of leadership theory and its application in the interest of school improvement.
- 2) Leadership in Diverse Communities²
Leadership practice to identify and maximize diverse characteristics of public schools students, communities and school constituents (parents, teachers, staff, etc.).
- 3) Education Policy and Law¹
Introduction and investigation of state and federal law and policy governing education systems and the relationship to student achievement and development of effective school practices.
- 4) Financial and Human Resource Management in Education¹
Overview of how to legally & effectively manage financial and human resources.
- 5) Data-Based Decision Making for School Improvement¹
Students will identify and explore a variety of informational sources related to student achievement and effective school practices using measurable and quantifiable methods.
- 6) Change, Innovation & Professional Development in Education¹
Emerging trends and issues in change process with emphasis on sustaining innovation through supervision and professional development.
- 7) Internship¹
Application of Leadership & Management theory in a field based practicum. Candidates will demonstrate mastery of program objectives through a presentation portfolio.
- 8) Addressing Diversity through Educational Leadership²
Students will explore how school leaders can effectively address poverty and issues in diversity, equity, and fairness for all students to maximize achievement and inclusion.
- 9) Technology for Educational Leadership²
Exploration of technology use to enhance teaching and learning, to facilitate management, to communicate with constituents, and to further the mission of the school.
- 10) Ethical Leadership for Social Justice²
An exploration of historical and current issues related to educational leadership, with an emphasis on legal and ethical issues including social justice, human rights, fairness, and equity.
- 11) Action Research in Educational Leadership I²
An introduction to research methods in educational settings. This course will allow students to determine how data can be used to make instructional decisions (at the classroom, building, and district level).

¹ Required for Principal Certificate

² Diversity Emphasis Course

12) Action Research in Educational Leadership²

Students will conduct an action research project based on findings from Action Research in Educational Leadership 1. Research activities include completing and presenting a scholarly project including identification of need, proposed strategies, measurement of data and suggestions for further action research projects, based on an identified need from the student's workplace.

Eighteen Credit Hours for Principal Certification:

1. Principles of Educational Leadership
2. Educational Policy and Law
3. Change, Innovation and Professional Development in Education
4. Financial and Human Resource Management of Schools
5. Data-Based Decision Making for School Improvement
6. Internship

Eighteen Credit Hours to add to Principal Certification for M.A. Degree:

7. Addressing Diversity through Educational Leadership*
8. Ethical Leadership for Social Justice*
9. Technology for Educational Leadership
10. Leadership in Diverse Communities*
11. Action Research in Educational Leadership¹
12. Action Research in Educational Leadership²

* = diversity emphasis courses

E. Quality Assurances

The faculty members who deliver the program will have doctorate degrees from accredited institutions and will have both public school teaching and administrative experience to provide expertise in working with all students inclusive of urban, suburban, or rural settings.

The candidates admitted to the program will be selected by a competitive process that includes the following criteria: (1) overall GPA for all undergraduate courses used for the completion of the baccalaureate degree; (2) scores on the Miller Analogies Test; (3) a current, valid professional teaching license from a state teacher licensing agency; and (4) submission of an electronic portfolio that documents the previous criteria and includes an admissions essay, a resume, recommendations, learning goals, and student work samples.

Methods to evaluate the overall success of the program will be determined initially by the WVHEPC and The Higher Learning Commission of the North Central Association when these agencies approve the proposed program. Success will also be determined by NCATE when they return to WVSU for a Continuing Accreditation Visit and evaluate standards related to and public school student learning. Surveys of graduates of the program will be used to review and revise the program, as well as to ascertain employment history and placement.

F. Program Uniqueness

This is an educational leadership program with an emphasis on fairness, equity, diversity, and multicultural leadership. Such programs occur rarely in West Virginia or in the 1890 HBCU Network.

G. Program Impact

- **Societal:** Students with low socio-economic status or from diverse populations are more likely to attend school at lower attendance rates, be susceptible to higher rates of discipline, drop out of school, be incarcerated, and receive social assistance than members of any other demographic groups in the public school system. Therefore, it is imperative to have highly-qualified school leaders who are committed to increasing student achievement for all students and communities in order to reduce and eventually attempt to eradicate this achievement gap.
- **Occupational:** Candidates who complete this master's degree program will be able to earn advanced licensing as instructional supervisors, principals, and county superintendents, renew their teaching certificates, and qualify for higher salary classifications based on their school system's salary schedule. In addition, the proposed program will create a pool of educators who are qualified to pursue the Educational Specialist or Doctorate degree at other institutions.
- **Research:** Graduates of the program will be encouraged to share their findings from their action research projects at state, regional, national, and international conferences through professional presentations or publications.
- **Public Service Needs:** With current economic conditions and demographic changes in the school-aged population, more school leaders are needed who have more highly specialized preparation in improving student achievement for all students. This program, once in place, may serve as a national model for other graduate institutions to replicate. Also, this program may provide initial data to assist state/national licensing agencies in developing professional licensure or National Board Certification in educational leadership with emphasis on diversity.
- **Candidate Demand:** Educator demographic data suggests there will be a major turnover at the administrative level due to retirement or attrition. Opportunities are needed for trained and licensed educators to advance to those positions. They will need to take graduate level courses to renew their licenses and qualify for advanced salary

