February 20, 2020

Board
of
Governors

FAIRMONT STATE UNIVERSITY™

AGENDA
BOARD OF GOVERNORS' MEETING
FEBRUARY 20, 2020, 9:00 A.M.
LOCATION: BOARD ROOM, FALCON CENTER
1201 LOCUST AVENUE, FAIRMONT, WV

I. CALL TO ORDER
 A. Roll Call
 B. Public Comment
 C. Approval of Agenda ……………………………………....................................*Action Item*

II. APPROVAL OF MINUTES OF DECEMBER 5, 2019…………………….......…*Tab 1, Action Item*

III. CHAIRMAN'S REPORT

IV. PRESIDENT'S REPORT

V. REPORTS AND PRESENTATIONS
 A. Constituent Report – Joy Hatch
 B. Foundation (Julie Cryser)
 C. Construction Project Updates (Stephanie DeGroot)

VI. ACADEMIC AFFAIRS COMMITTEE (Deborah Prezioso, Chair)
 A. Curriculum Proposal for Bachelor of Science in Surveying & Geomatics
  Engineering Technology…………………………………….....……*Tab 2, Action Item*
 B. Curriculum Proposal for Master of Education in Educational
  Leadership………………………………………………….………………*Tab 3, Action Item*
 C. Program Reviews:
  Specially Accredited 5 Year Program Reviews………..……………*Tab 4, Action Item*
   Civil Engineering Technology – A.S. & B.S.
   Electrical Engineering Technology – A.S. & B.S.
   Mechanical Engineering Technology – A.S. & B.S.
   Nursing – R.N. to B.S.N.
 D. Program Reviews:
  5 Year Comprehensive Program Reviews…………….…..…………..*Tab 5, Action Item*
   English – B.A.
   Community Health – B.S.
   Criminal Justice – B.S.
   Regents Bachelor of Arts (R.B.A.)
 E. Program Reviews:
  Focused Reviews………………………………....……..….…………*Tab 6, Action Item*
   Communication – B.A.
   Music – B.A.
   Theater – B.A.

VII. ATHLETIC AFFAIRS COMMITTEE (Dixie Yann, Chair)

VIII. **BYLAWS COMMITTEE** (Dixie Yann, Chair)

IX. **ENROLLMENT/HOUSING-STUDENT LIFE COMMITTEE** (Kevin Rogers, Chair)

X. **FINANCE COMMITTEE** (John Schirripa, Chair)
   A.   Financial Reports
         (Months Ending: November 30, 2019 and December 31, 2019).......*Tab 7, Action Item*

XI. **EXECUTIVE COMMITTEE** (Dixie Yann, Chair)

XII. **NEW BUSINESS**

XIII. **POSSIBLE EXECUTIVE SESSION**
   Under the Authority of West Virginia Code §6-9A-4(b)(2)(A), (b)(9), and (b)(12) to discuss:
   a. Confidential and deliberative matters regarding University strategic priorities and personnel matters.
   b. Report by General Counsel.

XIV. **ADJOURNMENT**

FACULTY MEET AND GREET
FOLLOWING BOG MEETING

NEXT MEETING: APRIL 16, 2020, 9:00 A.M.
LOCATION: BOARD ROOM, 3RD FLOOR FALCON CENTER
1201 LOCUST AVENUE, FAIRMONT, WV

Tab 1

FAIRMONT STATE UNIVERSITY
BOARD OF GOVERNORS
MEETING MINUTES
DECEMBER 5, 2019
BOARD ROOM, 3ᴿᴰ FLOOR FALCON CENTER
1201 LOCUST AVENUE, FAIRMONT, WV

I.   CALL TO ORDER

A. Roll Call

Chair Dixie Yann convened a meeting of the Fairmont State University Board of Governors on December 5, 2019, beginning at approximately 9:00 a.m. in the Board Room, 3ʳᵈ Floor Falcon Center, at 1201 Locust Avenue, Fairmont, West Virginia.

At the request of Chair Yann, Serena Scully, Chief of Staff, conducted a roll call of the Board of Governors. Present for the meeting were board members Wendy Adkins, Maiya Bennett, Dr. Chris Courtney, Jon Dodds, David Goldberg, Deborah Prezioso, Kevin Rogers, John Schirripa and Dixie Yann. Jay Puccio and Dr. Budd Sapp participated by conference call.

Others present were President Martin and President's Executive Leadership Team members Cindy Curry, Richard Harvey, Merri Incitti, Christa Kwiatkowski, Tim McNeely, and Jacqueline Sikora. Stephanie DeGroot, Construction Manager; Julie Cryser, President of the Fairmont State Foundation; Chad Fowler, Director of Athletics; Ryan Courtney, Director of Internal Operations; Bryan Spitzer, Coordinator of Athletic Compliance; Pat Snively, Associate Athletic Director; Jessica Sharps, Executive Director of University Relations and Marketing; Corey Hunt, Senior Director of Enrollment; Laura Clayton, Associate Dean of the School of Nursing; Amanda Metcalf, Associate Dean of the School of Education; Monica Cochran, Director of Procurement; George Herrick, Staff Council President; Harry Baxter, faculty; Tyler Keller, Student Government President; Zachary Fancher, student; and multiple community members.

B. Public Comment

Dr. Chris Courtney reported that someone had signed up for public comment.

Betty Fast spoke regarding the presidential contract and the concern of the community. Chair Yann advised that personnel information is not shared publically.

C. Approval of Agenda

Deborah Prezioso made a motion to approve the agenda. Kevin Rogers seconded. The motion passed.

II.   APPROVAL OF MINUTES OF OCTOBER 17, 2019

David Goldberg made a motion to approve the minutes of October 17, 2019. Wendy Adkins seconded. The motion passed.

III.   CHAIRMAN'S REPORT

A. Chair Yann wished all students good luck on finals and congratulated students on the upcoming commencement ceremony.
B. Mrs. Yann advised that following this meeting, some board members will be heading to Lewisburg to attend the HEPC BOG summit.
C. Chair Yann advised that the board will meet again on February 20th.

IV.   PRESIDENT'S REPORT

A. President Martin advised that the Supreme Court of West Virginia recently ruled that Fairmont State University could create a Police Academy. This historic ruling will be transformational for the state, its communities and our University. Following our mission to provide industry with the educated workforce they need, our graduates will be able to now graduate with a baccalaureate in criminal justice and a law enforcement certificate. The curricula will not only involve a rigorous academic coursework; it will also involve all the physical training that is required of our law enforcement officers.
B. President Martin thanked everyone who generously participated in the first Day of Giving as well as thanking Julie Cryser for all of her work and leadership on the event.
C. Dr. Martin mentioned that the Honors Program recently held their annual quiz bowl competition, which brought students from all over WV.
D. Dr. Martin also discussed that the Marion County Historical Museum is hoping to bring more visitors this year for its 25th annual Holiday Historic Homes Tour. This year, there will be seven structures spanning 100 plus years of Marion County history. A first on the tour this year will be our very own Frank & Jane Gabor Folk Life Center, and the one-room schoolhouse.
E. Dr. Martin also advised that Fairmont State has two student in the semifinals of the WV Business Plan competition. There were 204 entries from 18 different institutions.
F. President Martin advised that the state robotics tournament will be taking place on campus this weekend.
G. Dr. Martin also advised that the Fairmont State University Department of Music will present its annual traditional Service of Lessons and Carols at 7:30pm on

December 6 at the First United Methodist Church of Clarksburg and at 6pm on December 8 at the First Presbyterian Church in Fairmont. The Christmas program in Clarksburg will feature the Fairmont State Choirs and several guests' instrumentalists while the one in Fairmont will feature the Fairmont State choirs collaborating with the Church's Cambridge Handbell Choir. These events are free and open to the public and we invite you and your families to join us to kick off the holiday season.

H. Dr. Martin reminded everyone of the commencement ceremony scheduled for Saturday, December 14 at 1:00. She wished everyone a merry Christmas and happy holidays.

V. REPORTS AND PRESENTATIONS

A. Mrs. Julie Cryser, President of the Fairmont State Foundation, reported that the Day of Giving hit $200,000 with all of the off-line gifts counted. This was the most number of gifts in one day and included 167 new donors. The event was a success and Mrs. Cryser thanked the board for their participation.

The Foundation will hold another Day of Giving next year and will start the planning at the end of the first quarter of 2020.

Mrs. Cryser advised that the Foundation has engaged a firm to do a feasibility study for the Day of Giving. They are hoping to have the results by early March. A number of individuals have been interviewed from all sectors of the university, boards, alumni, etc.

The Foundation sent out our first donor reports, which included the first annual report and stewardship letters, including thank you notes from students. They were very well received by donors and they have received only positive feedback.

B. Construction Project Updates (Stephanie DeGroot)

Stephanie DeGroot, Construction Manager, advised that winter break is a very busy time for her department. The resurfacing of the Falcon Center Gym 2 will begin next Saturday and will be completed prior to the return of students in January.

Mrs. DeGroot advised that the University received the Notice to Proceed just prior to Thanksgiving for the needed concrete sidewalk repairs. Because of the weather, that project will likely not take place until spring.

The Expression of Interest for the Falcon Dining Floor, Hardway Roof and waterproofing, and HHH roof should go out within the next month.

All other capital and small projects continue moving forward in the planning and design stages.

Mrs. DeGroot advised that they are working on some exciting initiatives for this spring regarding the MS4 program. Our NPDES permit expired this month; the WVDEP has not issued a formal permit extension but Mrs. DeGroot has received verbal information that they are not going to meet their December deadline so our permit will likely receive another 6 month extension.

C. Independent Auditor's Report – Suttle and Stalnaker

A representative from Suttle & Stalnaker presented the audit along with comments. The representative advised that the state deadline for submitting the audit was moved up this year and was submitted on time by the University. The University finished the year with a $5.3 million net positive position.

VI. ACADEMIC AFFAIRS COMMITTEE (Deborah Prezioso, Chair)

Mrs. Deborah Prezioso, Chair of the Academic Affairs Committee asked that Dr. Richard Harvey, Provost and Vice President for Academic Affairs, give an update.

Dr. Harvey gave an update on several academic affairs items. The tutoring and testing center continues to be a very busy hub on campus. The week before the holiday break, the center recorded the most hours in one week – 197 hours. In January, the writing center will be integrated into the tutoring center in the library.

Dr. Harvey also mentioned that the advising center had over 700 appointments this fall term and has had 3,600 total student contacts for the fall term (including phone calls, emails, and walk-ins).

Dr. Harvey also mentioned that the RN to BSN online program was recently identified as one of the best online programs in West Virginia.

VII. ATHLETIC AFFAIRS COMMITTEE (Dixie Yann, Chair)

Dixie Yann, Chair of the Athletic Affairs Committee stated that the athletic affairs committee met on November 22 and discussed projects and updates. She asked that Chad Fowler, Athletic Director, give an update.

Mr. Fowler advised that fall sports are officially over and winter sports have begun.

The most notable from the fall sports is the women's soccer team. The girls won the northern division of the mountain east conference.

Mr. Fowler advised that basketball, swimming, and wrestling are currently competing.

Mr. Fowler also advised that December 17 is the first home wresting match.

Mr. Fowler thanked Julie Cryser for all of her work on the Day of Giving. Athletics received $80,000 ($22,000 of which went directly to athletic scholarships).

VIII. **BYLAWS COMMITTEE** (Dixie Yann, Chair)

Dixie Yann, Chair of the Bylaws Committee advised that the Bylaws Committee have been working to update the bylaws. She advised that the policies are being grouped in a different way and the committee met and we has two policies currently out for approval.

Mrs. Sikora discussed the Discrimination policy – this policy will replace/update the current policy #9. The current policy needed updates to be compliant.

John Schirripa made a motion to accept the following:

A. Rule Regarding Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Misconduct, Stalking, Retaliation, and Relationships

Deborah Prezioso seconded. The motion passed.

Mrs. Sikora presented the Children on Campus policy. This policy complies with West Virginia statute.

David Goldberg made a motion to accept the following:

B. Children on Campus Policy

Jon Dodds seconded. The motion passed.

IX. **ENROLLMENT, HOUSING & STUDENT LIFE COMMITTEE** (Kevin Rogers, Chair)

Kevin Rogers, Chair of the Enrollment, Housing & Student Life Committee asked that Corey Hunt, Senior Director of Enrollment and Tim McNeely, VP of Students Affairs and Athletics, give an update.

Mr. Hunt advised that they are looking ahead to fall 2020 and are working to get more quality applications. Currently, applications are down, but the number of admits are up.

Mr. Hunt also advised that the Maroon & White day this fall was the most attended event of the last few years.

Mr. Hunt discussed that they are currently working towards a 24 hour turnaround time for inquiries. Along with that, Mr. Hunt thanked the admissions processing unit for dramatically decreasing the turnaround time for processing applications.

Mr. Hunt also mentioned Academic Pathways – which is referring to the rule that HEPC imposed that no longer allows students to be an undeclared major. They are currently working to find a pathway for all current undeclared students.

Finally, Mr. Hunt advised that the number of institution withdrawals have decreased this semester.

Tim McNeely, VP of Student Affairs and Athletics presented the housing summary. He advised that we are currently approaching 50% occupancy for next fall.

Mr. McNeely also advised that the housing staff is actively working with the recruiters, student services, etc. They are also reaching out to students to provide any assistance needed.

X.   FINANCE COMMITTEE (John Schirripa, Chair)

John Schirripa, Chair of the Finance Committee asked that Christa Kwiatkowski, CFO, provide a brief update.

The Finance Committee met on November 20th and reviewed the financial statements from September and October, along with the audit.

Mrs. Kwiatkowski advised the September and October financials have been provided in the board packet. In addition, a financial summary document that summarizes the detailed information in the board packet was provided.

Mrs. Kwiatkowski also advised that we are positioning ourselves to absorb the potential 4.6% cut that may potentially be coming in the spring.

Mrs. Kwiatkowski stated that as of the presented October 31, 2019 financials, we had received $0 in auxiliary from Pierpont.

David Goldberg made a motion to accept the following:

A. Financial Reports for the periods ending September 30, 2019 & October 31, 2019

John Schirripa seconded. The motion passed.

David Goldberg made a motion to accept the following:

B. Independent Auditor's Report for the Year Ending June 30, 2019

Jon Dodds seconded. The motion passed.

XI.   **EXECUTIVE COMMITTEE** (Dixie Yann, Chair)

Chair Yann advised that the Executive Committee met and discussed concerns related to Pierpont. Local legislators were in attendance.

XII.   **NEW BUSINESS**

Chair Yann also advised that she had received a resignation letter from Dr. Mark Hart.

Kevin Rogers made a motion to accept the resignation from Dr. Hart.

Wendy Akins seconded. The motion passed.

XIII.   **POSSIBLE EXECUTIVE SESSION**

Deborah Prezioso made a motion to go into Executive Session **"**Under the Authority of West Virginia Code §6-9A-4-2b to discuss personnel matters, including the President's contract, which if discussed in public might adversely affect the reputation of any person as well as to consider legal matters involving or affecting, personnel, the purchase, sale or lease of property, the investment of public funds or other matters involving commercial competition, which if made public, might adversely affect the financial or other interest of the state or any political subdivision."

Dr. Chris Courtney seconded. The motion passed.

David Goldberg made a motion to rise from Executive Session. Jon Dodds seconded. The motion passed with no further action taken.

XIV.   **ADJOURNMENT**

Wendy Adkins made a motion to accept the following:

The terms of the President's contract as were negotiated by the parties and to authorize the board to execute that contract.

Deborah Prezioso seconded. The motion passed.

Kevin Rogers made a motion to adjourn the meeting. Dr. Budd Sapp seconded. The
motion passed.

_____FSU Board of Governors' Chair
Dixie Yann   Date

_____FSU Board of Governors' Secretary
Deborah Prezioso   Date

Meeting Handouts

Financial Summary – October 31, 2019

With 33% of the year completed, below is a summary of the Statement of Revenues, Expenses and Net Position for the Unrestricted (E&G and Fund Manager), Auxiliary and Restricted Funds:

Unrestricted (Central E&G and Fund Manager)	Budget	Actual	% Budget to Actual
Operating Revenues	31,785,884	14,706,362	46.27%
Operating Expenses	(48,001,815)	(12,644,454)	26.34%
Other Rev/Exp/Transfers and Budget Adjustments	16,217,549	6,910,494	42.61%
Net Income	1,618	8,972,402	

YTD Unrestricted balance of $8,972,402 as compared to the balance this time last year of $8,053,557 and $5,925,102 in October 2017. Last year, we finished with a balance of $2,652,414.

Auxiliary	Budget	Actual	% Budget to Actual
Operating Revenues	14,744,237	5,036,341	34.16%
Operating Expenses	(8,933,260)	(2,491,350)	27.89%
Other Rev/Exp/Transfers and Budget Adjustments	(4,959,926)	(2,462,990)	42.39%
Anticipated Transfer to Reserves	851,051	82,001	

Actual transfer to reserves for FY19 is $785,000. FY18 actual reserve transfers were $590,301.

Restricted	Budget	Actual	% Budget to Actual
Operating Revenues	32,090,526	12,039,226	37.52%
Operating Expenses	(38,990,434)	(13,225,448)	33.92%
Other Rev/Exp/Transfers and Budget Adjustments	7,050,700	3,257,823	46.21%
Net Income	150,792	2,071,601	

Awards budgeted in September and October listed below:

ERC Year 2 Award	$366,357
Foundation Faculty Award	$750

Fairmont State University
Composite Financial Indicator (CFI) Score
Fiscal Years 2016 to 2019

	FY2016	FY2017	FY2018	FY2019
Financial Statements Unadjusted - including Fairmont State Foundation (HLC Submission)	0.65	0.69	1.41	2.36
Financial Statements Unadjusted - excluding Fairmont State Foundation	0.36	-0.46	0.74	1.70

	FY2016	FY2017	FY2018	FY2019
	Excludes GASB 68	Excludes GASB 68	Excludes GASB 68 and 75	Excludes GASB 68 and 75
Adjusted Financial Statement date - including Fairmont State Foundation (HLC Submission)	0.74	0.76	1.91	2.67
Adjusted Financial Statement date - excluding Fairmont State Foundation	0.50	-0.38	1.27	1.99

The Higher Learning Commission (HLC) reviews financial and non-financial data for specific risk indicators on an annual basis. The financial data submitted in the Institutional Update generate a Composite Financial Index (CFI) score. For public institutions, HLC relies on the financial ratios recommended by *Strategic Financial Analysis for Higher Education: Identifying, Measuring & Reporting Financial Risks (Seventh Edition)*, by KPMG LLP; Prager, Sealy & Co., LLC; Attain LLC.

CFI Ranges
HLC has identified ranges, or zones, of CFI values that indicate whether further review is required.

Above the Zone: 1.1 to 10.0

No additional follow-up is required for institutions with a CFI that falls above the zone.

In the Zone: 0 to 1.0

First Year – Within the Zone - If an institution reports a CFI that falls within the zone for the first time, HLC will issue a Letter of Concern. The institution is required to acknowledge receipt of this letter by submitting an institutional response from the CEO either confirming the financial information that was reported in the Institutional Update or requesting corrections and/or modifications to the financial information submitted. Any modifications to the data require supporting documentation.

Second or Subsequent Year - If an institution reports a CFI that falls within the zone for a second or subsequent consecutive year, HLC will require the institution to submit a report and additional financial documents for review by a panel of HLC peer reviewers.

Below the Zone: -4.0 to -0.1

If an institution reports a CFI that falls below the zone, HLC will require the institution to submit a report and additional financial documents for review by a panel of HLC peer reviewers. In subsequent years, the institution will be required to submit a report for panel review following each Institutional Update until its CFI is above the zone.

FAIRMONT STATE
UNIVERSITY™

Office of Residential and Student Life
1201 Locust Ave • Fairmont, WV, 26554
Phone: (304) 367-4216 • Fax: (304) 333-3693
ResLife@fairmontstate.edu

Housing and Residence Life Summary

November 22, 2019

Assignments are down for FY20:

- 85.4% occupied based on 1192 capacity (-8.7% compared to FY19)

Assignments are up for FY21:

- 46.2% occupied based on 1192 capacity (+0.3% compared to FY20)

Current Term Occupancy This Week in History (Capacity)								
Year	Bryant Place	Morrow Hall	Pence Hall	Prichard Hall	University Terrace/ College Park	Total Occupancy	Total Capacity	Capacity Percentage
FY18	378	136	88	139	330	1071	1192	89.8%
FY19	395	151	90	143	343	1122	1192	94.1%
FY20	372	121	83	124	318	1018	1192	85.4%

Current Term Occupancy This Week in History (Configuration)								
Year	Bryant Place	Morrow Hall	Pence Hall	Prichard Hall	University Terrace/ College Park	Total Occupancy	Total Configuration	Configuration Percentage
FY18	378	136	88	139	330	1071	1189	90.1%
FY19	395	151	90	143	343	1122	1144	98.1%
FY20	372	121	83	124	318	1018	1163	87.5%

Fairmont VS Pierpont Current Term Occupancy This Week in History			
Year	Fairmont State	Pierpont	Total
FY18	907	164	1071
FY19	957	165	1122
FY20	872	146	1018

Future Term Occupancy This Week in History								
Year	Bryant Place	Morrow Hall	Pence Hall	Prichard Hall	University Terrace/ College Park	Total Occupancy	Total Capacity	Capacity Percentage
FY19	138	18	19	23	242	440	1192	36.9%
FY20	222	21	26	36	242	547	1192	45.9%
FY21	221	24	25	39	242	551	1192	46.2%

Fairmont VS Pierpont Future Term Occupancy This Week in History			
Year	Fairmont State	Pierpont	Total
FY19	440	46	486
FY20	491	56	547
FY21	521	30	551

Occupancy This Week in History
Over the Last 3 Years Based on 1192 Capacity

Future Term Occupancy This Week in History
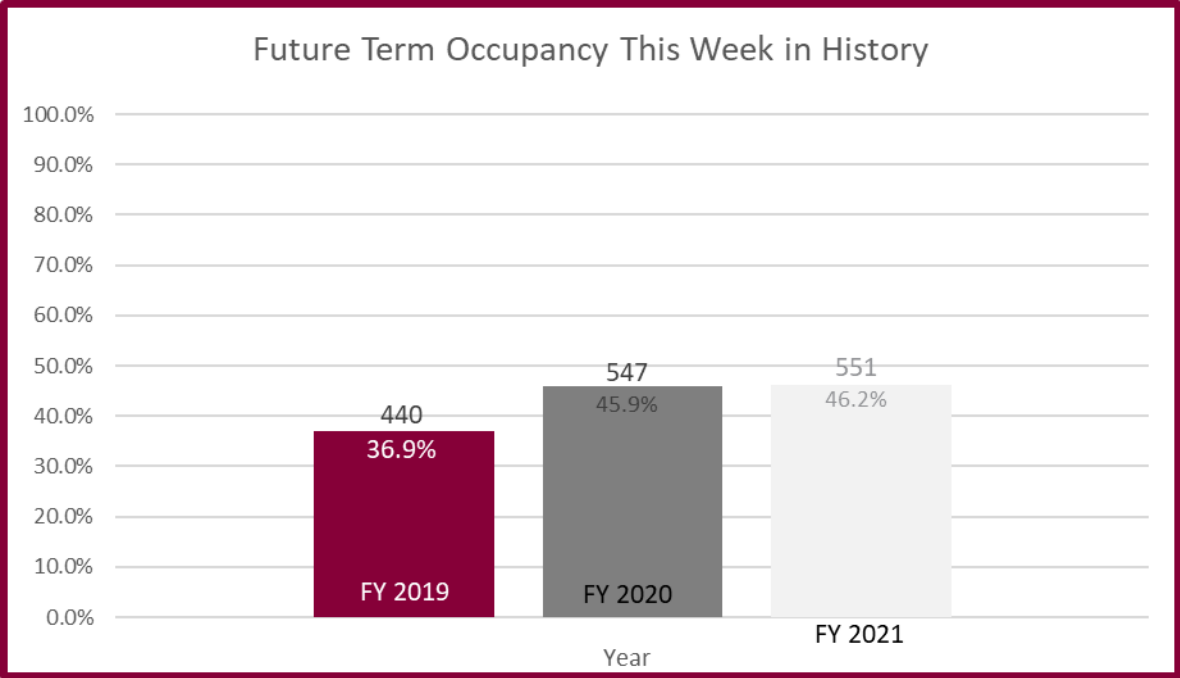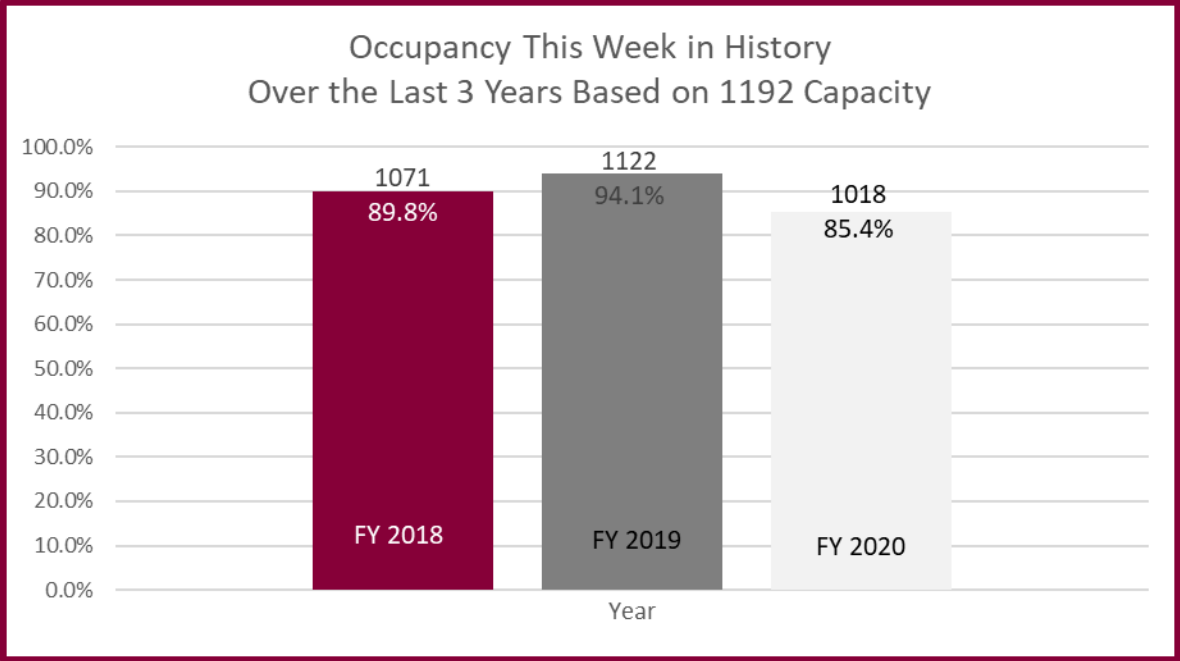
- Fall '19 Maroon & White Day attendance up over prior two years
  Count by Student:

	2017	2018	2019
Attendees	193	167	218
Walk-Ins	0	11	27
No show	148	125	137
Total Attended	**193**	**178**	**245**

- Aggressive recruitment travel targeting strategic areas.
  Fall 2019 travel summary:

	WV	VA	MD	OH	PA	DE	NJ
College Fairs Attended	52	35	22	14	9	3	1
High Schools Visited	65	17	19	15	6		

- Total of 258 recruitment events over a three-month period (Sept-Nov)

- Response and processing time for admissions has been dramatically shortened.

- Academic Pathways – Creating options for undeclared students
  We are removing undecided as a major option for incoming students and instead
  offering seven broad pathways to assist in advising, matriculation, and retention.

  o Art, Entertainment, and Design
  o Business
  o Education
  o Engineering and Industry
  o Health Professions
  o Humanities and Social Services
  o Science, Aviation, and Architecture

- 32 fewer withdrawals Fall '19 compared to Fall '18

Fairmont State University is an equal opportunity, affirmative action institution.

Tab 2

FAIRMONT STATE UNIVERSITY ™

Board of Governors
February 20, 2020

FACULTY SENATE APPROVED ON MAY 7, 2019

Item:	#18-19-14 - B.S. in Surveying & Geomatics Engineering Technology
Committee:	Committee of the Whole
Recommended Resolution:	Be resolved, that the Fairmont State University Board of Governors Approve the curriculum proposal for a Bachelor of Science Degree in Surveying & Geomatics Engineering Technology
Staff Member:	Susan Ross Executive Director of Academic Programs and Support Services Director of Graduate Studies
Background:	The Bachelor of Science in Surveying & Geomatics Engineering Technology (SGET) degree is a 120-credit hour program consisting of 81 SGET curriculum credit hour requirements, 30 general studies requirements, and 9 electives. The program will provide students with an interdisciplinary program encompassing technology, natural sciences, social sciences, arts, humanities, and general studies. The major will prepare graduates with technical skills required to enter careers in land and boundary surveying, geographic information systems, engineering project surveying, photogrammetry, mapping and geodesy, remote sensing, and other related disciplines.

Fairmont State University

WV-HEPC Series 11 New Program Proposal (Section 6 of Series 11)

Date:	03/22/2019
Category of Action:	New Program
Title of Degree:	Bachelor of Science Surveying & Geomatics Engineering Technology
Location:	Fairmont State University Fairmont, WV
Effective Date of Proposed Action:	July 2020
Summary Statement:	This submission of the WV-HEPC Series 11 New Program Proposal is a proposal for the Bachelor of Science, Surveying & Geomatics Engineering Technology degree at Fairmont State University, in accordance with section 6 of Series 11. Upon internal and external approvals, this program is projected for full implementation January 2020.

Fairmont State University

Dr. Mirta Martin, President

Dr. Richard Harvey, Provost and Vice President for Academic Affairs

Dr. Steven Roof, College of Science and Technology Dean

Professor Hugh Costello, P.E., Technology Programs Chair

Prepared by:
Professor Tabitha Lafferre, E.I.

Reviewed by:
Professor James Vassil, P.E.

6.2 Program Description

6.2.a. Program Educational Objectives

The Bachelor of Science in Surveying & Geomatics Engineering Technology (SGET) degree is a 120 credit hour program consisting of 81 SGET curriculum credit hour requirements, 30 general studies requirements, and 9 electives.The program will provide students with an interdisciplinary program encompassing technology, natural sciences, social sciences, arts, humanities, and general studies. The major will prepare graduates with technical skills required to enter careers in land and boundary surveying, geographic information systems, engineering project surveying, photogrammetry, mapping and geodesy, remote sensing, and other related disciplines.
The educational objectives of the SGET major are designed to foster skills, knowledge, scientific and mathematical principles to the ever-evolving land surveying industry, while reinforcing the mission statement of both Fairmont State University and the College of Science and Technology. Upon completion of this program the graduate will be able to:

i. Relate the concepts of self-directed lifelong learning and the ability to undertake further study and/or examinations specific to the discipline through demonstration of technical skills as a practicing professional, applying knowledge and discipline specific tools.
ii. Evaluate results and develop professional documents relevant to the discipline and to communicate such findings to a technical and non-technical audience.
iii. Operate effectively in a diverse, multi-disciplinary environment demonstrating skills in leadership, professionalism, and teamwork.

As the program will be seeking accreditation with the Engineering Technology Accreditation Commission (ETAC) of the Accreditation Board for Engineering and Technology (ABET), educational objectives and outcomes were designed to meet ETAC of ABET accreditation recommendations.

1. *Mission Statement*
    The mission statement of the Fairmont State University College of Science and Technology is to promote effective student learning in science, mathematics, and technology and to prepare top-quality graduates for their future endeavors, including graduate study, employment or other personal goals. The program is designed to reinforce this mission statement while addressing the needs of West Virginia and the nation. This includes the growing need in surveying and mapping of natural resources, transportation systems, recreational facilities, cities, and subdivisions.

2. Program Outcomes

The SGET Program has the following Student Learning Outcomes, as related to the Program Educational Objectives as shown.

Program Educational Objectives	Student Learning Outcomes
Relate the concepts of self-directed lifelong learning and the ability to undertake further study and/or examinations specific to the discipline through demonstration of technical skills as a practicing professional, applying knowledge and discipline specific tools.	An ability to apply knowledge, techniques, skills, and modern tools of mathematics, science, engineering, and technology to solve broadly-defined engineering problems appropriate to the discipline.
	An ability to design systems, components, or processes meeting specified needs for broadly-defined engineering problem appropriate to the discipline.
Evaluate results and develop professional documents relevant to the discipline and to communicate such findings to a technical and non-technical audience.	An ability to apply written, oral, and graphical communication in broadly defined technical and non-technical environments; and an ability to identify and use appropriate technical literature.
	An ability to conduct standard tests, measurements, and experiments and to analyze and interpret the results to improve processes.
Operate effectively in a diverse, multi-disciplinary environment demonstrating skills in leadership, professionalism, and teamwork.	An ability to function effectively as a member or leader on a technical team.

Table 6.2.a.2.1 Program educational objectives and applicable student learning outcomes.

Table 6.2.a.2.2: Program Educational Objectives and Student Learning Outcomes will be assessed formatively and summatively at the course level using performance indicators outlined in the table below.

Program Educational Objectives	Student Learning Outcomes	Performance Indicator	Educational Strategies (Course)	Method(s) of Assessment	Where summative data are collected	Where formative data are collected	Length of summative cycle (yrs)	Threshold for Performance
	An ability to apply knowledge, techniques, skills, and modern tools of mathematics, science, engineering, and technology to solve broadly-defined engineering problems appropriate to the discipline.	Identify the problem and outline a problem-solving strategy.	CIVL 2200, 2240, SURV 3380	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL 2240, SURV 3380	2	85%
		Develop problem solution using relevant technology.	CIVL 2200, 2240, SURV 3380	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL 2240, SURV 3380	2	80%
		Evaluate results in manner appropriate to discipline.	CIVL 2200, 2240, SURV 2200, 2230, 2290, 3380, 4420	Senior self assessment survey	Survey	CIVL 2240, SURV 3380, SURV 4420	2	4/5 (Likert)
Relate the concepts of self-directed lifelong learning and the ability to undertake further study and/or examinations specific to the discipline through demonstration of technical skills as a practicing professional, applying knowledge and discipline specific tools.	An ability to design systems, components, or processes meeting specified needs for broadly-defined engineering problem appropriate to the discipline.	Design a system or solution for the problem.	CIVL 2200, 2240 SURV 2220, 3380	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL 2240, SURV 3380	2	70%
		Analyze engineering problem.	CIVL 2200, 2240, SURV 3380	Exam (rubric scoring)	SURV 4480	CIVL 2240, SURV 3380	2	85%
		Identify and explain design requirements and processes required.	CIVL 2200, 2240, SURV 3380	Exam (rubric scoring)	SURV 4420, 4480	CIVL 2240, SURV 3380	2	85%
	Evaluate results in manner appropriate to discipline.	Evaluate results in manner appropriate to discipline.	CIVL 2200, 2240, SURV 2200, 2230, 2290, 3380, 4420	Exam (rubric scoring)	SURV 4420, 4480	CIVL 2240, SURV 3380	3	70%
	An ability to apply written, oral, and graphical communication in broadly defined technical and non-technical environments; and an ability to identify and use appropriate technical literature.	Prepare work with a minimum of errors in spelling, grammar, punctuation, and usage errors.	ENGL 1103, CIVL 2200, 2240, SURV 2200, 3380	Report (rubric scoring)	SURV 4420	SURV 2200, SURV 3380	2	85%
		Produce factually correct content that is supported with evidence.	SURV 2200, 2210, 2230, 2290	Report (rubric scoring)	SURV 4420	SURV 2200, SURV 3380	2	80%
		Identify audience and their needs.	COMM 2202, ENGL 1103, SURV 2200	Report (rubric scoring)	SURV 4420	SURV 2200	2	90%
		Describe technical material to a multi-disciplinary audience.	CIVL 2240, SURV 2200, 3380	Report and presentation (rubric scoring)	SURV 4420, 4480	CIVL, 2240, SURV 3380	2	75%
	An ability to conduct standard tests, measurements, and experiments and to analyze and interpret the results to improve processes.	Prepare technical document to summarize testing/experimental results.	CIVL 2200, 2240, SURV 2200, 3380, 4420	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL, 2240, SURV 3380, SURV 4420	2	75%
Evaluate results and develop professional documents relevant to the discipline and to communicate such findings to a technical and non-technical audience.		Identify the process and the appropriate tools and/or specifications required for process.	CIVL 2200, 2240 3305, SURV 2200, 2210, 2230, 2290, 3380, 4420	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL, 2240, SURV 3380	2	80%
		Evaluate experimental results and relate them to discipline specific applications.	CIVL 2200, 2240, SURV 2200, 2210, 2230, 2290, 3380, 4420	Capstone Project and Report (rubric scoring)	SURV 4420, 4480	CIVL 2200, 2240, SURV 3380	2	80%
		Evaluate experimental results and relate them to discipline specific applications.	CIVL 2200, 2240, SURV 2200, 2210, 2230, 2290, 3380, 4420	Senior self assessment survey	Online Survey	CIVL, 2240, SURV 3380	2	4/5 (Likert)
	An ability to function effectively as a member or leader on a technical team.	Define roles and responsibilities of team members.	CIVL 2200, 2240, SURV 3380	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL 2240, SURV 3380	2	90%
Operate effectively in a diverse, multi-disciplinary environment demonstrating skills in leadership, professionalism, and teamwork.		Outline and schedule project to include goals and/or plan tasks.	CIVL 2200, 2240, SURV 3380	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL 2240, SURV 3380	2	80%
		Assume equitable amounts of responsibility for project and team work.	CIVL 2200, 2240, SURV 3380, 4420	Capstone Project and Report (rubric scoring)	SURV 4480	CIVL 2240, SURV 3380	2	85%
		Assume equitable amounts of responsibility for project and team work.	CIVL 2200, 2240, SURV 3380, 4420	Senior self assessment survey	Online Survey	CIVL 2240, SURV 3380	2	4/5 (Likert)

6.2.b Program Identification (CIP Code)

Classification of Surveying Engineering – 14.3801
A program that prepares individuals to apply scientific and mathematical principles to the determination of the location, elevations, and alignment of natural and manmade topographic features. Includes instruction in property line location, surveying, surface measurement, aerial and terrestrial photogrammetry, remote sensing, satellite imagery, global positioning systems, computer applications, and photographic data processing.

6.2.c Program Features

With both the mission statement and industry needs, the SGET program will have strengths in the following areas:

 i. Utilizing measurement technologies and field mapping
 ii. Interpreting land records and prepare maps and plats
 iii. Applying geodetic science, photogrammetry, remote sensing, and data analysis techniques
 iv. Analyzing positional accuracy
 v. Planning and selecting appropriate measurement systems
 vi. Compose land records and plats to meet legal requirements

Catalogue Description
Bachelor of Science Surveying and Geomatics Engineering Technology (BS SGET)
The Surveying & Geomatics Engineering Technology (SGET) major is a 120-credit hour program that provides students with an interdisciplinary program encompassing technology, natural sciences, social sciences, arts, humanities, and general studies. The major prepares graduates with technical skills required to enter careers in land and boundary surveying, geographic information systems, engineering project surveying, photogrammetry, mapping and geodesy, remote sensing, and other related disciplines.

6.2.c.1. Admission Requirements

All students applying for admission to Fairmont State University degree programs are required to complete and submit the following forms and credentials:

 iv. Application for Admission
 v. Official high school transcript sent by high school or high school equivalency diploma (not required for transfer students having a 2.0 grade point average and at least 24 hours of completed coursework)
 vi. Official ACT or SAT scores (not required for students who graduated high school more than 5 years prior to enrollment or for transfer students having a 2.0 average and at least 24 hours of completed coursework)

vii. Transcript of home schooled students to include classes taken, credit hours and grades earned, graduation date and signature of the home school provider (may be submitted in lieu of a high school equivalency transcript, the high school equivalency transcript may be required for financial aid and scholarships)

viii. Official college transcripts, if applicable

ix. Immunization Records including measles, mumps, & rubella (MMR)(if born after January 1, 1957)

x. Permanent Resident Card, if applicable

ACT or SAT scores are used to determine student placement in English and mathematics courses, for scholarships and loans, and for academic advising purposes. High school students will be encouraged to take the test beginning in their junior year. For information concerning registration and test dates for the ACT National Exam, students will be directed to the official ACT website, www.act.org. Students seeking admission to the University, who have missed the national testing date(s) may take the residual ACT (Contact Enrollment Services for additional information).

Admission to bachelor's degree programs is open to graduates of approved high schools who have a 2.0 high school GPA (or received a high school equivalency transcript) and a minimum composite score of 18 on the ACT or 870 on the SAT(combination of Critical Reading and Math scores if the test was taken prior to March 2016) or a 950 SAT (total score on tests taken March 2016 and after). Students with at least a 3.0 high school GPA and SAT or ACT composite test scores will be admitted regardless of the test scores.

Applicants must also satisfy the following minimum high school unit requirements.

REQUIRED UNITS (Years)
- 4 English (including English 12 credits and courses in grammar, composition, and literature)
- 3 Social Studies (including U.S. studies/history)
- 4 Mathematics (three units must be Algebra I and higher or Math I or higher; Transitional Math for Seniors will also be accepted). Courses designed as 'support courses,' such as Math I Lab or Math I Support, that provide extra instructional time but no additional content shall not be acceptable as meeting the required
- 4 mathematic course core requirements
- 3 Science (all courses to be college preparatory laboratory science, preferably including units from biology, chemistry, and physics)
- 1 Arts

- 2 World Language (two units of the same world language; sign language is also acceptable)
- Fairmont State University may admit by exception students who do not meet the basic admissions standards.

Standards of Satisfactory Academic Progress

Satisfactory Academic Progress (SAP) is basic academic standards to ensure successful completion of coursework leading to the timely receipt of a degree. In order to receive federal financial aid, state grants, or university need-based aid, students must meet SAP standards established by the university in accordance with federal regulations. Federal regulations require the evaluation of both qualitative and quantitative academic progress. All students enrolling for the first time at Fairmont State University (including transfers) will be considered to be meeting academic progress at Fairmont State University; subsequent reviews will include all course work (including transfer work).

Undergraduate students must meet the following cumulative GPA requirements:

- 01-29 attempted credit hours -- minimum cumulative GPA ≥ 1.5

- 30-59 attempted credit hours -- minimum cumulative GPA ≥ 1.8

- 60 attempted credit hours and above -- minimum cumulative GPA ≥ 2.0

- Graduate students must meet the following minimum cumulative GPA: ≥ 3.0

The 'Completion Rate' is defined as the rate at which attempted academic credits are successfully completed. This is calculated by taking the cumulative number of hours successfully completed and dividing by the cumulative number of hours attempted. Grades of 'W', 'F' and 'I' count as attempted hours. Transfer hours that appear on a transcript are also included.

All undergraduate and graduate students must successfully complete 67% of all hours attempted (attempted credits include all graded courses, transferred courses, testing credits, pass/fails, and repeats). The calculation will be rounded to the closest whole number.

6.2.c.2 *Program Requirements (120 hours)*

Surveying and Geomatics Engineering Technology

Model Schedule for Associate of Science Degree Program

<table>
<tr><td colspan="4">Semester 1</td><td colspan="4">Semester 2</td></tr>
<tr><td rowspan="6">Y
E
A
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1</td><td>TECH 1100</td><td>Technology and Society</td><td>3</td><td>SURV 2200</td><td>Professional Surveying Practices</td><td>3</td></tr>
<tr><td>MATH 1510</td><td>Applied Tech Math I</td><td>3</td><td>MATH 1520</td><td>Applied Tech Math II</td><td>3</td></tr>
<tr><td>ENGL 1101</td><td>Written English I</td><td>3</td><td>ENGL 1103</td><td>Technical Report Writing</td><td>3</td></tr>
<tr><td>TECH 1108</td><td>Engineering Graphics I</td><td>3</td><td>SURV 2210</td><td>Interpreting Land Records</td><td>3</td></tr>
<tr><td>CIVL 1100</td><td>Intro to CET</td><td>1</td><td>SURV 2220</td><td>Surveying Engineering Graphics</td><td>3</td></tr>
<tr><td></td><td align="right">Total</td><td>13</td><td></td><td align="right">Total</td><td>15</td></tr>
<tr><td colspan="4">Semester 3</td><td colspan="4">Semester 4</td></tr>
<tr><td rowspan="6">Y
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2</td><td>COMM 2202</td><td>Comm - World of Work</td><td>3</td><td>SCIE 1107</td><td>Graphic Information Systems</td><td>4</td></tr>
<tr><td>SURV 2230</td><td>Land Survey Boundary</td><td>3</td><td colspan="2">Technical Elective</td><td>4</td></tr>
<tr><td>PHYS 1101</td><td>Intro to Physics</td><td>4</td><td>CIVL 2240</td><td>Construct/Land/Route Surveying</td><td>3</td></tr>
<tr><td>CIVL 2200</td><td>Introduction to Surveying</td><td>3</td><td>SURV 2290</td><td>Boundary Retracement</td><td>3</td></tr>
<tr><td>SURV 2260</td><td>Dendrology</td><td>2</td><td>MATH 1550</td><td>Applied Statistics</td><td>3</td></tr>
<tr><td></td><td align="right">Total</td><td>15</td><td></td><td align="right">Total</td><td>17</td></tr>
<tr><td colspan="4">Semester 5</td><td colspan="4">Semester 6</td></tr>
<tr><td rowspan="6">Y
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3</td><td>TECH 2290</td><td>Engineering Analysis I</td><td>4</td><td>PHYS 1102</td><td>Physics II</td><td>4</td></tr>
<tr><td>SURV 3320</td><td>Geodesy</td><td>3</td><td>CIVL 2275</td><td>Civil Engineering Graphics</td><td>3</td></tr>
<tr><td>CHEM 1101</td><td>General Chemistry</td><td>4</td><td>MANF 2205</td><td>Engineering Economy</td><td>3</td></tr>
<tr><td>SURV 3340</td><td>Principles of Photogrammetry</td><td>3</td><td>CIVL 2280</td><td>Environmental Engineering Tech I</td><td>3</td></tr>
<tr><td colspan="2">Free Elective</td><td>2</td><td>SURV 3380</td><td>Topographic Surveying</td><td>3</td></tr>
<tr><td></td><td align="right">Total</td><td>16</td><td></td><td align="right">Total</td><td>16</td></tr>
<tr><td colspan="4">Semester 7</td><td colspan="4">Semester 8</td></tr>
<tr><td rowspan="6">Y
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4</td><td colspan="2">Fine Arts Elective</td><td>3</td><td colspan="2">Health & Well Being Elective</td><td>3</td></tr>
<tr><td>GEOG 2210</td><td>Intro to Geography</td><td>3</td><td>HIST 1107</td><td>US History I</td><td>3</td></tr>
<tr><td>SURV 4420</td><td>Surv. Practices & Decision Making</td><td>3</td><td colspan="2">Technical Elective</td><td>3</td></tr>
<tr><td>SURV 4400</td><td>Internship / Co-op</td><td>3</td><td>SURV 4480</td><td>Surveying Projects and Applications</td><td>4</td></tr>
<tr><td>CIVL 3305</td><td>Hydraulics & Hydrology</td><td>3</td><td></td><td></td><td></td></tr>
<tr><td></td><td align="right">Total</td><td>15</td><td></td><td align="right">Total</td><td>13</td></tr>
<tr><td colspan="8" align="center">Total = 120 Credits for Bachelor of Science in Surveying and Geomatics Engineering Technology</td></tr>
</table>

Table 6.2.c.2.1: SGET recommended model schedule. Note, general studies requirements on the schedule are suggested. Students may take any courses from general studies list to satisfy requirements.

6.2.d Program Outcomes

SGET program outcomes are designed to align with the Fairmont State University mission statement, as well as comply with ABET Engineering Technology accreditation requirements. This program of study provides the necessary knowledge and skills for graduates to obtain licensure as a land surveyor in West Virginia. With both in mind, the SGET program outcomes are as listed:

xi. An ability to apply knowledge, techniques, skills, and modern tools of mathematics, science, engineering, and technology to solve broadly-defined engineering problems appropriate to the discipline.

xii. An ability to design systems, components, or processes meeting specified needs for broadly-defined engineering problem appropriate to the discipline.

xiii. An ability to apply written, oral, and graphical communication in broadly defined technical and non-technical environments; and an ability to identify and use appropriate technical literature.

xiv. An ability to conduct standard tests, measurements, and experiments and to analyze and interpret the results to improve processes.

xv. An ability to function effectively as a member or leader on a technical team.

The outcomes shall be assessed using performance indicators as illustrated in the table below.

Student Learning Outcomes	Performance Indicator
An ability to apply knowledge, techniques, skills, and modern tools of mathematics, science, engineering, and technology to solve broadly-defined engineering problems appropriate to the discipline.	Identify the problem and outline a problem-solving strategy.
	Develop problem solution using relevant technology.
	Evaluate results in manner appropriate to discipline.
An ability to design systems, components, or processes meeting specified needs for broadly-defined engineering problem appropriate to the discipline.	Identify and explain design requirements and processes required.
	Analyze an engineering problem.
	Design a system or solution for the problem.
	Evaluate results in manner appropriate to the discipline.
An ability to apply written, oral, and graphical communication in broadly defined technical and non-technical environments; and an ability to identify and use appropriate technical literature.	Identify audience and their needs.
	Produce factually correct content that is supported with evidence.
	Prepare work with a minimum of errors in spelling, grammar, punctuation, and usage errors.
	Describe technical material to a multi-disciplinary audience.
An ability to conduct standard tests, measurements, and experiments and to analyze and interpret the results to improve processes.	Identify the process and the appropriate tools and/or specifications required for process.
	Demonstrate ability to use discipline-specific tools to complete experiment/test.
	Prepare technical document to summarize testing/experimental results.
	Evaluate experimental results and relate them to discipline specific applications.
An ability to function effectively as a member or leader on a technical team.	Define roles and responsibilities of team members.
	Outline and schedule projects to include goals and/or plan tasks.
	Assume equitable amounts of responsibility for project and team work.

Table 6.2.d.1 Student learning outcomes and applicable performance indicators

Table 6.2.d.1 on page 4 illustrates the mapping of outcomes, objective, and mission statement.

6.2.e Program Content

Candidates for Bachelor of Science degrees must complete all major and general studies course requirements as prescribed in their chosen degree program.

Degree Requirements

The minimum credit required for graduation from the SGET degree program is 120 semester hours, with a grade point average of 2.0 in the major. Fairmont State University defines a credit hour consistent with the Carnegie Unit: 'One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately 15 weeks for one semester hour of credit.' General studies requirements may also be used to meet major or minor requirements. No course, however, may be counted more than once in meeting the number of semester hours required for graduation. All students who are candidates for degrees must attain a grade of 'C' or above in English 1101, 1102, and/or 1103 in order to prove their competence in the use of the English language. This is a requirement for graduation.

General Studies Requirement

Fairmont State University supports a general studies curriculum so that students appreciate the diversity of disciplines as they discover possibilities in their interdependence. The skills and knowledge obtained by completing general studies courses provide students with the necessary tools to be productive employees, leaders, and citizens. The categories were designed to incorporate the foundational knowledge and skills that have enduring societal value and to prepare students to survive and thrive in a complex, diverse, and changing world. A large portion of the skills and knowledge Fairmont State University expects its students to have when they graduate comes from general studies courses.

Students must complete at least one course in each of the following general studies categories:
1. Critical Analysis
2. Quantitative Literacy
3. Written Communication
4. Teamwork
5. Information Literacy
6. Technology Literacy
7. Oral Communication
8. Citizenship
9. Ethics
10. Health and Well-being
11. Interdisciplinary and Lifelong Learning
12. Fine Arts
13. Humanities

14. Social Sciences
15. Natural Sciences
16. Cultural Awareness and Human Dignity

Students must complete at least 30 hours of coursework outside of their major as determined by the course prefix. Academic units may select courses for majors to fulfill certain categories as long as the 30 hours of coursework outside of the major is achievable. Students may use a single course to satisfy no more than 2 categories. Students must complete 6 hours of Written English (ENGL 1101 and either ENGL 1102 or 1103, as determined by their academic program) with a grade of 'C' or higher. These courses may also be used to fulfill any additional category for which they have been approved. Students must complete 3 hours (single course or multiple courses) to fulfill Outcome 12 - Fine Arts.

6.3 Program Need and Justification

6.3.a Relationship to Institutional Goals/Objectives

The SGET degree would contribute to the state of West Virginia's economy and meet the workforce demand for surveyors in the state. The degree aligns with the Master Plan for West Virginia Higher Education and the Strategic Plan for Fairmont State University by providing opportunities that do not currently exist in the state or surrounding area. Further, due to the increasing demand of land surveyors, the SGET program would benefit the state economy and enrollment at Fairmont State University. It should be noted that this professional degree would provide an above average income. Annual wages for a licensed surveyor are over $65,000 per year according to the Bureau of Labor Statistics.

6.3.b Existing Programs

Currently, there are no Surveying & Geomatics Engineering Technology programs in West Virginia. Glenville State College offers an associate degree in Land Surveying Technology. The Glenville A.S. degree typically accompanies the Bachelor of Science in Natural Resource Management, and with this associate degree, graduates may apply for licensure in West Virginia. It is not, however, recognized by surrounding states in the Appalachian region. Nationally, there are only fifteen ABET accredited B.S. degrees in Surveying & Geomatics Engineering Technology or related fields, four of which are ETAC of ABET accredited surveying programs.

6.3.c Program Planning and Development

The need for a SGET program in the state has been evident for years. Graduates of the Civil Engineering Technology (CET) program as well as local industry professionals conveyed the need for the program many times. Fairmont State University began planning for the degree in 2017. Fairmont State University has developed the courses and program of study. Two full-time faculty members have been hired, one serving as the ABET coordinator. The university has also allotted a budget to the program at the start of 2018-2019 academic year.

Fairmont State University's College of Science and Technology already possesses a considerable amount of surveying equipment and software. This includes AutoCAD suite, automatic levels, electronic total stations, and GPS receivers with data collectors. Equipment costs for the program will be minimal. The only anticipated equipment cost will be LiDAR scanners and Carlson Software, as recommended by the advisory committee. No additional facilities will be required for the program at this time.

6.3.d Clientele and Needs

Currently, according the US Department of Labor Statistics, West Virginia has the 5th highest location quotient of surveyors, nationally. Additionally, this field of study has a national growth rate of 10%-14% through the year 2026.   The demand for surveyors has never been greater as there are no surveying programs in West Virginia that are accredited by ABET.

The program will graduate professionals that will fill the need in both the private and public sectors of the workforce. The SGET degree will also appeal to individuals of all ages and academic backgrounds. See Appendix A for quantitative industry support as well as potential cooperative arrangements.

6.3.e Employment Opportunities

Graduates with the Bachelor of Science degree are qualified for an entry-level position as a Surveying Technician. Graduates may work as a field surveyor or in an office using field data and imagery to create computer-based drawings and maps. Specific job titles include surveying technician, geographic information system technician, survey apprentice, survey crew chief, instrument operator, and geomatics technician. Bacclaureate graduates are eligible to sit for the Fundamentals of Surveying Exam (SE), the first step to becoming a registered Professional Surveyor (PS). The annual median wage of a Professional Surveyor is $65,300 per the Bureau of Labor Statistics.

6.3.f Program Impact

Surveying will appeal to both traditional incoming freshmen as well as a multitude of non-traditional students, such as West Virginia Division of Highway surveying crews, civil engineering graduates that wish to become dual licensed in both civil engineering and surveying, and current surveying technicians seeking academic credentials for licensure. Based on data from other ABET accredited surveying programs, 10-20 Bachelor of Science graduates can be expected each year.

6.3.g Cooperative Arrangements

The SGET program will require an internship or cooperative experience. The faculty of the Engineering Technology Department have previously developed cooperative arrangements, internship, and partnership with local and regional industries. In addition, the faculty has already begun exploration of this with the WV Division of Highways, Murray Energy, as well as other businesses within the state. Local businesses as well as the WVDOH have also volunteered the use of surveying data and equipment demonstrations for SGET students. See Appendix A for details and correspondence regarding cooperative arrangements.

6.3.h Alternatives to Program Development

No other alternatives to the development were explored as there are no alternatives geographically available to students and taxpayers in the state of West Virginia.

6.4 Program Implementation and Projected Resource Requirements

6.4.a Program Administration

ABET accredited programs at Fairmont State University are led by Program Coordinators. The Program Coordinator is responsible for program compliance with ABET best practices as well as adhering to all university and state-specific requirements. A Program Coordinator can be a compensated or uncompensated position (typically with a reduced teaching load). The Program Coordinator reports to the Chair of Engineering Technology Programs as well as the Dean of the College of Science and Technology.

6.4.b Program Projections

The SGET program has already seen growth upon the implementation of surveying courses in the CET curriculum. Program projections are listed below.

	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
Headcount	5-10	10-15	15-20	20-25	20-25
Student FTE	5-10	10-15	15-20	20-25	20-25
Student Credit Hours	600-1200	1200-1800	1800-2400	2400-3000	2400-3000

Table 6.4.b.1 FORM 1 Planned enrollment growth and development

6.4.c Faculty Instructional Requirements

Currently, Fairmont State University employs two full-time surveying faculty. The surveying program will not require any more full-time faculty at the onset of the program. Adjunct instructors will be used as needed and will receive payment in accordance with Fairmont State University's adjunct/overload policy. No additional cost will be needed over the initial five-year period.

6.4.d Library Resources

The Ruth Ann Musick Library on the campus of Fairmont State University provides access to scholarly resources, provides spaces for collaboration and study, and works with faculty and students in the discovery, use, and management of information in order to support the curriculum and facilitate lifelong learning. The library currently holds over 1,800 print books related to engineering and engineering technology, with access to interlibrary loan materials.

6.4.e Support Service Requirements

The CET program has already established relationships will all equipment and software vendors required for the SGET program. No additional support services are required for the implementation of the SGET program.

6.4.f Facilities Requirements

No additional facilities are required for the implementation of the SGET program.

6.4.g Operating Resource Requirements: FORM 2

	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024
FTE Positions					
Administrators	1	1	1	1	1
Full-Time Faculty	1	1	1	1	1
Adjunct Faculty	2	2	2	2	2
Graduate Assistants	-	-	-	-	-
Other Personnel:					
a. Student Worker	-	1	-	-	-
	-	-	-	-	-
Operating Costs					
Administrators	$57,228	$57,228	$57,228	$57,228	$57,228
Full-Time faculty	$50,000	$50,000	$50,000	$50,000	$50,000
Adjunct Faculty	$3,800	$3,800	$3,800	$3,800	$3,800
Graduate Assistants	-	-	-	-	-
Other Personnel:					
a. Student Worker	-	$1,000	-	-	-
	-	-	-	-	-
Total Salaries	$111,028	$112,028	$111,028	$111,028	$111,028
Current Expenses	0	0	0	0	0
Repairs & Alterations	$2,000	$2,000	$2,000	$2,000	$2,000
Equipment					
Educational Equipment	$2,000	$2,000	$2,000	$2,000	$2,000
Library Books	$1,000	$1,000	$1,000	$1,000	$1,000
Nonrecurring expenses					
Total Costs	$116,028	$117,028	$116,028	$116,028	$116,028
Sources					
General Fund Appropriations					
Reallocation					
New Funds					
Federal Government					
Private and Other					
Total All Sources	$195,600	$391,200	$586,800	$782,400	$782,400

Table 6.4.g.1: FORM 2- Operating resource summary

Note: Tuition and fees are based on $326.00 per credit hour ($305 per hour with additional $21 Sci-Tech fee) for courses.

6.4.h Source of Operating Resources

All operating resources requirements will be supplied via institutional budgeting at Fairmont State University.

6.5 <u>Program Evaluation Procedures and Accreditation Status</u>

6.5.a Evaluation Procedures

All curriculum and assessment mapping for the program of study is outlined to align with both Fairmont State University's mission statement as well as ETAC of ABET best practices. Both formative and summative assessment methods will be employed within the curriculum. These methods include, but are not limited to, rubrics, exam scores, project, laboratory reports, and direct and indirect surveys.

The Program Coordinator and faculty also meet yearly with the SGET Industrial Advisory Committee (IAC). This committee has already been established and has met twice in conjunction with the Civil Engineering Technology (CET) IAC. Meeting minutes can be found in Appendix C. The IAC will provide input on the program and graduates as part of the SGET continuous improvement plan (CIP). Faculty have already begun collecting data for initial ABET accreditation as well as for the SGET CIP. The program will be on a two-year assessment cycle, while collecting data every year.

6.5.b Accreditation Status

The SGET Program will be seeking ABET accreditation with the Engineering Technology Accreditation Commission (ETAC of ABET).   The program anticipates a graduate in May 2020. After that the Readiness report will be submitted to ABET in Fall 2020. A self study will then be completed and submitted Spring 2021, which will then initiate a site-visit in Fall 2021. Pending the Fall 2021 site-visit, initial accreditation status will be implemented Fall 2022, with the initial accreditation retroactively applied to the first graduate of May 2020. ABET's ETAC Accreditation standards can be found in Appendix D. Accreditation standards shall be addressed utilizing the same methods and in the same manner as all Fairmont State University ABET accredited ETAC programs. For assessment methods, please refer to the 2019 ABET self-study and site visit reports.

Accreditation costs are outlined in table 6.5.b.1.

Item	Description	Cost	Fee Type
Readiness Review	Fee for each program reviewed	$1,010	One-Time
On-Site Reviews	Base fee and fee for each program evaluator	$6,570	One-Time
Annual Maintenance	Fee for accredited program at each campus	$700	Annual

Table 6.5.b.1: ABET Accreditation costs

APPENDIX A

B.S. Degree in Surveying & Geomatics Engineering Technology

Quantitative Industry Support

WEST VIRGINIA DEPARTMENT OF TRANSPORTATION

Division of Highways

1900 Kanawha Boulevard East • Building Five • Room 110
Charleston, West Virginia 25305-0430 • (304) 558-3505

Jim Justice
Governor

Thomas J. Smith, P. E.
Secretary of Transportation/
Commissioner of Highways

September 13, 2017

Ms. Tabitha M. Lafferre
Assistant Professor of Civil Engineering Technology
Department of Engineering Technology
Fairmont State University
1201 Locust Avenue
Fairmont, West Virginia 26554

Professor Lafferre:

I am writing in follow-up to our recent conversations regarding Fairmont State University exploring the option of a surveying degree. The West Virginia Division of Highways is currently working on new ways to attract and retain surveyors as our current staffing levels are at less than seventy percent. Surveying as a profession is a vital part of our design and construction program.

West Virginia is very much in need of educational paths that lead to well trained and educated surveyors that will meet the minimum standards implemented by the West Virginia Board of Professional Surveyors in 2012.

I would be honored to advise and work with you in your development process. Please feel free to contact me at West Virginia Division of Highways, Engineering Division, 1334 Smith Street, Charleston, West Virginia 25301, telephone: (304) 558-5757, and e-mail at Travis.E.Long@wv.gov.

Very truly yours,

Travis E. Long
Chief of Surveys
Engineering Division

TEL:b

From: Rakes, Kevin <<u>kevinrakes@coalsource.com</u>>
Sent: Wednesday, July 18, 2018 9:38:36 AM
To: Lafferre, Tabitha; Vassil, James
Subject: Surveying Program - Murray Energy

Mrs. Lafferre & Mr. Vassil,

Hope all is well. I'm writing to inquire as to the status of the surveying program at FSU. Murray Energy recently partnered with Pierpont to start a co-op program for mine maintenance students and we would be interested in arranging something similar for surveying students. Please let me know if there is someone else I should contact within your organization to work through this.

Kevin Rakes, PE

Manager of Engineering – NWV

Murray American Energy, Inc.

P: 304-534-4756

Lafferre, Tabitha

From:	Kelli Howard <KHoward@sam.biz>
Sent:	Thursday, July 26, 2018 9:13 AM
To:	Lafferre, Tabitha
Subject:	SAM, LLC

Tabitha,

Good morning! I came across your profile on LinkedIn and was excited to see another program supporting the surveying profession. We have offices throughout the Midwest and the east coast and I would like the opportunity to speak with you about the opportunities we have for your students, through both, internships and full-time employment. I look forward to hearing from you.

Thanks!

Kelli Howard
Talent Acquisition Manager

Surveying And Mapping, LLC (SAM)
4801 Southwest Parkway, Building Two, Suite 100
Austin, Texas 78735
Main: 512.447.0575
Direct: 512.685.3555
Cell: 512.586.0298
khoward@sam.biz
www.sam.biz

1095 Chaplin Road
Suite 200
Morgantown, WV 26501

T: 304.985.5555
F: 304.985.5557

dandhengineers.com

September 07, 2017

Tabitha Lafferre
Fairmont State University
Assistant Professor of Civil Engineering Technology
FSU ASCE Student Chapter Faculty Advisor
College of Science and Technology

Dear Mrs. Lafferre,

I was excited to learn Fairmont State University was considering adding an accredited survey program to its curriculum. I can speak from personal experience that there are few options available for a two or four year accredited survey program. I am a professionally licensed surveyor and engineer in West Virginia and surrounding states, I actively run a survey department in Morgantown West Virginia. The professional requirements for surveying have changed a lot since I earned my degree. There is a concerted effort across the nation to increase the educational requirements for professional surveyors. As a matter of fact, even with ten years of survey experience and a B.S. degree in Civil Engineering my initial application was turned down by the West Board of Professional Surveyors because I did not possess formal education requirements in particular survey subjects. I am absolutely in favor of raising the educational bar for professional surveyors just as soon as the opportunity for education is available to students and working professionals. In the ten years since that rejected application I have earned the West Virginia Professional Survey License and that of three other states. And yet with four state professional licenses and 20 years of surveying practice I am not qualified to sit for the state exam in our neighboring state of Ohio due to the formal education requirements.
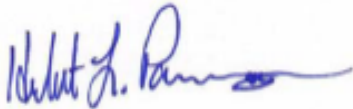
In addition to the education requirements there is a growing need for surveyors in the state and surrounding border states due to a number of factors including, retiring surveyors, technological advances in software, hardware, Global Positioning Systems (GPS) and growing local industries such as energy, transportation and land development. As a result I have personally found it difficult to find qualified candidates to hire in recent years. This is leading to a shortage of qualified surveyors available, albeit with plenty of experience, but lacking the education requirements to qualify for or to pass the exams for licensure. Furthermore with the advancement in hardware and software many surveyors today do not have a full understanding of the technology they are using and therefore do not have a full understanding of the profession. Finally the need for surveyors continues to grow in West Virginia and nationally, with

growing local industries there is an immediate need for surveyors both in the industry and with the consulting service providers that work for them.

Surveying is a broad field much like civil engineering, there is a lot to gain by formalizing the tools and skills needed to be productive in the field the moment you are hired. An advantage an entry level surveyor has with an accredited degree is that they are more likely hired under the assumption that they are on a licensing track. This leads to increased starting salaries and employer investment in career development. Those who do not possess a degree are required to learn all their skills sets through work experience, on the job training has more to do with the work at hand and less to do with their career development. Many field surveyors work hard to hone their field skills and find themselves too valuable to bring into the office to learn the remaining skills sets required to be a well-rounded surveyor. For some this is enough but the career path generally ends at party chief rather than a professionally licensed surveyor.

An accredited survey curriculum designed to meet the professional requirements for licensure will give Fairmont State University a unique program for West Virginia and the surrounding area. It will result in graduates that will be highly sought after and provide those graduates with a clear professional career path in a high demand field locally and nationally. If you add online courses and/or evening courses to your curriculum you will provide opportunity to the working class surveyor for licensure as well. I wish the University the best in their consideration of this program and I am certain if implemented it will be a successful endeavor.

Sincerely,

Herbert L. Parsons III, PS, PE
Operations Leader
Dieffenbauch & Hritz LLC

Lafferre, Tabitha

From: Joseph H. Lowther <jlowther@thethrashergroup.com>
Sent: Monday, September 11, 2017 8:42 AM
To: Lafferre, Tabitha
Subject: RE: Fairmont State Surveying Program

Good morning Tabitha,

It was nice to speak with you on the phone this morning. Aaron had forwarded me your email. Realizing the need for educated surveyors and the benefit of the ABET accreditation Thrasher will try to support as much as feasibly possible to help get this moving forward.

We look forward to working with you!

Thank you,
Joe

JOSEPH H. LOWTHER, PS
Assistant Survey Division Manager | The Thrasher Group, Inc.
office: 304-326-6386 | 800-273-6541
mobile: 304-677-5314
fax: 304-624-7831
600 White Oaks Blvd | P.O. Box 940 | Bridgeport, WV 26330

Lafferre, Tabitha

From:	teterdon@frontiernet.net
Sent:	Friday, September 08, 2017 4:29 PM
To:	Lafferre, Tabitha
Subject:	Fw: RE: FSU surveying program

--- On Fri, 9/8/17, David L. Jackson <davidljackson@frontier.com> wrote:

> From: David L. Jackson <davidljackson@frontier.com>
> Subject: RE: FSU surveying program
> To: teterdon@frontiernet.net
> Date: Friday, September 8, 2017, 3:21 PM Don,
>
> As I expressed to you last week, my son is planning on going to
> Glenville State next fall for the Land Surveying program. The main
> reason is that Glenville is the only school offering that program. If
> FSU offered a two year degree then he would attend FSU for two
> reasons. One is that it would be closer to home and the other is that
> it would be ABET accredited. It would also be very attractive to him
> if it did not require calculus. As we discuss, geometry and
> trigonometry are the backbone of surveying especially geometry.
>
> I currently have
> several other employees that might be interested in a two year program
> at FSU. They are family men that can't stop working and making money
> but might be able to go to school part time or take online courses.
> The location of Glenville makes it tough to go part time and the
> program is not set up that way. You might keep that in mind in setting
> up a program. Make it so a person could go to class a day or two a
> week and take a class or two on line and you might attract some
> students that Glenville will never get. That way a person with a
> family could work 4 ten hour days and support his family.
>
> Please let me
> know if this looks like a possibility because my son would be very
> interested.
>
> Thanks,
> David
>
>
> David L.
> Jackson
> Jackson Surveying, Inc.

APPENDIX B

B.S. Degree in Surveying & Geomatics Engineering Technology

Course Descriptions with Outcome Competencies and Methods of Assessment

SURV 2200 – Professional Surveying Practices

Course Description

This course will introduce the broad skills required of a surveyor in a business atmosphere. Topics include business plan formulation, basic financial forms and accounting, pricing and bidding projects, marketing, contracts and proposals, and project management. Additional topics include preparing boundary descriptions, preparing survey reports, professional ethics, in addition to dealing with and obtaining oral evidence from landowners and other persons, both clients and adjoiners. This course will also introduce working with legal professionals: interaction with and cooperation with attorneys, preparation for depositions and testimony, effectively conveying and defending survey opinions in court.
(CR: ENG 1103)

Course Outline

1. Professional Ethics
   a. Practical Ethics
      i. Deciding Morality
      ii. Responsibilities in Surveying
   b. Risk and Liability in Surveying
2. Preparing Survey Reports
   a. General Principles and Responsibilities
   b. Report Writing Criteria
   c. Legal Aspects of Surveying Reports
      i. Negligence
      ii. Accuracy of estimates and reports
3. Preparing Business Plans
   a. Forms and accounting
   b. Bidding projects
      i. Basic Estimating
      ii. Marketing
      iii. Contracts
   c. Working with a team and practicing teamwork in a business atmosphere

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Demonstrate understanding of ethical principles.	Case Study Writing Assessment	A class average of 80% or more.
Apply knowledge of ethical dilemmas and resolutions.	Exam/Homework	A class average of 80% or more on associated questions.
Identify and analyze requirements for a professional surveying bid package.	Project, Group Work, and Presentation	A class average of 70% or more.
Demonstrate and implement business modules as an individual and with a team.	Projects/Exam/Homework	A class average of 80% or more.

SURV 2210 – Interpreting Land Records

Course Description

Course topics include obtaining and analyzing deeds, wills, plats and other recorded documents, including instruction and practice in reading archaic cursive writing in old documents.   The course will also incorporate the practices of finding and using other evidence not generally found in courthouse records, including old and new aerial photographs, other photographs, highway and other right of way plans, and assorted archival material.

Course Outline

1. Introduction to Land Records
   a. Geometry of Descriptions
   b. Records Research
      i. Title Search
      ii. Deed Search
      iii. Land Records Research
2. Construction Land Records
   a. Importance of Conflicting Elements
   b. Exceptions and Reservations
      i. Use of Extrinsic Evidence
      ii. Rights and Privileges
3. Maps, Plats, Plans, and Charts
   a. Document Examination
   b. Words and Phrases
   c. Ancient Land Terms

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Identify the type of search required for a surveying project.	Exam/Homework	A class average of 80% or more on associated questions.
Interpret ambiguities with the use of extrinsic evidence.	Projects	A class average of 70% or more.
Demonstrate knowledge of land record words and phrases, both modern and ancient.	Exam/Homework	A class average of 80% or more on associated questions.
Interpret deeds and titles.	Projects	A class average of 80% or more.

SURV 2220 – Surveying Engineering Graphics

Course Description

This course will emphasize field to office data automation as well as the use of coordinate geometry software. Topics will include data analysis, data adjustment and mapping calculations of municipal and rural maps and drawings, drainage applications, plan and profile drawings, cross-sections, earthwork plats, legal descriptions, contour and topography generation, quantity calculators, and other details related to pertinent surveying technology drawings. Computer-aided-drafting (CAD) with Carlson is used for drawings.
(PR: TECH 1108)

Course Outline

1. Introduction to Surveying Graphics
   a. Cartography
      i. Municipal and Rural Maps
      ii. Topographic Maps
      iii. Site Layouts
   b. Plan and Profile Drawings
   c. Legal Descriptions
   d. Environmental Descriptions
   e. Drainage Descriptions
2. Computer-Aided-Drafting
   a. Importing Survey Data
   b. Modifying Survey Data
   c. Interpreting GIS Data
3. Drafting Calculations
   a. Basic Earthwork Calculations
   b. Cross Section Data

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
List and describe basic mapping terms and descriptions	Exam/Homework	A class average of 80% or higher on associated questions.
Demonstrate ability to analyze and draft survey data.	Project	A class average of 80% or higher.
Demonstrate an understanding of mapping styles and techniques.	Exam/Homework	A class average of 80% or higher on associated questions.
Demonstrate an understanding of GIS data.	Project	A class average of 80% or higher.

SURV 2230 – Land Survey Boundary

Course Description

Topics include an overview of the basic concepts of boundary law and retracement, understanding the relative importance of different types of boundary evidence, and recognizing the often complex nature of boundary retracement.

Course Outline

1. Introduction to Boundaries
   a. History and Concepts
      i. Significance of Boundaries
      ii. Boundary References
      iii. How Boundaries are Created
   b. Ownership, Transfer and Rights
      i. Public and Private Lands
      ii. Land Descriptions
2. Boundaries and Laws
   a. Constitutional Law
   b. Federal Jurisdictions
   c. Laws and Court Reports
3. Creation and Retracement of Boundaries
   a. Original Surveys
   b. Corrective Surveys
   c. Easements and Reversions
      i. Easement Locating Requirements
      ii. General Principle of Reversion
      iii. Creation of Easement Boundaries

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Demonstrate ability to create boundaries by verbal actions	Project, Groupwork	A class average of 80% or higher.
Construct boundaries by survey	Project, Groupwork	A class average of 80% or higher.
Demonstrate understanding of boundary references and laws	Exam/Homework	A class average of 80% or higher on associated questions.
Analyze sources of title	Exam/Homework	A class average of 80% or higher on associated questions.
Differentiate deeds and descriptions and how they apply to boundary law	Exam/Homework	A class average of 80% or higher on associated questions.

SURV 2260 – Dendrology

Course Description

Course provides an overview of tree taxa of the Appalachian Region. Topics include indigenous species identification, morphology, distribution, habitat and ecology. Students will gain knowledge on how morphology, life history, and ecology are related to habitat and distribution of woody plants.

Course Outline

1. Introduction to Indigenous Species
    a. Indigenous Trees
    b. Indigenous Shrubs
2. Silvics
    a. Regionally Indigenous Species
    b. Major Local Commercial Trees
3. Vegetative Indicators and Morphology

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Identify indigenous trees, shrubs, and forbs of species of the Appalachian Region.	Exam/Homework, Project, Group Work	A class average of 80% or higher.
Identify commercially important logs from bark, wood, and knot characteristics.	Exam/Homework	A class average of 80% or higher on associated questions.
Demonstrate knowledge of key vegetative indicators of habitat types in the Appalachian Region.	Exam/Homework, Project, Group Work	A class average of 80% or higher.
Demonstrate knowledge of tree taxa of world's major forest types.	Exam/Homework	A class average of 80% or higher on associated questions.

SURV 2290 – Boundary Retracement

Course Description

This class will continue with practical and in-depth instruction in the methods of recognizing and analyzing boundary evidence, and correlating record evidence with physical evidence. The class will also focus on applying logic and professional judgment in resolving conflicts between different aspects of the evidence, and reaching sound and defensible conclusions in the resolution of boundary issues.

Course Outline

1. Nature, Scope, and Definition of Evidence
   a. Verbal Evidence
   b. Measurements as Evidence
   c. Plats and Water Boundaries
2. Historical Knowledge as Evidence
   a. Preservation of Evidence
   b. Original Survey and Platting Laws
   c. Laws and Court Reports
3. Property Descriptions
   a. Titles and Locations
   b. Transfers of Land Ownership
4. Surveying, Law, and Evidence
   a. Professional Liability
      i. The Surveyor in Court
      ii. The Quasi-Judicial Function of Surveyors
   b. Professional Stature

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Analyze and read surveys or retracements of former surveys based on record	Project, Groupwork	A class average of 80% or higher.
Demonstrate how to create records of new parcels or division of lands.	Project, Groupwork	A class average of 80% or higher.
Describe the role of surveyors in the court and the liability associated with them.	Exam/Homework	A class average of 80% or higher on associated questions.
Assess the role of surveyors in society	Exam/Homework	A class average of 80% or higher on associated questions.

SURV 3320 – Geodesy

Course Description

This course will encompass the techniques of precise horizontal and vertical control surveying. Emphasis will be on practices of both government and private organizations. The use of directional theodolites, levels, and total station measurement is stressed. Topics include geometry of ellipsoids, coordinate systems, precise leveling and orthometric height, geodetic position computation and gravity field of earth.
(PR: CIVL 2200)

Course Outline

1. Introduction to Geodesy
   a. History and Concepts
   b. Measurement and Survey Techniques
      i. Earth's Shape
      ii. Ellipsoids and Geoids
      iii. Units of Measurement
2. Geodetic Systems
   a. Horizontal Geodetic Datums
   b. Vertical Datums
3. Physical Geodesy
   a. Isostasy
   b. Anomalies
      i. Free-Air Anomaly
      ii. Bouguer Anomaly
      iii. Isostatic Anomaly
   c. Gravimetric Method
4. Satellite Geodesy and Global Positioning System
   a. Interferometry
   b. Doppler
   c. Stationary Positioning
   d. Kinematic Positioning

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Demonstrate an understanding of traditional survey positioning techniques	Exam/Homework	A class average of 80% or higher on associated questions.
Analyze geodetic systems, including horizontal and vertical geodetic datums.	Exam/Homework	A class average of 80% or higher on associated questions.
Demonstrate ability to relate projections and measurements to modern projects.	Case Study Writing Assignment	A class average of 80% or higher.
Assess electromagnetic and gravity measures	Exam/Homework	A class average of 80% or higher on associated questions.

SURV 3340 – Principles of Photogrammetry

Course Description

This course will provide an introduction to the advantages of photogrammetry, both as a mapping and planning tool. Topics include vertical photo geometry, scale, displacement due to relief and tilt, viewing and measuring, development of planimetric and topographic maps, flight planning and aerial triangulation.
(PR: CIVL 2200)

Course Outline

1. Introductory Concepts
    a. Elementary Photogrammetry
    b. Photogrammetric Sensing Systems
2. Mathematical Concepts in Photogrammetry
    a. Resection, Intersection and Triangulation
    b. Linearization of Photogrammetric Conditions
    c. Analysis of Multispectral and Hyperspectral Image Data
3. Digital Photogrammetry
    a. Photogrammetric Instruments
    b. Photogrammetric Products
    c. Active Sensing Systems
4. Software for Photogrammetric Applications

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Demonstrate knowledge of elementary photogrammetry and concepts.	Exams/Homework	A class average of 80% or higher on associated questions.
Demonstrate ability to resection and triangulate photogrammetric maps.	Exams/Homework	A class average of 80% or higher on associated questions.
Apply photogrammetric data using current technological software.	Project, Group Work	A class average of 80% or higher.
Apply modern mathematical equations and adjustments to photogrammetric conditions.	Exams/Homework	A class average of 80% or higher on associated questions.
Demonstrate knowledge of close-range photogrammetry.	Project, Group Work	A class average of 80% or higher.

SURV 3380 – Topographic Surveying

Course Description

Course will include the use of Global Positioning Systems (GPS) equipment in order to collect and create survey products in a computer aided drafting environment. Topics include geodetic horizontal and vertical datums, projection systems, datum transformations, and cadastral surveying as applied to the U.S. Public Land Survey System. (PR: CIVL 2240, SURV 2220)

Course Outline

1. Reference Systems
    a. Earth-centered coordinate systems
    b. Local reference datum
        i. Coordinate Transformation
        ii. Ellipsoid Transformation
    c. Projections and distortions
2. Topographic instruments and Coordinate Geometry
    a. Global Positioning System (GPS)
        i. Services of GPS
        ii. Positioning and Time from GPS
        iii. Differential GPS Techniques
        iv. Sources of Errors with GPS
    b. Cartesian Coordinates
    c. Traverse and Mapping
3. Conventional Construction of a Topographic Map
    a. Reading existing maps and photographs
    b. Topographic Map Preparation
    c. Hydrologic Mapping
        i. Area Calculations
        ii. Excavation Volumes
        iii. Road Design and Profiles
4. Digital Topographic Mapping with GIS
    a. Current Technological Components
    b. Elements of Digital Mapping
    c. Geographic Information Systems

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Demonstrate an understanding of COGO using cartesian coordinates, transverse, and mapping.	Exams/Homework	A class average of 80% or higher on associated questions.
Demonstrate the ability to construct a topographic map with contours and hydrologic data.	Projects, Group Work	A class average of 80% or higher.
Demonstrate ability to generate topographic maps with use of GIS and GPS data.	Projects, Group Work	A class average of 80% or higher.

SURV 4400 – Surveying Internship

Course Description

Students shall complete an advisor-approved surveying internship or co-op. Responsibilities must be in the field of surveying. (Baccalaureate majors only)

Course Outline

1. Surveying Communication Skills
    a. Oral Communication
    b. Written Communication
2. Surveying Cognitive Skills
    a. Use of Surveying-Specific Terminology
    b. Applying Surveying Knowledge to tasks
    c. Serve Clients and Customers
3. Surveying Professional Skills
    a. Professional and Ethical Behavior
    b. Working with a Team

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Demonstrate ability to make decisions while in the field.	Performance evaluations, Daily Logs	Satisfactory as determined by industry professional overseeing the internship/co-op.
Apply surveying fundamental and principles to internship duties.	Performance evaluations, Daily Logs	Satisfactory as determined by industry professional overseeing the internship/co-op.
Verbally express ideas and communicate effectively with supervisors, colleagues, and clients.	Performance evaluations, Daily Logs	Satisfactory as determined by industry professional overseeing the internship/co-op.
Express professional and ethical behavior while developing individual responsibility.	Performance evaluations, Daily Logs	Satisfactory as determined by industry professional overseeing the internship/co-op.

SURV 4420 – Surveying Practices and Decision Making

<u>Course Description</u>

Students will learn to apply the principles of boundary retracement and boundary law using actual or virtual cases to develop skills in analyzing boundary evidence and making professional decisions, to enable students to begin developing the ability to analyze and resolve boundary issues. (PR: SURV 2200, SURV 2290)

<u>Course Outline</u>

1. Review of Boundary Retracement and Boundary Law
2. Case Study – Actual Boundary Law / Boundary Retracement Legal Cases
3. Virtual Boundary Law Cases

<u>Course Outcomes and Assessment</u>

Outcome	Direct Assessment	Satisfactory Performance Standard
Apply principles of boundary law to resolve boundary issues.	Projects, Group Work	A class average of 80% or higher.
Demonstrate ability to make professional decisions regarding boundary issues.	Projects, Group Work	A class average of 80% or higher.
Analyze boundary issues and apply professional principles for effective solutions.	Exams/Homework	A class average of 80% or higher on associated questions.