qualifications. This creates the need for master's degree programs that use on-line technology for delivery.

H. Resources Needed to Deliver the Program

- Title III funds will be used to continuously upgrade the technology necessary to deliver the courses and the program.
- The current Education Department faculty and supporting University faculty will be used to deliver the program. Since the program will be delivered using an on-line approach, faculty who deliver the degree program can be assigned on a rotational schedule.
- The institution underwent North Central Higher Learning Commission and NCATE Continuing Accreditation visits in 2007, and, in the Continuous Improvement Pathway for Evaluation process, the Education Department is in the accreditation process for 2015.
- The team findings demonstrate that WVSU has the necessary library, media, and public school resources to deliver the degree program.

**Agenda Item 8.a.viii.
January 29, 2015**

Information

BOG Budget Report for December

University - E&G Budget
FY 2015 Budget / Actual Expenditures 12/31/14

	Salaries & Benefits					%	Supplies & Other Services					%	Total					Notes	
	FY15 Budget	Budget Reduction	Revised FY15 Budget	Fiscal YTD Actual	Difference		FY15 Budget	Budget Reduction	Revised FY15 Budget	Fiscal YTD Actual	Difference		FY15 Budget	Budget Reduction	Revised FY15 Budget	Fiscal YTD Actual	Difference	Actual %	Target %
State Appropriation													10,380,591		10,380,591	4,359,848	6,020,743	42.00%	(2.) -8.00%
Tuition Revenue													11,869,873		11,869,873	4,798,112	7,071,761	40.42%	-9.58%
R&D Corp Indirect Funds													427,230	(219,353)	207,877	153,638	54,239	73.91%	23.91%
Sub Total of Revenues													22,677,694	(219,353)	22,458,341	9,311,598	13,146,743	41.46%	-8.54%
Academic Affairs	11,443,991	(363,944)	11,080,047	5,436,377	5,643,670	49.06%	260,726	0	260,726	221,843	38,883	85.09%	11,704,717	(363,944)	11,340,773	5,658,220	5,682,553	49.89%	(3.) -0.11%
Student Affairs	1,347,804	(90,000)	1,257,804	742,413	515,391	59.02%	113,659	0	113,659	105,126	8,533	92.49%	1,461,463	(90,000)	1,371,463	847,539	523,924	61.80%	(4.) (5.) 11.80%
President's Area	1,233,064	24,034	1,257,098	535,549	721,549	42.60%	632,637	(123,099)	509,538	49,415	460,124	9.70%	1,865,701	(99,065)	1,766,636	584,964	1,181,673	33.11%	(6.) -16.89%
University Relations	864,911	(81,330)	783,581	410,751	372,830	52.42%	299,167	0	299,167	54,350	244,817	18.17%	1,164,078	(81,330)	1,082,748	465,101	617,647	42.96%	(7.) -7.04%
Phy Fac Net of Transfers	2,288,318	(101,041)	2,187,277	712,722	1,474,555	32.58%	620,229	0	620,229	261,915	358,314	42.23%	2,908,547	(101,041)	2,807,506	974,637	1,832,869	34.72%	(8.) -15.28%
University Advancement	417,479	0	417,479	218,949	198,530	52.45%	103,510	(15,000)	88,510	28,735	59,775	32.46%	520,989	(15,000)	505,989	247,683	258,306	48.95%	(9.) -1.05%
Finance	1,335,065	0	1,335,065	661,964	673,101	49.58%	215,157	0	215,157	117,202	97,955	54.47%	1,550,222	0	1,550,222	779,166	771,055	50.26%	(10.) 0.26%
College Wide	134,086	0	134,086	0	134,086	0.00%	1,345,721	0	1,345,721	267,343	1,078,378	19.87%	1,479,807	0	1,479,807	267,343	1,212,464	18.07%	(11.) -31.93%
Sub Total of Expenses	19,064,717	(612,281)	18,452,436	8,718,725	9,733,711	47.25%	3,590,806	(138,099)	3,452,707	1,105,929	2,346,779	32.03%	22,655,523	(750,380)	21,905,144	9,824,654	12,080,490	44.85%	(12.) -5.15%
Grand Total													22,171	531,027	553,197	(513,056)			