SURV 4480 - Surveying Projects and Applications

Course Description

This course is designed to serve as a capstone course for Surveying and Geomatics Engineering Technology majors. Students are required to successfully complete and approved senior project, with industry collaboration. This course requires both individual participation and teamwork in presentations, industry standards, and professional written communications. (PR: SURV 4420, Baccalaureate majors only)

Course Outline

1. Introduction to Project
   a. Industry Collaboration
   b. Overview of Project Outcomes
2. Project Phase I
   a. Project Planning
      i. Project Written Requirements
      ii. Project Oral/Presentation Requirements
      iii. Project Team Requirements
   b. Management Hierarchy
3. Project Phase II
   a. Data Collection
      i. GPS Data
      ii. GIS Data
      iii. Boundary Data
   b. Data Analysis
   c. Mapping and Boundary Applications
4. Project Phase III
   a. Project Written Submission
   b. Project Team Presentation

Course Outcomes and Assessment

Outcome	Direct Assessment	Satisfactory Performance Standard
Demonstrate ability to generate data, maps and documents specific to modern surveying practices.	Projects, Group Work	A class average of 80% or higher.
Use techniques, skills, and modern technological equipment necessary for professional practice.	Projects, Group Work	A class average of 80% or higher.
Demonstrate knowledge of contemporary issues necessary to understand the impact of surveying in global, societal, and environmental concepts.	Projects, Group Work	A class average of 80% or higher.
Demonstrate an understanding of professional, societal, and ethical practice and responsibilities for surveyors.	Projects, Group Work	A class average of 80% or higher.

APPENDIX C

B.S. Degree in Surveying & Geomatics Engineering Technology

Industrial Advisory Committee Meeting Minutes

Industrial Advisory Committee Meeting Minutes – Civil Program

November 3rd 2017

Attendee's: James Vassil, Tabitha Lafferre, Tia Como, Gary Zickefoose, John Vincent, Lacy Moody, Charlie French, Joe Lowther, Kevin Rakes, Paul Moore, Steve Cain, Jeffery Anderson, Herb Parsons, Shane Fisher

Old Business – Highlights of 2016 Minutes

- The decision to move the program grading rubric to be partially implemented into Surveying 2 along with Estimating was rescinded. The rubric will be used in Estimating as in previous years.
- The potential of implementing a surveying program was discussed.
- The idea of splitting up the Science and Technology College was discussed, but due to the administrative happenings on campus in the last year, the discussion has been shelved till further notice.

New Business

- Some concerns have been expressed by ABET regarding the number of advisors currently available in the Civil Department, as well as the state of the facilities we currently have available on campus.
- **Curriculum Changes**
    - The main changes have been highlighted:
        1. Communications was moved to before Surveying 1 & 2 on the model schedule. This was to give students a better understanding of how to orally present in a class setting, which is a requirement in Surveying 2.
        2. The English requirement on the model schedule was changed from English 1 & 2 to English 1 & 3. English 3 is closer oriented towards technical report writing, and is therefore more prevalent to engineering students.
        3. The final change was to allow Engineering Economy to be acceptable as a GenEd requirement.
    - Questions/comments concerning these changes.
        1. Does the amount of material coverable by Engineering Economy warrant it having its own class?
        2. A question was raised on why Chemistry 2 is so far removed from Chemistry 1 on the model schedule.
        3. A recommendation was made by the Advisory Committee to recommend to the Engineering Economy Professor that they should include global (general) economy learning in the course as well.

- o Summary of discussion.
  1. The implementation of Engineering Economy in the model schedule as it was presented would allow the students to build off of its ideas in their future courses, allowing for continued learning.
  2. A curriculum proposal will be submitted within the next couple weeks.
  3.
- **Civil Program Status**
  - o The program will remain accredited through September 30th, 2020.
  - o It was discussed to move the program educational objectives to a three-year review cycle.
  - o The Universities Program Educational Objectives are in need of revision as both the objectives and the language used itself are outdated.
    1. Objectives pulled from other schools were gone over as example replacements.
- **Closing Notes**
  - o It is encouraged that anyone on the Advisory Council pursues lifelong learning by coming to present and lecture on campus.
  - o The achievements of the campus ASCE chapter were discussed.

Industrial Advisory Committee Meeting Minutes – Civil Program

November 2nd 2018

Meeting called to order at 9:10 AM

5 Professors and 10 Industry Professionals were in attendance

Tia Como, Don Teter, Joseph Lowther, Charlie French, RJ Hovatter, John Martin, Rusty McLain, Sam Perris, Zachary Assaro, Mike Nestor, Gary Zickfoose, Travis Long, John Vincent, John Lafferre, Tabitha Lafferre, Jared Neehouse

Thanks and introduction by James Vassil

Review of the 2017 minutes

- Review engineering econ requirement implementation
- Review class rearrangement
    - Communications moved to second semester to benefit Surveying 2
    - Inclusion of Engineering Econ in semester 6
- Meeting minutes approved unanimously

Review ABET status

- Accredited through September 30, 2020
- Reviewed Program Educational Objectives
    - Driven by industrial constituents and university requirements
    - Changed to three PEO's blanketed across Civil, Safety, and ultimately Surveying
    - Question posed how ABET "measures" objectives – ABET no longer requires measurements, but unofficial indirect data is the primary source.
    - Proposed PEO's passed unanimously by Civil committee
- Reviewed ABET Student Outcomes
    - Blanketed across Civil, Mechanical, and Electronics – not Safety
    - Examined mapped Educational Objectives/Student Outcome relations
    - Discussed transition of AS BS outcome requirements to 5 overall for programs
    - Discussed where outcomes are assessed and measured
    - Proposed 5 Student Outcomes for both AS and BS degrees unanimously approved for both Civil and Surveying programs

Examine curriculum changes (implementations)

- Reviewed Engineering Technology Management degree
  - 30 credit hours – online program
  - Intended to meet the business and industry of West Virginia
  - Curriculum has been approved by the graduate offices
  - Copy of Master's Degree program will be included with minutes
- Discussed the recurring problem of students being poor draftsmen
  - Proposed moving Civil Eng. Graphics to second semester to build immediately off Engineering Graphics.
  - Proposed moving Construction Materials to the fourth semester to lead into Soils
  - Question posed on whether it is the students inability to use the program, or lack of knowledge on what to draw – the answer is a little bit of both.
  - Proposed implementation of more CAD based classes in curriculum
  - Proposed CAD implementation into Hydraulics and Hydrology – storm water systems
  - Proposed further implementation of basic concepts in earlier graphics classes
  - Industry is moving away from paper designs – CAD files are assisting in automation
  - Proposed funneling of civil students into the Surveying program's Topography class for sixth semester.
  - Question posed on whether Adv. Soils covers material fills other than concrete that could be used as another CAD implementation.
  - Discussed that not all students are interested in CAD programs.
  - Plan-Profile, cross-sections, and modeling corridors are the big three industry needs where CAD is concerned.
  - Discussed the ease and accessibility of Carlson software and how versatile it is in industry.
  - Proposed offering an advanced CAD class that can be used as a technical elective.
  - Closing on the topic – implementation of CAD programs proposed throughout the civil program.
  - Switching of Civil Eng. Graphics and Construction Materials approved unanimously.
- Proposed opening up classes such as Carlson to industry members as well.

Discussion of the Civil Engineering Technology ASCE Chapter

- Concrete Canoe Team update
  - 18th in the nation
- Summer Technical Conference will be the first Tuesday of June

New surveying program updates

- Approval held up by Glenville opposing the program
- Administration will be trying to push the 2 + 2 degree with the state.
- Goal is to move the whole program to an online curriculum
- Tentatively will be implemented by Fall 2019
- Capstone Discussion
  - Possible integration into the civil capstone as well.
- Topography Class Discussion
  - Rather than purchasing a scanner, data sets can be acquired and a scan crew can be sent to teach how to use it.
  - Look closer into a drone for use.
- Carlson Discussion
  - Students should know data collection methods, contouring, triangulation, feature codes, and modeling.
- Implementing an FS/FE review course

Data Processing

- Needs more integration into classes due to the growing ease of use in the industry

Closing Remarks

- Please come in to speak with the students
- Thanks and closing by James Vassil
- Meeting closed at 11:23 AM

APPENDIX D

B.S. Degree in Surveying & Geomatics Engineering Technology

ABET Criteria for Accrediting Engineering Technology Programs - SGET

I. General Criteria

Criterion 1. Students

Student performance must be evaluated. Student progress must be monitored to foster success in attaining student outcomes, thereby enabling graduates to attain program educational objectives. Students must be advised regarding curriculum and career matters.

The program must have and enforce policies for accepting both new and transfer students, awarding appropriate academic credit for courses taken at other institutions, and awarding appropriate academic credit for work in lieu of courses taken at the institution. The program must have and enforce procedures to ensure and document that students who graduate meet all graduation requirements.

Criterion 2. Program Educational Objectives

The program must have published program educational objectives that are consistent with the mission of the institution, the needs of the program's various constituencies, and these criteria. There must be a documented, systematically utilized, and effective process, involving program constituencies, for the periodic review of these program educational objectives that ensures they remain consistent with the institutional mission, the program's constituents' needs, and these criteria.

Criterion 3. Student Outcomes

The program must have documented student outcomes with a documented and effective process for the periodic review and revision of these student outcomes.

For purposes of this section, well-defined activities or problems are practical, narrow in scope, use conventional processes and materials in traditional ways, and require knowledge of standard operating processes. Broadly-defined activities or problems are practical, broad in scope, relatively complex, and involve a variety of resources; use new processes, materials, or techniques in innovative ways; and may require extension of standard operating procedures.

A. For associate degree programs, these student outcomes must include, but are not limited to, the following:

(1) an ability to apply knowledge, techniques, skills and modern tools of mathematics, science, engineering, and technology to solve well-defined engineering problems appropriate to the discipline;

(2) an ability to design solutions for well-defined technical problems and assist with the engineering design of systems, components, or processes appropriate to the discipline;

(3) an ability to apply written, oral, and graphical communication in well-defined technical and non-technical environments; and an ability to identify and use appropriate technical literature

(4) an ability to conduct standard tests, measurements, and experiments and to analyze and interpret the results; and

(5) an ability to function effectively as a member of a technical team.

B. For baccalaureate degree programs, these student outcomes must include, but are not limited to, the following:

(1) an ability to apply knowledge, techniques, skills and modern tools of mathematics, science, engineering, and technology to solve broadly-defined engineering problems appropriate to the discipline;

(2) an ability to design systems, components, or processes meeting specified needs for broadly-defined engineering problems appropriate to the discipline;

(3) an ability to apply written, oral, and graphical communication in broadly-defined technical and non-technical environments; and an ability to identify and use appropriate technical literature;

(4) an ability to conduct standard tests, measurements, and experiments and to analyze and interpret the results to improve processes; and

(5) an ability to function effectively as a member as well as a leader on technical teams.

Criterion 4. Continuous Improvement

The program must regularly use appropriate, documented processes for assessing and evaluating the extent to which the student outcomes are being attained. The results of these evaluations must be systematically utilized as input for the continuous improvement of the program. Other available information may also be used to assist in the continuous improvement of the program.

Criterion 5. Curriculum

Curricular requirements specify topics appropriate to engineering technology but do not prescribe courses. The curriculum must combine technical, professional and general education components in support of student outcomes. To differentiate the discipline, Program Criteria may add specificity for program curricula. The curriculum must include the following:

Mathematics The program must develop the ability of students to apply mathematics to the solution of technical problems.

a. Associate degree curricula will include the application of algebra and trigonometry at a level appropriate to the student outcomes and the discipline.

b. Baccalaureate degree curricula will include the application of integral and differential calculus, or other mathematics above the level of algebra and trigonometry, appropriate to the student outcomes and the discipline.

<u>Discipline Specific Content</u> The discipline specific content of the curriculum must focus on the applied aspects of science and engineering and must:

A. Represent at least one-third of the total credit hours for the curriculum but no more than two-thirds of the total credit hours for the curriculum;

B. Include a technical core preparing students for the increasingly complex technical specialties later in the curriculum;

C. Develop student competency in the discipline;

D. Include design considerations appropriate to the discipline and degree level such as: industry and engineering standards and codes; public safety and health; and local and global impact of engineering solutions on individuals, organizations and society; and

E. Include topics related to professional responsibilities, ethical responsibilities, respect for diversity, and quality and continuous improvement.

<u>Physical and Natural Science</u> The physical or natural science content of the curriculum must be appropriate to the discipline and must include laboratory experiences.

<u>The Integration of Content</u> Baccalaureate degree curricula must provide a capstone or integrating experience that develops student competencies in applying both technical and non-technical skills in solving problems.

<u>Cooperative Education</u> When used to satisfy degree requirements, credits based upon cooperative/internships or similar experiences must include an appropriate academic component evaluated by a member of the program faculty.

<u>Advisory Committee</u> An advisory committee with representation from organizations being served by the program graduates must periodically review the program's educational objectives and curriculum. The advisory committee must provide advisement on current and future aspects of the technical fields for which the graduates are being prepared.

Criterion 6. Faculty

Each faculty member teaching in the program must have expertise and educational background consistent with the contributions to the program expected from the faculty member. The competence of faculty members must be demonstrated by such factors as education, professional credentials and certifications, professional experience, ongoing professional development, contributions to the discipline, teaching effectiveness, communication skills, and other factors

important to the program. Collectively, the faculty must have the breadth and depth to cover all curricular areas of the program. Program Criteria may add specificity to faculty requirements.

The faculty serving in the program must be of sufficient number to maintain continuity, stability, oversight, student interaction, and advising. The faculty must have sufficient responsibility and authority to improve the program through definition and revision of program educational objectives and student outcomes as well as through the implementation of a program of study that fosters the attainment of student outcomes.

Criterion 7. Facilities

Classrooms, offices, laboratories, and associated equipment must be adequate to support attainment of the student outcomes and to provide an atmosphere conducive to learning. Modern tools, equipment, computing resources, and laboratories appropriate to the program must be available, accessible, and systematically maintained and upgraded to enable students to attain the student outcomes and to support program needs. Students must be provided appropriate guidance regarding the use of the tools, equipment, computing resources, and laboratories available to the program.

The library services and the computing and information infrastructure must be adequate to support the scholarly and professional activities of the students and faculty.

Criterion 8. Institutional Support

Institutional support and leadership must be adequate to ensure the quality and continuity of the program.

Resources including institutional services, financial support, and staff (both administrative and technical) provided to the program must be adequate to meet program needs. The resources available to the program must be sufficient to attract, retain, and provide for the continued professional development of a qualified faculty. The resources available to the program must be sufficient to acquire, maintain, and operate infrastructures, facilities and equipment appropriate for the program, and to provide an environment in which student outcomes can be attained.

II. Program Criteria

Each program seeking accreditation from the Engineering Technology Accreditation Commission of ABET must satisfy all applicable Program Criteria. Applicability is determined by the official degree name as it appears on the most recent request for ABET evaluation. Program Criteria provide specific requirements needed for interpretation of General Criteria for a given discipline. Requirements stipulated in Program Criteria are limited to curriculum and faculty. If a program, by virtue of its degree title, becomes subject to two or more sets of Program Criteria, that program must satisfy each set of Program Criteria. However, overlapping requirements need be satisfied only once.

Surveying/Geomatics Engineering Technology & Similarly Named Programs

Lead Society: National Society of Professional Surveyors
Cooperating Society: American Society of Civil Engineers

Applicability

These program criteria apply to engineering technology programs that include surveying, geomatics, or similar modifiers in their titles.

Objectives

An accreditable program in Surveying/Geomatics Engineering Technology will prepare graduates with the technical skills necessary to enter careers in boundary and/or land surveying, geographic and/or land information systems, engineering project surveying, photogrammetry, mapping and geodesy, remote sensing, or other related areas. The level and scope of career preparation will depend on the degree level and specific program orientation. Graduates of associate degree programs typically have strengths in utilizing measurement technologies and field mapping, and possess the ability to interpret basic land records and prepare maps and plats; whereas baccalaureate degree graduates possess a stronger background in geodetic science, photogrammetry and remote sensing, and data analysis, and are prepared to design and select appropriate measurement systems, analyze positional accuracy in conformance with appropriate standards, prepare land records and plats to meet legal requirements, and manage surveying/geomatics activities.

Outcomes

Associate degree programs must demonstrate that graduates are capable of:

a. Utilizing modern measurement technologies to acquire spatial data;

b. Employing industry-standard software to solve technical problems;

Baccalaureate degree programs must demonstrate that graduates, in addition to the competencies above, are capable of:

a. Applying technical concepts to the design of measurement systems to meet project requirements;

b. Analyzing data for conformance with precision and accuracy requirements;

c. Performing standard analysis and design in at least one of the recognized technical specialties within surveying/geomatics technology that are appropriate to the goals of the program. The specialties include boundary and/or land surveying geographic and/or land information systems, engineering project surveying, photogrammetry, mapping and geodesy, and other related areas.

Tab 3

FAIRMONT STATE UNIVERSITY ™

Office of the Provost and Vice President of Academic Affairs
1201 Locust Avenue • Fairmont, West Virginia 26554
Phone: (304) 367-4101 • Fax: (304) 367-4902

Board of Governors
February 20, 2020

GRADUATE COUNCIL APPROVED ON JANUARY 22, 2020

Item:	M.Ed. in Educational Leadership
Committee:	Committee of the Whole
Recommended Resolution:	Be resolved, that the Fairmont State University Board of Governors Approve the curriculum proposal for a Master's of Education Degree in Educational Leadership
Staff Member:	Susan Ross Executive Director of Academic Programs and Support Services Director of Graduate Studies
Background:	The 30 credit hour online M.Ed. in Educational Leadership degree program will provide a candidate the opportunity to obtain certification for a principal licensure, supervisor of instruction, (18-credit hours) and an additional superintendent endorsement (6-credit hours), along with two additional research courses (6-credit hours). The purpose of the Educational Leadership degree program is to increase the supply of effective and well-prepared school leaders in public schools in West Virginia. These school leaders will be ready to serve as instructional leaders in the state's diverse student population in meeting high standards for student achievement. The development of an M.Ed. in Educational Leadership at Fairmont State University will also meet the needs of candidates who currently hold a Master's Degree in the field of education. After completion of the courses, candidates will be eligible for West Virginia certification as Pre-K-12 Principals, Supervisors of Instruction and Superintendent. The certification program will be designed to give candidates the opportunity to practice all functions for effective school leadership. Fairmont State University believes this is a crucial step in preparing teacher leaders for administrative roles in our schools and counties.

Memorandum

To: Susan Ross
              Executive Director of Academic Programs and Support Services

From: Amanda Metcalf
              Interim Associate Dean

Date: January 14, 2020

Re: Program Proposal – M.Ed. in Educational Leadership

The School of Education, Health and Human Performance has voted to approve the Program Proposal for the M.Ed. in Educational Leadership. The vote occurred at our School meeting on January 9, 2020.

The M.Ed. in Educational Leadership (30 total credit hours) will encompass the previously approved Post-Masters Certificate in Educational Leadership (24 credit hours) and two additional courses (6-credit hours) offered as part of the existing M.Ed. degree program (*EDUC 6301: Research in Education and EDUC 6395: Capstone Research Project in Education).*

FAIRMONT STATE UNIVERSITY

Master of Education in Educational Leadership

Date: January 14, 2020

Title of Degree: Educational Leadership Certificate

Location: Fairmont State University

    School of Education, Health and Human Performance

Effective Date of Proposed Action: Fall 2020

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Fairmont State University

Dr. Mirta Martin: President

Dr. Richard Harvey: Provost and Vice President for Academic Affairs

Dr. Amanda Metcalf: Interim Associate Dean, School of Education, Health and Human Performance

Prepared by: Dr. Frank Devono, Dr. Amanda Metcalf, Ms. Barbara Owens

This submission of the WV-HEPC Series 11 Program Proposal for a Master of Education in Educational Leadership at Fairmont State University is to be housed in the School of Education, Health and Human Performance. Upon internal and external approvals, this program is projected for full program implementation beginning in Fall 2020.

**M.Ed. in Educational Leadership
at Fairmont State University**

5.2a Educational Objectives

The educational objectives of the courses are intended to provide each candidate with the skills and dispositions to obtain a M.Ed. degree and certification as a school administrator, county office personnel and superintendent.

The **learning objectives** of the M.Ed. in Educational Leadership are to:

1. Examine the differences between a site-based manager, and an instructional leader and how those management-style roles relate to distributive leadership.
2. Analyze and describe the use of technology as it relates to instruction, social media, and communication with parents, students, staff and the community at large.
3. Apply the skills necessary to understand state and local funding and how those skills relate to the successful operation of a school system.
4. Analyze the hiring process, the teacher evaluation instrument and the grievance procedure and how to these processes relate to maintaining a highly quality staff.
5. Create and participate in mock situational roles involving the principal/ superintendent during hearings before the local Board of Education, and with students and parents.
6. Analyze the role of the principal/superintendent in a critical conversation and resolution involving a staff member(s).
7. Examine the role of the principal/superintendent regarding curriculum development and distinguish how this may impact the school culture and high expectations.
8. Examine laws, policies, and ethical challenges that have an impact on the educational setting. Upon reviewing the origins of the laws, policies and ethical standards, identify how the principal/superintendent must have a working knowledge of those items to effectively manage a school and staff.
9. Examine the role of the principal/superintendent in identifying community support, school board relations, and conflict resolution.
10. Demonstrate an understanding of skills as related to fiscal management to establish a yearly budget, management of federal funds and the passage of a school bond/levy.
11. Design innovative ideas to enhance communication between all stakeholders of the school community. Identify methods of communication that are innovative and immediate when responding to a crisis.

Relationship of Program Mission and Objectives to the Institutional Mission

The vision of Fairmont State University is to be renowned for its innovative pedagogical practices and programs and as the first-choice institution for candidates seeking a transformative educational experience. As a comprehensive, regional university, Fairmont State University is committed to educating global citizen leaders in an environment distinguished by a commitment to excellence, student success and transformational impact.

Aligned with the **vision** of Fairmont State University, the Master's degree in Educational Leadership program seeks to prepare district and school leaders who are capable of optimizing student achievement and wellbeing through transformational educational experiences. The **mission** of the Master's degree in Educational Leadership is to prepare educational leaders that (a) optimize student achievement and wellbeing by creating safe, equitable and culturally responsive school environment and support systems; (b) support an intellectually rigorous academic curriculum; and (c) work collaboratively with staff, school community, political leaders, and the community at large to promote student success.

Conditions Making Fairmont State University a Desirable Fit for the Educational Leadership Program

Fairmont State University is in an opportune geographical location to serve the North Central West Virginia Educational Community. The School of Education, Health and Human Performance at Fairmont State University has a well-established and highly recognized Professional Development School (PDS) Partnership with 36 schools in five surrounding counties. Due to this reciprocal relationship, which has been ongoing for the past 10 years, these schools will serve as an initial avenue of information distribution in regards to program specifics and recruitment. This should only serve to enhance the visibility and presence of the new Master's degree program to other areas of the state.

5.2b Brief Program Description

The M.Ed. in Educational Leadership degree program will provide a candidate the opportunity to obtain certification for a principal licensure, supervisor of instruction, (18-credit hours) and an additional superintendent endorsement (6-credit hours), along with two additional research courses (6-credit hours). The purpose of the Educational Leadership degree program is to increase the supply of effective and well-prepared school leaders in public schools in West Virginia. These school leaders will be ready to serve as instructional leaders in the state's diverse student population in meeting high standards for student achievement. The development of an M.Ed. in Educational Leadership at Fairmont State University will also meet the needs of candidates who currently hold a Master's Degree in the field of education. After completion of the courses, candidates will be eligible for West Virginia certification as Pre-K-12 Principals, Supervisors of Instruction and Superintendent. The certification program will be designed to give candidates the opportunity to practice all functions for

effective school leadership. Fairmont State University believes this is a crucial step in preparing teacher leaders for administrative roles in our schools and counties.

Admission Requirements

- *Submit admissions application to the Office of Admissions.*
- *Pay $50 application fee along with application.*
- *Submit official college transcripts to the Office of Admissions.*
- *Minimum 2.75 undergraduate GPA.*

Initial Administrative Certificate Endorsement Qualifications

The Fairmont State University M.Ed. in Educational Leadership will follow the mandates as set forth in West Virginia code:

In accordance with W. Va. Code R. 126-136-10, to qualify for an Initial Administrative Certificate endorsed as principal, a candidate must:

- *Hold a master's degree from an accredited institution of higher education with a minimum 3.0 GPA*
- *Complete state-approved educational leadership program and receive institutional recommendation*
- *Have three years of management level or teaching experience*
- *Complete the Educational Leadership Institute in evaluation skills or approved equivalent training*
- *Receive a passing score on the Praxis II: Educational Leadership assessment.*

The program will implement innovative strategies to provide the candidate with real school experiences. This program will involve practitioners in the field to enhance the clinical experience for the candidate. Maintaining real life experience seminars and their relationship to the coursework will uniquely enhance the candidate's understanding of the course content.

5.2c   Institution High Quality Standards and Continuing Assessment

The M.Ed. in Educational Leadership degree program for principal/superintendent candidates is designed to address the current West Virginia Standards for School Leaders identified in West Virginia Department of Education Policy 5800 and the Professional Standards for Educational Leaders (PSEL) (adopted in 2015) these standards were formerly known as the Interstate School Leaders Licensure Consortium (ISLLC) Standards (adopted in 2008). The program will also address the Educational Leadership Constituent Council (ELCC) Standards which are nationally recognized educational leadership program standards. These standards were revised in 2018 and renamed The National Educational Leadership Preparation (NELP) Program Recognition Standards.

This program will conduct periodic programmatic assessment that measures candidate attainment of the educational objective/program outcomes. Education program faculty

will use the results of student learning data to improve the program and candidates overall experience where appropriate. The assessment of candidates, the courses contained in the program of study, and the entire program will utilize procedures established by the faculty and administration at Fairmont State University.

Surveys will be collected as needed to assess overall satisfaction with the program. These data will be used for course and program improvement and to provide data to the University and outside accreditation groups. These surveys will consist of exit interviews employment status/satisfaction and student success with certification exams.

5.2d   Similar Programs in West Virginia and Surrounding States

Marshall University (http://www.marshall.edu/)

- M.Ed. in Education Leadership (36 credit hours; online)
- Principal only

Salem International University (http://www.salemu.edu/)

- M.Ed. in Educational Leadership (36 credit hours; online)
- Principal only

West Virginia State University (http://www.wvstateu.edu/)

- M.Ed. in Instructional Leadership (36 credit hours; online)
- Principal only

Wheeling University (http://www.wju.edu/)

- M.A. in Education Leadership (33 credit hours; online)
- School and System Leadership track
- Principal and Superintendent

5.2e   Societal, Occupational, Research, or Public Service Needs and Student Demand

Fairmont State University will be the only regional public institution in this area that will have the distinction of offering West Virginia licensure for an Administrative Leadership certification for principals and superintendents. With West Virginia University no longer offering the M.A. in Educational Leadership/Public School Administration, Fairmont State University has a prime opportunity to train future principals and superintendents for our schools. This unique program will be tailored to meet the needs of the candidate based on the needs of the schools and the needs of Pre-K through Adult students.

Based upon results from a survey distributed to 5 counties within our PDS partnership to gauge interest, it is anticipated there may be an enrollment of 50-75 candidates. There were 163 teacher responses received. Not all counties shared the survey (in part due to the teacher work stoppage/March 2018). In addition to the needs assessment survey, an advisory council, which is composed of nine local educators who have or are serving in

an administrative role, has met. They have provided overwhelming opinions affirming the need for the program and suggestions for rigorous assignments and the importance of connecting theory to practice.

It is anticipated that once Fairmont State University candidates have received their master's degree in education, they will want to matriculate into these courses to further increase their job opportunities in school leadership roles.

5.2f **Additional Resources Needed to Offer the Program**

The startup and implementation will need additional adjunct faculty to provide the instruction as listed below. These courses will offer online instruction and one face-to-face meeting per course/8 weeks on the Fairmont State University campus. An online option will also be made available to candidates who do not want to come to campus.

Equipment and Software
No additional expenses for equipment and software are anticipated beyond what is currently available for an existing graduate program.

Facilities
No additional facilities are required. Use of current online instruction materials and facilities would be needed. A classroom facility will need to be available for designated times throughout the semester for face-to-face classroom meetings (these are recommended, not required). An online video option will be made available for those candidates who do not want to come to campus.

Faculty
Adjunct professors will be hired to meet the needs of course delivery. These instructors will have a Doctorate degree or equivalent experience as defined by the Higher Learning Commission.

Based on stipends paid to instructors of graduate courses at other local higher education institutions, it is recommended at each instructor be paid a minimum of $3,600.00 per 3-credit hour course.

Other
Visiting lecturers will be presenters/facilitators during the mandatory Saturday Leadership Labs. These experts in their fields will be compensated $500.00 for preparation and presentation for a full day. Sessions will be held primarily on campus for convenience.

5.2g **Instructional Delivery Methodologies**

In order to meet the needs of the candidates, classes will be offered as 8-week courses. Courses will also be offered during the summer allowing the completion of the M.Ed. in Educational Leadership within a 21-month cycle. Clinical experiences will apply to each class that provides for engaged learning for each candidate as it relates to the course.

Each course will be three credit hours. Courses are sequenced to allow candidates to take two 8-week courses per semester. Pre-requisite for the superintendent courses will be completion of all other courses (which lead to the principal certificate) or certification through the West Virginia State Department of Education.

During Saturday sessions, participants are responsible for their own transportation, lodging and meals (online sessions will also be provided).

Online Course Work

Online course work will be delivered using Fairmont State University's Blackboard learning management system (LMS). This will allow distance learners to access and complete work on their own each week. One or more sessions of a course, may include live lecture through the LMS with the instructor available by chat room or telephonically/visually for interactive participation from a remote location. The majority of course delivery will be through learning modules, required readings and other materials accompanied by electronic communication boards, electronic submission of assignments and completing test/quizzes. Instructors will specify assignments, readings and other activities in a detailed syllabus. Professional standards for written assignments will be based upon APA style. The course syllabi will include learning outcomes and align to program goals/objectives. All participants will need access to high-speed internet and must purchase books assigned by the instructor. Each course will have a least one current relevant text required along with weekly readings.

Instructional Delivery Strategies

The program will implement innovative strategies to provide the candidate with real school experiences. This program will involve practitioners in the field to enhance the clinical experience for the candidate. Maintaining real life experience seminars (Leadership Labs) and their relationship to the coursework will uniquely enhance the candidate's understanding of the course content. Unique opportunities will be provided by examining evaluation instruments, providing role-playing discussions and role-playing critical conversation regarding real world experiences. Additional opportunities will provide each candidate with field experiences reviewing the grievance procedure and the role of the principal. This clinical experience will review the collection of data, levels of the grievance procedure, documentation of information, testifying and implementation of a legal ruling. Previous court cases, grievances and laws will be reviewed and how those decisions have made a direct impact in the classroom.

The seminars will coincide with the courses being taught and will be complimented by guest speakers of a school district such as personnel director, treasurer, superintendent, or board member. These sessions will provide first hand experiences to the candidate regarding multiple facets of the school system. Items to be included in these sessions would be the budget process, board meetings, personnel, and the daily role and expectations of a principal/superintendent. The seminars will identify state and local funding issues and how a revenue stream impacts the classroom. The candidate will

identify strategies utilized by a principal/superintendent to manage a school or district system.

Saturday sessions will examine communication methods and research effective ways to connect with the parents, students and the community. An examination of social media will be reviewed to identify multiple ways to communicate with the stakeholders. These firsthand accounts of communication techniques will be reviewed by the candidate to consider if a threat or actual crises occurs. The candidate, within a clinical experience, will work with an administrator at the school/district level to prepare a communique that will be disseminated to the school community.

A review of the research will be completed to consider strategies and techniques that would address a negative culture in a school or at the district level. Research will also address transformational leadership and design a process to address a negative environment.

A review of test scores, instructional strategies, and morale concerns, turnover rates, community expectations and poor student achievement will be discussed and how the role of the principal/superintendent is to address these needs of the school/district system.

Summary

Research shows school leadership is a pivotal factor in improving student achievement and retaining high quality teachers. In fact, among school-related factors, leadership is found to have one of the greatest impacts on student learning-second only to classroom instruction. Fairmont State University's M.Ed. in Educational Leadership will offer graduate candidates a certification to attain a principal position, a county office position, and the certification for a school superintendent. Online coursework will provide educators in the field, while working in their present assignments, the flexibility to complete coursework at their convenience. The Saturday sessions will provide an opportunity for the candidates to build collegiality among their colleagues as they move through their leadership courses. These sessions will be recommended but not required. An online option will be made available to those candidates who do not want to come to campus. Fairmont State University has a golden opportunity to provide leadership classes to train the future leaders in education.

Appendix A
5-Year Projection of Total Operating Resources
(per WV State Department requirements via the WVEIS online portal)

	1st Year	2nd Year	3rd Year	4th Year	5th Year
A. FTE POSITIONS					
1. Administrators	0.00	0.00	0.00	0.00	0.00
2. Full-time Faculty	0.00	52500.00	54075.00	55697.25	57368.17
3. Adjunct Faculty	43200.00	3600.00	3600.00	3600.00	3600.00
4. Graduate Assistants	0.00	0.00	0.00	0.00	0.00
5. Other Personnel:					
a. Clerical Workers	0.00	0.00	0.00	0.00	0.00
b. Professionals	0.00	0.00	0.00	0.00	0.00

Note: Include Percentage of time of current personnel

	1st Year	2nd Year	3rd Year	4th Year	5th Year
B. OPERATING COSTS (Appropriated Funds Only)					
1. Personal Services					
a. Administrators	15000.00	15750.00	16222.50	16708.18	17210.46
b. Full-time Faculty	0.00	0.00	0.00	0.00	0.00
c. Adjunct Faculty	3600.00	3600.00	3600.00	3600.00	3600.00
d. Graduate Assistants	0.00	0.00	0.00	0.00	0.00
e. Non-Academic Personnel:					
Clerical Workers	7750.00	7982.50	8221.98	8468.64	8722.70
Professionals	7750.00	7982.50	8221.98	8468.64	8722.70
Total Salaries	34,100.00	35,315.00	36,226.46	37,245.46	38,255.86
2. Current Expenses	34500.00	35535.00	36601.05	37699.08	38830.05
3. Repairs and Alterations	0.00	0.00	0.00	0.00	0.00
4. Equipment:					
Educational Equipment	1500.00	500.00	500.00	500.00	500.00
Library Books	750.00	500.00	500.00	500.00	500.00
5. Instructional Technology	8000.00	8000.00	8000.00	8000.00	8000.00
6. Nonrecurring Expense (specify)	0.00	0.00	0.00	0.00	0.00
Total Costs	78,850.00	79,850.00	81,868.51	83,944.54	86,085.91

C. SOURCES

1. General Fund Appropriations
   (Appropriated Funds Only)
   ⊙ Reallocation ○ New Funds
   (check one)

40000.00	40000.00	40000.00	40000.00	40000.00

2. Federal Government
   (Non-appropriated Funds
   Only)

0.00	0.00	0.00	0.00	0.00

3. Private and Other

116,150.00	131,265.00	135,769.97	140,487.25	145,309.94

Total All Sources 156,150.00 171,265.00 175,769.97 180,487.25 185,309.94

Course Descriptions

EDUC 5000: Principal as a Leader
Through data-driven decision making, candidates will examine the significance of their role as a leader in establishing a direction for continued improvement and student achievement.

EDUC 5005 Organizational Leadership
Candidates will examine components of building or reconfiguring new school, fiscal and personnel management, staff safety, as well as the internal and external implications of decisions made by principals.

EDUC 5010: Ethics and School Law
Candidates will investigate laws, policies, and ethical challenges governing Pre-K through 12 education; and examine how policies can help or hinder a principal when resolving conflict; impact of those decisions and rulings in the school setting; federal and state laws that protect students identified with special needs.

EDUC 5015: Community Relationships
Candidates will gain insight into the value of appropriating funds from the community; development of community and business partnerships; develop strategies when dealing with difficult situations that may occur with the school or parents; and the use of social media and the role it plays regarding communicating between the community, parents, students, and school.

EDUC 5020: Transformational Leadership
Candidates will examine the skills and characteristics of transformative leaders and how the principal as a leader empowers all members of the learning community to improve from within. Course topics include the impact of curriculum and instruction on addressing student needs, school culture, and teacher/staff/student accountability.

EDUC 5025: Current School Issues
Candidates will examine educational issues that impact student learning, the classroom, and management of the school. Candidates also will research local issues of the educational setting (e.g., disgruntled employee, parent, student, or community member) and the impact of these issues on the school.

EDUC 5030: Superintendent Role Regarding Board, Community and Curriculum
Candidates will examine different ways a superintendent and board of education can create a positive and productive working relationship; strategies for reporting data to the community that build trust and respect; and how to set high expectations with the principal and staff.

EDUC 5035: Superintendent as a Leader/Manager
Candidates will examine the role of the superintendent to build and foster collaboration within the community, addressing conflict, monitoring fiscal accounting and management systems, using technology to enhance system operations, utilizing district demographics to make

informed decisions, and collaborating between community agencies and post-secondary institutions.

EDUC 6301: Research in Education
This course provides candidates with the knowledge, skills, and techniques necessary to understand and design research as applied to teaching and learning and other applied contexts with an emphasis on methodology; including quantitative, qualitative, and action research methods.

EDUC 6395: Capstone Research Project (separate section will be offered for Educational Leadership program candidates)
This course will present simulation activities throughout the program providing the candidate an opportunity to problem solve educational issues. The course will be designed as a culmination of the Master's program relying on the course work throughout the program to address current issues. These simulation activities will encompass areas in education that are addressed by the principal and superintendent throughout a school year. The candidate will write a position paper after each simulation activity with their ideas on how to best resolve the concern. Within the paper the candidate will identify the problem, what strategies were used to resolve the conflict, the implications of the decision and identify other ideas that addressed the problem toward a resolution (Prerequisite: EDUC 6301).

Appendix C
Program Outline

Current Program

Post-Master's Educational Leadership Certification (Principal and Superintendent)

Course Title	Credit Hours	Offered	Delivery Method
EDUC 5000: Principal as a Leader	3	1st 8-weeks	Online
EDUC 5005: Organizational Leadership	3	2nd 8-weeks	Online
EDUC 5010: Ethics and School Law	3	1st 8-weeks	Online
EDUC 5015: Community Relationships	3	2nd 8-weeks	Online
EDUC 5020: Transformational Leadership	3	1st 8-weeks	Online
EDUC 5025: Current School Issues	3	2nd 8-weeks	Online
EDUC 5030: Superintendents Role Board & Community	3	1st 8-weeks	Online
EDUC 5035: Superintendent as a Leader/Manager	3	2nd 8-weeks	Online
Total Program Credit Hours	**24**		

Color Key and Notation: *The different colors in the table above denotes courses required for the 18-credit hour Principal Certification and the 6-credit hour Superintendent Licensure.*

Proposed Program
Masters of Education (M.Ed.) in Educational Leadership

Course Title	Credit Hours	Offered	Delivery Method
EDUC 5000: Principal as a Leader	3	1st 8-weeks	Online
EDUC 5005: Organizational Leadership	3	2nd 8-weeks	Online
EDUC 5010: Ethics and School Law	3	1st 8-weeks	Online
EDUC 5015: Community Relationships	3	2nd 8-weeks	Online
EDUC 5020: Transformational Leadership	3	1st 8-weeks	Online
EDUC 5025: Current School Issues	3	2nd 8-weeks	Online
EDUC 5030: Superintendents Role Board & Community	3	1st 8-weeks	Online
EDUC 5035: Superintendent as a Leader/Manager	3	2nd 8-weeks	Online
EDUC 6301: Research in Education	3	1st 8-weeks	Online
EDUC 6395: Capstone Research Project	3	2nd 8-weeks	Online
Total Program Credit Hours	**30**		

Color Key and Notation: *The different colors in the table above denotes courses required for the 18-credit hour Principal Certification, the 6-credit hour Superintendent Licensure, and additional 2-credit hour courses offered for the Master's Degree in Educational Leadership.*

Appendix D
Course Inventory

Required Major Courses

	Course	Credit Hours	Schedule	Format
Fall Semester 1	Principal as a Leader	3	8-week course	online
	Organizational Leadership	3	8-week course	online
Spring Semester 1	Ethics and School Law	3	8-week course	online
	Community Relationships	3	8-week course	online
Summer Semester 1	Transformational Leadership	3	8-week course	online
	Current School Issues	3	8-week course	online
Fall Semester 2	Superintendents Role Board and Community	3	8-week course	online
	Superintendent as a Leader/Manager	3	8-week course	online
Spring Semester 2	Research in Education	3	8-week course	online
	Capstone Research Project	3	8-week course	online

Appendix E
Course Syllabus – *EDUC 6301: Research in Education*

Instructor Information

Instructor:

Email:

Office Phone:

Office Location:

Office Hours:

Course Information

Course Credits: 3-Credit Hours

Course Description: *Research in Education* provides an overview of the knowledge, skills and techniques necessary to understand and design research as applied to teaching, with an emphasis on both quantitative and qualitative methodologies, including descriptive statistical analysis and action research.

Course Outcomes:

- Outcome 1 *Understanding Purposes & Applications* - Understanding of the purposes and applications of primary methods used in educational research.

- Outcome 2 *Use of Databases* - Develop and apply knowledge of online databases and other resources to support the research process.

- Outcome 3 *Using Research Base to Inform Practice* - Use high-quality research in the related field as part of an evidence-based, data-based approach to the improvement of educational practice.

- Outcome 4 *Professional Writing* - Demonstrate ability to apply APA Style Guidelines and writing conventions to write for academic and professional audiences.

- Outcome 5 *Critical Consumer of Research* - Apply knowledge of the standards for quantitative and qualitative research to critique the research design and findings presented in research reports and other publications.

- Outcome 6 *Designing Action Research* - Apply knowledge of and skills related to teaching, learning, and research to design an action research project to support student learning.

- Outcome 7 *Engaging in PLC* - Engage in an online Professional Learning Community to collaboratively critique research and to inform the development of an action research project proposal.

- Outcome 8 *Dissemination* - Disseminate action research proposal in electronic formats to professional colleagues.

Fairmont State University's Core Values (SOAR):

Scholarship: To celebrate the joy and wonder of discovery.
Opportunity: To grow, learn, engage, and contribute.
Achievement: To reach personal and community goals.
Responsibility: To fulfill obligations to ourselves, the learning community, our society, and the future.

Policies

Academic Integrity

Fairmont State values highly the integrity of its student scholars. All students and faculty members are urged to share in the responsibility for removing every situation which might permit or encourage academic dishonesty. Cheating in any form, including plagiarism, must be considered a matter of the gravest concern. Cheating is defined here as:

- the obtaining of information during an examination;
- the unauthorized use of books, notes, or other sources of information prior to or during an examination;
- the removal of faculty examination materials;
- the alteration of documents or records; or
- actions identifiable as occurring with the intent to defraud or use under false pretense.

Plagiarism is defined here as the submission of the ideas, words (written or oral), or artistic productions of another, falsely represented as one's original effort or without giving due credit. Students and faculty should examine proper citation forms to avoid inadvertent plagiarism.

Accessibility Services

Accessibility services are available to any student, full or part-time, who has a need because of a documented disability. It is the student's responsibility to register for disability services and to provide any necessary documentation to verify a disability or the need for accommodations. Students must provide their professors with a copy of their academic accommodation letter each semester in order to receive accommodations. Faculty, students, and the Office of Accessibility Services must cooperate to ensure the most effective provision of accommodations for each class.

The Office of Accessibility Services is located in the Turley Student Services Center, suite 316. For additional information, please visit the Office of Accessibility Services webpage at www.fairmontstate.edu/access or call 304-333-3661.

Copyright
Materials presented in this course may be protected by copyright law. Therefore, materials should not be posted, duplicated, etc. without the written permission of the course instructor.

Course Expectations

Technology Access
You must have adequate access to the technology that will support your use of Blackboard. Make sure you locate/perform a trial run of all the features we will use this semester (email, discussion board, learning modules, grades, etc.). You should do this during the first week of class to allow time for trouble-shooting, if needed. If you need assistance with Blackboard or your browser, contact the Teaching and Learning Commons by calling 304-367-4810 or by emailing a request for support to help@fairmontstate.edu. The TLC website is: http://www.fairmontstate.edu/it/tech-commons/supported-technology

You must also have access to Microsoft Word – all documents must be submitted as Microsoft Word documents (.doc or .docx) to complete the assignments for this course. If you use a Mac computer, you will need to save your documents as Rich Text documents [.rtf] in order for them to be viewed on non-Mac computers. Finally, you should also check your Blackboard email (i.e., course messages) regularly for broadcast class communications. Access to required technology is available on campus in a number of locations, at local libraries, and many restaurants around the area - lack of access will not serve as an excuse for lack of participation or late submission of assignments in an online Master's program.

TaskStream
All Fairmont State University students are provided a TaskStream account. Major course assignments will be submitted in TaskStream for assessment and scoring – you will not receive credit for these assignments if you do not submit them in TaskStream by the due date. The total assignment points will be dropped by 25% per day for submissions after the due date. After one-week assignments will not be accepted. If you have questions or need support with your account or TaskStream tools, contact TaskStream directly at 1-800-311-5656, then press "1" for support.

APA Style
In the field of education, academic and scholarly work is usually formatted according to the American Psychological Association (APA) guidelines for publication. APA style guidelines dictate how pages in a report should be formatted, how publications (such as journal articles, chapters in books, etc.) should be cited and referenced, and how graphic organizers should be included. The purpose of requiring you to become familiar with the

APA Manual and basic APA style guidelines is to prepare you for the writing requirements in all of your graduate courses and to prepare you to disseminate your own scholarly work in the professional community of educators. An APA "template" is provided for your use (formatted with major sections, running head, page numbers, etc.); however, you are required to cite all sources by following the guidelines for in-text and reference citations. The references and in-text citations for your EBSCOhost assignment, Critique papers and Action Research Proposal will be assessed for adherence to APA style guidelines. The 6th edition of the APA Manual is available through the Fairmont State University Library, or you may want to purchase your own copy (although it is not required for this course). Links to excellent web-based resources for APA style guidelines are available within our Blackboard course site.

Fairmont State University Expectations

Students are expected to be:

> -Present and attentive in class; aware of official university and course
> communications via email
> -Prepared for university life
> -Prepared for class
> -Participating in class and in extra- and co-curricular activities
> -Polite and respectful to everyone in our academic community

These are the expectations for all Fairmont State University students, whether in a face-to-face or online course. In the online course environment, it is particularly important to check your Blackboard course messages regularly and adhere to acceptable "netiquette" in your communications and participation in class discussions, emails, and collaborative work with your colleagues.

Required Texts/Readings/Resources

Required Text

Jones, W. & Kottler, J. (2006). Understanding research: Becoming a competent and critical consumer. Upper Sadler River, NJ: Pearson [ISBN 9780131198449]. The textbook is available in new, used, and rentable formats through the Fairmont State University bookstore. Below is a link to the Fairmont State University Bookstore:
http://www.bkstr.com/fairmontstatestore/home

Readings

You are responsible for completing assigned readings prior to posting to the discussion board as indicated in the course schedule. Additional supplemental readings may be assigned as needed for course assignments and will be posted within the course learning modules.

Learning Activities

This section offers an overview of each assignment. More information can be found in the learning modules posted within our Blackboard course home page.

Orientation Assignment

Online courses require a clear understanding of the procedures and requirements for successful completion. To complete this assignment, visit the *Course Introduction* module, locate and follow the instructions, then submit your completed assignment via the Course Orientation Quiz Assignment dropbox.

EBSCOhost/APA Assignment

This assignment requires you to use EBSCOhost – the online portal to databases containing published reports of educational research available through the Fairmont State University online library – and apply APA style guidelines. You should use EBSCOhost to locate one credible published research report related to your research interest and prepare a brief "paper" that includes 3 pages:

- A title page formatted according to APA style guidelines (see APA Manual or Owl at Purdue link in Blackboard),
- A page containing the "body" of your paper - one or two paragraphs explaining your interest in the article and summarizing the major points of the research, a quote from the article, and the appropriate in-text citations for the quotation and for the information from the report that you summarize in your discussion of the major points,
- A references page with the appropriate APA style citation for the article.

Discussion Board Entry & Response Postings

Eight (8) times throughout the semester you will be required to post a discussion entry in response to a prompt provided in one of the course learning modules and post a response to one of your peers' entries (two responses are required for the final discussion where you will share your Action Research Proposal). The due dates for postings and responses are noted in the *Course Schedule*. The course Discussion Board is a central feature of our online class and is the vehicle for developing and participating in our Professional Learning Community (an exchange of information and ideas around the concepts and information provided). The Discussion Board assignments are linked within each learning module. Discussion Board entries and responses should be posted by 11:59 p.m. on the due date. For full credit make sure your postings are timely, relevant, substantive, and refer directly to information or ideas from your text. Entries should clearly address the prompt provided to guide the discussion and integrate your personal perspectives and ideas with your understandings of the information and concepts provided in the readings and other course material.

Discussion Board Scoring Rubric

The scoring rubric that will be used to assess Discussion Board postings is included on the course Blackboard site within the *Course Introduction* learning module. In addition to substantive content, your posting entries should be between 300 & 400 words. You are also required to respond to peers' postings; again, make sure your responses are relevant, substantive, and refer directly to information or ideas from the posting (for example, you should not respond with something like "good point", but rather with something like, "You make a good point about the need to include opposing views in your review of related research. I am finding in my review that there are clearly two camps in the field of reading about which approach to take in reading instruction: whole language and phonics."). In

general, responses should be between 200 & 300 words. Entries and responses should be appropriate and respectful - remember, these are public discussions and course instructor will be a participant.

Collaborative Research Critiques

You are required to complete three (3) critiques of reports on research studies. You will work with a small group of your peers in this course to complete these critiques (groups of at least four 4-5 students are required, depending upon the number of students enrolled in the course). Each group member is required to submit a copy of the group's completed assignment in TaskStream in order to receive feedback and a score for the assignment. Critique 1 focuses on a quantitative study in the text. Critique 2 focuses on a qualitative study linked in the Critique 2 module. Critique 3 focuses on one of the reports of action research projects linked in the Critique 3 module and how it compares to the first two reports. To form your group, it is suggested that you look at the *Course Introduction Discussion Board* postings to find colleagues you may want to invite to work with you on these assignments.

You will work with the same group for all three critiques. Students who have not joined a group by the date listed in the course schedule will be assigned to groups. One person from each group should email the course instructor to let her know your group members so she can form your group's area. Let the course instructor know if you do not have a group by the designated date posted in Blackboard. Once groups are established, each group will have its own private chat area (your group's own discussion board). In your group's discussion board, only your group and the course instructor will be able to view the conversations that occur. You are required to use this chat area to discuss your collaborative work on each critique. The chats will serve as partial documentation of your collaborative process. *Please inform the course instructor if at any time you are having difficulty with a group member not responding or participating.*

You should refer to the rubrics for assessing the critiques as you complete these assignments. It is recommended that you review the Critique 1 and 2 modules, read the reports, and begin to work on these two critiques as you complete the readings and discussions related to each section of the basic critique assignment. For example, Chapter 2 introduces the standards we use to evaluate the research question and the introduction of a research report; the critique assignment asks you to evaluate these features of each of the reports you read for each critique. If your group has read the reports for Critiques 1 and 2, you should begin answering the guiding questions related to the research question and the introduction. Critique 3 requires you to compare across three different kinds of research reports, so your group should wait until you have completed the first two critiques to complete this assignment. Each critique should be 3 to 4 pages in length and address the requirements of that particular critique assignment (see the Critique Assignments in each critique module). Critiques will be due in TaskStream as indicated in the course schedule.

Action Research Proposal

For the final course assignment, you will develop a brief proposal for an Action Research project that could be implemented in your classroom, informal educational setting, or in your workplace. *You will not implement your project during this course* – you will simply design a

proposal for a project. The purpose of the Action Research Proposal is to familiarize you with Action Research, a research methodology commonly used by educators to improve teaching and learning, and to prepare you to complete the requirements for *EDUC 6395: Action Research* (for those who will need to take this course for their degree program), where students design, implement, and disseminate the findings from their own classroom-based Action Research projects. All resource materials and the assignment information are located in the Action Research Proposal learning module. The body of your proposal should be 3-4 pages in length and you should use the APA template and make sure citations follow APA style guidelines (see Action Research Proposal learning module). The proposal is submitted in TaskStream in lieu of a final exam and will be due as indicated in the course schedule. You should refer to the Action Research Proposal scoring rubric as you develop your proposal.

Evaluation/Grading

Learning Activities Grading Summary	
Course Orientation Quiz	2 pts.
APA Quiz	2 pts.
Discussion Board Entry Postings	24 pts. (8 x 3 pts. each)
Discussion Board Peer Responses	18 pts. (9 x 2 pts. each)
EBSCOhost Assignment	6 pts.
Research Critiques	30 pts. (3 x 10 pts. each)
Action Research Proposal	20 pts.
Total	**102 pts.**

Grading Scale	
91.80-102 pts.	A
81.60-91.79 pts.	B
71.40-81.59 pts.	C
61.20-71.39 pts.	D
0-61.19 pts.	F

Late or Missing Work

Assignments will be lowered by 25% for each day past the due date. You will not receive credit for missed assignments. However, if you have an emergency and are unable to meet the due date for submitting an assignment you should contact the course instructor ASAP to discuss your circumstances. This must be done **prior** to the assignment due date.

Appendix F
Course Syllabus – *EDUC 6395: Capstone Research Project*

<u>Instructor Information</u>
Instructor:
Office:
Phone:
Email:
Office hours:

<u>Shared Values and Beliefs for Educator Preparation</u>
The mission of the Fairmont State University School of Education (Educator Preparation Provider or EPP) is to prepare reflective and responsive educators who possess the knowledge, skills, and dispositions to help all students learn. The EPP integrates the mission across the curriculum, field experiences, clinical practice, and assessments of students. The mission provides the structure and guiding principles that are necessary to prepare reflective and responsive educators. The West Virginia Professional Teaching Standards (WVPTS), the Interstate Teacher Assessment and Support Consortium (InTASC) Standards, and the Council for the Accreditation of Educator Preparation (CAEP) Standards establish and represent the knowledge, skills, and dispositions that students must possess in order to facilitate learning for all students. The mission includes the cross-cutting themes of diversity and technology. Demonstrated competencies within the standards empower students to develop and function as reflective and responsive educators who help all students learn. The EPP's research-based mission incorporates educator best practices that apply to teacher students at the initial level as well as accomplished teachers at the advanced level. The mission and the respective standards are also central guiding elements of the FSU Professional Development School (PDS) Partnership. The PDS Partnership provides for an exemplary collaboration with P-12 schools that allow students multiple, quality field experiences/internships as well as professional development opportunities for all stakeholders. The EPP's shared values and beliefs include reflective habits of practice; culturally responsive teaching stance; content knowledge; pedagogical knowledge and skills; commitment to and dispositions for renewal of self, curriculum, school, profession; broad definition of diversity; and, technology as an opportunity for learning.

The EPP outcomes relate to the shared values and beliefs and incorporate the WVPTS and InTASC Standards. The EPP assesses the outcomes in a systematic and coherent manner throughout the program. Additionally, the EPP reports, analyzes, and shares the results of these outcomes with the purpose of continuous improvement.

The EPP Program Outcomes are:
(1) **Curriculum and Planning** based on current knowledge of content, pedagogy, assessment, instructional design, and the integration of 21st century tools to help all students learn,

(2) **The Learner and the Learning Environment** with a focus on how to create a culture and learning environment that meets the learning needs of all students,

(3) **Teaching** based on the best teaching practices for the integration of knowledge of content, pedagogy, the learner, and the learning environment to involve all students in relevant, engaging, and effective learning opportunities while engaging in a reflective instructional cycle of planning, instructing, assessing, and adjusting based on data,

(4) **Professional Responsibilities for Self-Renewal** through individual and collaborative processes in the teaching profession to improve learning for all students,

(5) **Professional Responsibilities for School and Community** through strategies for engagement of the larger community of parents and stakeholders to maintain an environment that fosters learning for all students,

(6) **Professional Responsibilities for Technology in Education** by transforming teaching and learning to engage all students through the meaningful integration of technology,

(7) **Culturally Responsive Teaching Practice** that create ideal learning conditions for all students under a broad definition of diversity,

(8) **Effective Communication** through face-to-face and media techniques in interactions with all students, colleagues, parents, and community, and

(9) **Professional Dispositions** that demonstrate a commitment to help all students learn.

Course Information

Course ID: EDUC 6395 Capstone Research Project in Education

Course Description: *Capstone Research* focuses on the development and implementation of a research project using an action research design. Through this activity, students develop artifacts that support competence in teaching and research. Students design and implement a project to address a student learning need or to address a problem in another setting such as work, and then they share their final results and interpretations with classmates and the course instructor.

Course Learning Outcomes: Upon successful completion of all course readings and activities students will be able to:
- Apply essential knowledge and skills in action research needed to design and implement a classroom-based research project to support student learning or to support change initiatives in another work environment (4A,4D, 5H)
- Analyze a variety of data to identify a focus for action research, including information about student or population diversity (2A, 3F)

- Conduct a rigorous review of research to identify a research-based teaching strategy for implementation or to evaluate programs and initiatives in a work setting (4A)
- Formulate a guiding action research question or questions (4A)
- Design an action research project to answer a guiding action research question or questions (4D)
- Design an action research project to support data-based decision-making and improvement of practice. In the classroom, the improvement of practice should influence student learning outcomes (1E, 3E)
- Collect and analyze a variety of data to examine effects on student learning and teaching practice or on a program's viability and/or effectiveness (1E)
- Use the results of data analysis to inform teaching practice or to inform program effectiveness (3F,4C)
- Engage in an online Professional Learning Community to inform the development and implementation of an action research project (4B)
- Disseminate results to colleagues in electronic formats (4B)
- Critically reflect on the action research process and identify possible future professional growth areas and opportunities (4D, 5H)

Policies   Use the link to access current University policies:
https://www.fairmontstate.edu/academicaffairs/syllabusstatements.asp

Academic Integrity: Fairmont State values highly the integrity of its student scholars. All students and faculty members are urged to share in the responsibility for removing every situation which might permit or encourage academic dishonesty. Cheating in any form, including plagiarism, must be considered a matter of the gravest concern. Cheating is defined here as: the obtaining of information during an examination; the unauthorized use of books, notes, or other sources of information prior to or during an examination; the removal of faculty examination materials; the alteration of documents or records; or actions identifiable as occurring with the intent to defraud or use under false pretense. Plagiarism is defined here as: the submission of the ideas, words (written or oral), or artistic productions of another, falsely represented as one's original effort or without giving due credit. Students and faculty should examine proper citation forms to avoid inadvertent plagiarism.

Accessibility Services: Services are available to any student, full or part-time, who has a need because of a [documented] disability. It is the student's responsibility to register for services and to provide any necessary documentation to verify a disability or the need for accommodations. Faculty, students and the Office of Accessibility Services can be reached at (304) 367-4686 or (800) 641-5678 Ext. 8.

Assessments, Surveys, and Course Evaluations: Fairmont State University values students' opinions. Your participation in special assessments, surveys and course evaluations assists us in improving the services of the institution and the effectiveness of classroom instruction. These are to be viewed as course requirements and completed to the best of your ability and with full attention.

Attendance: Students are expected to attend regularly the class and laboratory session of courses in which they are registered. Regular attendance is necessary to the successful completion of a course of study and is an integral part of a student's educational experience. Each instructor shall make available on the first day of class what the attendance requirements are and what penalties shall be imposed for nonattendance.

Copyright Notice: Material presented in this course may be protected by copyright law.

Tobacco and Vaping Policy: FSU is a tobacco and vapor-free campus.

Title IX: Title IX makes it clear that violence and harassment based on sex, gender and gender identity are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources at http://www.fairmontstate.edu/adminfiscalaffairs/human-resources/title-ix... ; by calling (304) 367-4386; or by emailing HR@fairmontstate.edu. Students may also contact the Office of Counseling & Disability Services located in 316 Turley Center for help at (304) 367-4792.
Additional information about all policies can be found online at: /publications/CampusHandbooks/studenthandbook/default.asp
Additional student resources can be found online at: /studentresources/default.asp

University Expectations:
Students are expected to be:
Present and attentive in class; aware of official university communication via email
Prepared for university life; prepared for class
Participating in class and in extra- and co-curricular activities
Polite and respectful to everyone in our academic community

Fairmont State's Core Values: SOAR with Fairmont State
Scholarship
Opportunity
Achievement
Responsibility

<u>Course Expectations</u>

Required Text: All chapter reading assignments referred to in the course modules are from Johnson, A.P. (2012). *A short guide to action research*. Boston, MA: Pearson Education, Inc., **4th Edition** [ISBN- 0-13-268586-8)]. The textbook is available in new, used, rentable, and digital formats through the Fairmont State University bookstore.

Supplemental Readings: Course modules will require you to read articles, research reports, PowerPoint presentations, or other web-based materials. These supplemental readings are linked in the modules.

Course Policies:

- All students enrolled in this course should have successfully completed the majority of their Master's Program (be within six hours of graduation and have successfully completed EDUC 6301 Research in Education). This course requires you to design and conduct original research based on a question you generate about your teaching practice or about program effectiveness in other settings outside of education. You must have the prerequisite research design and writing skills to undertake this project. You must also have access to an educational setting or a work setting in which to implement your research project.
- You must have regular access to the technology required to participate fully in this **online** course and to submit all major assignments in TaskStream. Both Microsoft Word and PowerPoint are required in order to complete the major assignments for this course. If you have questions about any of the web-based platforms, please contact me within the first week of the semester so that we can get you the support you need to succeed in this class.
- Major course assignments must be submitted in TaskStream for credit. If you are not familiar with Taskstream, please see TaskStream information under Required Texts/Readings/Resources below for additional information about your TaskStream Subscription.
- All major assignments must be formatted following APA Style Guidelines. You should refer to the most recent APA Manual or the web-based information linked in the course when formatting papers, citations, and references.
- Regular substantive participation in the discussion postings is mandatory. Twenty percent of your final grade is based on the work you do in the class discussions.

Technology Access

As a Fairmont State student, you are provided with a TaskStream account. For account issues or other technical issues with TaskStream, contact TaskStream support at 1-800-311-5656, select "1" for support.

You must have adequate access to the technology that will support your use of Blackboard. If you have problems with Blackboard, contact FSU's IT Services for assistance. Email: help@fairmontstate.edu, Phone: (304) 367-4810.

Course Requirements

Capstone Research Project: The Capstone Research Project is the major assignment for EDUC 6395. Throughout the course modules you will complete assignments related to developing, designing, implementing, and disseminating the results of a Capstone Research Project. The criteria for scoring these products are described in the rubrics in TaskStream for each component of the project (Introduction & Method, Literature Review, Capstone Research Project Report, and the Capstone Research Project Presentation.)

To successfully complete each assignment, you should carefully review the instructions, the scoring rubrics, the supportive materials provided in the modules, and make use of the resources provided in the course (sample projects and links to web-based writing support, data analysis support, support for conducting a literature review, etc.). The component assignments include:

- The *Orientation & Planning Form* requires you to review the information in the syllabus related to course requirements and to articulate your preliminary ideas about your action research project. This provides documentation of your understanding of course requirements and an opportunity for early formative feedback for action research project development from the course instructor.

- An *Introduction & Methods* providing the rationale for your project, your guiding research question(s), the context for your project (including an analysis of student diversity), and your plan for data collection and analysis. [Note: When you submit your final report, you will reorder these sections – Introduction, Literature Review, and Methods. They are organized out of the typical order to facilitate approval of your Methods plan prior to implementation of your project.]

- A *Literature Review* synthesizing key points related to the topic or focus of your project from five (5) quality, scholarly research articles. You should make suggested improvements to your Introduction & Methods, add your Literature Review, and submit all three sections as one document.

- A *Draft Report* integrating your Introduction, Literature Review, Methods, and Data Analysis submitted prior to the *Final Report*.

- A *Final Report* integrating your revised Introduction, Literature Review, and Methods with a description of the implementation of your Capstone Research Project and a discussion of your results and implications for future practice.

- A *PowerPoint* presentation summarizing your project design and results to share your work with colleagues in the class.

Discussions: You are expected to be a regular participant in the Discussions. Each module will have one Discussion Forum. You are required to post an entry in response to each forum prompt and respond to a minimum of two (2) other students' posting to each topic. The prompts for these postings are intended to assess your understanding of key concepts from the readings and supplemental materials and relate them to your developing project. Your participation will be assessed on
- the *frequency* of postings (at least 1 entry and 2 responses approximately every 2 weeks)
- the *quality*, *relevance*, and *substance* of your postings (how relevant the posting is to either the prompt or your colleague's posting
- how well the posting reflects a growing understanding of action research based on the readings and other module materials
- and how deeply you are reflecting on your own research process.

This is our "virtual" classroom, and the discussions are the equivalent of classroom participation and serve as reflective writing assignments -- counting as twenty percent of your final grade. Incomplete discussion participation (missing the post and/or response for a discussion forum) or postings that are not substantive or relevant to the prompt or colleague's posting will result in loss of points. Due dates for the discussion activities for this course are not posted; the discussion is designed as an ongoing conversation between professionals, and everyone is expected to maintain an ongoing presence in our class discussion. This is our online Professional Learning Community. Discussions will be assessed at the end of each Module, as indicated in the course schedule in your syllabus.

Evaluation
Grading Weights
- Orientation & Project Planning Form = 10 points
- Capstone Research Project Introduction and Methods = 15 points
- Capstone Research Project Literature Review = 25 points
- Capstone Research Project Draft Report = 50 points

- Capstone Research Project Final Report = 100 points
- Capstone Research Project PowerPoint = 50 points
- Discussions (4 discussions) = 25 points each
  Total = 350 points

Grading Scale:
- 93 - 100% = A
- 85 - 92% = B
- 77 - 84% = C
- 70 - 76% = D
- 69% and below = F

NOTE: Assignments submitted one week after the due date and Discussion entries posted after the Module is completed (according to the Course Schedule) will automatically have 10% of the possible full credit points deducted prior to grading. Repeated late submissions can have a negative cumulative effect on your final grade. If you have special circumstances that prohibit you from meeting the due dates, contact the instructor at least one week before the due date to discuss options.

Course Schedule
Note: All readings refer to the 4th edition of the Johnson text. Readings & Assignments notes are organized to provide a suggested distribution of readings and work on assignments to ensure timely completion and submission of major assignments by Due Dates.

	Readings & Assignments	Due Dates
Module 1		
8/19 – 8/25	Begin work on Project Planning Form Read Chapter 2 Begin Module One Discussion	First post in Discussion One by 8/25
8/26 – 9/1	Read Text Chapters 3 & 4 Continue Module 1 Discussion Complete work on Project Planning Form Begin work on Introduction & Method	**Complete Project Planning Form and submit to TaskStream by 9/1**
9/2 – 9/8	Complete all text readings Complete Module 1 Discussion Continue work on Introduction & Method	Complete second Module 1 Discussion
Module 2		
9/9 – 9/15	Read Chapters 6 & 7 Begin Module 2 Discussions Continue work on Introduction & Method	

9/16 – 9/22	Read Chapters 8 & 9 Read Appendix (Sample Projects) Continue Module 2 Discussions Complete and submit Introduction & Methods Assignment	**Introduction & Methods due in TaskStream by 9/22**
9/23 – 9/29	Complete all assigned text readings Complete Module 2 Discussions Begin work on Literature Review	Complete Module 2 Discussion
Module 3		
9/30 – 10/6	Read Chapter 5 Begin Module 3 Discussions Continue work on Literature Review	
10/7 – 10/13	Read Chapters 10 & 11 Review Appendix (Sample Projects) Continue Module 3 Discussions Continue work on Literature Review Begin Project implementation (with instructor approval)	
10/14 – 10/20	Complete Chapter readings Complete Module 3 Discussion Begin Project implementation Complete and submit Literature Review	**Literature Review due in TaskStream by 10/20** Complete Module 3 Discussion
Module 4		
10/21 – 10/27	Read Chapter 12 Continue Project implementation Begin Final Discussion Revise Lit Review if needed	
10/28 – 11/3	Read Chapter 13 Continue Module 4 Discussions Continue Project implementation Work on Data Analysis and Final Report	
11/4 – 11/10	Continue Module 4 Discussions Begin Project analysis and Final Report writing Begin work on Power Point	
11/11 – 11/17	Continue Module 4 Discussions Continue Project analysis and Final Report writing Continue work on Power Point	**Draft Report due in Taskstream by 11/17**
11/18 – 11/24	Continue Module 4 Discussions Continue work on PowerPoint	
11/25 – 12/1	**Thanksgiving Break**	
12/2 – 12/8	Continue work on PowerPoint and submit link of your project in VoiceThread when complete Continue to work on revisions to final report and re-submit final version of Action Research Report when complete	Share your project in VoiceThread and comment on 2 classmates' projects

12/9 – 12/13	Submit final AR report to Taskstream Submit PPT in VoiceThread Respond to 2 colleague's PPTs with constructive feedback	**Final PPTs due 12/10** **Final Report submission to Taskstream by 12/12**

Professional Standards: The Fairmont State University Teacher Education Programs are framed around the West Virginia Professional Teaching Standards (WVPTS) [see http://wvde.state.wv.us/teachwv/profstandards.html]. Throughout the programs, particular courses emphasize each of these standards. For teachers, the Capstone Research project involves the application and integration of the majority of the WVPTS in the context of a particular classroom setting.

The project involves:
- reflection on the strengths and weaknesses of pedagogy and learner outcomes
- ongoing consideration of the contexts of the learning environment and the needs of learners
- the identification and implementation of a research-based strategy to address weaknesses
- development of a plan for teaching and for research
- negotiation of the project with professional colleagues
- formative and summative assessment of learner outcomes, and
- dissemination of the results of the project to a professional audience

The following WVPTS standards, in particular, are central to this course, the process of action research, and the capstone research project.
- Function 1E: The teacher uses a balanced approach to assure both assessment of learning and assessment for learning to provide both teacher and students information to guide future learning.
- Function 2A: Understanding intellectual/cognitive, social, and emotional development -- The teacher's understanding of the unique characteristics of the learner is evidenced in the design of learning activities which are developmentally appropriate and differentiated to engage all students in the learning process.
- Function 3E: The teacher uses both classroom summative and formative assessment as a balanced approach to instructional decision making.
  Function 3F: The teacher adjusts instruction based on the needs of the students and in response to "teachable moments."
- Function 4A: The teacher engages in professional learning to critically examine his/her professional practice and to engage in a continuous cycle of self-improvement focused on how to learn, teach and work in a global and digital society.
- Function 4B: The teacher is actively engaged in learning with colleagues in a way that models collaboration and collegiality to improve his/her practice, addressing questions and issues related to the school and student achievement.

- Function 4C: The teacher engages in continuous, critical examination of his/her teaching practice and makes adjustments based on data.
- Function 4D: The teacher contributes to the effectiveness, vitality and self-renewal of the teaching profession through investigation of new ideas that improve teaching practices and learning for students.
- Function 5H: The teacher demonstrates leadership by implementing classroom and school initiatives that improve education, as well as by making positive changes in policy and practice that affect student learning.
- Function 5I: The teacher models the ethical standards expected for the profession in the learning environment and in the community.

InTASC Standards
The Council of Chief State School Officers (CCSSO), through its Interstate Teacher Assessment and Support Consortium (InTASC), developed model core teaching standards that outline what teachers should know and be able to do to ensure that every K-12 student reaches the goal of being ready to enter college or the workforce in today's world.

I.   The Learner and Learning

Standard 1: Learner Development
The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.
Standard 2: Learning Differences
The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.
Standard 3: Learning Environments
The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

II. Content Knowledge

Standard 4: Content Knowledge
The teacher understands the central concepts, too ls of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.
Standard 5: Application of Content
The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

III. Instructional Practice

Standard 6: Assessment

The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.

Standard 7: Planning for Instruction

The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

Standard 8: Instructional Strategies

The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

IV. Professional Responsibility

Standard 9: Professional Learning and Ethical Practice

The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

Standard 10: Leadership and Collaboration

The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

Diversity: The Center for Research on Education, Diversity & Excellence Standards for Effective Pedagogy & Learning (CREDE) Standards represent a set of research-based culturally responsive teaching practices that help all students learn; regardless of socio-economic status, language, race, gender, or special needs [see http://crede.berkeley.edu/research/crede/standards.html]. While this course does not directly address these standards, the design and implementation of an individual action research project – depending on context, student learning needs, and teaching strategies – may involve demonstration of CREDE Standards. Students are encouraged to consider the CREDE Standards as they design their action research project to identify opportunities to use these research-based pedagogical approaches.

Technology: The International Society for Technology in Education's (ISTE) Standards (2017) describe the skills and knowledge educators need to change the way they teach, the way they work, and the way they learn in an increasingly connected global and digital society [see https://www.iste.org/standards/for-educators]. This course supports these ISTE Standards:

- 1B: Pursue professional interests by creating and actively participating in local and global learning networks.

- 1C: Stay current with research that supports improved student learning outcomes, including findings from the learning sciences.
- 4D: Demonstrate cultural competency when communicating with students, parents and colleagues and interact with them as co-collaborators in student learning.
- 6D: Model and nurture creativity and creative expression to communicate ideas, knowledge or connections.
- 7C: Use assessment data to guide progress and communicate with students, parents and education stakeholders to build student self-direction.

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Tab 4

Fairmont State University
Board of Governors Meeting
February 20, 2020

Item:	Program Reviews of Specially Accredited Programs
Committee:	Academic Affairs
Recommended Resolution:	The Committee recommends the following programs be approved to "*continue at the current level of activity*:"

- Civil Engineering Technology – A.S. & B.S.
- Electrical Engineering Technology – A.S. & B.S.
- Mechanical Engineering Technology – A.S. & B.S.
- Nursing – R.N. to B.S.N.

Staff Member:	Richard Harvey, Provost and Vice President of Academic Affairs
Background:	West Virginia Higher Education Policy Commission (HEPC), Title 133, Series 10, *Policy Regarding Program Review*, requires review by the Institutional Board of Governors. The purpose of the appropriate Board review, conducted on a regular five-year cycle, will be to conduct an in-depth evaluation of the viability, adequacy, and necessity for each academic program, consistent with the mission of the institution. Comprehensive institutional self-studies conducted in compliance with accreditation or institutional processes and completed within the previous 60 months may be used to provide the base line data for the review, with any necessary updating of factual information or interim reports to the accrediting body.

Programs that are accredited by specialized accrediting or approving agencies (for disciplines for which such agencies exist) recognized by the Federal Government and/or the Council on Higher Education Accreditation shall be considered to have met the minimum requirements of the review process with respect to adequacy. For programs so accredited or approved, institutions shall submit: the comprehensive institutional self-study conducted in compliance with the accreditation or approval process, a copy of the letter containing the conferral of accreditation or approval and a documented statement from the chief academic officer regarding program consistency with mission, viability and necessity. In preparing the institutional self-study, each institution will utilize a collaborative process which includes faculty, students and administrators.

The academic programs listed above are all specially accredited.

Full program reviews for the above listed programs can be found at the following link:
https://www.fairmontstate.edu/aboutfsu/board-governors/program-reviews

Tab 5

Fairmont State University
Board of Governors Meeting
February 20, 2020

Item:	Program Reviews
Committee:	Academic Affairs
Recommended Resolution:	The Committee recommends the following programs be approved to as follows:

- English, B.A. – *continue at the current level of activity*
- Community Health Education, B.S. – *continue the program with corrective action relating to curricular development*
- Criminal Justice, B.S. – *continue at the current level of activity*
- Regents Bachelor of Arts (R.B.A.) – *continue the program with corrective action relating to qualitative and quantitative assessment*

Staff Member:	Richard Harvey, Provost and Vice President of Academic Affairs
Background:	West Virginia Higher Education Policy Commission (HEPC), Title 133, Series 10, *Policy Regarding Program Review*, requires review by the Institutional Board of Governors. The purpose of the appropriate Board review, conducted on a regular five-year cycle, will be to conduct an in-depth evaluation of the viability, adequacy, and necessity for each academic program, consistent with the mission of the institution. Comprehensive institutional self-studies conducted in compliance with accreditation or institutional processes and completed within the previous 60 months may be used to provide the base line data for the review, with any necessary updating of factual information or interim reports to the accrediting body.

Executive Summary for Program Review
(not to be more than 2-3 pages)

Name and degree level of program: Bachelor of Arts in English

External reviewer(s) Dr Christy Rieger,
Chair, English Department
Mercyhurst University
crieger@mercyhurst.edu
814. 824. 2103

Synopses of significant findings, including findings of external reviewer(s)

Plans for program improvement, including timeline

Over Winter Break, 2019, we plan to host a group of professionals in the Journalism and Technical Writing fields to discuss what they see as critical curricula for our students to become better prepared for the writing jobs of the future.

Identification of weaknesses or deficiencies from the previous review and the status of improvements implemented or accomplished

In our 2015 program review, reviewer Dr Robert Bleil noted the decline between the number of students who enroll in the English program and the number who graduate, and suggested that "The department may wish to consider developing additional minors or certificate programs that would allow students who do not complete the B.A. in English to still record their successes in English on their transcript. Such a system of experiential credit also allows small departments to record incremental successes in retention, progression, and graduation."

Developing both targeted concentrations and minor programs has been our focus during the period since our last review. Besides the existing English program, a concentration now denoted as "Literature," we have also developed concentrations in Creative Writing and in Writing for the Workplace. In addition to these two new degree concentrations, we have also developed a Professional Writing minor, and a Creative Writing minor, both in order to allow students in other disciplines to gain competencies in Writing and have an English credential recorded on their diploma.

The English Education program, both at the Baccalaureate and the Master of Arts in Teaching level, was re-accredited by CAEP in 2016. (See **Final Reviewer Reports** below under Adequacy)

Five-year trend data on graduates and majors enrolled
As noted in previous program reviews, English majors typically take more than 4 years to complete their degrees because few come to us as freshman. The majority enter the program as either sophomores or juniors, and some are transfer students, whose General Studies credits are not always accepted by Fairmont State. This late admission to the program tends to delay their graduation. However, overall the English program is holding steady, with roughly 40 majors enrolled in classes each year. Since we added the Creative Writing and Writing for the Workplace concentrations in 2018, we have noted a small uptick in majors coming into the program, and we look for this trend to continue.

Summary of assessment model and how results are used for program improvement
Our assessment model includes
- a department-created pre-test English Majors' Exam, taken by all students entering the program on their knowledge of literary content,
- assessment of each class in the major against one of the program outcomes,
- the PRAXIS English Content test for English Education majors,
- a post-test on the English Majors' Exam at the end of their program.
- a web-based portfolio of student writing

The English faculty convene at the beginning of Fall semester to analyze results of these assessments. Additionally, one senior-level literary essay written by each graduating student from the year before is reviewed by the group, and these productive conversations have led us to reconsider some of the following aspects of our major:
- how we space essay assignments in ENGL 4400 Senior Seminar
- the balance of reading, writing and research required in the British and American Literature surveys required of all majors
- whether students are using the most current and best academic sources in their research
- how students are deploying the research they find in their arguments.

In response to concern over the lack of proficient scores on senior essays, we have instituted a Summer Research Fellowship program which allows outstanding students to further develop their skills by completing a research project of their choice under a faculty mentor's direction. This extra tutelage appears to be paying dividends in that even majors who don't earn fellowships are being encouraged to devote more time to their writing.

Assessment of General Studies English classes is collected from instructors of ENGL 1101, 1102, 1103, 2220, 2221, 2230 and 2231 each semester, and is archived in TaskStream. This material is reviewed during faculty development week each January, and involves both full-time and adjunct instructors. Discussion topics from these sessions in the past five years have included the following:

- How to get students to focus on critical reading and analysis
- Peer review prompts that work
- Non-cognitive issues that may be interfering with student progress

- Scaffolding documentation protocols into ENGL 1101 in order to help prepare students for ENGL 1102
- How to ensure that students taking world literature have a knowledge of world geography (General Studies outcome requirement).

Data on student placement (for example, number of students employed in positions related to the field of study or pursuing advanced degrees)

70% of the respondents to our graduate survey of the last 5 years are working full-time. However, of those employed full-time, only 66% described themselves as using their English degree in their current position. The other 34% were employed in some type of IT or software development business.

Nearly 50% of our responding graduates went on to a graduate programs, but these included Master of Education, MBA and JD degrees, rather than the traditional MA in English. This suggests that the expertise in close-reading and analysis that English majors learn with us are skills that may easily transfer to other fields.

Our new concentration in **Writing for the Workplace** encourages students to learn technical skills in multimedia journalism so that they will be prepared to write for contemporary media in a wide variety of possible jobs. Future English majors might also be well-served by pairing their expertise in reading, writing and analysis with a technical skill, such as graphics or computer science.

Final recommendations approved by governing board

Executive Summary for Program Review

Name and degree level of program: Community Health Education   Undergraduate

External reviewer
   Jessica Wright, Director, WV Bureau of PH, Health Promotion & Chronic Disease Div.
   Email: Jessica.G.Wright@wv.gov   Office: (304) 356-4193   Fax: (304) 558-1553

Synopses of significant findings:

Overall, the external reviewer was pleased with the program and with the ability of program graduates to meet the health promotion needs of WV citizens. The reviewer also provided a letter summarizing her thoughts. The letter is provided in Appendix XI.

The Community Health Education Program and courses has served more than 5,000 students over the past five years, with 27 graduates.

Plans for program improvement, including timeline. Identification of weaknesses or deficiencies from the previous review and the status of improvements implemented or accomplished

   The 2016 Program Review was approved with NO deficiencies or recommendations for improvement. Improvements listed below are based on the expertise of program faculty.

The Community Health Education program has always worked on continuous improvement. Past examples include adding/revising courses, re-aligning learning outcomes, and adjusting pre-req expectations. The updates described below will further assist students in earning their degree in a timely fashion and preparing them for community-based health promotion careers, all while being fiscally responsible to the university and state.

The Area of Emphasis will be replaced with the requirement of a minor, double major, or an associate degree. These options allow more flexibility while ensuring students receive additional training tailored to their career plans. Allowing interchangeable courses and adjustments to pre-reqs will provide more flexibility for students and reduce the number of registration over-rides. Additional information about interchangeable courses and pre-reqs are available in the *Adequacy* section of this review.

During the Summer of 2019, Community Health moved to the Department of Behavioral Sciences. As part of this move, the following improvements are planned:
1. The Community Health courses will get a new prefix, CHEP, beginning Fall 2020.
2. Some Community Health courses will be electives for psychology and sociology majors, increasing the ability to double major or complete a minor in multiple fields.
3. Community Health courses will join other behavioral science courses as allowable electives for the Criminal Justice program. This will increase the visibility of the program's minor and will benefit criminal justice students because the skillsets learned will assist in prison-based health promotion, health promotion for first responders, etc.

Increasing visibility of Community Health will take place in a number of ways.
1. Aligning required courses with other university programs to encourage double majors.
2. 2-2 agreements with community colleges will encourage associate degree graduates who want to continue their education.
3. Longer-term options (dependent on adequate staffing of program faculty):
   a. Potential online/evening/weekend sections for pre-req courses to increase exposure, access, and interest in the program.
   b. Potential course offerings at the Charles Point campus to better accommodate students traveling from the southern reaches of the university catchment area.
   c. Offering entry-level courses in local high schools that are also high-yield feeders.

Five-year trend data on graduates and majors enrolled

Three (n=3) out of the 27 Community Health graduates completed the degree within four years and an additional ten (n=10) completed the degree within six years of enrolling as a first-time freshman.

Community Health majors frequently enter the program in their sophomore or junior year of college. Students entering the program already in their junior year of college face the biggest challenge of graduating "on time". Whenever possible, faculty work with students to meet their original graduation date.

As with many Fairmont State students, students in this program are balancing full-time careers, raising families, caring for ill family members, and any number of other demands that take away from a 100% focus on college. All of these demands routinely cause students to delay their degree completion.

Additional data are available in the *Adequacy* section and Appendix I.

Community Health Education Graduates per Term	
Community Health Education	Graduates
Fall 2014	0
Spring 2015	2
Summer 2015	0
Fall 2015	1
Spring 2016	5
Summer 2016	0
Fall 2016	3
Spring 2017	5
Summer 2017	0
Fall 2017	2
Spring 2018	3
Summer 2018	0
Fall 2018	3
Spring 2019	3
Total	27
Average per academic year	5.4

About this measure: Number of students who graduate with a Community Health major per term. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Community Health major, but only that the student graduated with a Community Health major. The average per term is calculated by summing the Summer, Fall, and Spring semesters and then dividing by 5.

Summary of assessment model and how results are used for program improvement

Taskstream is used to track student learning outcomes and annual program assessment indices. No formal program review feedback has been posted in Taskstream by school-level or department-level leadership. A TaskStream program assessment team member stated,

"A well-articulated assessment plan makes a big difference for an external reviewer. I am not supposed to evaluate this program as a reviewer, but I was impressed by the thoroughness."