Footnotes:

- (1.) 50.00% is the target for December activity.
- (2.) The second quarter state appropriation was received on October 1, 2014.
- (3.) Significant Academic Affairs supplies & other services expenses include:

1st Quarter BRIM Premium	\$ 56,022	(October)
2nd Quarter BRIM Premium	\$ 56,022	(December)

 *This was posted incorrectly to Academic Affairs. The January report will reflect the correct posting to Physical Facilities. With the correction, Academic Affairs supplies & other services is 63.60% of the budget.
- (4.) Student Affairs' YTD actual salaries & benefits are more than the budget for the following reasons:

Two additional employees were hired in Admissions.		
An employee hired in IT is split funded. Twenty five percent of the salary is paid from Student Affairs.		
An Admissions employee was reclassified and promoted.		
- (5.) Significant Student Affairs supplies & other services expenses include:

EDUCATION SYSTEMS INC	\$ 32,500	(October)
MORGANTOWN PRINTING & BINDING	\$ 12,345	(October)
ACT INC	\$ 5,054	(December)
- (6.) Athletic scholarships have not been allocated to the President's area. This will greatly impact supplies & other services expenses (approximately \$391K).
- (7.) University Relations' YTD actual salaries & benefits are more than the budget for the following reasons:

An employee hired in IT is split funded. Fifty percent of the salary is paid from University Relations.		
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- (8.) Physical Facilities' Central Services salaries & benefits for October and November have not been transferred yet.
- (9.) University Advancement's YTD actual salaries & benefits are more than the budget for the following reasons:

Student labor is \$9,757 over budget.		
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- (10.) Significant Finance supplies & other services expenses include:

RESERVE ACCOUNT PITNEY BOWES	\$ 25,000	(October)
CLIFTONLARSONALLEN LLP	\$ 12,819	(October)
CLIFTONLARSONALLEN LLP	\$ 19,229	(December)
- (11.) College Wide salaries & benefits consist of a budgeted reserve to cover leftover lump sum positions (overtime, temporaries, and student employment).
- (12.) This report is based upon information from Banner and OASIS; however, the two financial systems have not been reconciled as of the date of this report.

University - All Funds
FY 2015 Budget / Actual Expenditures 12/31/14

Type of Funds	A	B	C	D	E	F
	Beginning Balance <small>As of July 1, 2014</small>	Total Revenue Actual	Salaries & Benefits Actual	Supplies & Other Services Actual	Total Expenses Actual	Ending Balance <small>12/31/2014</small>
0373 State Appropriations: For University and Land Grant Match		4,359,848 <u>702,824</u>				
	0	5,062,672	4,360,677	645,483	5,006,159	56,513
4611 Tuition and Fees: 50 some sub-funds						
	583,849	5,879,087	4,466,243	1,486,783	5,953,026	509,910
4612 Auxiliary Fees: Bookstore, Housing, Dining Athletics, Public Safety						
	247,635	3,519,599	813,799	2,267,379	3,081,179	686,055
4613 Capital Fees: Capital Activity Transfers from HEPC						
	188,488	674,933	0	405,425	405,425	457,996
4614 State Grants:						
	381,099	145,319	73,146	87,416	160,563	365,856
8775 Federal Funds:						
	126,669	803,612	456,467	317,439	773,906	156,375
Grand Total						2,232,704

Note:

- Ending Balance = Columns A + B - E
- Shaded area funds have a net activity of zero

West Virginia State University
Auxiliary Account Activity for December 2014
Fund 4612

Fund Number	Fund Name	6/30/2014 Fund Balance	12/31/2014 Fund Balance	FY 14 Net Activity
2361	Student Union Operation	(186,513)	(100,586)	\$ 85,927
2371 - 2374	Housing	(1,401,010)	(892,014)	\$ 508,996
2381	Dining Food Services	(746,379)	(788,632)	\$ (42,253)
2800	Athletics Current	(675,406)	(653,654)	\$ 21,751
2801 - 2980	Athletic Enhancement Funds	150,095	44,665	\$ (105,430)
2580	Faculty Housing	21,492	49,387	\$ 27,895
2562	Parking	(200,345)	(140,814)	\$ 59,532
2511	Bookstore	3,285,702	3,167,704	\$ (117,998)
	Fund 4612 Balance	\$ 247,635	\$ 686,055	\$ 438,420

Balance in All Funds Report

686,055