Since 2013, the Community Health program has aligned all course and program outcomes with the Health Education Specialist Certification Areas of Responsibilities. Student outcomes are assessed for introductory, reinforcing, and mastery levels of achievement. Details about the Areas of Responsibilities and assessment are provided in Appendix VI.

Improvements based on assessment findings include:
- Adding courses targeting program funding and management and a capstone course to review key skills prior to students sitting for professional certification exams,
- Adjusting learner outcomes to new courses to ensure proper scaffolding of content
- Increasing the internship expectation from 40 hours to 120 hours to provide students adequate time to practice their new skillset in a supervised and supported environment.

Data on student placement (for example, number of students employed in positions related to the field of study or pursuing advanced degrees)

Program graduates are prepared to enter a number of careers and graduate degree programs. While most graduates immediately enter the workforce, some choose to also further their education. As of Summer 2019, two graduates have earned master's degrees (one in education and one in public health), one is currently attending an expedited nursing program, and one is completing a master's of public health degree.

Throughout the Community Health program, students learn about career options. Students learn that they are mastering a skillset that prepares them to work in many fields, including: social services, health education & promotion, insurance industry, non-profit organizations, hospitals, human resource/benefits offices, medical/dental offices, pharmaceutical companies, research, government agencies, etc.

During the 2019 Program Review survey, 19 graduates, 10 internship site supervisors, and 6 employers responded. Graduates were asked if they thought they were employed in a position that uses their degree (the higher the score the more related their perceived their job and degree). The mean score was 71.4, with 10 graduates reporting a score of 90 or higher.

Due to the high expectations of the program, graduates are securing careers in the field and impressing supervisors. Feedback from the survey respondents include:
- A program graduate stated, "There are many opportunities for graduates of the Community Health Education program. Although those exact words may not be used in a job posting, the concept of what a graduate can do lies in many different positions. The government and other entities are seeing results from education and prevention programs, therefore making job opportunities more attainable."
- An employer stated, "[graduate's name] is a great asset to our board of education and has made outstanding changes to our food service in the county!"
- An intern supervisor stated, "Our intern was probably the most well-rounded intern we have had that not only had subject knowledge, but also had the other skills we seek… Very impressed and would encourage the program to keep doing what they're doing."

PROGRAM REVIEW
Fairmont State Board of Governors

Executive Summary for Program Review

Name and degree level of program
Bachelor of Science in Criminal Justice

External reviewer(s)
The Fairmont State University Bachelor of Science in Criminal Justice Program has had an advisory board in place since the mid-1980's. The board greatly assists with the continued evolution and development of curriculum. The members of the advisory board consist of well-respected leaders from various specializations in the field of criminal justice.

Synopses of significant findings, including findings of external reviewer(s)

The Bachelor of Sciences degree in Criminal Justice is designed to provide students with the necessary background to pursue careers in law enforcement, corrections, and investigations. The demand for educated protections in the criminal justice field continues to grow, with many departments/ agencies currently understaffed due to high levels of retirements in recent years. The faculty have been able to advance their teaching and scholarship by attending workshops and conferences. The research output from faculty has increased significantly during the 5-year review period. In addition, our students have been able to attend state and national conferences/ competitions. In these competitions the have faired extremely well.

The following findings have been developed in coordination with the faculty and the Criminal Justice Advisory Board.

1. *Steady Enrollment*
    a. *The program has remained strong with high enrollment, although overall numbers have decreased some in recent years.*
2. *Increased Scholarship*
    a. *The amount of scholarship produced by the Criminal Justice faculty has increased over the past 5 years.*
3. *Program is poised to grow and make a larger mark on society.*
    a. *Recent initiatives have poised the Criminal Justice program to grow and have a larger mark on the community. One such initiative is the creation of a Social Justice Research Center. The Center is housed in the Social Science department but is being run by CJ faculty and originated from the CJ department. The center is currently in its first semester of operation and will fully launch in the Spring of 2020. The center will focus on research and community outreach. It will also create internship and research opportunities for our students increasing the draw of our program.*

b. *Work has been started on the creation of a Police Academy at Fairmont State University. At the time of this writing the status of the Academy is in limbo. The program is waiting on a decision by the Supreme Court of West Virginia, which will determine if the program may proceed with the creation of the Academy. If the Academy is approved it will be a significant draw for students as they will be able to get a BS in Criminal Justice and be Academy certified as a police officer in 4 years.*
   c. *The department is currently developing a 4+1 track for the completion of the BS and MS Criminal Justice degrees. This will also increase the draw of our program.*
   d. *Inside-Out*
4. *Exceptional and caring faculty with real world experience*
   a. *Most of the Criminal Justice faculty have practical experience in their area of study. Students have indicated that they appreciate having faculty with real world and scholarly experience.*
5. *Faculty members devote significant time to service*
   a. *Criminal Justice faculty members have been successful retaining majors over the past 5 years. This is in part due to the faculties dedication to advising and the assistance of the COLA advising center. This is a significant accomplishment considering the large advising load each professor works with.*
6. *The success rate of graduates finding professional employment or attending graduate school.*
   a. *Based on a recent survey the department has excellent placement. Sixty-one alumni responded to an Alumni survey. 93.44% of respondents are employed fulltime, 4.92% are employed part-time. 73% of employed respondents indicated that their career was in a criminal justice or related field. 53% of respondents have enrolled in a graduate program since.*

Plans for program improvement, including timeline

1. *Work on increasing enrollment and retention. Enrollment dropped in relation to the prior 5-year review. The department is currently working on many initiatives to improve recruitment and retention. Including working on outreach to at risk students and the development of the many key initiatives discussed in the previous section. (Inside-out, Social Justice Research Center, Police Academy, and the 4+1 BS/MS track). Each of these initiatives are either currently running or will be in place within the next academic year if possible. With the exception of the Police Academy which is contingent on the decision by the courts.*
2. *Continue to improve assessment and to continue to modify the curriculum to reflect changing needs. The department plan to submit a curriculum proposal to make some adjustments within the next two academic years.*
3. *Find additional Space. The department is in crucial need of additional space. Currently our growth is limited due to a lack of physical space. This includes adequate space for the Social Justice Research Center as well as additional faculty/ adjuncts.*

Identification of weaknesses or deficiencies from the previous review and the status of improvements implemented or accomplished

There were not any recommendations from the previous five-year program review. However, the program is currently being reviewed to adjust course offerings to stay up to date with national trends.

Five-year trend data on graduates and majors enrolled

The Average number of graduates in Criminal Justice has remained steady, with an average of 25 students per term (Seem table 1 below).

Table 1

Criminal Justice Graduates Per Term 2014-2019	
Degree Program	**Graduates**
Fall 2014	20
Spring 2015	35
Summer 2015	14
Fall 2015	14
Spring 2016	43
Summer 2016	7
Fall 2016	31
Spring 2017	53
Summer 2017	10
Fall 2017	19
Spring 2018	46
Summer 2018	13
Fall 2018	15
Spring 2019	35
Total	**355**
Average per term	**25**
About this measure: Number of students who graduate with a Criminal Justice degree per term.	

The average number of students graduating within 6 years was 33.6. The number of students in the program has dropped in the last 5 years from a high of 318 to a low of 256. However, this seems to be within normal fluctuations for the program as the last 5-year review had a low of 244. It is too early to determine the cause of this drop but it is likely that the major has suffered from the overall drop in students statewide. The average retention rate over the 5-year review cycle was 54%. See table 2-4 Below.

Table 2

Criminal Justice 4-Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2011	13
Student graduated by	Spring 2015	
Student began in	Fall 2012	12
Student graduated by	Spring 2016	
Student began in	Fall 2013	36
Student graduated by	Spring 2017	
Student began in	Fall 2014	27
Student graduated by	Spring 2018	
Student began in	Fall 2015	26

About this measure: Number of students who graduate with a Criminal Justice major within four academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Criminal Justice major, but only that the student graduated with a Criminal Justice major.

Table 3

Criminal Justice 6-Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2009	32
Student graduated by	Spring 2015	
Student began in	Fall 2010	29
Student graduated by	Spring 2016	
Student began in	Fall 2011	31
Student graduated by	Spring 2017	
Student began in	Fall 2012	28
Student graduated by	Spring 2018	
Student began in	Fall 2013	48
Student graduated by	Spring 2019	

About this measure: Number of students who graduate with a Criminal Justice major within six academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Criminal Justice major, but only that the student graduated with a Criminal Justice major.

Table 4

Criminal Justice Program Review Retention Rates					
Status	**Fall 2014 to Fall 2015**	**Fall 2015 to Fall 2016**	**Fall 2016 to Fall 2017**	**Fall 2017 to Fall 2018**	**Fall 2018 to Fall 2019**	**Average**
Major students enrolled in Fall	316	318	302	266	256	292
Major students remaining in following Fall	184	190	146	138	132	132
Retention Rate	58%	60%	48%	52%	52%	54%

About this Measure: This table displays a cohort-based retention rate. The number of students enrolled in the major in one Fall is considered a cohort, and constitutes the denominator of the retention rate. The students remaining in the cohort in following Fall term are included in the numerator. This table broadly indicates the number of majors who remain in that major for at least one year. Transferring, withdrawal, and major changes are possible reasons for students not retained in the major in the following Fall semester.

West Virginia Higher Education Policy Commission (WVHEPC) Productivity Compliance

Productivity Review

Degree Level	Average Degrees Awarded (over 5 years)	Average Major Enrollment (over 5 years)
Associate	NA	NA
Baccalaureate	71	292
Masters	16	36

Summary of assessment model and how results are used for program improvement

The mission of the program states "The Criminal Justice Program acknowledges its relationship to the College of Liberal Arts and the Department of Social Science and the interdisciplinary nature of its discipline and seeks through its curriculum to provide students with a broad foundation of knowledge grounded in the social and behavioral sciences. It is the department's mission to provide majors with an understanding of the functions, roles and critical issues associated with law enforcement, corrections and the courts. The program further seeks to foster critical thinking about the causes of crime and deviance; as well as the role criminological theory and research can play in the development of policy. It is the department's mission to prepare students for careers in the criminal justice or related fields, and to prepare those who would like to pursue advanced degrees for the challenges they will face."

See Appendix B (This Appendix represents the program assessment for the 2018/19 academic year. It includes the learning outcomes, measures, and assessment results). The Criminal Justice department has consistently met its stated learning outcome goals over the past 5 years.

Results over the last two assessment cycles have demonstrated that our students do not perform as well in our online courses as they do in face-to-face courses. To address this faculty have begun work on online course improvement. To support this effort an internal workshop was created and shared with the criminal justice faculty.

The Academy of Criminal Justice Sciences (ACJS) offered specialized certification starting in 2005. The Criminal Justice Program is reviewing the costs and benefits of certification through ACJS. At this time, ACJS is not accepting new certification proposals, as they are realigning their standards. For this reason the department has put pursuing certification through ACJS on hold.
Fairmont State University is accredited by the Higher learning Commission and is a member of the North Central Association, 30 North LaSalle Street 2400, Chicago, IL 60602.

Data on student placement (for example, number of students employed in positions related to the field of study or pursuing advanced degrees)

The data regarding placement of Criminal Justice Majors graduating from Fairmont State University from 2015-2019 was collected primarily through an email survey of recent graduates. See Appendix C for a copy of the survey and summary report.

Sixty-one alumni responded to the survey. 93.44% of respondents are employed fulltime, 4.92% are employed part-time. Only one respondent was not currently employed. However, they indicated that they are not employed because they are pursuing graduate school. 73% of employed respondents indicated that their career was in a criminal justice or related field.

Alumni who responded have found employment from a large range of criminal justice or related positions. Including, U.S. Probation, the Federal Bureau of Prisons, private security firms, Department of Justice, Social Services, City and County and Federal Police agencies, Social Work, Fraud Investigator, the National White Collar Crime Center, and a multitude of community support positions.

53% of respondents have enrolled in a graduate program since leaving Fairmont State University.

Final recommendations approved by governing board

Executive Summary for Program Review

(not to be more than 2-3 pages)

Name and degree level of program

Regents Bachelor of Arts (RBA) Degree Program

External reviewer(s)

Not applicable

Synopses of significant findings, including findings of external reviewer(s)

The RBA program provides a fully online curriculum with eight-week courses offered via the West Virginia Remote Online Collaborative Knowledge System (WVROCKS), the statewide Blackboard portal. All classes are provided asynchronously and the program provides five enrollment start dates allowing greater access to higher education resources and increased degree completion. Initially developed as providing only upper-division courses, lower-division courses were approved and offered beginning in Fall 2016. RBA students can also enroll in other Fairmont State courses and are not limited to the online option. While the RBA degree does not yet offer areas of concentration, students are able to declared minors, which have already been established within other academic departments across the institution.

Plans for program improvement, including timeline

Courses offered via the WVROCKS portal have all been designated with the RBAS prefix to allow students to identify them easily and to provide greater administrative oversight of course enrollments. The RBAS courses have been reviewed and approved by Fairmont State faculty members, who determine the course level based upon the syllabi requirements and required textbooks. These faculty members also indicate when the courses meet the conditions to be considered General Studies options. Since the previous program review, many courses have been created, but we are still lacking certain General Studies options. The plan is to offer at least three classes per General Studies category through the WVROCKS portal, which necessitates increasing the number of courses in the Mathematical Sciences or Computer Applications category. In addition, while at least three courses do fulfill the Natural Sciences category, plans are in place to increase the courses available in this category to provide students with additional options within the next academic year.

As mentioned above, RBA students have the option to declare minors but areas of concentration do not yet exist. One barrier to creation has been that the area of concentration must be initiated by academic departments and approved through Curriculum Committee. As part of the WVROCKS initiative, however, certain concentrations may be identified statewide, which will allow institutions to adopt already-established options. These concentrations would still need approval at the institutional level and verification by the Registrar's Office, but it is our hope to be able to offer areas of concentration within the next two years.

Portfolio develop remains an issue within the RBA program because students' expectations exceed reality. The portfolio development and evaluation processes are highly time- and resource-intensive and often result in a lower number of credit hours awarded than anticipated. It is imperative that only demonstrated college-level knowledge be awarded credit to uphold the academic integrity and rigor of the RBA degree. Unfortunately, many students believe they can be awarded credit for years of experience, which is not the case. The creation of a Portfolio Development class (RBAS 3350) has been beneficial to assist students with understanding the intricacies of the process. Despite the time investment and demands of the portfolio process, it remains a valuable and viable option for earning college credit when knowledge has already been attained in other venues prior to enrollment. The next step in systematizing the evaluation of portfolios includes faculty training for evaluation and/or identification of times when portfolio evaluation can be outsourced. Decisions regarding portfolio evaluation are expected to be complete by the end of the 2020-21 academic year.

Identification of weaknesses or deficiencies from the previous review and the status of improvements implemented or accomplished

The previous program review indicated that the RBA program needed to strengthen its portfolio process and enhance its online presence. Most files and programmatic records were available only in a hard copy format. It was also pointed out that opportunities existed to enhance the program by encouraging more students to submit portfolios for evaluation, allowing students to declare minors, creating pathways to master's programs, ensuring that data collection is mindful of adult students' preferred methods of communication, and increasing outreach to veteran students and their families.

In response, an information sheet was created to explain the alternative ways students can earn credit through the college-equivalent credit/prior learning assessment (PLA) processes and the RBA Student Handbook and RBA Portfolio Development Guidelines manual were created (See Appendix A). In addition, the Portfolio Development (RBAS 3350) class was developed to assist students with the portfolio development process.

All forms have been created for electronic access and distribution and the majority of student interactions occur virtually or at-a-distance to improve ease of access for adult and nontraditional students. While degree audit forms remain in hard copy format, they are stored and shared electronically.

Since the previous program review, students have been able to declare minors to be attached to the RBA degree. This has been highly beneficial since many students enter the RBA program having already met the minor requirements. In most cases, students had attained junior or senior status in a specific major before stopping or dropping out of college. Not only are those credit hours used to fulfill the RBA degree requirements, but they often allow the students to declare their previous major as a minor area without needing any additional classes.

Students graduating with the RBA degree can further their education by entering master's programs. Several students have applied for and been accepted into programs within the Fairmont

State University School of Education, the School of Business, and the College of Liberal Arts. Although formalized pathways to master's programs have not been created, strong partnerships exist with departmental faculty members to assist students with admission into master's programs upon RBA degree completion.

Additionally, student veterans are advised both within the RBA degree program and by Sandra Corwin, Veterans Certifying Official, in the Veteran Services Office. Outreach to student veterans and their families with information regarding the RBA program is typically initiated within the Veteran Services Office, although referral does work both ways between the two programs.

Five-year trend data on graduates and majors enrolled

Regents Bachelor of Arts (RBA) Degree Program					
	2014-15	2015-16	2016-17	2017-18	2018-19
Majors	86	88	82	92	78
Graduates	54	44	51	53	41

Summary of assessment model and how results are used for program improvement

The West Virginia Regents Bachelor of Arts (RBA) degree has been identified as meeting the Higher Learning Commission's (HLC's) Assumed Practice B.1.b (See Appendix B). As an interdisciplinary degree, the RBA does not have a designated major or minor. Fairmont State courses used to complete the RBA program requirements are housed and assessed within the departments that offer the courses. Each academic school or department maintains course outcomes and assessments within TaskStream. Courses offered online through WVROCKS with the RBAS prefix must meet Quality Matters (QM) standards in order to be viable for placement on the course schedule. These courses include complete alignment maps, course modules fitting an eight-week schedule, and supporting materials such as syllabi, test banks, and multi-media features.

Data on student placement (for example, number of students employed in positions related to the field of study or pursuing advanced degrees)

Data on student placement is not maintained by the Regents Bachelor of Arts (RBA) Degree Program. Most students enter the program already employed and seek the RBA degree as a requirement to maintain their current employment (i.e., a bachelor's degree is now mandatory as a condition for continued employment) or for promotion and advancement within their business or industry.

Final recommendations approved by governing board

Tab 6

Fairmont State University
Board of Governors Meeting
February 20, 2020

Item: Focused Program Reviews

Committee: Academic Affairs

Recommended Resolution: The Committee recommends the following programs be considered by the full
Board:

- Communication, B.A.
- Music, B.A.
- Theater, B.A.

Staff Member: Richard Harvey, Provost and Vice President of Academic Affairs

Background: West Virginia Higher Education Policy Commission (HEPC), Title
133, Series 10, *Policy Regarding Program Review*, allows for Focused Program
Reviews. The Higher Education Policy Commission or the appropriate Board of
Governors may request at any time that focused program reviews be conducted
for a given purpose such as a) reviewing all programs within a discipline (e.g.
biology) or b) concentrating on specific program review components (e.g.
assessment). Formal strategies for conducting such reviews will be developed,
consistent with the purpose of the review.

Fairmont State Board of Governors

Date Submitted___November 1, 2019_____

Program___Bachelor of Arts – Communication Arts

INSTITUTIONAL RECOMMENDATION

The institution is obligated to recommend continuance or discontinuance of a program and to provide a brief rationale for its recommendation:

_____1.Continuation of the program at the current level of activity;

_____2.Continuation of program with corrective action (for example, reducing the range of

   optional tracks or merging programs);

_____3.Identification of the program for further development (for example, providing

   additional institutional commitment);

_____4. Development of a cooperative program with another institution, or sharing courses,
   facilities, faculty, and the like;

_____5.Discontinuation of the Program

Rationale for Recommendation:

Signature of person preparing report: **Date**

_____

Signature of Dean **Date**

_____

Signature of Provost and Vice President for Academic Affairs: **Date**

_____

Signature of President: **Date**

_____

Signature of Chair, Board of Governors: **Date**

Disruption in the system, survival of the proactive.

According to John Seely Brown, co-author of *A New Culture of Learning: Cultivating the Imagination for a World of Constant Change*, the business of universities in an era of exponential change must shift from simply transferring knowledge to students to providing them with access to the latest knowledge via digital platforms, developing their skill sets through mentorship, and then immersing them in situations that encourage them to probe and push the boundaries of current knowledge and practice. It is to that end that we suggest the Communication major be merged with the journalism and to allow these areas to continue in a digital media format and to be strengthen. Further, it is hoped that this department can embrace digital technology and allow this new dominate major to emerge.

Tiffany Dovey Fishman in her white paper for the Deloitte Center, argues just as iTunes®, Netflix, the Kindle, and other innovations have disrupted the music and media industries, new developments are shaking media writing and communication to its core. In much the same way these technologies and business models changed the way we interact with and consume everything from books and television to movies and other media, so, too, with communication.

Moreover, the exponential rate at which new knowledge is created today is redesigning the traditional areas of communication and journalism and moving them in to the area of Digital Media Production. The question facing Fairmont State is how best to marry the liberal arts education with advances in technology and new models of learning to effectively adapt higher education for the digital age we live in. It is the hope of this review that we advocate for digital humanities curriculum in several stages over the next three to five years. It is hoped that the natural progression of English and Graphic Design will also roll into this robust area we call digital humanities.

According to the National Communication Association the Communication (NCA) graduate in the area of communication should be able to

- Create oral and written messages appropriate to the audience, purpose, and context Communication graduates are able to adapt to different audiences and adjust messages appropriately using a variety of communication channels.
- Critically analyze messages Communication graduates are active listeners who effectively process and respond to all types of messages.
- Identify and overcome impediments to successful communication. Communication graduates are keen observers of their environments, able to identify barriers to effective information exchange and adjust their communication practices when necessary.
- Apply ethical communication principles and practices to their work Communication graduates are prepared to communicate with ethical intention and to evaluate the ethical elements of any communication situation.
- Utilize communication to embrace difference Communication graduates recognize and respect diverse perspectives and are able to adapt their communication in diverse cultural contexts.

- Influence public discourse Communication graduates are able to frame and evaluate local, national, and/or global issues using a communication perspective to productively respond to those issues.

And while we addressed some of those outcomes in the current departments housing communication and journalism, we have not fully allowed students to be exposed to current media platforms in a modern curriculum with competencies aligned to meet those needs. Digital product jobs are becoming more commonplace both within and outside of media industries. Positions now at Washington Post, New York Times, McClatchy, BuzzFeed, Vox Media and across community media organizations for web, moble, data, visuals, video, engagement and social media producers. It's no longer unusual to see the roles of product manager, director of product and chief product officer in media organizations. But why this means is serious change. It means teaching new courses in coding, data analysis, social media analytics, social media analysis, social storytelling, data visualization, multimedia package development and emerging topics to include 360 video and virtual reality, bots, artificial intelligence, blockchain, and whatever comes next in a department that still focuses on speech, oral communication and interpersonal communication focus.

But it's more than just introducing these shiny, new technologies to students. It's about focusing on the needs of employers in the media industry, and identifying and solving problems and having the insight and exposure to know what's possible. Beyond having scholars and instructors who can research and teach in these areas, programs need faculty who make decisions on personnel and curriculum committees to understand and embrace these concepts. Currently this department has two traditional generalists. This is not going to be adequate staffing for a competitive digital media production degree. And rather than focusing on concentrations a specific industry the redesigned degree will have a skills emphasis. Taking courses video, Webstreaming, social media production would provide students with a range of experiences that would qualify them for more and different positions.

A colleague, Cindy Royal, in the publication *MediaShift,* argued that the immediate focus would be in three areas: multimedia, programing and social media.

Multimedia: This concentration would provide a visual focus in classes like digital photography, multimedia editing and design. Students could attain positions in traditional broadcast organizations or use their visual skills in organizations that want to include multimedia with their content. Training would be in traditional coverage, but also include character-driven narratives, multimedia packages and non-traditional storytelling. Graphic design would be approached with a significant focus on Web and mobile delivery.

Programming: At this point in the curriculum, students would know why programming and data are an important skill to storytelling. The courses leading up to this concentration would have introduced basic programming concepts and demonstrated their use in various projects. Courses would introduce more advanced programming concepts, Web development, data visualization, Web scraping, mobile development and advanced content management system customization. This concentration could be supported by collaborations with other departments or with local professionals or organizations, with the goal of ultimately co-opting these skills with a communications context.

Social Media: While every instructor would be expected to use relevant social media tools in the classroom, students with this concentration would be able to use advanced social media techniques in a variety of professional settings. They would be able to more specifically focus on engagement and advanced social media implementations, like the use of analytics and the creation of comprehensive social media campaigns. They would then be able to apply these techniques more specifically to courses that deal with traditional and non-traditional careers.

If Royal is correct, and we believe she it, she provides for us a roadmap. If we reflect on the 2016 review, focusing on the limitations of the program, not much has been done given the demands of daily teaching and providing support for all of many moving parts of a department part of a theatre program. They have revised the catalog information and revised our concentrations to include sales and outreach, but this is still behind the academic industry trends in the area. They have established portfolio reviews and sophomore seminars, however, the enrollment will not improve until the curriculum is directly transferrable to the high demand technical jobs in industry today. They are introduced to digital storytelling and podcasting in Comm 2250 and this has been received well by both students and employers. We must have the support of the Board of Governors to make a radical and frankly, long overdue change to the major.

- ▪ Timeline for Program Development

Curriculm Changes	Staffing/ Recruitmnent/ Enrollment efforts	Implimentation/ Marketing	Recruiting	Analyze Student Data	Draw Conclusions

■

		Topic to be completed
□	March 2020	Prepare curriculum changes
□	May 2020	Changes approved (perhaps) for Fall 2020
□	Fall 2020	Staffing, Enrollment and Recruitment efforts begin. (Marketing essential for this program to thrive)
□	January 2021	Implement some of the curricular changes, assess.
□	Fall 2021	First full-year recruitment of new program
□	January 2022	Analyze initial student data
□	May 2022	Analyze first full year student data
□	Summer 2022	Determine if the program is viable.

Viability

Program Data

Enrollment

Major Degree Program	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Average Enrollment Per Term*
Communication/Communication Arts	31	31	31	48	58	58	42	43	66	58	**47**

Graduation

Communication Arts 4-Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2011	0
Student graduated by	Spring 2015	
Student began in	Fall 2012	3*
Student graduated by	Spring 2016	
Student began in	Fall 2013	4;1*
Student graduated by	Spring 2017	
Student began in	Fall 2014	3
Student graduated by	Spring 2018	
Student began in	Fall 2015	4
Student graduated by	Spring 2019	
About this measure: Number of students who graduate with a Communication Arts major within four academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Communication Arts major, but only that the student graduated with a Communication Arts major. * Denotes Communications major, rather than Communication Arts		

Communication Arts 6-Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2009	3*
Student graduated by	Spring 2015	
Student began in	Fall 2010	3*
Student graduated by	Spring 2016	
Student began in	Fall 2011	2*
Student graduated by	Spring 2017	
Student began in	Fall 2012	5*
Student graduated by	Spring 2018	
Student began in	Fall 2013	6;1*
Student graduated by	Spring 2019	
About this measure: Number of students who graduate with a Communication Arts major within six academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Communication Arts major, but only that the student graduated with a Communication Arts major. * Denotes Communications major, rather than Communication Arts		

Communication Arts Graduates per Term	
Semester	**Graduates**
Fall 2014	2
Spring 2015	3
Summer 2015	1
Fall 2015	1
Spring 2016	5
Summer 2016	1
Fall 2016	1
Spring 2017	7
Summer 2017	0
Fall 2017	3
Spring 2018	4
Summer 2018	0

Fall 2018	1
Spring 2019	4
Total	33
Average per academic year	**5.4**

About this measure: Number of students who graduate with a Communication/Communication Arts major per term. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Community Health major, but only that the student graduated with a Community Health major. The average per term is calculated by summing the Summer, Fall, and Spring semesters and then dividing by 5.

Success Rates in Courses

Overall Student Success: Communications Arts					
Term	**As awarded**	**Bs Awarded**	**Cs Awarded**	**Ds Awarded**	**Fs Awarded**	**Number of Withdrawls**
Fall 2014	193	102	50	7	19	17
Fall 2015	234	118	37	12	12	17
Fall 2016	189	117	31	17	26	16
Fall 2017	256	96	40	9	24	18
Fall 2018	297	100	55	17	32	26
Spring 2015	216	120	53	9	30	23
Spring 2016	259	90	35	15	27	27
Spring 2017	261	127	47	7	21	21
Spring 2018	284	102	33	7	25	21
Spring 2019	333	114	46	19	30	20

About this measure: This table provides the total number of grades awarded per grade for Fairmont State University students per term across all courses under the umbrella of the Communications Arts program. This measure includes all courses taught regardless of course type.

Retention

Communication Arts Program Review Retention Rates					
Status	**Fall 2014 to Fall 2015**	**Fall 2015 to Fall 2016**	**Fall 2016 to Fall 2017**	**Fall 2017 to Fall 2018**	**Fall 2018 to Fall 2019**
Major students enrolled in Fall	3	7	28	22	34
Major students remaining in following Fall	3	5	12	11	18
Retention Rate	100%	71%	43%	50%	53%

About this Measure: This table displays a cohort-based retention rate. The number of students enrolled in the major in one Fall is considered a cohort, and constitutes the denominator of the retention rate. The students remaining in the cohort in following Fall term are included in the numerator. This table broadly indicates the number of majors who remain in that major for at least one year. Transferring, withdrawal, and major changes are possible reasons for students not retained in the major in the following Fall semester. Note that this measure only reflects Communication Arts, not Communication majors.

Communication Arts Program Review Retention Rates: First Time Full-Time Students					
Status	**Fall 2014 to Fall 2015**	**Fall 2015 to Fall 2016**	**Fall 2016 to Fall 2017**	**Fall 2017 to Fall 2018**	**Fall 2018 to Fall 2019**
Major full-time students enrolled in Fall	2	0	6	2	7
Major full-time students remaining in following Fall	2	0	2	1	4
Retention Rate	100%	0%	33%	50%	57%

About this Measure: This table displays a cohort-based retention rate. The number of first-time full-time students enrolled in the major in one Fall is considered a cohort, and constitutes the denominator of the retention rate. First-time full-time students remaining in the cohort in following Fall term are included in the numerator. This table broadly indicates the number of first-time full-time majors who remain in that major for at least one year. Transferring, withdrawal, and major changes are possible reasons for students not retained in the major in the following Fall semester.

Program Cost

The following is an estimate of program cost for the 18/19 academic year. This estimate attempts to combine labor and operating costs from all sources into a single number for easy comparison, but in some cases this is hampered by certain costs being charged to a higher organizational unit that contains the program such as a department or college.

Program Cost 18/19 = $ 225,109.19

General Studies Requirements Met

Outcome 4 Teamwork

COMM   2200   Introduction to Human Communication

COMM   2201   Introduction to Group Communication

Outcome 7 Oral Communication

COMM   2200   Introduction to Human Communication

COMM   2201   Introduction to Group Communication

COMM   2202   Intro to Communication in World of Work

Outcome 9 Ethics

COMM   2200   Introduction to Human Communication

COMM   2201   Introduction to Group Communication

COMM   2202   Intro to Communication in World of Work

Assessment

Our assessment relies on direct measures including course level assessments and a senior portfolio review. The faculty has been meeting regularly to discuss how we can use these and other assessments to further improve the program. This past fall semester was the first for the senior portfolio review process. Each Communication Arts faculty member evaluated the presenting students. Those evaluations are now being analyzed to see how this assessment instrument and the program itself can be improved.

Program Goals

The goals of the Communication Arts Program are to:

•Serve the institution through general studies courses, competitive teams, and communication-oriented performances and events

•Foster a sense of community through its commitment to listening, ethical speech, and appreciation for diversity of culture and opinion

•Encourage students' understanding of their place in the professional world and progression toward graduation

•Foster a level of scholarship and skill that allows students to compete in their chosen vocation or academic path

•Foster productive, ethical citizens

Program Outcomes

Upon successful completion of this program, students will be able to:

•Create effective written, spoken and visual messages based on the audience, the occasion and the medium

•Craft and support a logical argument based on valid research and critical analysis

•Effectively deliver formal and informal presentations to a variety of audiences in a variety of contexts

•Collaborate with a group or team to make decisions or solve problems in a variety of contexts

•Apply theories of human communication and related research in a variety of contexts including organizations and interpersonal relationships

•Analyze and synthesize information through critical listening

•Demonstrate sensitivity to ethical issues in communication and exhibit standards of professional behavior

•Apply the appropriate communication strategies (persuasive, organizational) based on an analysis of the audience and/or the communication context

Course level assessments include quizzes, reflections, essays, tests, group discussions, outlines and presentations. The Neely Persuasive Speaking Contest is part of the requirements of the Oratory course. Every Communication Arts major writes a fully researched and documented persuasive speech. A faculty panel reviews the speech. Those that advance past the faculty panel compete in the Neely Contest where they are adjudicated by an outside panel. The judges' rubric is currently being revised and updated to clarify criteria for judging and to reflect use of established and emergent technology.

ADEQUACY

Program Requirements

BACHELOR OF ARTS IN COMMUNICATION ARTS.......................... 120 SEM. HRS.

Communication Arts Curriculum (see below)... 46 SEM. HRS.

Communication Arts Concentration (see below)...12 SEM. HRS

General Studies Requirements...37 SEM. HRS.

Free Electives.. 25 SEM. HRS.

Communication Arts Curriculum... 58 SEM. HRS.

Required Courses (46 hrs.)

BISM 1200 INTRODUCTION TO COMPUTING.. 3

BISM 2800 CORPORATE COMMUNICATIONS AND TECHNOLOGY...3

COMM 1105 VOICE & DICTION... 3

COMM 2201 INTRODUCTION TO GROUP DISCUSSION........................ 3

COMM 2213 INTRODUCTION TO COMMUNICATIONTHEORY AND RESEARCH PRACTICES... 3

COMM 2219 LANGUAGE IN COMMUNICATION.................................... 3

COMM 2241 ARGUMENTATION & DEBATE.. 3

COMM 2250 SOPHOMORE SEMINAR... 1

COMM 3300 INTERCULTURAL COMMUNICATION............................... 3

19COMM 3337 PERSUASIVE COMMUNICATION...................................... 3

COMM 3345 ORATORY... 3

COMM 4420 CONTEMPORARY STORYTELLING.................................. 3

COMM 4496 COMMUNICATION IN PRACTICE: INTERNSHIP.............. 3

JOUR 2245 REPORTING AND MULTIMEDIA NEWS WRITING............. 3

JOUR 2275 MEDIA LITERACY.. 3

JOUR 3350 PARTICIPATORY JOURNALISM AND SOCIAL MEDIA...... 3
Concentrations... 12 SEM. HRS.

GOVERNMENT COMMUNICATION

PHIL 2275 INTRODUCTION TO LOGIC AND CRITICAL REASONING.. 3

VISUAL COMMUNICATION

ART 1140 DESIGN I: 2D.. 3

ART 1141 DESIGN II: 3D... 3

ART 2245 E. FOUNDATIONS.. 3

ART 3345 E. INTERMEDIATE.. 3

MINOR IN COMMUNICATION ARTS.......... 24 SEM. HRS.

Required Courses (24 hrs.)

COMM 1105 VOICE & DICTION.. 3

COMM 2201 INTRODUCTION TO GROUP DISCUSSION.................... 3

COMM 2213 INTRODUCTION TO COMMUNICATION THEORY AND RESEARCH PRACTICES.. 3

COMM 2219 LANGUAGE IN COMMUNICATION................................ 3

COMM 2241 ARGUMENTATION & DEBATE.. 3

COMM 3300 INTERCULTURAL COMMUNICATION........................... 3

COMM 3337 PERSUASIVE COMMUNICATION.................................... 3

COMM 3345 ORATORY... 3

Necessity

Traditionally, the Communication Arts program at Fairmont State University has emphasized rhetoric and public address. The program revision put into place beginning with the 2013-2014 academic year has retained our previous standard for rhetoric and public address while expanding the focus to meet the demands of the changing definition of "communication." The program has incorporated theory and research, contemporary storytelling and intercultural communication into its foundation and has provided content area concentrations including the following:

- •Government Communication

- •Health Communication

- •Sport Communication

- •Performance Communication

- •Public Communication

- •Multimedia Communication

- •Visual Communication

The Communication Arts department also provides three service courses to the Fairmont State University community. These courses fulfill three of the categories in the General Studies Requirements of the university including ID Teamwork (COMM 2200, 2201), IG Oral Communication (COMM 2200, 2201, 2202) and IV Ethics (COMM 2200, 2201, 2202).

Recent graduates of the Communication Arts program hold a variety of positions in professions such as education, radio, counseling, nonprofit organizations and business. Graduates of the department have also gone on to graduate studies and law school.

CONSISTENCY WITH MISSION

The Communication Arts program provides local, regional and national businesses, industries and nonprofit organizations with graduates who are knowledgeable of and skilled in a wide array of communication areas. The program provides students with the opportunity to grow as individuals and scholars and to practice their skills through class projects and authentic tasks. The program aims to prepare graduates for careers, graduate study and participation in civic life. The program also serves the general education needs of the university.

PROGRAM REVIEW
Fairmont State Board of Governors

Date Submitted___November 1, 2019_____
Program___Bachelor of Arts – Music

INSTITUTIONAL RECOMMENDATION

The institution is obligated to recommend continuance or discontinuance of a program and to provide a brief rationale for its recommendation:

_____1. Continuation of the program at the current level of activity;

_____2. Continuation of program with corrective action (for example, reducing the range of
   optional tracks or merging programs);

_____3. Identification of the program for further development (for example, providing
   additional institutional commitment);

_____4. Development of a cooperative program with another institution, or sharing courses,
   facilities, faculty, and the like;

_____5. Discontinuation of the Program

Rationale for Recommendation:

Signature of person preparing report: **Date**

_____
Signature of Dean   **Date**

_____

Signature of Provost and Vice President for Academic Affairs: **Date**

_____

Signature of President: **Date**

_____

Signature of Chair, Board of Governors: **Date**

PROGRAM REVIEW
Fairmont State Board of Governors

Executive Summary for Program Review

**Bachelor of Arts in Education, Teaching Specialization in Music and
Bachelor of Arts in Music**

**External Reviewer: Forthcoming… An external reviewer in the field ultimately was
unable to schedule time to review before the early November deadline. Elizabeth Savage
from the department of humanities has agreed to provide a review.**

Synopses of significant findings:
 The department provides musical instruction for its students through a qualified professional
staff of performing and teaching professors, a varied curriculum, and a series of sequential
musical experiences and studies in all music degree programs. The department believes in
exposing music students to many new and innovative educational and musical ideas as well as
emphasizing the musical heritage of the past. Departmental organizations such as band, choir,
small ensembles, and jazz ensemble participate regularly in productions, concerts, and activities
of the college, including demonstration performances and educational touring. Opportunities are
provided for music students to attend numerous recitals, productions and other musical events on
and off campus. Several professional and fraternal organizations are sponsored by the
department, including a student chapter of National Association for Music Education, American
Choral Directors Association, and Kappa Kappa Psi.

Challenges to this department are those that can be found in all performing arts areas nationally.
The professional jazz bassist John Clayton refers to this continuation of professional-arts education
as "fear-based education." Clayton's position is not anti-grad-school, but rather that if a student decides to
attend grad school, it should be because that is the student's passion, not because it seems to be the only
option. Without training in the necessary skills to sustain a career in the arts, this fear-based model
thrives. A 2004 *New York Times* story revisited Juilliard graduates from the class of 1994 and provided a
sobering report on where they ended up. Many were no longer involved in music, many spoke of having

been naïve about the music profession, and some had become disillusioned and finally pursued other interests. Some just needed a job that paid the bills.

The article speaks volumes on how many students are ill-prepared for sustained careers in the arts. While some students simply do not have the grit and dedication to make it as performers, many others seem to lack the knowledge of how and where to even begin.

The stark reality, now probably even more than in 1994, is that a strictly performance-based arts degree does not guarantee a sustained career in the performing arts. *Richard E. Goodstein, dean of the College of Architecture, Arts and Humanities, Eric Lapin, a lecturer in music, both at Clemson University, and Ronald C. McCurdy, a professor of music at the University of Southern California* argued in the Chronicle of Higher Ed., "Graduates find bits and pieces of low-paying and often transient work that often leads to burnout and disillusionment. Arts educators should no longer ask students to continue an endless cycle of rehearsals leading to extraordinarily high-quality performances for dwindling audiences and a rather striking separation from career preparation. Today's graduates are too narrowly trained within the framework of an outdated arts education." (2016)

There is, however, reason to be hopeful that change is possible. Some colleges have begun reshaping their curricula to reflect the new technological realities, and many others are discussing how best to provide the necessary tools for arts-performance students of the future. The Peabody Conservatory of the Johns Hopkins University has the Music Entrepreneurship and Career Center; the Berklee College of Music has a program in music business; and Julliard now has the Center for Innovation in the Arts. This is the direction we suggest Fairmont State pursue.

Plans for program improvement, including a timeline.
It is our suggestion that the direction for the curriculum reflect that performance majors will need to know how to market themselves, become creative entrepreneurs, and understand how their training can translate that into a sustainable career in the new arts economy. Arts educators should provide opportunities for their students to become leaders in this new economy rather than adhering to old traditions. We have heard about "building new audiences for the future" for years in recent program reviews, but there has been little progress in the tradition-bound classical-performance education model that Fairmont has followed.

New courses in arts collaboration, arts management, and marketing will be invaluable to a newly imagined performance curriculum, training students to answer questions about protecting their intellectual property, commissions work for composers, booking artist tours, and project managing the logistics of all of it. Students also need to know about taxes, bookkeeping, online marketing fees and technical riders. Creative-arts students generally have great ideas when given the opportunity to envision their future without traditional boundaries. Our job, as performing arts educators, is to foster this creative thinking and provide the training to develop these ideas. It is the belief of this program review what we can best do that with a curriculum that encourages students to market, produce, and present their own ideas.

No one can predict the future; however, a broader and more skill-based curriculum embracing technology will provide opportunities for today's arts-performance graduates.

There is a new normal for most institutions of higher learning, and tuition-driven colleges will likely be at the forefront of the change mentioned above. The new normal is marked by calls for colleges to demonstrate institutional accountability; increased net tuition revenue and expense management; student access and success and return on investment of the degree, including clear career pathways. As President Lori Valotta, President of Hiram said in the Fall 2018 interview in Higher Ed Jobs, over the past ten years, "institutions must simultaneously face the challenges of unfavorable high school demographics, and public and political pessimism regarding the arts."

This similar sentiment was echoed by Reshmi Dutt-Ballerstad, who said in March 2019, in Inside Higher Ed, "the dominant logic dictating a more cost-effective model of education and academic prioritization hinges on a trade school/skill-based model and not on a liberal arts model of education".

This focused program review suggests more relevant curriculum that prepares students to be "job ready". Technology will heavily impact the curriculum in both substance and delivery of content, yet some faculty have been reticent to embrace it. Interdisciplinary will permeate our areas, allowing for more multi-genre performances. The experts also predicted a greater role for the arts in the creative economy, suggesting more entrepreneurial content for career development. This will necessitate more practical experience in arts organizations and a new breed of faculty to make this all happen. Faculty will bring new pedagogical approaches and career expectations for themselves. Dr. Margaret Merrion, Dean of the College of Fine Arts at Western Michigan University, said "they will be keenly facile in adapting pedagogy to individual needs, teach with an economy of contact, and use global perspectives while maintaining community interests in their professional work. They will seek appointments in departments that have potential collaborators -- far more interested in interdisciplinary pursuits. The hot fields of animation, multimedia, digital and e-art will continue to be in demand. Students will be interested in more than one discipline. Learning will take place "in the air" and "on the ground" with local and global partners. Organizations in the community will become active partners in the training programs, and institutions across the globe will network to pool expertise for research, master classes, guest lectures, etc. We will see a greater diversity among the student body, too."

As we know, recruitment is essential. We need to rely upon the enrollment expertise at Fairmont State and to focus on the changes will we see in the incoming arts students. How will this digital generation approach learning traditional and yet to be imagined content. How will we be prepared to deliver such education? How will social media platforms connect and separate this generation in their disposition toward individual and ensemble learning? What will these students know or be able to do differently as a result of the technology?

Recent findings from the Strategic National Arts Alumni Project (SNAAP) indicated that about one-third of arts alumni abandon their artistic ambitions due to debt burdens. This will have a direct and negative impact on educational pursuits. On the other hand, experts forecast that the arts will have a more visible role in a creative economy.

We must be uber-sensitive to curricular relevancy and assess it in a variety of ways. Dr. Margaret Merrion, Dean of the College of Fine Arts at Western Michigan University gives Fairmont State direction in this area by saying we need to "ensure that the curriculum is relevant by examining program outcomes -- placement of graduates and alumni satisfaction surveys. Visiting artists and professionals provide another read on relevancy, as they bring current industry standards to the forefront in their meetings with students and faculty. Their unvarnished, practical and insightful perspectives "tell it like it is," making career preparation relevant." In fact, in this report you will read from experts who are being asked to review the program and alumni who have graduated from it. These insights are important as we reshape the Department of Performing Arts.

We also remain relevant through vibrant partnerships with organizations that immerse our students into the profession through systematic experiences off site. For example, we have a partnership with a variety of theatres that engages students each semester in workshops, shadowing activities, meetings and behind-the-scene experiences.

Lastly, we are proposing that we embrace an initiative called "Artist Falcons." Our students bring their talent to local organizations and serve their needs in exchange for learning about the community and the non-profit model. This is something the current chair did at Fairmont in the early 2000's in the area of integrated marketing with non-profits. Since all artists will ultimately reside in a community, externships are relevant preparation for the life of the artist in society. It also allows for the renewal of the time honored "town-gown" bond that gives such cultural relevancy to community.

There three strategies help to keep the curriculum relevant, and they also provide excellent networking opportunities for our students as they launch their careers.

We don't think we should apologize for preparing students for career success -- it is an important outcome of program quality. As Dean Merrion says,

> "gone are the days when faculty designed curricula in a vacuum with little regard for measurable results. Preparing arts professionals involves clear outcomes and accountability. Meeting the needs of economic utility does not take away from maintaining substance and rigor in the curriculum. It adds to it. The research affirmed that future curricula will continue to proffer deep specialization in the art forms, but it also indicated programs must incorporate more entrepreneurial content, i.e., greater breadth. Students are already seeking these opportunities within existing structures -- whether they take a business minor or a double major. Students are interested in fashioning careers creatively and recognize they need more than one-dimensional arts training. Whether we in academia like it or not, the students are moving in this direction."

We in the Department of Performing Arts are optimistic that with an enriched business and entrepreneurial curriculum, our academic programs in the Performing Arts will produce more successful graduates, not less. As the clique goes, it is indeed time for us to face the music, and embrace a new curriculum in this department.

Timeline for Program Development

| Curriculm Changes | Staffing/ Recruitmnent/ Enrollment efforts | Implimention/ Marketing | Recruiting | Analyze Student Data | Draw Conclusions |

		Topic to be completed
☐	March 2020	Prepare curriculum changes
☐	May 2020	Changes approved (perhaps) for Fall 2020
☐	Fall 2020	Staffing, Enrollment and Recruitment efforts begin. (Marketing essential for this program to thrive)
☐	January 2021	Implement some of the curricular changes, assess.
☐	Fall 2021	First full-year recruitment of new program
☐	January 2022	Analyze initial student data
☐	May 2022	Analyze first full year student data
☐	Summer 2022	Determine if the program is viable.

Identifications of Weaknesses or deficiencies form the previous review and the status of improvement, implemented or accomplished.

Given the best efforts of the music faculty, these recruitment and enrollment efforts have not proven to be ideal. It is for these reasons, we advocate a change in curriculum for the program so that it will become more of a music management degree. New courses in arts collaboration, arts management, and marketing will be invaluable to a newly imagined performance curriculum, training students to answer questions about protecting their intellectual property, commissions work for composers, booking artist tours, and project managing the logistics of all of it. Students also need to know about taxes, bookkeeping, online marketing fees and technical riders. Creative-arts students generally have great ideas when given the opportunity to envision their future without traditional boundaries.

Five-year trend data on graduates and majors enrolled

Major Degree Program	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Average Enrollment Per Term*	Trend**
Music	13	7	7	5	11	9	5	5	7	4	7	

Music Graduates Per Term 2014-2019	
Degree Program	**Graduates**
Fall 2014	0
Spring 2015	1
Summer 2015	0
Fall 2015	1
Spring 2016	0
Summer 2016	0
Fall 2016	1
Spring 2017	3
Summer 2017	0
Fall 2017	0
Spring 2018	2
Summer 2018	1
Fall 2018	0
Spring 2019	1
Total	**10**
Average per term	**1**
About this measure: Number of students who graduate with this degree per term.	

Music 4 Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2011	0
Student graduated by	Spring 2015	
Student began in	Fall 2012	5
Student graduated by	Spring 2016	
Student began in	Fall 2013	0
Student graduated by	Spring 2017	
Student began in	Fall 2014	2
Student graduated by	Spring 2018	
Student began in	Fall 2015	2
Student graduated by	Spring 2019	

About this measure: Number of students who graduate with an English major within four academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as an English major, but only that the student graduated with an English major.

Music 6-Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2009	1
Student graduated by	Spring 2015	
Student began in	Fall 2010	0
Student graduated by	Spring 2016	
Student began in	Fall 2011	3
Student graduated by	Spring 2017	
Student began in	Fall 2012	0
Student graduated by	Spring 2018	
Student began in	Fall 2013	2
Student graduated by	Spring 2019	

About this measure: Number of students who graduate with a Music major within six academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Music major, but only that the student graduated with a Music major.

Summary of assessment model and how results are used for program improvement

Students are assessed daily in every music class with traditional written documents (quizzes, tests, etc) along with daily performance critiques in private music lessons, large ensemble rehearsals, and instrumental methods classes. Assessment outcomes and measurements focus on capstone-level attainment as students gradually build their skills in the prerequisite classes. Course instructors are charged with monitoring daily improvement, while the entire music faculty reviews each student's performance at the end of every semester with performance juries and regular public performances. All EDUC classes are assessed by faculty in the School of Education. The Department of Music does send faculty to review and assess music education students in their student teaching.

Data on student placement (for example, number of students employed in positions related to the field of study or pursuing advanced degrees)

All graduates over the last five years are currently employed (See section on Necessity). Of these students approximately half directly apply the skills gained through their time in the program. The remaining students have moved into other fields, which engage a variety of "soft" skills gained through the program such as organization and time management.

Final recommendations approved by governing board

PROGRAM REVIEW
Fairmont State Board of Governors

Date Submitted___November 1, 2019

FAIRMONT STATE UNIVERSITY	
Programs:	**Bachelor of Arts in Education, Teaching Specialization in Music and Bachelor of Arts in Music**
School:	Department of Performing Arts
Date:	November 1, 2019

Program Catalog Description:

Bachelor of Arts in Education, Teaching Specialization in Music

The Department of Music offers a Bachelor of Arts in Education Degree in Music (Comprehensive Pre K- Adult), a Bachelor of Arts Degree in Music, and minors in music and musical theater. The degree programs provide a thorough background for those seeking a career in music. Major applied areas are offered in vocal, instrumental (strings, woodwinds, brass and percussion), and piano.

The department provides excellent musical instruction for its students through a highly qualified professional staff of performing and teaching professors, a varied curriculum, and a series of sequential musical experiences and studies in all music degree programs. The department believes in exposing music students to many new and innovative educational and musical ideas as well as emphasizing the musical heritage of the past. Departmental organizations such as band, choir, small ensembles, and jazz ensemble participate regularly in productions, concerts, and activities of the college, including demonstration performances and educational touring. Opportunities are provided for music students to attend numerous recitals, productions and other musical events on and off campus. Several professional and fraternal organizations are sponsored by the department, including a student chapter of National Association for Music Education, American Choral Directors Association, and Kappa Kappa Psi.

Students must pass an end of sophomore year review to continue in the program. [See Appendix C]

Students continuing in Department of Music degree programs have a graduation requirement of a 2.0 overall GPA and, in addition, must earn a grade of C or better in all their major courses. Students applying for admission to Teacher Education must also meet the requirements of the School of Education.

Bachelor of Arts in Music

The Bachelor of Arts in Music degree program offers academic course work in music content areas, balanced with elective and general studies courses selected by individual students based on their career goals. The degree program is organized to provide a thorough background for various careers in music. The department provides excellent musical instruction for its students through a highly qualified professional faculty, a curriculum that includes current trends in the field, and a series of sequential musical experiences and studies. The department believes in exposing music students to many new and innovative educational and musical ideas as well as emphasizing the musical heritage of the past. The B.A. in Music degree requires 120 credit hours for graduation

VIABILITY (§ 4.1.3.1)

Current Music Students, 2018-2019

Music BA (4)	Music Education (5)	M.A.T. (1)	Music Minor (5)
Heather Elfline	Aaron Sine	Candace Walker	Anthony Hardy
Kathryn James	Devin Hayes		Will Johnston
Kyle Stevens	Alexis Heflin		Jonathan Lopez
Will Wright	Rebekah Ramsey		Macey Miller
	Jalina Spiker		Krystin Westfall

Projected Music Students, 2019-2020

Music BA (9)	Music Education (13)	M.A.T. (1)	Music Minor (12)
Quantes'e Bitzer-Sample	Sarah Calvert	Candace Walker	Franchesca Aloi
Jason Dorsey	Anthony Domina		James Carrier
Welina Fetner	Luke Elam		Kimberlyn Dyer
Kathryn James	Dawson Evans		Anthony Hardy
Zachary Linger	Kaitlyn Griffin		Chelsea Humphrey
Dustin Percifield	Devin Hayes		Will Johnston
Antonio Phillips	Alexis Heflin		Jordan Jones
Isaac Rubenstein	Walter Kester		Jonathan Lopez
Nathan Shrewsbury	Rebekah Ramsey		Macey Miller
	Jalina Spiker		Allison Quigley
	Leslie Utt		Justin Shaffer
	Skylar Vance		Krystin Westfall
	Carmen White		

NOTE: The projected increase in students has been helped by the efforts of our dedicated Music Recruiter, Dr. Brianne Little. This is the first year Music has had a faculty member whose duties explicitly included recruitment and outreach to students across the state.

Music Graduates, 2014-2019

Music Graduates Per Term 2014-2019	
Degree Program	**Graduates**
Fall 2014	0
Spring 2015	1
Summer 2015	0
Fall 2015	1
Spring 2016	0
Summer 2016	0
Fall 2016	1
Spring 2017	3
Summer 2017	0
Fall 2017	0
Spring 2018	2
Summer 2018	1
Fall 2018	0
Spring 2019	1
Total	**10**
Average per term	**1**
About this measure: Number of students who graduate with this degree per term.	

Service Courses

MUSI 1118 Exploring Music in America .... 3 hrs.
An exploration of the vernacular traditions within the United States. Students are encouraged to develop their own perspectives, talents, listening/critiquing skills, and appreciation for the musical interests of others. Regular use of sound and video recordings of music will play an integral part in the class.

MUSI 1120 S-FSU Music Appreciation .... 3 hrs.
An introduction to Western music, the music of other cultures and styles of popular music. Students are encouraged to develop their own perspectives, talents, listening/critical skills, and appreciation for the musical interests of others. Attendance at live performances outside of class time will be required.

MUSI 1167 S-FSU Collegiate Singers ....1 hr.
A large mixed chorus open to all students. The Collegiates perform literature from the Renaissance to modern and popular styles. Activities include one or two performances per semester and a spring tour. Repeatable.

MUSI 1168 S-FSU Marching Band .... 2 hrs.
Open to students who play a band instrument or have the necessary skills to participate in one of the auxiliary units such as flags, rifles, or twirlers. The Marching Band performs at all home football games

during the fall semester and at various marching band activities such as parades and festivals. Repeatable. Fall semester only.

MUSI 1169 S-FSU Wind Ensemble ....1 hr.

The Wind Ensemble is a group of wind and percussion students performing the highest quality literature for the wind band medium in order to develop individual aesthetic sensitivity and awareness. Emphasis is on the development of individual and ensemble musicianship and performance skills through the study of diverse and fine literature for wind instruments. Wind Ensemble is a one-credit course and performs two concerts a semester. Open to all students. Repeatable. Spring semester only.

MUSI 2247 S-FSU Jazz Ensemble ....1 hr.

Open to saxophonists, trombonists, trumpeters, percussionists, guitarists, bassists and pianists regardless of academic major. The ensemble involves study, rehearsal, and performance of selected literature of all styles and more specifically explores a variety of big-band, jazz, jazz-rock, Latin, funk and other styles of jazz music. The jazz ensemble works with a variety of soloists from vocalists to instrumentalists. Jazz combos may be selected from the Jazz Ensemble membership. The ensemble performs a minimum of two concerts per year. Repeatable. Admission is by audition at the discretion of the director.

- Enrollment in Service Courses
Fall 2011-Fall 2018

Overall Student Success: Music						
Term	As awarded	Bs Awarded	Cs Awarded	Ds Awarded	Fs Awarded	Number of Withdraws
Fall 2014	259	89	41	9	51	69
Spring 2015	242	64	32	14	29	20
Fall 2015	217	78	51	10	30	24
Spring 2016	189	87	39	18	34	31
Fall 2016	157	86	60	13	35	32
Spring 2017	215	50	41	8	23	28
Fall 2017	227	65	27	9	31	29
Spring 2018	222	55	24	9	24	29
Fall 2018	194	91	53	24	45	50
Spring 2019	221	57	39	13	28	21
About this measure: This table provides the total number of grades awarded per grade for Fairmont State University students per term. This measure includes all courses taught regardless of course type.						

Program Cost

The following is an estimate of program cost for the 18/19 academic year. This estimate attempts to combine labor and operating costs from all sources into a single number for easy comparison, but in some cases this is hampered by certain costs being charged to a higher organizational unit

that contains the program such as a department or college.

Program Cost 18/19 = $ 478,433.07

General Studies Requirements Met

Outcome 4 Teamwork

MUSI 1112 Piano Ensemble
MUSI 2247 Jazz Ensemble
MUSI 1167 Collegiate Singers
MUSI 1168 Marching Band I-II
MUSI 1169 Wind Ensemble

Outcome 6 Technology literacy

MUSI 1111 Introduction to Music Technology

Outcome 12 Fine Arts

MUSI 1106 Guitar Class I -II.
MUSI 1118 Exploring Music In America
MUSI 1119 Exploring Music In World Cultures
MUSI 1120 Music Appreciation
MUSI 1167 Collegiate Singers1
MUSI 1168 Marching Band.
MUSI 1169 Wind Ensemble.
MUSI 2206 Music Appreciation for Majors
MUSI 2247 Jazz Ensemble
MUSI 2277 Chamber Choir
MUSI 2279 Advanced Percussion Ensemble

Assessment Requirements

Program Assessment Process

Students are assessed daily in every music class with traditional written documents (quizzes, tests, etc) along with daily performance critiques in private music lessons, large ensemble rehearsals, and instrumental methods classes. Assessment outcomes and measurements focus on capstone-level attainment as students gradually build their skills in the prerequisite classes. Course instructors are charged with monitoring daily improvement, while the entire music faculty reviews each student's performance at the end of every semester with performance juries and regular public performances. All EDUC classes are assessed by faculty in the School of Education. The Department of Music does send faculty to review and assess music education students in their student teaching.

Faculty

See attached C.V. material (Appendix B)

Mission Statement

The Mission of the Department of Music is to serve all students, regardless of prior education or socioeconomic background, through excellence in music instruction, thereby equipping them with the skills to be successful in the field of music and to better their community.

Program Goals

Bachelor of Arts in Music and Bachelor of Arts Education in Music Shared goals:

Goal 1: Achieve professional-level proficiency in primary performance area.
Goal 2: Gain a broad theoretical and historical understanding of music.

Bachelor of Arts Education with Music Specialization only goal:

Goal 3: Develop the necessary pedagogical skills to teach in individual and classroom settings.

Curriculum Map

See Appendix A, List of Courses and Mappings

Program Outcomes

Outcome 1: Apply the standard concepts of music theory including ear training, sight reading, part-writing, and theoretical analysis of music from a variety of eras and styles.

Outcome 2: Using historical and global perspectives, differentiate among musical styles, genres, and compositional procedures.

Outcome 3: Perform standard literature on major instrument or voice at the appropriate collegiate level.

Outcome 4: Using current learning theories, teaching methods and technologies, plan and deliver instruction successfully to diverse groups of students in a variety of musical contexts.

Annual Assessment Cycle 2017-2018

Program Outcome	Measure(s)	Where is the Goal/Outcome Measured? (at Program Level, at Course Level, in which courses?)	Direct or Indirect Measure	Details/Descriptions	Satisfactory and Ideal Performance Standard	Timeline (when during the assessment cycle, where in the program early, middle, late)	Key/Responsible Personnel
Outcome 1	Pass Final Exams	Course level, MUSI 225	Direct	Written Music Theory IV and Aural Skills IV are the	70% of all music majors	Courses offered spring	Music Theory Instructor

	for Written Music Theory IV MUSI 2225 and Aural Skills IV MUSI 2226	and MUSI 2226		final undergraduate music theory and ear training classes. They serve as capstone classes that bring together information from Written Music Theory I - III and Aural Skills I - III to provide new insights into 20th century works. Passing both classes is required for all music majors and shows that the sophomore music major has the foundational music theory knowledge and aural skills required to critically engage music repertoire at the 3000 and 4000 class level. Note: Aural Skills and Music Theory are designed to be taken concurrently at the same level (i.e.: Theory and Aural Skills I, Theory and Aural Skills II, etc). Students cannot advance from one level of Aural Skills or Theory to the next level without passing BOTH classes at the same level.	(Education or B.A.) who pass Music Theory I and Aural Skills I and continue as a music major (Education or B.A.) pass final exams for Music Theory IV and Aural Skills IV with a C (70%) or higher. 90% of all music majors (Education or B.A.) who pass Music Theory I and Aural Skills I and continue as a music major (Education or B.A.) pass Music Theory IV and Aural Skills IV with a C (70%) or higher.	semester of students' sophomore year.	
Outcome 2	Pass Final Exam for MUSI 3314: Music in Western Civ. Since 1750	Course level, MUSI 3314	Direct	MUSI 3314: Music in Western Civilization Since 1750 is the final undergraduate music history class. It serves as the capstone course in music history and combines information from MUSI 2206: Music	70% of students who begin the music history sequence, remain music majors, and do not transfer to another school continue through the entire	MUSI 3314 is usually taken during a student's 6th semester.	Music History Instructor

				Appreciation for Majors and MUSI 3313: Music in Western Civilization to 1750. These three classes together satisfy the requirements of Outcome 2 and give the student a broad and view of Western music history and music of other cultures. Passing all three of these classes is required for music majors and shows that the sophomore music major has the foundational music history knowledge required to critically engage and understand the historical and cultural placement of music repertoire. By the time students begin the music history course sequence with MUSI 2206, the Music Department expects a high passing ratio as students uncommitted to the rigors of the music degree will have already changed majors.	sequence and pass MUSI 3314 final exam with a C (70%) or higher. 90% of students who begin the music history sequence, remain music majors, and do not transfer to another school continue through the entire sequence and pass MUSI 3314 final exam with a C (70%) or higher.		
Outcome 3	Pass MUSI 4440: Senior Performance Recital **SEE APPENDIX D**	Course level, MUSI 4440	Direct	This is the final recital given by Music Education majors as part of their degree program. It is meant to showcase their acquired performance knowledge and skill obtained during their degree. The recital usually contains approximately one	Approval of recital hearing from the entire music department faculty one month prior to recital. With faculty comments, student is able to focus their recital preparations and achieve better	Recital is usually given the semester prior to, or during, the student's semester of graduation.	Instrumental or voice studio teacher

				hour of music performed in a public setting in front of a live audience. A recital hearing, one month prior, is performed for the entire music department faculty to ensure the student will be ready to perform.	performance at the actual recital. Approval of recital hearing from the entire music department faculty one month prior to recital with no deficiencies noted.		
Outcome 4 (Education only)	Pass Student Teaching Experience (in conjunction with EDUC 4491/4496)	Course Level, EDUC 4491 and 4496	Direct	The last semester of the Music Education degree requires students to observe, assist, teach, and manage a classroom under the supervision of a host public school teacher. This experience is supervised by the School of Education. Students receive critiques from their host classroom teacher as well as a representative from the School of Education.	Passing Grade: Approval from the host teacher and School of Education Representative. All Music Education students put forth by the Department of Music to student teach should pass their Student Teaching Experience and have passed numerous evaluations and capstone assignments prior to their teaching. Student teachers who do not pass their Student Teaching Experience would demonstrate a flaw in the Music Department's preparation.	Student teaching usually occurs during a student's 8th or 9th semester depending on speed of academic progress.	Host teacher and School of Education Representative.

Program Assessment Findings, 2017-2018

Program Outcome	Measures	Summary of Findings	Results (met, not met achievement targets)	Recommendations
Outcome 1	Pass Final Exams for Written Music Theory IV MUSI 2225 and Aural Skills IV MUSI 2226	Only two students were enrolled in Theory IV and Aural Skills IV this year. Both passed their final exams for both of these classes and exceeded the 70% pass mark. They also passed both classes for the semester meaning they had completed their 4-semester sequence of Aural Skills and Music Theory. This is a 100% pass rate. In addition, almost all students that enter Theory and Aural Skills IV continue on to pass both classes as most deficiencies have been addressed by the start of semester 4. In the 2015-2016 school year when these students began, there there 6 students who finished Theory and Aural Skills I (the first semester of the sequence). Of these 6 students, These two finished a year late due to needing to retake a theory or aural skills course. One student the four semester on time and finished the sequence in 2017. Three students are no longer students at Fairmont State University. It is hard to interpret this information. While we, as a department, can point to poor student preparation by high school music teachers who come in with deficiencies as severe as music illiteracy, we must also reach-out more into the region to help students prepare for the rigors of	Satisfactory Performance Standard Achievement: Exceeded; Ideal Performance Standard Achievement : Exceeded	Work on recruiting and retention in the major to increase class size. Track trends of success and failure to ensure students are on target with their coursework and fundamental music knowledge. With only two students in the class, it is hard to check the overall efficacy of a class when making revisions from year-to-year. We are making recruiting a priority for us in the coming year so that future classes will not be so small. We are also working on retention to keep our students in the program should problems develop at an early stage. Many students come to the music program not knowing what to expect due to poor preparation in this music classes before college. The common refrain we hear is that students didn't realize a music degree would be so difficult.

		a college music degree. However, of these 6 students, One graduated this year and the other two are set to graduate next year. We are doing our part to keep the students here who are ready for the challenge of a college music degree.		
Outcome 2	Pass Final Exam for MUSI 3314: Music in Western Civ. Since 1750	For Spring 2018, the average score for the final exam was 74.3%, with all three students respectively earning 66%, 76%, and 81%. Of the three students in the class, two graduated that semester with degrees in music and the third is set to graduate with a music degree in Spring 2019.	Satisfactory Performance Standard Achievement: Exceeded; Ideal Performance Standard Achievement : Exceeded	We will work on retaining more students and preparing them earlier for the challenges of upper division courses. Students are doing well in the history courses overall, our biggest problem is still our limited number of overall music majors. With smaller numbers, any one student's poor performance can unduly alter class averages.
Outcome 3	Pass MUSI 4440: Senior Performance Recital **SEE APPENDIX D**	All three graduating music majors that were eligible to give senior recitals did. Our recital-hearing process is working so by the time the students give their recitals, they are uniformly well-prepared.	Satisfactory Performance Standard Achievement: Exceeded; Ideal Performance Standard Achievement : Exceeded	We think the quality of the performances speak for themselves.
Outcome 4 (Education only)	Pass Student Teaching Experience (in conjunction with EDUC 4491/4496)	We had one student ready for the student teaching portion of her degree, Chyna Brown. She passed the experience as well as her PRAXIS tests. As a result, she graduated Spring, 2018 and was placed in a teaching position.	Satisfactory Performance Standard Achievement: Met; Ideal Performance Standard Achievement : Approaching	Chyna was a diligent student who met all of her challenges head-on. She finished her program on-time without any delays. We are proud of the work and effort she demonstrated during her time at Fairmont State.

Program Improvements: Program Goal Reflection

Recruitment/Retention- We have several initiatives to improve recruitment and retention:

1) Designated paid tutor to help students pass academic music classes and not drop out of degree

program. This is helping, to a limited extent. Overall: Helpful, but still not compensating for fundamental deficiencies in our weakest entering students.

> Follow-up: The tutor is helping but we have to consistently require, with the use of a grade, students' meetings with tutors or between-class help. Those students who are attending extra help are seeing dramatic grade improvements.

2) We have started a "Freshman Check-in Session" every Fall semester around midterm time. During this session, the entire full-time music faculty meets individually with every freshman music major to provide them with feedback on their progress and allow them to ask questions outsides of the traditional classroom setting. We find the freshmen feel more confident about their class grades and their ability to receive help from faculty after these meetings. It is our way of keeping track of the students most likely to leave the music program before any problems occur. For students whose work is trending towards a D, F, or W grade, this Freshmen Check-in has been a lifeline.

3) West Virginia Music Educator Association annual conference reception host- We now host a catered reception every year at the WVMEA conference to keep in touch with graduates and solicit them to send us their students for college study. This is an immense help for collecting graduate data and worth repeating every year.

> Follow-up: The annual reception is helpful to reconnect with alumni and area musicians but we have yet to see this make an impact on recruitment. It is definitely helping us to reconnect with alumni we had lost contact with.

4) Visiting/recruiting at area high schools and meeting with area band and choir directors. Next year we plan to send faculty to more schools throughout the state in order to raise awareness for the department and increase the number of applicants to the program.

> Follow-up: Our more aggressive push to get music faculty into classrooms is working. We are making contact with area teachers and gaining access to students from whom we can recruit.

5) Bringing area marching bands to campus for high school students to see our facilities and entice them to attend Fairmont State.

> Follow-up: Robert Hickey, our band director (2015-2018), created a Tournament of Bands here on the campus which brought HUNDREDS of marching band students to the campus. This event was a windfall for the music department in gaining contact with high school music students and faculty throughout the region. Our second year in 2018 brought even more students to campus and has become the defacto championship marching band contest in the region.

6) Music Major for a Day- Bring local high school students to campus to experience a day in the life of a music major. We put the date together and advertised it.

Follow-up: We had nearly 30 students attend our Music Major for a Day event. If we can recruit a few of them then our numbers will increase.

7) Scholarship Audition Day- bring local high school students to campus to audition for scholarship money and meet the faculty. This always brings students to campus and allows us to meet prospective majors. The students who attend the audition usually get some form of scholarship assistance and make a better transition into the music program.

Follow-up: We have learned that the attendance problem with high school students is linked to their schools' attendance policies. Most schools only allow their students to miss a very limited number of days for college meetings. We will be combatting this by using a rolling-admission audition process to allow students to audition on any date they can coordinate with their high school and may also allow for video-recorded auditions for those students who cannot attend in person.

Fundraising- We are compiling a Fine Arts donor list with the help of the FSU Foundation and actively sending donor mailings with upcoming events to donors to keep them engaged in our activities. We also regularly apply for, and obtain, the WV Council of the Arts grant to help support the West Virginia Symphony Orchestra concerts and other music programs on campus.

We have assembled a list of graduates based upon FSU Foundation information, school records, and attendees at the WVMEA state convention to update our graduate database. We are using this information to help tailor the program to the needs of the community.

Program Improvements: General Assessment Reflection

1) Recruitment and retention are now our highest priorities. We need to increase our student numbers so that a larger student population will create an environment even more conducive to practice and music study outside the classroom. We also need to keep the program viable as a small program makes the university more likely to reconsider the long-term cost/benefit of a music program.

Follow-up: We are pursuing the hiring of a recruiter to join our department for next year. If we can secure funding, this person's job focus would be to visit college fairs and high schools throughout the region to specifically recruit music students. As an active performer, this recruiter would have a special connection to these prospective majors.

2) We need to continue pro-actively connecting with the School of Education to get feedback, field reports, and other information to ensure our students are music content-ready for their classroom positions. This is critical as we have received phone calls the last few years specifically looking to our department for help filling immediate music teacher vacancies in the area. The the loss of our Director of Bands this year, our connection to the Education program, we will feel this more acutely next year.

3) The Senior Recital hearing process is working very well. We will maintain it as is to keep the high-level of student performance. See Appendix D.

4) We are slowly making a connection with the local public schools. Neil King, local jazz teacher, continues to impress out students with his Jazz Improvisation class which is drawing public interest from the community and local educators who know his reputation.

5) At the end of the year, we lost our Director of Bands, Robert Hickey, and our flute instructor, Angela Reynolds, to other jobs. These were terrible blows to the department for all the connections these faculty members had to their students and the community at large. It will take time to introduce new faculty to students and the community and return us to the reputation we enjoyed at the end of the year. Also, specific institutional knowledge was lost with them as well.

We are making progress as a department. As mentioned above, recruitment and retention are our biggest issues for long-term growth of the department. However, the quality of the students who remain in the program is rising. The performance level of our Senior Recitals and ensemble performances are going up and we are getting positive feedback from the community. We are proving in these concerts, as well as our performances with the West Virginia Symphony Orchestra, that we can stand toe-to-toe with any music school in the state. Our Guitars for Vets program is bringing much needed help to the military members of our community. Interest from the community in our performances, as measured by concert attendance, is slowly rising. All the markers of positive program growth are there; we need to make a greater connection with local students.

Retention Rates

Music Program Review Retention Rates					
Status	**Fall 2014 to Fall 2015**	**Fall 2015 to Fall 2016**	**Fall 2016 to Fall 2017**	**Fall 2017 to Fall 2018**	**Fall 2018 to Fall 2019**
Major students enrolled in Fall	13	7	11	5	7
Major students remaining in following Fall	2	5	3	1	3
Retention Rate	15%	71%	27%	20%	43%

About this Measure: This table displays a cohort-based retention rate. The number of students enrolled in the major in one Fall is considered a cohort, and constitutes the denominator of the retention rate. The students remaining in the cohort in following Fall term are included in the numerator. This table broadly indicates the number of majors who remain in that major for at least one year. Transferring, withdrawal, and major changes are possible reasons for students not retained in the major in the following Fall semester.

Music Program Review Retention Rates: First Time Full-Time Students					
Status	**Fall 2014 to Fall 2015**	**Fall 2015 to Fall 2016**	**Fall 2016 to Fall 2017**	**Fall 2017 to Fall 2018**	**Fall 2018 to Fall 2019**
Major full-time students enrolled in Fall	6	2	4	1	3
Major full-time students remaining in following Fall	1	1	0	0	1
Retention Rate	17%	50%	0%	0%	33%

About this Measure: This table displays a cohort-based retention rate. The number of first-time full-time students enrolled in the major in one Fall is considered a cohort, and constitutes the denominator of the retention rate. First-time full-time students remaining in the cohort in following Fall term are included in the numerator. This table broadly indicates the number of first-time full-time majors who remain in that major for at least one year. Transferring, withdrawal, and major changes are possible reasons for students not retained in the major in the following Fall semester.

Sophomore Evaluations

See attached sample evaluations in Appendix C.

Departmental Achievements

The Department of Music typically hosts 20-30 music concerts per year which include students, faculty, and guest artists. Guest performers frequently offer department students a masterclass. Performance venues include room 229 Wallman Hall, Wallman Theatre, Colebank Hall, and other public venues in and around Fairmont.

-The Music Department partners annually with the West Virginia Symphony Orchestra to bring two concerts of live orchestral music to campus each year.

-The Music Department's guest performing artist series, Music on the Hill, has brought numerous performers to campus for students, faculty, staff, and community members to enjoy: Bridging the Gap, The Montclaire String Quartet, Jenny Wilson Trio, Pianists Dr. Jerry Lee and Dr. Kari Johnson, and flutists Dr. Andrea Loewy and Kelly Sulick.

-The West Fork New Music Festival, hosted by Dr. Daniel Eichenbaum and the Music Department, has returned to campus for five years. The festival features seven concerts of new music spanning a three-day period, bringing together nearly a 100 participant composers and performers both locally and internationally. Guest performers and composers have included Great Noise Ensemble, trombonist Dr. Keith Jackson (WVU), saxophonist Dr. Michael Ibrahim (WVU), Dr. Mark Zanter (Marshall University), Matthew Jackfert (WV Public Radio), flutist Lindsay Goodman, Grant Cooper (West Virginia Symphony Orchestra), and others. In addition, Matthew Jackfert broadcasts a half-hour of music from the West Fork New Music Festival on WV Public Radio.

There is no musical ensemble more visible to the campus, community, and state than the Falcon Marching Band. In the 2019 season, the band performed (or will perform) for thousands (yes, thousands) of spectators at the following events:

9/12/19	Home football game vs Wheeling Jesuit
9/26/19	Home football game vs Frostburg State
10/12/19	Home football game vs WV State
10/26/19	Home football game vs West Liberty (Homecoming)
11/2/19	Maroon and White Day
11/7/19	Stadium Review Concert
11/11/19	Clarksburg Veterans Day Parade
11/14/19	Home football game vs WV Wesleyan
12/7/19	Barrackville Holiday Parade

In addition, the band performed as an exhibition band at the following events *designated for high school bands:*

9/14/19	Fairmont Senior High School Band Spectacular
9/21/19	Morgantown High School Band Spectacular
9/30/19	University High School Showcase of Bands
10/5/19	Mountain State Forest Festival
10/19/19	Tournament of Bands Region 13 Championship (Hosts)

Since the band performs for so many people, it is in a unique position to serve as the primary recruiting vessel for the Fairmont State Department of Music.

Unfortunately, the band has not always produced performances that effectively recruit music students. The band director has heard countless comments and stories from high school teachers, community members, students, and faculty. The band prior to 2015 was described by many as a poor musical and visual representation of Fairmont State. The band director of that era is now at a neighboring university, and the band at that university has had such dwindling enrollment that the 2019 marching band was cancelled. That university presently has a total of 3 music majors, 2 of which are graduating this year.

In 2015, Robert Hickey (my predecessor) was hired as band director and tasked with rebuilding a struggling program. From an enrollment standpoint, it would appear the program did not grow. Yet Mr Hickey had to instill excellence in students that were not accustomed to working hard in rehearsal, and the band improved immensely in this period.

The grueling four-year rebuilding process paid off handsomely on the recruiting trail. In 2019, band enrollment went from 36 students to 51, a 42% increase, with 23 freshmen (8 of them music majors). The trend looks to continue in 2020. Every time the band has performed for high school bands, we have experienced a renewed level of excitement from students and band directors. Students want to study music here, and teachers are now confident enough in Fairmont State to recommend it highly.
What about the band makes Fairmont State an attractive landing spot for music majors? We offer something that other local universities do not.

There are several categories of marching band:
College Style (WVU, Ohio State, most large athletic schools)
Military Style
Scramble Bands
Historically Black Colleges and Universities
Show Bands
Corps-Style Bands (our style)

The Band Director attended UNC Chapel Hill for my undergraduate degree and marched in a college-style band (ironically, the new director of WVU's marching band was a fraternity brother).

The best competitive marching bands in the world are modeled after Drum Corps international, which has led the evolution of the "marching arts" for 40 years. Corps-style bands make up the vast majority of high school marching bands around the United States, but are in the minority in West Virginia. Upon my arrival in West Virginia, the Band Director was surprised that many of the bands still used techniques and show concepts from the 70s and 80s. Multiple directors told me that they didn't go to competitions anymore because the judging was too biased. Local music education and the marching arts appeared to be far behind most of the country.

Twenty years ago, Western Carolina University hired a band director who turned the band into a corps-style band. He decided that WCU's music department's identity should be "where band directors go to

school." His band improved drastically over the years and attracted some of the best staff in the country. There are now almost 500 members of WCU marching band, at a school of just 10,000 students.

Other colleges in the area, such as Alderson Broadus, Concord, and Glenville State have struggling marching bands. Wesleyan is an expensive option, and WVU is college-style. At Fairmont State, we have a tremendous opportunity to help elevate music education in the entire state of West Virginia. Not only will our band perform corps-style, but we will do it <u>better than anyone else.</u> We will fulfill a need that the state is hungry for. Band directors are sending us their students. High school kids are excited. We are on the verge of a very special time in the Fairmont State Department of Mu

Professional Leadership Positions

-Dr. Samuel Spears was President of the West Virginia chapter of the American Choir Directors Association, 2013-2015, and Vice President 2015-2017.

-Professor John Morrison is currently the President of the West Virginia Music Teachers' Association.

-Professor John Morrison was the site coordinator for the West Virginia Music Teachers' Association annual conference on the Fairmont State University campus in Fall, 2018.

Selected Awards and Publications

-Dr. Daniel Eichenbaum's work, *Pacific*, was published in February, 2019, by Trevco Music Publishing.

-Dr. Samuel Spears's performing edition of "Chorus of Witches and Spirits" from *Der Vampyr*, by Heinrich Marschner, was published by Colla Voce in 2013.

-Dr. Brian Wright's article, "Reconstructing the History of Motown Session Musicians: The Carol Kaye / James Jamerson Controversy*,*" was published in the *Journal of the Society for American Music* in 2019.

-Dr. Brian Wright's book, *The Bastard Instrument: A Cultural History of the Electric Bass*, is currently under contract with the University of Michigan for their Tracking Pop series.

-Dr. Daniel Eichenbaum's choir piece, *Record,* premiered by Fairmont State's choirs, is a finalist for the American Prize in composition.

-Dr. Brianne Little is the First Prize Winner in the 2019 London and Paris Grand Prize Virtuoso International Competitions.

Recent Choral Concerts and Events

2016-2017

<u>Sing from Your Soul: Choral Music by Women Composers</u>
Collegiate Singers, Chamber Choir, Community Chorus
Saturday, October 15, 2016, 7:30pm, First Presbyterian Church of Fairmont

<u>Fête de Noël</u>

Collegiate Singers, Chamber Choir, Jazz Ensemble, small ensembles, and student soloists
Friday, December 2, 2016, 7:30pm, Colebank Hall

Service of Lessons and Carols
*The Service of Lessons and Carols is a yearly collaboration between the Department of Music and the music program at the First Presbyterian Church of Fairmont. Also, leaders from Fairmont State, the city of Fairmont, and Marion County are invited to be readers for the service.

Community Chorus, Cambridge Handbell Choir
Sunday, December 4, 2016, 3:00pm, First Presbyterian Church of Fairmont

Healing Through Harmony: a series of benefit concerts for victims of the June 2016 flooding in WV
*This series of concerts was a joint project with the choir at Greenbrier East High School. I wanted to collaborate with musicians from an area in the state that had been impacted by the flooding. We performed these concerts together. At each concert, a goodwill offering was collected. The proceeds were donated to the Greater Greenbrier Valley Long Term Recovery Committee.

Collegiate Singers, Chamber Choir, Community Chorus, Greenbrier East High School Choir, Greenbrier Valley Chorale
Wednesday, March 29, 2017, 7:30pm, WV School of Osteopathic Medicine, Lewisburg, WV
Thursday, March 30, 2017, 10.00am, Greenbrier West High School, Charmco, WV
Thursday, March 30, 2017, 7:30pm, Christ Church United Methodist, Charleston, WV
Friday, March 31, 2017, 7:30pm, First Presbyterian Church, Fairmont, WV
Sunday, April 2, 2017, 3:00pm, Suncrest United Methodist Church, Morgantown, WV
Music of America
Collegiate Singers, Chamber Choir, Community Chorus
Friday, April 28, 2017, 7:30pm, First Presbyterian Church of Fairmont

2017-2018

Verdi Requiem with the West Virginia Symphony Orchestra
*The WVSO invited singers from Fairmont State, WVU, Marshall University, West Virginia State, and the Charleston Symphonic Chorale to combine to form a large 200-member symphonic choir to perform the Verdi Requiem. The Fairmont State Collegiate Singers and Community Chorus participated.

Friday, Nov. 10, 2017, 7:30pm, Creative Arts Center at WVU
Saturday, Nov. 11, 2017, 7:30pm, Clay Center in Charleston, WV

Fête de Noël
Collegiate Singers, Chamber Choir, Jazz Ensemble, small ensembles, and student soloists
Friday, December 1, 2017, 7:30pm, Colebank Hall

Service of Lessons and Carols
*The Service of Lessons and Carols is a yearly collaboration between the Department of Music and the music program at the First Presbyterian Church of Fairmont. Also, leaders from Fairmont State, the city of Fairmont, and Marion County are invited to be readers for the service.

Chamber Choir, Community Chorus, Cambridge Handbell Choir, First Presbyterian Children's Choir
Sunday, Dec. 3, 2017, 3:00pm, First Presbyterian Church of Fairmont

Voyages

*This concert was thematically-related to the novel *Contact* by Isaac Asimov, which was Fairmont State's Common Reader for the 2017-2018 school year. We performed two world premieres—pieces that had been composed specifically for the Fairmont State University choirs and which received their first performances at the concert.

Collegiate Singers, Chamber Choir, Community Chorus
Friday, March 23, 2018, 7:30pm, First Presbyterian Church of Fairmont

Dido and Aeneas
*This program was a concert performance of the opera *Dido and Aeneas* by Henry Purcell, which is widely regarded as the first great opera in the English language. It was led by guest conductor Grant Cooper, Artistic Director Emeritus of the WV Symphony Orchestra, who also spent a weeklong residency at Fairmont State working with students across the campus. The dramatic prologue of the opera was performed by students from the Department of Theatre.

Collegiate Singers, Community Chorus, Theater Arts students
Friday, April 27, 2018, 7:30pm, First Presbyterian Church of Fairmont
Saturday, April 28, 2018, 7:30pm, Our Lady of Perpetual Help Catholic Church, Stonewood, WV

2018-2019 Fairmont State Bands
Recent Performances and Events

August 7	Marching Band Preview Exhibition
August 10	New Student Convocation
August 31	Home Football Game- Stonehill
September 8	Home Football Game- Urbana
September 8	Fairmont Senior HS Band Spectacular (exhibition)
September 15	Morgantown HS Band Spectacular (exhibition)
September 20	Home Football Game- Charleston
October 1	University HS Showcase of Bands (exhibition)
October 4	Home Football Game- Notre Dame
October 6	Mountain State Forest Festival Parade
October 6	Mountain State Forest Festival Tournament of Bands (exhibition)
October 20	Homecoming Parade
October 20	Home Football Game- Glenville State
October 20	Tournament of Bands Regional Championships (host and exhibition)
November 3	Maroon and White Day
November 3	Home Football Game- Concord
November 9	Stadium Review Concert
November 28	Jazz Band Concert
December 1	Barrackville Holiday Parade
January 26	Mt Lebanon Winterguard Previews (exhibition)
February 14	Men's Basketball- UVa-Wise
February 16	Men's Basketball- Concord
February 27	Men's Basketball- West Virginia Wesleyan
March 2	Men's Basketball- Shepherd
March 6	Spring Concert #1

March 26	Lincoln HS Jazz Festival (exhibition)
April 6	Maroon and White Day
April 8	Special fundraiser at request of Dr Martin
April 13	South Allegheny Winterguard Competition (exhibition)
April 27	Baldwin HS Winterguard Regional Championships (exhibition)
May 1	Spring Concert #2
May 2	Jazz Band Concert

Total Events: 32
Exhibitions: 10
Concerts: 5
Games: 10
School events: 4
Parades: 3
Average: 1 event per academic week

ADEQUACY (§ 4.2.4.2)

Program Requirements:

Liberal Studies	32-42	28/33 hrs	See Above: **General Studies Requirements Satisfied in Major**
Major / Professional	32-65	116/62 hrs	See Appendix A, List of Courses and Mappings
Electives	min 21	0/25 hrs	
TOTAL	max 128	144/120 hrs	Bachelor of Arts in Education, Music: 144 credit hours Bachelor of Arts in Music: 120 credit hours

Statement on Necessity for Individualized Instruction

The Music Department provides instruction in the classroom environment as well as private lessons with students. Classroom lessons allows students to learn the fundamentals of ALL the major wind, string, brass, and percussion instruments as well as vocal fundamentals. As the music education students may be required to teach on any number of instruments, they must have a diverse pool of technical capabilities to teach band, choir, orchestra, and general music. Classroom instruction is used facilitate the acquisition of these skills.

Individual instruction allows each student to work with a faculty mentor to develop artistry in a primary performance area and expand their professional music skills. The mastery of an instrument is a lifelong process. It takes many hours of practice over the course of years. As a key ingredient to that progress, the one-on-one private lesson student/teacher interaction is critical. We, as applied music instructors, serve as mentors to music students in their development. Each student is unique and we work with our students on their unique repertoire and technical exercises to make them the best musician they can be. While students learn theory, music history and pedagogy in the classroom setting, as well as perform in ensembles, the actual mastery of their instrument to a high level requires the individual attention of their private lesson instructor. The instructor has the experience to see corrections that need to be made and the guidance needed to steer students in the correct direction.

Having taught music students of all ages, there have been countless occasions with students telling us, "Oh, I didn't notice I was doing that," or "Oh, I didn't realize that would help me play that passage in the piece better," or "I didn't think of practicing that way, that really helps." There is no substitute for individual student attention and feedback. Studio music teachers shape who we are as performers and teachers. The benefits of this instruction are immeasurable from improving the performance quality of ensembles, to making students more marketable and adaptable as professional musicians, and most importantly making them quality music teachers who can model good playing for their future students.

Individual private lessons on a primary instrument or voice is essential to the National Association of Schools of Music accrediting model. NASM's handbook states:

> At the undergraduate level all students in professional programs are normally required to have a minimum of one hour (60 minutes) of individual instruction per week, or a comparable equivalent arrangement of individual and/or small group instruction, in the principal performing area(s). [NASM Handbook 2018-19, p. 76]

All of this facilitates the teaching of NASM's essential "Common Body of Knowledge and Skills" which ALL music programs must adhere to, especially if they allow for the transfer of credit:

NASM Common Body of Knowledge and Skills

The NASM standards are the professionals standards by which we, the Fairmont State University Music Department, hold ourselves accountable to.

1. Performance. Students must acquire:
    a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
    b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
    c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.
    d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.

  e. Keyboard competency.

  f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.Normally, performance study and ensemble experience continue throughout the baccalaureate program.

2. Musicianship Skills and Analysis. Students must acquire:

  a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

  b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

  c. The ability to place music in historical, cultural, and stylistic contexts.

3. Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.

4. History and Repertory. Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization

5. Synthesis. While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.

Faculty Data

See CV and Workload Information in Appendix B

NECESSITY (§ 4.1.3.3)

Placement of Music Education Graduates

2015:

Kayla Keefover- Started a Masters in Music Therapy at Ohio University in Fall 2015. Left program in 2016 to train at WVU as a surgical tech. Currently a surgical tech at Ruby Memorial Hospital.

2016:

Benjamin Male- Guest Services Manager at Hampton Inn in Morgantown, WV.

2017:

Herbert Baker- Continued at Fairmont State to earn a second bachelor's degree in business/accounting. Now plays and gigs regularly around the region and at the Gandy Dancer. Currently running his own professional country music performance organization, bringing country music acts to the region, booking venues, and selling tickets.

Jonathan Henry- Resides near Morgantown WV teaching private piano students and playing organ and piano professionally for a church.

Candace Walker- Currently at Fairmont State finishing an MAT with music focus this year.

2018:

Dylan Nicholas- Currently works as Front Office Support for the Holiday Inn Express in Bridgeport.

Courtney Oliver- Currently works at the Rambling Root and substitute teaches in Marion County public schools. She intends to apply to graduate school this year or next year in Musicology (Music History), following in Dr. Brian Wright's footsteps.

Elizabeth Tennant- Currently working as a housekeeper for Candlewood Suites

2019:

Heather Elfline- Still at Fairmont State finishing a Bachelor of Nursing degree and remaining active in the music program.

Kyle Stevens- Teaches the Music Department's Vets with Guitars program and is active in the National Guard.

Will Wright- Assistant Funeral Director at Brown Funeral Home.

Year	Music ED	Job Status
2012	William (Jay) Leeper	Currently Music Teacher at Monangah Elementary School
2013	David Allen	Marshall County Schools Band Director- 2013-2017
2014	Aaron Hostutler	Currently Music Teacher at East Park Elementary School
2014	Rachel McIntire	Currently Lincoln Middle School Music Teacher
2015	Matthew Morgan	Currently North Marion High School Director of Bands
2016	Michael Carpenter	Currently Choir Director at Hampshire High School I Springfield, WV
2016	Brandon Haggerty	Currently Instructional Assistant at Allegany County Public Schools
2016	Laura Hoggard	Currently Music Education Specialist at Doddridge County Middle School
2016	Corey Orban	Currently Assistant Director of Bands and Orchestra Director at University High School, Morgantown
2016	Briana Pudsell	Currently Choir and General Music Teacher at Barbour County Schools
2016	Brian Reed	Currently Elementary Education Teacher at Mountainview Elementary School and Percussion Instructor at Morgantown High School
2017	No Music Education Graduates	
2018	Chyna Brown (Wright)	Currently Band Director at Rivesville and West Fairmont Middle Schools

CONSISTENCY WITH MISSION (§ 4.1.3.4)

Fairmont State University Mission Statement

Fairmont State University is a comprehensive, regional university committed to educating global citizen leaders in an environment distinguished by a commitment to excellence, student success and transformational impact.

Fairmont State Vision Statement

Fairmont State University will be renowned for its innovative pedagogical practices and programs and as the first-choice institution for students seeking a transformative educational experience.

Department of Performing Arts Mission Statement

As the cultural center for Fairmont State University, the School of Fine Arts mission is to enhance student learning and the quality of life in our community.

Music Department Mission

The Mission of the Department of Music is to serve all students, regardless of prior education or socioeconomic background, through excellence in music instruction, thereby equipping them with the skills to be successful in the field of music and to better their community.

The Music Department provides excellence in performance from well-prepared student performers and nationally recognized faculty and guest performers. Our growing retention rate and high job placement rate indicates our program is successful. Our Music Specialization Education degree creates well-prepared music educators who provide transformational classroom experiences for the next generation of musicians and music lovers. The Music Education Specialization is accredited in partnership through the Fairmont State University School of Education.

Appendix A
Curriculum Map

BA Music Mapping Revised 2019

Courses and Activities Mapped to Revised Outcomes BA Music 2019

	B.A. Music Specialization Outcomes Upon successful completion of the program, students will be able to:		
	Outcome 1: Music Theory Proficiency Apply the standard concepts of music theory including ear training, sight reading, part-writing, and theoretical analysis of music from a variety of eras and styles.	Outcome 2: Historical and Global Perspective Using historical and global perspectives, differentiate among musical styles, genres, and compositional procedures.	Outcome 3: Performance Perform standard literature on major instrument or voice at the appropriate collegiate level.
Courses and Learning Activities			
MUSI 1101 Concerts, Recitals, Seminars	✔	✔	✔
MUSI 1104 Functional Piano I			✔
MUSI 1105 Functional Piano 2			✔
MUSI 1111 Intro to Music Technology	✔		
MUSI 1113 Music Theory I	✔		
MUSI 1114 Aural Skills I	✔		
MUSI 1115 Music Theory II	✔		
MUSI 1116 Aural Skills II	✔		
MUSI 1160 Applied Music I			✔
MUSI 1167 Collegiate Singers			✔
MUSI 1168 Marching Band			✔
MUSI 1169 Wind Ensemble			✔

Course			
MUSI 2204 Functional Piano 3			✔
MUSI 2205 Functional Piano 4			✔
MUSI 2206 Introduction to Music Literature and Research		✔	
MUSI 2223 Music Theory III	✔		
MUSI 2224 Aural Skills III	✔		
MUSI 2225 Music Theory IV	✔		
MUSI 2226 Aural Skills IV	✔		
MUSI 3311 Form and Analysis	✔		
MUSI 3313 Music in Western Civ. to 1750		✔	
MUSI 3314 Music in Western Civ. Since 1750		✔	
MUSI 3360 Applied Music II			✔
MUSI 4440 Senior Recital			✔

Appendix B

Faculty Data

Dr. Daniel Eichenbaum
(816) 753-4199 | danieleichenbaum@yahoo.com | www.danieleichenbaum.com
EDUCATION
Doctor of Musical Arts in Music Composition
2011
University of Missouri-Kansas City Conservatory of Music and Dance
Principal teachers: Chen Yi, James Mobberley, Paul Rudy, Zhou Long
Master of Music in Music Composition
2001
University of Michigan School of Music, Theater, and Dance
Principal teachers: James Aikman, William Bolcom, Evan Chambers
Bachelor of Music in Music Composition
1999
The Pennsylvania State University School of Music
Principal teachers: Paul Barsom, Bruce Trinkley
PROFESSIONAL POSITIONS
Fairmont State University, Fairmont, West Virginia
2011–present
Music Department Coordinator
Associate Professor of Music with Tenure
Assistant Professor of Music
2018–present
2017–present
2011–2017
• Courses taught:
o Music Composition
o Theory I, II, III, IV
o Aural Skills I, II, III, IV
o Introduction to Music Technology
o Orchestration
o Form and Analysis
o Music Appreciation
• Designed and implemented a new NASM-compliant theory and aural skills curriculum
• Departmental audio engineer
• Founder and host of the West Fork New Music Festival (see Music Directorship below)
• Oversee departmental budget
• Chair departmental hiring committees and oversee departmental adjunct hiring
• Manage day-to-day departmental activities
Community Music and Dance Academy, The University of Missouri-Kansas City
2009–2011
Founding Instructor and Mentor for Summer Composition Workshop
Musical Bridges Composition Teacher

Summer Intensive Theory Preparation Course Instructor
Ensembles in the Schools Instructor
Teaching Fellow for Composers in the Schools
Coordinator for Composers in the Schools
2009, 2010, 2011
2009—2011
2009—2011
2009—2011
2007—2010
2008—2009
The University of Missouri-Kansas City Conservatory of Music and Dance
2009–2010
Graduate Teaching Assistant
• Introduction to Music Composition with Dr. Paul Rudy (2009) and Dr. James Mobberley (2010)
Daniel Eichenbaum Page 2 of 11
• Creative Collaborations: Ideas and Strategies with Dr. Mara Gibson (2010)
• Composition Forum with Dr. James Mobberley (2009)
Mahidol University College of Music, Salaya, Thailand
2005–2007
Instructor of Music
• Courses taught:
o Advanced Orchestration for graduate students
o Aural Skills Fundamentals
o Form and Analysis
o Introduction to Composition
o Instrumentation/Orchestration for pre-college students
o Instrumentation/Orchestration for undergraduates
o Music of the Classical Period (Graduate Lecture)
o Music Theory I
o Music Theory III (Chromaticism)
o Music Theory IV (Late Chromaticism and 20th Century)
o Private Composition Lessons
• Thesis advising for graduate students
• Graded composition juries for undergraduate and pre-college students
UNIVERSITY / SCHOOL / DEPARTMENT COMMITTEE SERVICE (abridged)
Provost Search Committee
2018
Fairmont State University
Institutional Assessment Council (Critical Friends Group)
2015–present
Fairmont State University
Faculty Senate and Senate Executive Committee
2015–present
Fairmont State University
General Studies Committee (curriculum redesign)

2014–present
Fairmont State University
Technology Committee
2012–present
Fairmont State University
International Education Committee
2012–2018
Fairmont State University
Daniel Eichenbaum Page 3 of 11

MUSIC DIRECTORSHIP (FESTIVALS AND PERFORMANCE SERIES)
West Fork New Music Festival
2014–present
Creator and Music Director
• Multi-day, seven-concert new music festival featuring regional composers and performers with a strong focus on community-building
• Managed festival operations, secured funding, and managed festival budget and marketing
• Curated musical selections for live performances and West Virginia Public Radio half-hour broadcast specials
• Featured composers have included Mark Phillips, Eric Moe, Mark Snyder, David Taddie, John Beall, Mark Zanter, Grant Cooper, Matthew Jackfert, Lansing McLoskey, Armando Bayolo
• Featured performers have included Great Noise Ensemble, Keith Jackson, Rebecca Ashe, Tony Zilincik, Michael Ibrahim, Richard Kravchak, Jenifer Weber
Noteworthy Sweets Concert Series
2014–present
Creator and Music Director for off-campus performance venue
Music on the Hill (MOTH)
2015–present
Music Director for on-campus guest performers

RECENT PRESENTATIONS, RESIDENCIES, AND ADJUDICATIONS
Adjudicator
2016
ASCAP/SCI Student Commission Competition
Invited Guest Composer
2016
Virginia Polytechnic Institute and State University (Virginia Tech), Blacksburg, Virginia
SCI Region III Conference (Marshall University Festival of New Music)
2016
Marshall University, Huntington, West Virginia
Composer in Residence
2016
University of Missouri-St. Louis
Invited Guest Composer
2015
Marshall University
Panelist and Presenter: Role of the Humanities in Contemporary Education
2014

Fairmont State University Faculty Exchange Committee
Invited Guest Composer/Performer
2014
West Virginia Music Teacher Association Annual Conference
Composer in Residence
2014
The Pennsylvania State University

Guest Composer
2013
University of Mary Washington, Fredericksburg, Virginia
Panelist and Presenter: Fractals in Music
2013
Fairmont State University Faculty Exchange Committee

SELECTED WORKS LIST

My Father's List
2018
Mezzo-soprano and piano (text by Bernard Eichenbaum)
Premiered September 2018 by Jenifer Weber

Record
2017
SATB choir and fixed media (text by Carl Sagan, Jimmy Carter, Josquin des Prez)
Commissioned as part of the Fairmont State University Common Reader program
Premiered by the Fairmont State University combined choirs March 2018

Pacific
2016
Wind trio and fixed media (based upon poetry by Elizabeth Savage)
Commissioned by the PEN Trio and premiered February 2017

If your boy leads
2016
Mezzo-soprano and fixed media (text by Elizabeth Savage)
Commissioned as part of a Fairmont Foundation Faculty Grant
Premiered September 2016

Concertino for Trumpet and Wind Ensemble "Aaron"
2015
Solo trumpet and wind ensemble
Commissioned by Lisa Blackmore and the University of Missouri-St. Louis Wind Symphony
Premiered March 2016

Whirlygig
2015
Solo alto saxophone
Commissioned and premiered by Michael Ibrahim on behalf of the entire West Virginia
University saxophone studio

Trans-Atlantic
2015
Clarinet choir

Commissioned and premiered by The Concorde Clarinets of Bristol, UK
By the Sea
2015
Any solo instrument or voice
MAX/MSP software training piece for new electroacoustic performers
Toccata
2014
Solo piano
Commissioned and premiered by Kari Johnson

Maxwell
2013
Clarinet and fixed media
Premiered by the composer
Green Hills of Magic
2013
Wind ensemble and narrator
Written for and premiered by the Fairmont State University Wind Ensemble with Judy Byers narrating
Caveat of the Cave
2013
Wind ensemble and choir (text by Dr. Elizabeth Savage)
Written for and premiered by the Fairmont State University Wind Ensemble and Collegiate Singers
Defying Gravity: Incidental Music
2013
Fixed media
Written for the Fairmont State University Theater Department production of Jane Anderson's "Defying Gravity"
The Beauty of the Dream
2012
SSAATB a capella choir (text from Frankenstein by Mary Shelley)
Written for and premiered by Dr. Samuel Spears and the Fairmont State Collegiate Singers
Ascent
2012
Flute, clarinet, and fixed media with live processing
Dark Matter's Rocket Grant-winning piece performed at Kansas City's Arvin Gotlieb Planetarium
The Lonely Road
2012
Clarinet and MAX/MSP live processing
Commissioned and premiered by Cheryl Melfi for her electroacoustic recital, "Digital Reeds"
Sinfonietta
2011
Wind ensemble augmented with string quartet

Doctoral dissertation premiered by the UMKC Conservatory wind ensemble and graduate string quartet
Gagarin
2011
Clarinet and fixed media
Premiered by Dark Matter at Kansas City's Arvin Gotlieb Planetarium
Orbit
2010
Flute, clarinet, and fixed media with live audio processing
Commissioned by the Kansas City Electronic Music and Art Alliance, premiered by Rebecca Ashe, flute and Cheryl Melfi, clarinet
Burning Man
2009
Solo clarinet
Commissioned and premiered by Michael Abrams and CO(mp)llaborations
Nearer…
2009
Flute, clarinet, cello, and piano
Commissioned and premiered by Quadrivium
Daniel Eichenbaum Page 6 of 11
Fading Light
2009
Woodwind quintet
Premiered by Musica Nova
Silent Sphere
2008
Amplified flute and piano
Commissioned and premiered by Rebecca Ashe
Maybe Next Season
2007
Baritone voice and piano (text by Timothy Pettet)
Premiered by Kirk Patton
INTERDISCIPLINARY COLLABORATIONS
Dark Matter
2010–2012
• Original, hour-long multimedia productions (Orbit and Ascent) were presented in Kansas City's Arvin Gottlieb Planetarium
• Collaborators included flutist Rebecca Ashe, composer/audio engineer Richard Johnson, clarinetist Cheryl Melfi, astronomer Bob Riddle, video artist Cyan Meeks, Make:KC, HMS Beagle, Moonglow Technologies, Blue Valley (Kansas) School District, and Longview College
• Awarded a Rocket Grant from the Charlotte Street Foundation and Kansas University Spencer Museum of Art
• Awarded an Inspiration Grant from the Arts Council of Metropolitan Kansas City
Boom! An International Lost and Found Family Marching Band
2007–2011
• Improvisatory music/theatre group performed original shows throughout the United States

• Wrote music and text; performed (clarinet, dance, vocals)
• Selected as one of the top five Kansas City Fringe Fest acts of 2009
Artsounds: Tzippiyah
2011
• Collaboration with poets Tim Pettet and Jordan Stempleman, actors Robert Hines and Kali Jackson, and guitarist Thomas Nelson
• Collaboration culminated in an integrated performance experience at Kansas City Art Institute, March, 2011
• Created an electroacoustic, interactive sound environment using MAX/MSP
53 Days, 52 Nights
2010
• Created a 45-minute performance that utilized live acting and music performed in a store-front window
• Collaboration with composer/accordionist Peter Lawless and actors Heidi Van, Andrea Guertsen, Coleman Crenshaw, and Matt Weiss
• Performed on clarinet and co-wrote all music with Peter Lawless
• Six performances in Kansas City

L'Histoire d'Amour
2009, 2010
• Created a 35-minute performance in the style of 1920s silent film that utilized live acting and music performed in a store-front window
• Collaboration with composer/accordionist Peter Lawless and actors Heidi Van and Matt Weiss
• Performed on clarinet and co-wrote all music with Peter Lawless
• Six performances in Kansas City
• Recreated the performance for the 2010 New Orleans Fringe Festival
Manifest
2009
• Collaboration with Dr. Reza Derakhshani's electrical engineering students
• Electrical engineers designed software to scan subject's brain for mood preferences using electrodes attached to subject's head
• Collected data sent to MAX/MSP patch and an artificial intelligence interpreted user preferences
• Patch created audio environment based upon subject's preferences
ArtSounds: Listen: A Grammar of Being
2008, 2009
• Collaboration with poet Tim Pettet, performers Brendan Kinsella and Steven Schob, and graphic artists Jamie Gray and Robb Smigielski
• Collaboration culminated in an integrated performance experience at Kansas City Art Institute, September 2008
• Performance repeated in April 2009 at the College Music Society regional conference

SELECTED RECENT PERFORMANCES
If your boy leads
University of Washington Electroacoustic Minifest
2018

Record
West Fork New Music Festival
2018
My Father's List
West Fork New Music Festival
2018
Car Accident
Radio broadcast (Amherst, Massachusetts)
2018
If your boy leads
SCI Invitational New Music Concert
2018
Record
Fairmont, West Virginia
2018
If your boy leads
Ball State University Festival of New Music
2018
If your boy leads
Society of Composers National Conference
2018
Gagarin
Denton, Texas
2017
Concertino for Trumpet and Wind Ensemble ("Aaron")
2 Performances: St. Louis Wind Symphony
2017
Pacific
Muncie, Indiana
2017
Pacific
Kalamazoo, Michigan
2017
Pacific
Indianapolis, Indiana
2017
Pacific
Bloomington, Indiana
2017
Nearer . . .
West Fork New Music Festival
2017
If your boy leads
Fredericksburg, VA / Electroacoustic Barn Dance
2016
Car Accident

Radio broadcast (Amherst, Massachusetts)
2018
If your boy leads
West Fork New Music Festival
2016
Gagarin
Wroclaw, Poland / Clarimania Festival
2016
Concertino for Trumpet and Wind Ensemble ("Aaron")
University of Missouri- St. Louis
2016
Gagarin
Society Of Composers Region III Conference
2016
Whirlygig
West Fork New Music Festival
2015
Gagarin
Society for Electro-Acoustic Music in the United States National Conference
2015
Sin-ka-lip'
Marshall University Festival of New Music
2015
Maxwell
Marshall University Festival of New Music
2015
Toccata
Fairmont, WV / Guest Pianists Kari Johnson Concert
2015
Maxwell
WV Public Radio / Broadcast of West Fork Festival performance
2014
Maxwell
West Fork New Music Festival
2014
Maxwell
Fredericksburg, VA / Electroacoustic Barn Dance
2014
Maxwell
WV Music Teacher Association Concert
2014
Maxwell
Fairmont, WV / Faculty and Friends Concert
2014
Caveat of the Cave
Fairmont, West Virginia

2013
Green Hills of Magic
Fairmont, West Virginia
2013
Defying Gravity: Incidental Music
Fairmont, West Virginia
2013
The Beauty of the Dream
Fairmont, West Virginia
2012
Gagarin
Fredericksburg, VA / Electroacoustic Barn Dance
2012
Gagarin
Salaya, Thailand / Thailand International Composition Festival
2012
Daniel Eichenbaum Page 9 of 11
Ascent
4 Performances: Kansas City / Dark Matter
2012
Gagarin
Morgantown, WV / West Virginia University New Music Concert
2012
The Lonely Road
Kansas City / Kansas City Electronic Music and Arts Alliance
2012
Orbit
4 Performances: Kansas City / Dark Matter
2011
Gagarin
4 Performances: Kansas City / Dark Matter
2011
Sinfonietta
University of Missouri- Kansas City
2011
Gagarin
Kansas City / Exchange of Midwest Collegiate Composers
2011
Orbit
University of Central Missouri / U.C.M. New Music Festival
2011
Orbit
University of Nebraska-Kearney / U.N.K. New Music Festival
2011
Orbit
4 Performances: Kansas City / Dark Matter

2011
Gagarin
4 Performances: Kansas City / Dark Matter
2011
Orbit
Kansas City / ArtSounds: Quadrivium Duplum
2010
L'Histoire d'Amour
3 performances: New Orleans Fringe Festival / Hybrid Theater Production
2010
Orbit
Kansas City / Musica Estas Concert Series
2010
Orbit
Kansas City / Kansas City Electronic Music and Arts Alliance
2010
53 Days, 52 Nights
6 performances: Kansas City / Hybrid Theater Production
2010
Silent Sphere
University of Iowa / New Music Festival
2010
Silent Sphere
Missouri Western State University / Linda Antas, flute
2010
Fading Light
University of Missouri, Kansas City / Musica Nova
2010
Silent Sphere
University of Missouri, Kansas City / Rebecca Ashe, flute
2009
The lone and level sands
University of Missouri, Kansas City
2009
Sin-ka-lip'
Kansas City / Academy Kids Club Concert
2009
L'Histoire d'Amour
6 performances: Kansas City / Hybrid Theater Production
2009
Nearer...
2 Performances: Kansas City / Quadrivium
2009
Maybe Next Season
University of Missouri, Kansas City / Kirk Patton, voice
2009

Silent Sphere
Kansas City / Rebecca Ashe, flute
2009
Listen: A Grammar of Being
Kansas City / College Music Society regional conference
2009
Listen: A Grammar of Being
Kansas City / ArtSounds
2009
Appalachian Images
San Diego State University / Woodworks
2008

RECENT GRANTS AND AWARDS
Mid-America Freedom Band Composition Competition
2016
Finalist
The American Prize
2016
Semi-Finalist, Wind Ensemble Composition category
Fairmont Foundation Faculty Fellow Award
2016
Award supported the 2016 West Fork New Music Festival and the commissioned new work If your boy leads (see Selected Works List)
Rocket Grant
2011
Awarded by the Charlotte Street Foundation and Kansas University Spencer Museum of Art (see Interdisciplinary Collaborations)
Inspiration Grant
2010
Awarded by the Arts Council of Metropolitan Kansas City (see Interdisciplinary Collaborations)
PUBLICATIONS
I. Scores
Eichenbaum, Daniel. Pacific. Engraved by the TrevCo Music Publishing. Tallevast, FL: TrevCo Music, 2019.
_____. Quar-Tech. Engraved by the composer. Northampton, England: Reynard Music, 2002.
_____. ...and the band played on... Engraved by the composer. San Antonio, TX: Southern Music, 2001.
_____. Sound Mass. Engraved by the composer. Warwick, England: Warwick Brass, 2001.
_____. 5th Avenue Rhapsody. Engraved by the composer. San Antonio, TX: Southern Music, 2000.
II. Audio Recordings
Eichenbaum, Daniel. Prelude and Fugue after Bach, Shyen Lee, saxophone, Mahidol University publicity CD Saxo-wat-dee-krup, 2006.
_____. Car Accident, realized by the composer, Capstone Records #CPS-8744, 2004.

_____. 5th Avenue Rhapsody, Penn State Symphonic Wind Ensemble, Southern Music Music for Concert Band Volume #14 #CD14, 2002.

Daniel Eichenbaum Page 11 of 11

III. Academic Publications

Eichenbaum, Daniel. "The Impact of Music Notation Software on the Compositional Process: a Pilot Study" in Society of Composers, Inc. Newsletter XXXVIII: 4 (July-August 2008): 1, 5.

REFERENCES

References available by request.

1113 Virginia Ave E-mail: jmorrison3@fairmontstate.edu
Fairmont, WV 26554 Home phone: 304-534-8570
FSU Office: Rm. 242 Wallman Hall Phone: (304) 367-4179

John Morrison

_____

Education May 2005: Master of Music Degree in Piano Performance
West Virginia University
December 2002: Bachelor of Music Degree, Major in Piano Performance
(WVU), Cum Laude
December 2002: Bachelor of Arts, Major in French (WVU), Cum Laude

Teaching August 2012-Present: Assistant Professor of Music: Piano and Strings
Fairmont State University School of Fine Arts
Fall 2005-Present: Piano and Strings Faculty FSU Community Music Program
(renamed in 2011 as the FSU Academy for the Arts)
Fall 2010: Piano Instructor for FSU faculty maternity leave
June 2010: Director of FSU CMP Piano Camp
June 2009: Assistant Director of FSU CMP Piano Camp
Fall 2006-Spring 2012: Adjunct Faculty Fairmont State University
Strings Class Instructor
Fall 2003-August 2009: Instructor of Piano and Violin WVU Community Music
Program
Fall 2003-Fall 2005: Graduate Assistant WVU Community Music Program
Instructor of Theory classes and Adult piano class

Accompanying 2015-2018 WVACDA (West Virginia American Choral Directors Association)
Collegiate Honor Choir Accompanist
2016-2018 WVASCC (West Virginia All State Childrens Chorus) Accompanist
Fall 2006-Present: Fairmont State University Collegiate Singers Accompanist
Fall 2006-Present: Fairmont State University Recital Accompanist
January 2018 MTNA Official Eastern Division Accompanist
2016, 2018 West Fork New Music Festival
2010-Present Fairmont State University Community Choir Accompanist
Summer 2004, Summer 2003: Staff Accompanist at Interlochen Arts Camp, MI
Spring 2003-Spring 2005: WVU Choral Union Accompanist
January 2005-Present: Church Choir Accompanist (See church music positions)

Professional November 2017-Present: President of WVMTA (West Virginia Music Teachers
Offices Association)
Site Coordinator 2018 WVMTA State Conference

November 2015-October 2017 WVMTA President-Elect/ State Conference Planner
Site Coordinator WVMTA 2014 State Conference
WVMTA Secretary 2013-2015
January 2016-Present Member of the Fairmont Chamber Music Society
Board of Directors

Conferences MTNA National Conference 2019 Spokane, WA

Attended MTNA National Conference 2018 Lake Buena Vista, FL
Summit for MTNA Leadership 2017, 2018 Cincinnati, OH
MTNA National Conference 2014 Chicago, IL
WVMTA State Conferences 2014-2018
Montreat Worship and Music Conferences 2013-2018 Montreat, NC

Church Music August 2009-Present: Music Director and Organist at First Presbyterian Church

Positions Fairmont, WV: Director and accompanist of the Chancel Choir, Director of the Cambridge
Handbell Choir, Organist
April-August 2008: Interim Music Director at Suncrest UMC, Morgantown WV
October 2006-July 2009: Organist and choir accompanist at Suncrest UMC
March 2005-October 2006: Organist and choir accompanist at Great Bethel Baptist Church Uniontown, PA
January 2005-March 2005: Sacred Music Intern at Trinity Presbyterian
Uniontown, PA
November 2001-January 2005: Organist at St. George's Episcopal Church in
Waynesburg, PA

Chamber 1997-Present: Violinist in the Seneca String Quartet, Morgantown, WV

Music 2015-2019: Allegheny Chamber Players - Morgantown, WV

Musical November 2017-January 2018 Orchestra Director and Keyboardist for FSU's **Theater**
production of *Urinetown, the Musical*
Sept-November 2016: Music Director for FSU's production of *Reefer Madness*
July 2015: Music Director for *Footloose* West Virginia Public Theater
May-June 2013: Music Director for FSU's Production of *Little Women*
June-July 2012: Music Director for FSU's Production of *South Pacific*
June-July 2011: Music Director for FSU's Production of *Annie Get Your Gun*
December 2010-January 2011: Music Director for FSU's Production of
You're a Good Man, Charlie Brown
June-July 2008: Rehearsal Accompanist and Pit Keyboardist for *1776* (FSU)
Summers 2000-2015: Pit Musician for numerous West Virginia Public Theater Summer Shows

G R E G M U L Z E T

109-20 71st Rd, Apt 6G Forest Hills, NY 11375
631-388-3351 gmulzet@hotmail.com

EDUCATION

Stony Brook University (ongoing)

Ph.D. in Music Composition, expected completion 2020
Primary Teachers: Sheila Silver (theory, orchestration, composition), Perry Goldstein (pedagogy, composition), Dan Weymouth (theory, composition), Daria Semegan & Meg Schedel (electronic composition), Peter Winkler (composition)

University of Miami (FL)

M.M. in Music Composition, 2010: GPA 4.0
Thesis: *The Plagues of Egypt: A Cantata for Chorus and Percussion*
Primary Teachers: Dennis Kam, Lansing McLoskey, & Scott Stinson (composition)
Additional Studies: Paul Wilson (theory), John Stewart (theory, pedagogy), Gary Green (20th c. rep)

University of North Carolina (Chapel Hill)

B.M.Ed. in Music Education, 1995: Phi Beta Kappa
Arranger, Conductor, 4-Year Section Leader: Marching/Pep Bands
Principal Trumpet: Wind Ensemble, Jazz I, Symphony Orchestra
Primary Teachers: James Ketch (trumpet, jazz), James Hile (band), Daniel Huff (chorus, pedagogy)

PROFESSIONAL EXPERIENCE

2018- **Director of Bands, Assistant Professor of Music**
Fairmont State University, Fairmont, West Virginia
• Direct the university marching band, pep band, and wind ensemble
• Teach courses to music education majors that include brass methods, conducting, and materials and methods of music education
• Teach courses to music minors that include introduction to music theory and applied trumpet lessons
• Teach Music Appreciation as an elective to non-music majors
• Reorganizing and cataloguing a large inventory of instruments, sheet music, and uniforms
• Partnering with the athletic department and university relations to increase the band program's campus presence

2016-18 **Chair, Music Department**
Holy Cross High School, Flushing, New York
• Taught three Concert Bands, Jazz Band, Drumline
• Supervised the overhaul of the music facilities, which included new flooring, percussion shelves, recovering of sound panels, and the removal of a wall
• Organized and catalogued over 2000 titles of sheet music and more than 150 schoolowned instruments
• Took the school to both the NYSSMA large ensemble and small ensemble festivals for first time in several years
• Helped grow the music program through recruiting events and more than 90% retention

2016-18 **Arranger and Associate Music Director**
Broadway Backwards, New York, New York

• Wrote arrangements for the acclaimed Broadway benefit, which raised over $650K in 2018
• Serve as Music Director for some of Broadway's most talented professionals

2014-15 Adjunct Professor of Music

Stony Brook University, Stony Brook, New York

• Taught Elements of Music as an elective to non-music majors

Adelphi University, Garden City, New York

• Taught Instrumental Conducting to music education majors

2008-14 Graduate Teaching Assistant

University of Miami, Coral Gables, Florida

• Taught Music Theory I-IV to music majors
• Taught Ear Training I-IV to music majors
• Directed, recruited for, and conducted the New Music Ensemble during the department chair's Sabbatical
• Conducted the orchestra for a collaboration between the film and music schools

Stony Brook University, Stony Brook, New York

• Taught Ear Training I-IV to music majors
• Taught Graduate Ear Training Independent Study for selected graduate students
• Assistant Conducted two departmental operas
• Taught Private Lessons: Composition, Arranging, Counterpoint

2006-08 Director of Bands

Rockledge High School, Rockledge, Florida

• Taught Wind Ensemble, Symphonic Band, Jazz Band, and Marching Band
• Earned Marching Band's first superior rating at district festival in six years
• Recruited for and increased enrollment in colorguard and marching band
• Served as music director for the school musical
• Consulted and volunteered with parent booster organization

Mater Academy Middle and High Schools, Hialeah, Florida

• Taught Concert Band, Jazz Band, Beginning Band, and Marching Band
• Designed and taught an indoor marching stage show
• Emceed three collaborative arts concerts that included dance and music
• Consulted on plans for new arts facilities

1999-06 Professional Trumpet Player

Broadway Production of Blast!: NYC, Orlando, Anaheim

• Lead trumpet and featured soloist

Princess, Royal Caribbean, and Norwegian Cruise Lines

• Played lead trumpet in shipboard showband and cabaret ensembles
• Completed eleven contracts

Various Ensembles and Performances

• Played in orchestras, weddings, corporate events, church services, etc.

1999-06 Freelance Marching Band Consultant and Arranger

Various High Schools (NC, SC, FL, NY, CA)

• Designed shows and arranged music for more than ten band programs
• Awarded a perfect score in "quality of musical arrangements" at Southwest Guilford High School Marching Band Competition, 1997

• Assisted multiple band directors by filling various roles, including jazz band director, marching technique consultant, and brass coach

1995-98 **Director of Bands**

Mount Pleasant High School, Mount Pleasant, North Carolina

• Taught Wind Ensemble, Percussion Ensemble, Winterguard, Jazz Band, and Marching Band
• Led Marching Band to its first grand championship in school history and second place in a regional Bands of America competition
• Led Wind Ensemble to its first back-to-back district superior ratings in school history
• Worked with boosters to increase budget 100%
• Designed, raised money for, and purchased new marching band uniforms
• Increased instrument inventory by $50K
• Developed a positive reputation for the band program in the school and community by partnering with newspapers and administrators to support and celebrate the band's accomplishments

GREG MULZET, p.3

SAMUEL B. SPEARS
90 Silver Maple Court
Fairmont, WV 26554
304-816-3476
spearssb@mindspring.com
_____

Education Conferred
D.M.A., Choral Conducting 2009
University of Miami
Miami, FL
☐ cognate areas: voice (tenor), music history
☐ University of Miami Doctoral Fellow
☐ presented three doctoral recitals; repertoire included music of M. Praetorius, Badings,

Byrd, Schütz, Brahms, Fissinger
☐ doctoral essay: "A Study of Michael Praetorius' *Megalynodia Sionia*: An Historical

and Stylistic Analysis and Selective Modern Performing Edition"
M.M., Choral Conducting 1997
University of Cincinnati, College-Conservatory of Music
Cincinnati, OH
☐ recital repertoire included Bernstein *Chichester Psalms*, Schubert *Mass in G*, Schütz

Musikalische Exequien, Morley madrigals
☐ 70 credit hours in music history; asst. conductor of Early Music Lab Renaissance Singers

B.M., Voice Performance, Magna cum Laude 1994
Furman University
Greenville, SC
Professional Experience
Associate Professor of Music, Fairmont State University 2009-present
☐ Director of Choral and Vocal Activities
☐ conduct Collegiate Singers, Chamber Choir, and Community Chorus
☐ teach Choral Conducting, Choral Methods, Applied Voice, Voice Class
☐ team taught interdisciplinary Experiencing the Arts for the Honors Program (Spring 2016, 2017)
☐ faculty advisor for ACDA student chapter
☐ founded Fairmont State Community Chorus
☐ choirs sang *Carmina Burana* (2014), Brahms *Requiem* (2016), Verdi *Requiem* (2017),

Beethoven Symphony no. 9 (2019) with the WV Symphony Orchestra
☐ organize biennial choir tours—Toronto, DC, Florida, NYC, WV flood relief benefit tour
☐ earned tenure and promotion to Associate Professor (April 2015)
☐ Chair of Faculty Welfare Committee (2013-present)
☐ served on General Studies Comm., Faculty Development Comm., Community Engagement

Advisory Board, Common Reader Comm., Celebration of Student Scholarship Comm.
☐ serve as academic adviser and music scholarship coordinator
☐ served on search committees for Director of Bands and Director of FSU Career Center

Instructor of Music, Miami Dade College 2008-2009
☐ directed the Men's Choir; taught Applied Voice, Music Appreciation

Instructor of Music, Florida International University, Miami, FL 2005-2009

directed the University Chorale; taught Applied Voice, Class Voice, Fundamentals

of Music, Contents and Methods of Teaching Elementary Music
 faculty advisor for Phi Mu Alpha Sinfonia

Instructor of Music, Emmanuel College, Franklin Springs, GA (full-time position) 1999-2002
 courses taught: Choral Conducting, Choral Literature and Techniques, Applied Voice,

Class Voice, Music Appreciation, Sightsinging and Ear-training
 directed the College Chorale, presenting performances on campus and in area churches
 served as coordinator of vocal studies area
 developed new Choral Literature and Techniques class for Music Education curriculum
 co-authored report to GA PSC for accreditation of new Music Education degree program
 served on Library and Cultural Awareness committees and as freshman/academic adviser

Music Director, Salem Academy, Winston-Salem, NC (private women's preparatory school) 1997-1998
 directed Chorus, Glee Club, and Spirit Ensemble; music director for spring musical
 academic adviser

Additional Professional Experience
Worship Leader, Tree of Life Church, Fairmont, WV (volunteer) 2009-2017
Worship Leader, Lighthouse Church, Miami Beach, FL 2004-2008
 coordinated, planned and led music for worship services and special events
 recruited and managed an array of volunteers to field a praise team in small mission church

Minister of Music, First United Methodist Church of Dacula, GA 1999-2002
 directed the Chancel Choir and praise team
 planned music for worship services; assisted the pastor in worship planning
 supervised pianist/children's choir director
 served as interim youth minister, summer 2000

Director, Bowman Gray Medical Center Chorale 1997-1998
 planned and prepared various performances: concerts, chapel services, hospital functions
 coordinated planning and logistics with chaplains and administrative liaison

Professional Choral Singing Experience
Seraphic Fire (Miami, FL) – founding member 2003-2012
Spire Chamber Ensemble (Kansas City, KS) 2011-2013
Aventura Turnberry Jewish Center Men's Choir 2005-2009
Bel Canto Company (Greensboro, NC) 1997-1998
Vocal Arts Ensemble of Cincinnati 1994-1997
Calvary Episcopal Church (Cincinnati, OH) 1994-1997
Other Choral Singing Experience
ACDA Southern Division Directors Chorus 2014
University of Miami Chorale, Chamber Singers, Collegium Musicum, Men's Chorale 2002-2005
Atlanta Symphony Orchestra Chorus 1998-2002
Atlanta Symphony Orchestra Chamber Chorus 1998-2001
University of Cincinnati Early Music Laboratory Renaissance Singers 1995-1997
University of Cincinnati Chamber Choir, Chorale, and Chamber Singers 1994-1996
Furman Singers, Chamber Singers, Furman Choir 1990-1994
I have sung major works with such conductors as Robert Shaw, Michael Tilson Thomas, Sir David Willcocks, James Conlon, Robert Spano, Yoel Levi, Ann Howard Jones, Robert King, and Stephen Darlington. I participated in the world premieres of the acoustic version of *Hymnodic Delays* by Ingram Marshall, *Four Reveries* by William Hawley, and *The Road from Hiroshima: A Requiem* by Shawn Crouch (nominated for the Pulitzer Prize).
Teaching Assistant Responsibilities

Doctoral Fellow, University of Miami 2002-2005
☐ assistant conductor of Collegium Musicum (2004-2005), co-directed the Men's Chorale

(2002-2004), taught Conducting I
Graduate Assistant, Music Education Department, University of Cincinnati 1996-1997
☐ taught Voice Class; teaching assistant for Introduction to Arts Appreciation
☐ tutored sightsinging; worked in Music Education Laboratory

Graduate Assistant, Choral Conducting Department, University of Cincinnati 1995-1996
☐ teaching assistant for Choral Literature classes
☐ coordinated departmental logistics (risers, set up crews, etc.)

Assistant Conductor, University of Cincinnati Early Music Laboratory Renaissance Singers 1995-1997
☐ assumed leadership of the ensemble during director's sabbatical, Spring 1996
☐ directed rehearsals as needed; assisted in repertoire selection and personnel recruitment

Teaching Assistant, Furman University 1993-1994
☐ student conductor of Furman Singers
☐ teaching assistant for beginning and advanced choral conducting classes

Presentations
☐ "Multicultural Choral Repertoire" reading session at 2018 WV ACDA conference
☐ "Choral Music by Women Composers" reading session at 2017 WV ACDA conference
☐ "Choral Music by Women Composers" for FSU Women's Studies Colloquium, 9-28-16
☐ co-presented "Lesser-Known Choral Gems by Camille Saint-Saëns" session at 2016 WV ACDA conference
☐ "Music for Free at CPDL and IMSLP" interest/reading session at 2014 WV ACDA conference
☐ "Theme and Variations: Theme Concert Programming" session at 2012 WVMEA conference
☐ co-presented "Interpreting through Interplay: The American Ballad Revived in Modern Art Song Accompaniments" lecture recital session at 2010 VA/WV MTNA joint state conference
☐ co-presented "Interpreting the American Ballad Through the Modern Art Song" lecture recital session at 2010 Mountain State Storytelling Institute

Publications
Performing edition of "Chorus of Witches and Spirits" from *Der Vampyr*, Heinrich Marschner - Colla Voce, 2013
Service to Profession
Membership Chair, WV ACDA 2017-present
Vice President, WV ACDA 2015-2017
President, WV ACDA 2013-2015
President Elect, WV ACDA 2012-2013
State Repertoire and Standards Chair for Two-Year and Small Colleges, Georgia ACDA 1999-2001
Honor choirs: Georgia District 13 9-10 Grade Mixed Honor Choir (2017)
Adjudicating: WV ACDA High School All-State Chamber Choir auditions, Tri-State NATS Vocal Auditions, Allegany County (MD) Choral Festival, Grafton HS Choral Festival, Florida Vocal Association District 16 Choral Festival, Florida Vocal Association District 16 Solo and Ensemble, Florida Association of Christian Colleges and Schools Regional Fine Arts Competition, GA All-State Chorus Auditions, GA NATS State Auditions, GA Governor's Honors Program auditions
Recordings
☐ Bring Me the Sunset, Ken Neufeld – Kensington Choralworks Sampler II, issued 2005

performance recorded live in doctoral conducting recital, Nov. 2002
*an excerpt is available for download on the Kensington Choralworks website:
http://www.kensingtonchoralworks.com/mp3's/BringMetheSunset.mp3
☐ Seraphic Fire, Amazing Grace: A Gospel and Bluegrass Journey, issued 2007 (soloist/chorister)
☐ Seraphic Fire, Messiah Live, issued 2006 (chorister)

⬜ Seraphic Fire, Beginnings, issued 2005 (chorister)
⬜ Stabat Mater, Antonín Dvořák – Robert Shaw, conductor (Telarc 80506), issued 1999

*member of the Atlanta Symphony Orchestra Chorus

Select Works Conducted
Beethoven, Symphony no. 9 (chorus preparer) 2019
Purcell, *Dido and Aeneas* (chorus preparer) 2018
Verdi, *Requiem* (chorus preparer) 2017
Brahms, *Ein Deutsches Requiem* (chorus preparer) 2016
Handel, *Messiah* (with orchestra) 2015
Ray, *Gospel Mass* 2015
Orff, *Carmina Burana* (chorus preparer) 2014
Haydn, *The Creation* (excerpt) 2013
Vaughan Williams, *Five Mystical Songs* (with chamber orchestra) 2012
Whitacre, *Five Hebrew Love Songs* 2012
Rossini, *Petite Messe Solennelle* 2011
Nelhybel, *Estampie Natalis* (with instrumental ensemble) 2010
Handel, *Let Thy Hand Be Strengthened* (with orchestra) 2010
Salas, *Si al ver en el Oriente,* 18th c. Cuban villancico (with orchestra) 2008
Vivaldi, *Concerto for Mandolin in C major* (orchestra) 2007
Purcell, *King Arthur*, excerpt (with orchestra) 2006
J. S. Bach, "Der Herr denket an uns", BWV 196 (with orchestra) 2006
Haydn, *Missa Brevis Sancti Joannes de Deo* (with orchestra) 2006
Vaughan Williams, *Fantasia on Christmas Carols* (with orchestra) 2001
Durante, *Magnificat in B-flat* (with orchestra) 2001
Pinkham, *Christmas Cantata* (winds and organ) 2000

Select Solo Vocal Performances
Purcell, *Dido and Aeneas* (Aeneas), Fairmont State University 2018
Dubois, *Seven Last Words*, Christ Episcopal Church (Fairmont, WV) 2015
Orff, *Carmina Burana* (incidental solo), West Virginia Symphony Orchestra 2014
Lieder recital: Robert Schumann, Clara Schumann, Fanny Mendelssohn 2012
Nielsen, *Fynsk Forår*, Plantation United Methodist Church Concert Series 2005
Carissimi, *Jephte* (Jephte), Seraphic Fire 2003
Bach, *St. John Passion* (Servus), Miami Bach Society 2003
Gounod, *St. Cecilia Mass*, Miami Oratorio Society 2002
Haydn, *Lord Nelson Mass*, Piedmont College Orchestra and Chorus 2002
Mozart, *Vesperae de Domenica*, K. 321, Piedmont College Orchestra and Chorus 2001
Hale, *An American Requiem* (world premiere) 1996
Saint-Saëns, *Requiem* 1995
Haydn, *Missa Sancti Nicolai* 1994
Handel, *Messiah* 1993
Mendelssohn, *Elijah* 1992

Stage Experience
FSU Summer Music Theater Series, music director for *The Music Man* 2015
FSU Summer Music Theater Series, *Farmer's Market: the Musical* (world premiere), Mr. Half 2013
Salem Academy, music director for *The Sound of Music* 1998
Cincinnati Opera, *The Flying Dutchman*, offstage chorus 1996
University of Cincinnati, chorus for *The Bartered Bride* 1996
Brevard Opera Workshop, Brevard, NC 1993
Furman University Opera Workshop 1992-1994

Honors and Awards
Earned tenure and promotion to Associate Professor 2015
WV Governor's School for the Arts Mentor Recognition Banquet 2011
Represented Fairmont State University at WV Great Teachers Seminar 2010
University of Miami, University Fellowship 2002-2005
University of Cincinnati:

☐ Graduate Teaching Assistant 1995-1997

☐ University Graduate Scholarship (full tuition) 1994-1997

Furman University:

☐ Graduated Magna cum Laude 1994

☐ DuPre Rhame Scholarship, for an outstanding rising senior majoring in music 1993

☐ Pi Kappa Lambda 1993

☐ Timmons Scholarship, for voice 1990-1994

☐ National Merit Scholar 1990

Professional Organizations

American Choral Directors Association (life member)

National Association of Teachers of Singing

College Music Society

Phi Mu Alpha Sinfonia

References

Dr. Constance Edwards, Associate Dean of Arts & Sciences Lakeland Community College 7700 Clocktower Drive Kirtland, Ohio 44094 440-525-7091

CEdwards22@lakelandcc.edu

Dr. Donald Oglesby, Professor Emeritus of Choral Studies

University of Miami

PO Box 248165

Coral Gables, FL 33124

305-284-4162

doglesby@miami.edu

Dr. Anne Patterson, Professor of Music, Associate Dean of the School of Fine Arts

Fairmont State University

1201 Locust Ave.

Fairmont, WV 26554

304-367-4897

Anne.Patterson@fairmontstate.edu

Appendix C Sample Evaluation Form

NAME : ████████████   DATE: Spring 2017

SOPHOMORE EVALUATION FORM

Component	Comments	Pass/Fail
Performance Jury (75 minimum)	85%	Pass
Portfolio		Pass
Studio Teacher Recommendation	Robert Hickey provided a letter of support	Pass
1000-2000 Level Music Courses Not Completed		Pass
GPA	3.10 – SP17 GPA still needed	Pass
Piano Proficiency		Pass
Completion of ENGL 1108, MATH 1107		Pass
Other comments		

For the Bachelor of Arts in Education - Music Pre K-Adult degree only:

Fulfill requirements for Admission to Education		

Final recommendation: contingent upon successful completion of courses in progress and maintenance of 2.75 overall GPA.

PASS: The student may register for 3000 level music classes.

PROBATION: The student must complete the following requirements within ONE YEAR from this date: __Pass the CORE test and be admitted to the School of Education._____

Music courses approved to be taken during probation are checked.
☐ 2245 Cond. I ☐ 3309 Orch. ☐ 3311 Form ☐ 3313 Hist. I ☐ 3314 Hist. II
☐ 3328 Elem. ☐ 3347 Cond. II ☐ 3360 Lessons ☐ 4429 Inst. ☐ 4430 Chor.
☐ 4431 Methods & Materials

FAIL: The student may not continue to major in music.

Sample Recital Form

PERFORMANCE JURY FORM–GUITAR

STUDENT'S NAME _____ DATE **3/21/19**

CIRCLE APPLICABLE RANK: FRESHMAN   SOPHOMORE   JUNIOR   (SENIOR)   GRAD

CIRCLE ONE: SEMESTER JURY   SOPHOMORE EVAL   (SENIOR REC)   GUILD/ARSHF AUDITION

CIRCLE ONE: (MUSIC MAJOR)   MUSIC MINOR   OTHER

REPERTOIRE LIST

ON A SEPARATE SHEET(S) OF PAPER TYPE THE FOLLOWING: INCLUDE COMPOSERS, BIRTH/DEATH DATES,
COMPOSITION DATE OF SOLO REPERTOIRE STUDIED AND LIST TECHNICAL/ETUDE STUDIES PRACTICED.

CATEGORY OF EVALUATION

PRESENTATION (MAXIMUM 4 POINTS EACH)
(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS   POINTS (SEMEST. EVAL / SCH. AUD)

ENTRANCE/EXIT/BOWS   E G C F U
REP. LIST/PROGRAM   E G C F U
ATTIRE   E G C F U
POISE   E G C F U
CONFIDENCE   E G C F U

Weiss – I like how you're bringing out the melody! I'd love to hear more dynamic contrast, especially fortes. Everything sounds like a "mezzo" level from where I'm sitting in the room. Can the Sarabande have a little more forward momentum within the slow tempo? It feels a little blocky. Sprucer. 16   /20

TECHNIQUE (MAXIMUM 5 POINTS EACH)
(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

POSTURE   E G C F U
FINGER TECHNIQUE   E G C F U
RHYTHMIC ACCURACY   E G C F U
PITCH ACCURACY   E G C F U
ARTICULATION   E G C F U
CONTROL OF TONE   E G C F U
INTONATION   E G C F U
MEMORIZATION   E G C F U

Myers – What a beautiful piece! I would like the accompaniment figure to provide more forward motion, it feels very metronomic. Are all notes equally important, or are beats 1 + 4 a little more important than the others? (Assuming the piece is in 6/8 time.)   /40

EXPRESSION/INTERPRETATION/MUSICIANSHIP (MAXIMUM 8 POINTS EACH)
(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

PHRASING   E G C F U
DYNAMICS   E G C F U
TEMPO   E G C F U
MUSICAL SENSITIVITY   E G C F U
INTERPRETATION   E G C F U

Mudarra – Similar comments to previous. I'd like your phrases to have more direction. Where are you taking your audience?

Lauro – You sound like you're having more fun here! Great character! I really like this set! :)

TOTAL POINT BREAKDOWN
EXCELLENT: 90–100
GOOD: 80–89
COMPETENT: 70–79
FAIR: 60–69
UNSATISFACTORY

Albeniz – Don't let that melody get covered up. I would love even more volume on those chords! The repeated triplet pattern is getting crunched together and makes things feel rushed. Make sure all notes are given their equal length w/in a measure.

COMMENTS MAY BE ADDED ON THE REVERSE OF THIS PAGE

Very impressed with your memorization. Bach – This is beautiful on guitar! The challenge with Bach is to make his lengthy phrases go somewhere and do something.

JUDGE **B. Little** _____

TOTAL POINTS AWARDED (PASS) /100

Which notes are most important and how can you highlight them?

Appendix E

Additional supporting materials

To whom it may concern:

I attended Fairmont State University from 2012-2016, preparing to receive my Master of Arts in Teaching with a focus on music. Over the course of four years as non-traditional student, I took all the required undergraduate courses for a Music Education major while taking the graduate level education courses online starting in my third year. I am writing this letter to give my overall impression of my music education experience at Fairmont State University.

As a music major with a focus on voice, I was required to take all of the music coursework for a Music Education major, with at least one ensemble per semester. I can say without reservation that I received and extremely thorough, demanding, and focused education. I have always been a proponent as a student of receiving the education you want, and every time I wanted to be challenged, my professors without fail helped me to learn and achieve even more.

Coming into Fairmont State, my greatest weakness was as an instrumentalist. The only instrument I had any experience with was the guitar. While my focus was voice, I needed to improve greatly as a piano player and get some experience playing in the band. After 4 semesters of playing the piano, John Morrison helped me tremendously in piano. Mr. Morrison is a first class musician and an excellent teacher with a full knowledge of the skills and scaffolding required to become a proficient piano player which I use daily in the choir classroom. While I had various instrumental instructors throughout my four years, I found all of them to be highly knowledgeable and master instructors. I took private lessons on clarinet and bassoon and joined the concert band for one semester. This experience all proved invaluable, as my first two years of teaching were spent doing Middle and High School Band. Though I was a voice major, my instrumental education at Fairmont State University was more than enough to prepare me to teach band at any level.

The class I was most excited to take upon becoming a music major was Music Theory/Aural Skills. Having an interest in music composition, I wanted to learn as much about Music Theory as possible during my time at Fairmont State. Dr. Eichenbaum is highly knowledge in this area, and I learned a tremendous amount from him in my four semesters of Music Theory. Dr. Eichenbaum had a very demanding and rigorous class for both Theory and Aural Skills, requiring much of my attention and extensive work outside the classroom. When I took my PRAXIS II Music test, I was more than prepared for the Music Theory portion. I have even used many of his aural skills activities in my choral and music theory classes.

As a voice major, I spent a lot of time learning from Dr. Spears in voice lessons, vocal ensembles, and choral methods. His classes were my primary focus, as I wanted to become a choral director. After singing in Chamber Choir and Collegiate Singers, Dr. Spears exposed me to many different vocal genres/periods of music and composers, most of which I have carried over into my classrooms. Through voice lessons and vocal techniques, I expanded both my upper and lower range and sing with much more confidence. I still keep in regular touch with Dr. Spears, which includes bringing students the past two years to the Fairmont State High School Honor Choir. I would recommend Dr. Spears to anyone interested in taking voice lessons or wanting to become a voice major.

I am currently in my fourth year of teaching. My first two years were spent on the Navajo reservation in Sanders, AZ, where I started a music program at Sanders Middle school. My second year, I expanded the choir program to the High School and was teaching band and choir at both schools by the spring semester of 2018. Last year, I was the choir and music theory teacher at Hampshire High School. This year, I am the choral director at East Fairmont High School, along with teaching piano and Music Appreciation. I would recommend Fairmont State University for any student interested in studying music.

Michael Carpenter
Director of Choral Activities
East Fairmont High School
michael.carpenter@k12.wv.us

External Review, Bachelor of Arts in Music; Bachelor of Arts in Education, & Teaching
        Specialization in Music
Dr. Elizabeth Savage, Professor of English, Department of Humanities

Fairmont State University's Music Program has a unique and central role in the college and the community; the Music Program is, in fact, essential to forming and maintaining strong bonds among FSU, its community, and the region. Individually and as a Department, the relatively small faculty provides a range of cultural and educational resources, such as the Vets with Guitars Program, the FSU Academy for the Arts, biannual outreach presentations in public schools, the West Fork Music Festival, musical directorship for local churches, concert series to promote local businesses, and concerts by internationally recognized composers and orchestras—to name only a few. As their *curriculum vitae* attest, each faculty member is exceptionally productive as a professional musician, educator, and community leader. The Music Program does more to recruit and retain students and faculty for Fairmont State and to improve the socio-cultural quality of Fairmont and the tri-city area than any other facet of the university. Excellent faculty would not accept positions at FSU if it did not give their children opportunities to take music lessons and to grow up in a culturally rich environment. The B.A.s in Music and Music Education, importantly, are the foundation from which the faculty extend these benefits to our community. Without these programs, Fairmont State would lose its skilled, generous faculty. Without this faculty, FSU could not continue to serve and educate students and families sufficiently.

As a professor of English, I have direct contact with FSU students majoring in every field of study. Without prompting, students have mentioned having chosen Fairmont State because they could continue to study and practice music while pursuing degrees in, to name but a few, pre-med, history, math education, and political science. The quality of the Music Department is known to them, but so is the program's inclusiveness. At another school, they would not be permitted to continue their training nor to play in marching band or a jazz ensemble while pursuing degrees in other fields. Such specialized training would be restricted to majors. Students choose Fairmont State over other colleges because the Music Program complements their major fields of study. The artistic expression and psychological benefits of music studies support their well-being. Student mental health, in crisis here and nationally, is necessary to student confidence and academic achievement.

Students who do major in music excel, thanks to the rigorous requirements and personal attention of the faculty. The intensity of study prepares them for a range of socio-economic demands. Almost no major in music expects to make a living as a professional musician, any more than an English major expects to become the next Stephen King. It is a misconception that the worth of a program or degree can be measured by the placement of its graduates in positions that directly correlate with the major. Music B.A.s begin their post-graduate professional lives in fields as disparate as hotel-restaurant management, healthcare, and education. That they do so attests to the substance and breadth of their educations. We certainly don't see someone who graduates with a B.A. in French, then becomes a newspaper journalist, and is now a documentary film maker as a failure of the French program; nor do we consider an English B.A. creating software for safety training in the UPMC system a shortcoming of the English program. Graduates of the Music Program practice self-discipline, collaboration, and critical analysis, as

well as learn practical leadership and conflict resolution skills in the course of their studies. Their education—not job-training— is applicable and adaptable to whatever professional ambitions they form throughout their adult lives.

Staggering in its productivity already, the Music Program has great potential to diversify its degree offerings. Historically collaborative and interdisciplinary, the Program could, even with limited additional resources, develop music concentration curricula for a preliminary arts-therapy degree (comparable to pre-med tracks in the sciences). Due to frequent administrative turnover, plans for these degrees in pre-arts therapy and bibliotherapy have begun only to be repeatedly interrupted. These delays, however, may prove beneficial, as public awareness of and demand for arts therapy has greatly increased. What's more, the need for artists educated to use music and theatre for healing or reconciliation has grown and expanded beyond applications in mental health fields. In addition to this possible evolution, the Music Program, without additional resources or staff, has a strong history of cross-curricular collaboration, so interdisciplinary programming could naturally follow to address changes in media (gaming, podcasts, filmmaking, etc.) and digital humanities.

PROGRAM REVIEW
Fairmont State Board of Governors

Date Submitted___November 1, 2019_____
Program___Bachelor of Arts – Theatre Arts

INSTITUTIONAL RECOMMENDATION

The institution is obligated to recommend continuance or discontinuance of a program and to provide a brief rationale for its recommendation:

_____1. Continuation of the program at the current level of activity;

**_____2. Continuation of program with corrective action (for example, reducing the range of
optional tracks or merging programs);**

**_____3. Identification of the program for further development (for example, providing
additional institutional commitment);**

**_____4. Development of a cooperative program with another institution, or sharing courses,
facilities, faculty, and the like;**

_____5. Discontinuation of the Program

Rationale for Recommendation:

_____
Signature of person preparing report: **Date**

_____
Signature of Dean   **Date**

_____

Signature of Provost and Vice President for Academic Affairs: **Date**

_____

Signature of President: **Date**

_____

Signature of Chair, Board of Governors: **Date**

PROGRAM REVIEW
Fairmont State Board of Governors

Executive Summary for Program Review
Bachelor of Arts – Theatre Arts

External Reviewer:
James Dylan Held, Professor Emeritus and Part-Time Lecturer of World Theatre & Drama

Synopses of significant findings: (See appendix A for complete external reviewer comments)

Challenges to this department are those that can be found in all performing arts areas nationally. The professional jazz bassist John Clayton refers to this continuation of professional-arts education as "fear-based education." Clayton's position is not anti-grad-school, but rather that if a student decides to attend grad school, it should be because that is the student's passion, not because it seems to be the only option. Without training in the necessary skills to sustain a career in the arts, this fear-based model thrives. A 2004 *New York Times* story revisited Juilliard graduates from the class of 1994 and provided a sobering report on where they ended up. Many were no longer involved in music, many spoke of having been naïve about the music profession, and some had become disillusioned and finally pursued other interests. Some just needed a job that paid the bills.

The article speaks volumes on how many students are ill-prepared for sustained careers in the arts. While some students simply do not have the grit and dedication to make it as performers, many others seem to lack the knowledge of how and where to even begin.

The stark reality, now probably even more than in 1994, is that a strictly performance-based arts degree does not guarantee a sustained career in the performing arts. Richard E. Goodstein, dean of the College of Architecture, Arts and Humanities, Eric Lapin, a lecturer in music, both at Clemson University, and Ronald C. McCurdy, a professor of music at the University of Southern California argued in the Chronicle of Higher Ed., "Graduates find bits and pieces of low-paying and often transient work that often leads to burnout and disillusionment. Arts educators should no longer ask students to continue an endless cycle of rehearsals leading to extraordinarily high-quality performances for dwindling audiences and a rather striking separation from career preparation. Today's graduates are too narrowly trained within the framework of an outdated arts education." (2016)

There is, however, reason to be hopeful that change is possible. Some colleges have begun reshaping their curricula to reflect the new technological realities, and many others are discussing how best to provide the necessary tools for arts-performance students of the future. This is the direction we suggest Fairmont State pursue.

Plans for program improvement, including a timeline.
It is our suggestion that the direction for the curriculum reflect that performance majors will need to know how to market themselves, become creative entrepreneurs, and understand how their training can translate that into a sustainable career in the new arts economy. Arts educators should provide opportunities for their students to become leaders in this new economy rather

than adhering to old traditions. We have heard about "building new audiences for the future" for years in recent program reviews, but there has been little progress in the tradition-bound classical-performance education model that Fairmont has followed.

New courses in arts collaboration, arts management, and marketing will be invaluable to a newly imagined performance curriculum, training students to answer questions about protecting their intellectual property, commissions work for composers, booking artist tours, and project managing the logistics of all of it. Students also need to know about taxes, bookkeeping, online marketing fees and technical riders. Creative-arts students generally have great ideas when given the opportunity to envision their future without traditional boundaries. Our job, as performing arts educators, is to foster this creative thinking and provide the training to develop these ideas. It is the belief of this program review what we can best do that with a curriculum that encourages students to market, produce, and present their own ideas.

No one can predict the future; however, a broader and more skill-based curriculum embracing technology will provide opportunities for today's arts-performance graduates.

There is a new normal for most institutions of higher learning, and tuition-driven colleges will likely be at the forefront of the change mentioned above. The new normal is marked by calls for colleges to demonstrate institutional accountability; increased net tuition revenue and expense management; student access and success and return on investment of the degree, including clear career pathways. As President Lori Valotta, President of Hiram said in the Fall 2018 interview in Higher Ed Jobs, over the past ten years, "institutions must simultaneously face the challenges of unfavorable high school demographics, and public and political pessimism regarding the arts." This similar sentiment was echoed by Reshmi Dutt-Ballerstad, who said in March 2019, in Inside Higher Ed, "the dominant logic dictating a more cost-effective model of education and academic prioritization hinges on a trade school/skill-based model and not on a liberal arts model of education".

This focused program review suggests more relevant curriculum that prepares students to be "job ready". Technology will heavily impact the curriculum in both substance and delivery of content, yet some faculty have been reticent to embrace it. Interdisciplinary will permeate our areas, allowing for more multi-genre performances. The experts also predicted a greater role for the arts in the creative economy, suggesting more entrepreneurial content for career development. This will necessitate more practical experience in arts organizations and a new breed of faculty to make this all happen. Faculty will bring new pedagogical approaches and career expectations for themselves. Dr. Margaret Merrion, Dean of the College of Fine Arts at Western Michigan University, said "they will be keenly facile in adapting pedagogy to individual needs, teach with an economy of contact, and use global perspectives while maintaining community interests in their professional work. They will seek appointments in departments that have potential collaborators -- far more interested in interdisciplinary pursuits. The hot fields of animation, multimedia, digital and e-art will continue to be in demand. Students will be interested in more than one discipline. Learning will take place "in the air" and "on the ground" with local and global partners. Organizations in the community will become active partners in the training programs, and institutions across the globe will network to pool expertise for research, master classes, guest lectures, etc. We will see a greater diversity among the student body, too."

As we know, recruitment is essential. We need to rely upon the enrollment expertise at Fairmont State and to focus on the changes will we see in the incoming arts students. How will this digital generation approach learning traditional and yet to be imagined content. How will we be prepared to deliver such education? How will social media platforms connect and separate this generation in their disposition toward individual and ensemble learning? What will these students know or be able to do differently as a result of the technology?

Recent findings from the Strategic National Arts Alumni Project (SNAAP) indicated that about one-third of arts alumni abandon their artistic ambitions due to debt burdens. This will have a direct and negative impact on educational pursuits. On the other hand, experts forecast that the arts will have a more visible role in a creative economy.

We must be uber-sensitive to curricular relevancy and assess it in a variety of ways. Dr. Margaret Merrion, Dean of the College of Fine Arts at Western Michigan University gives Fairmont State direction in this area by saying we need to "ensure that the curriculum is relevant by examining program outcomes -- placement of graduates and alumni satisfaction surveys. Visiting artists and professionals provide another read on relevancy, as they bring current industry standards to the forefront in their meetings with students and faculty. Their unvarnished, practical and insightful perspectives "tell it like it is," making career preparation relevant." In fact, in this report you will read from experts who are being asked to review the program and alumni who have graduated from it. These insights are important as we reshape the Department of Performing Arts.

We also remain relevant through vibrant partnerships with organizations that immerse our students into the profession through systematic experiences off site. For example, we have a partnership with a variety of theatres that engages students each semester in workshops, shadowing activities, meetings and behind-the-scene experiences.

Lastly, we are proposing that we embrace an initiative called "Artist Falcons." Our students bring their talent to local organizations and serve their needs in exchange for learning about the community and the non-profit model. This is something the current chair did at Fairmont in the early 2000's in the area of integrated marketing with non-profits. Since all artists will ultimately reside in a community, externships are relevant preparation for the life of the artist in society. It also allows for the renewal of the time honored "town-gown" bond that gives such cultural relevancy to community.

There three strategies help to keep the curriculum relevant, and they also provide excellent networking opportunities for our students as they launch their careers.

We don't think we should apologize for preparing students for career success -- it is an important outcome of program quality. As Dean Merrion says,

> "gone are the days when faculty designed curricula in a vacuum with little regard for measurable results. Preparing arts professionals involves clear outcomes and accountability. Meeting the needs of economic utility does not take away from maintaining substance and rigor in the curriculum. It adds to it. The research affirmed that future curricula will continue to proffer deep specialization in the art forms, but it also indicated programs must incorporate more entrepreneurial content, i.e., greater breadth. Students are already seeking these opportunities within existing structures -- whether they take a business minor or a double major. Students are interested in

fashioning careers creatively and recognize they need more than one-dimensional arts training. Whether we in academia like it or not, the students are moving in this direction." We in the Department of Performing Arts are optimistic that with an enriched business and entrepreneurial curriculum, our academic programs in the Performing Arts will produce more successful graduates, not less. As the cliche goes, it is indeed time for us to face the music, and embrace a new curriculum in this department.

Timeline for Program Development

| Curriculm Changes | Staffing/ Recruitmnent/ Enrollment efforts | Implimentation/ Marketing | Recruiting | Analyze Student Data | Draw Conclusions |

	Topic to be completed	
☐	**March 2020**	**Prepare curriculum changes**
☐	**May 2020**	**Changes approved (perhaps) for Fall 2020**
☐	**Fall 2020**	**Staffing, Enrollment and Recruitment efforts begin. (Marketing essential for this program to thrive)**
☐	**January 2021**	**Implement some of the curricular changes, assess.**
☐	**Fall 2021**	**First full-year recruitment of new program**
☐	**January 2022**	**Analyze initial student data**
☐	**May 2022**	**Analyze first full year student data**
☐	**Summer 2022**	**Determine if the program is viable.**
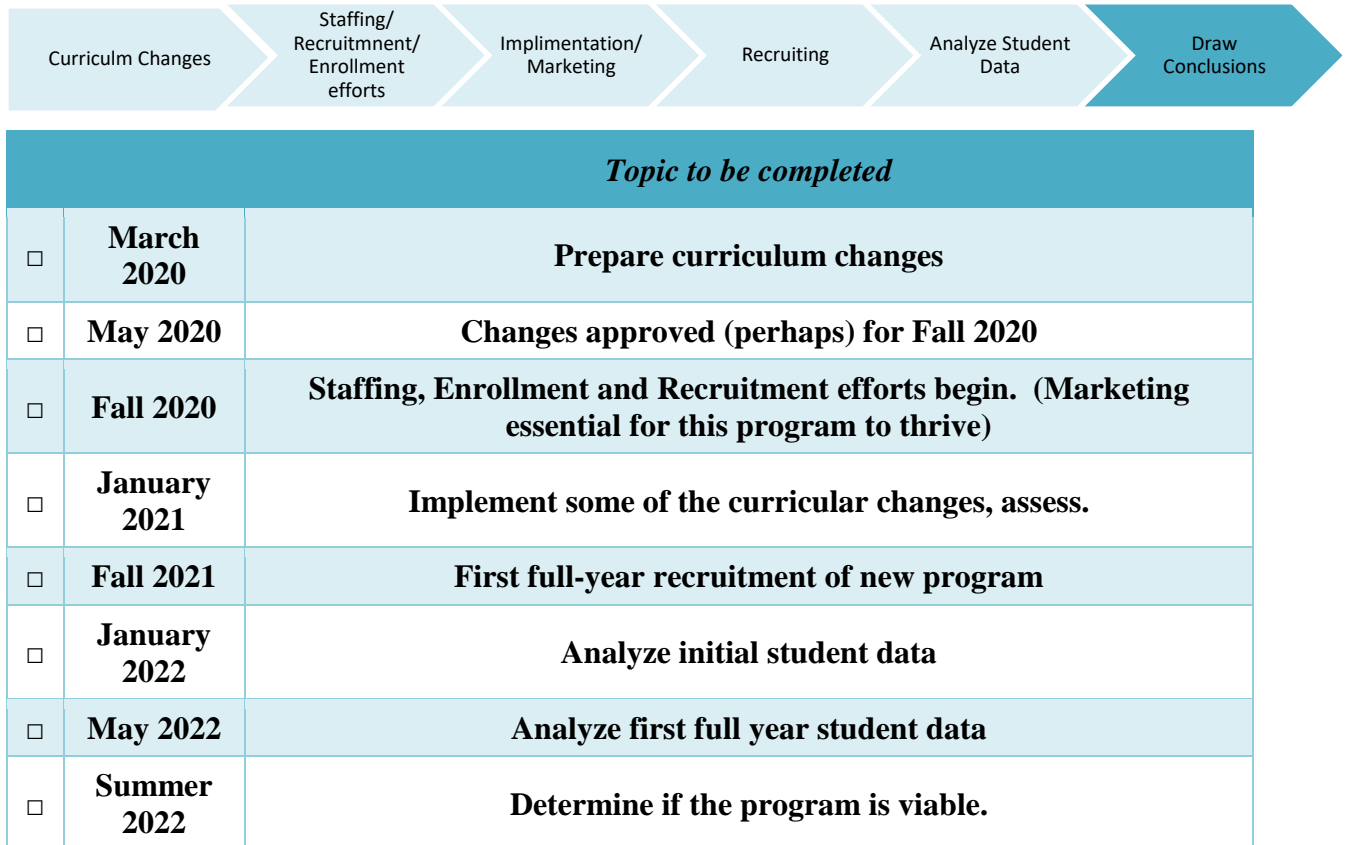
Identifications of weaknesses or deficiencies form the previous review and the status of improvement, implemented or accomplished.

Given the best efforts of the theater faculty, these recruitment and enrollment efforts have not proven to be ideal. It is for these reasons, we advocate a change in curriculum for the program so that it will become more of a theater management degree. New courses in arts collaboration, arts management, and marketing will be invaluable to a newly imagined performance curriculum, training students to answer questions about protecting their intellectual property, commissions work for composers, booking artist tours, and project managing the logistics of all of it. Students also need to know about taxes, bookkeeping, online marketing fees and technical riders. Creative-arts students generally have great ideas when given the opportunity to envision their future without traditional boundaries.

Identification of weaknesses or deficiencies from the previous review and the status of improvements implemented or accomplished

1. Development of a mission statement.
   This has been accomplished.
2. Curriculum reform.
   This is an ongoing problem for us as we juggle class load, production, assessment, recruitment, service, and professional development responsibilities.
3. Infrastructure improvements.
   We have started a campaign to raise the necessary funds.

Five-year trend data on graduates and majors enrolled

Major Degree Program	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Average Enrollment Per	Trend**
Theatre	19	19	15	15	21	21	28	22	21	20	**20**	

Theater 4-Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2011	0
Student graduated by	Spring 2015	
Student began in	Fall 2012	0
Student graduated by	Spring 2016	
Student began in	Fall 2013	2
Student graduated by	Spring 2017	
Student began in	Fall 2014	3
Student graduated by	Spring 2018	
Student began in	Fall 2015	3
Student graduated by	Spring 2019	
About this measure: Number of students who graduate with a Theater major within four academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Theater major, but only that the student graduated with a Theater major.		

Theater 6-Year Graduation Numbers		
Enrollment Parameter	**Time period**	**Graduates**
Student began in	Fall 2009	2
Student graduated by	Spring 2015	
Student began in	Fall 2010	5
Student graduated by	Spring 2016	

Student began in	Fall 2011	2
Student graduated by	Spring 2017	
Student began in	Fall 2012	0
Student graduated by	Spring 2018	
Student began in	Fall 2013	2
Student graduated by	Spring 2019	

About this measure: Number of students who graduate with a Theater major within six academic years of enrollment as a first-time freshman. Students who graduate in a summer term are included in the graduation numbers for the following Fall and Spring terms. Note that this measure does not mean that the student began enrollment as a Theater major, but only that the student graduated with a Theater major.

Theater Graduates Per Term 2014-2019

Degree Program	Graduates
Fall 2014	0
Spring 2015	2
Summer 2015	0
Fall 2015	1
Spring 2016	2
Summer 2016	0
Fall 2016	1
Spring 2017	5
Summer 2017	1
Fall 2017	1
Spring 2018	3
Summer 2018	1
Fall 2018	1
Spring 2019	5
Total	23
Average per term	2

About this measure: Number of students who graduate with a Theater degree per term.

Summary of assessment model and how results are used for program improvement

Our assessment of the Theatre Arts program relies on three direct measures: course-level assessments, a mid-program review, and THEA 4438, Senior Comprehensive Project. We meet several times a year to discuss the data collected from these measures, and have implemented several improvements in both course-level assessments and the assessment instrument for the senior project. Additionally, we are planning to implement a graduate portfolio review.

Data on student placement (for example, number of students employed in positions related to the field of study or pursuing advanced degrees)

Eight of our graduates are carving out a career in the field, most are in West Virginia, one is in Los Angeles and another in Minneapolis. Additionally, one has earned a graduate degree in Theatre, five are currently pursuing a graduate degree in Theatre or another field, and two are planning to enroll in a graduate program in the fall. The remainder of our graduates are working in business or service industries, utilizing the analytical, collaborative, and problem solving skills they have developed as Theatre Arts Majors.

Final recommendations approved by governing board

FAIRMONT STATE UNIVERSITY	
Program:	Bachelor of Arts in Theatre Arts
School:	Department of Communication and Theatre Arts/School of Fine Arts
Date:	February 10, 2016

Program Catalog Description:

COMMUNICATION AND THEATRE ARTS

The Department of Communication and Theatre Arts faculty has designed a program to provide students with a variety of choices for developing their knowledge and skills through study and performance. By building a base of performance experience through classroom exercises, public performances, and competition, students can develop communication expertise which will prepare them to meet the challenges of the future.

Students in the Department of Communication and Theatre Arts degree program have a graduation requirement of a 2.0 overall GPA and must earn a "C" or better in all their major courses.

Students applying for admission to Teacher Education must also meet the requirements of the School of Education.

Students may choose a degree program in:
1) A Bachelor of Arts major in Theatre Arts;
2) A Bachelor of Arts major in Communication Arts;
3) Bachelor of Arts minors in either Communication Arts or Theatre Arts;
4) Bachelor of Arts in Education, single field, grades 5-12 in Oral Communication;
5) Bachelor of Arts in Education, single field, Pre-K-Adult in Theatre.

The co-curricular activities of this department are open to all students. For detailed information, see Forensics and Theatre under Student Services and Organizations in this catalog.

VIABILITY (§ 4.1.3.1)

Theater Graduates Per Term 2014-2019	
Degree Program	**Graduates**
Fall 2014	0
Spring 2015	2
Summer 2015	0
Fall 2015	1
Spring 2016	2
Summer 2016	0
Fall 2016	1
Spring 2017	5
Summer 2017	1
Fall 2017	1
Spring 2018	3
Summer 2018	1
Fall 2018	1
Spring 2019	5
Total	**23**
Average per term	**2**

About this measure: Number of students who graduate with a Theater degree per term.

Service Courses

Overall Student Success: Theater						
Term	As awarded	Bs Awarded	Cs Awarded	Ds Awarded	Fs Awarded	Number of Withdraws
Fall 2014	137	45	28	13	19	20
Spring 2015	130	38	22	7	21	12
Fall 2015	134	76	38	18	29	13
Spring 2016	135	62	22	8	23	15
Fall 2016	177	79	29	15	16	18
Spring 2017	155	36	21	5	18	8
Fall 2017	233	52	24	7	21	16
Spring 2018	192	26	15	10	6	11
Fall 2018	221	64	22	12	26	20
Spring 2019	187	45	18	9	11	13

About this measure: This table provides the total number of grades awarded per grade for Fairmont State University students per term. This measure includes all courses taught regardless of course type.

Program Cost

The following is an estimate of program cost for the 18/19 academic year. This estimate attempts to combine labor and operating costs from all sources into a single number for easy comparison, but in some cases this is hampered by certain costs being charged to a higher organizational unit that contains the program such as a department or college.

Program Cost 18/19 = $ 352,882.56

General Studies Requirements Met

Outcome 12

THEA 1120   Theatre Appreciation
THEA 3352   Creative Drama...

Outcome 13

THEA 3375   Development of Dramatic Arts

Assessment Requirements

Since our last program review, Fairmont State has fully committed to an outcomes-based curriculum, including a revision of the General Studies requirements.

The outcomes for the Theatre Arts program are:
A graduate of the program will be able to:
work collaboratively and responsibly with other theatre professionals (actors, directors, designers, technicians, playwrights, management) to create theatre according to professional standards and practices;
make, defend, and apply decisions about design and performance based on text, audience, research, social/political/cultural/historical perspectives, theatrical conventions and trends;
create work relative to the student's area of study that demonstrates a comprehensive knowledge of theatrical theory and practice;
write and speak coherently about theatre as theory and practice.

The goals of the Theatre Arts program are:
Raise awareness of and appreciation for theatre arts in the community.
Create meaningful theatre experiences for the campus and the community.
Encourage students' self- understanding of their place in the world of theatre and progression toward graduation.
Foster a level of scholarship that allows students to compete in their chosen vocation or academic path.
Foster students' use of their theatre knowledge outside of the world of theatre.

Course level assessments include quizzes, reflections, essays, tests, outlines, research papers, and presentations, as well as specific projects related to the process of making theatre. Every Theatre Arts major writes a fully researched and documented paper. Additionally, all majors are required to present research in a professional conference format. The Senior Comprehensive Project is another assessment tool. Students formulate a project goal and plan, which are reviewed and approved by the faculty. Upon completion of the project, which includes a significant writing component, students present their work to the faculty.

The Theatre Arts program has made and continues to make strides in mapping outcomes to assessments via Taskstream.

Retention Rates

Theater Program Review Retention Rates					
Status	**Fall 2014 to Fall 2015**	**Fall 2015 to Fall 2016**	**Fall 2016 to Fall 2017**	**Fall 2017 to Fall 2018**	**Fall 2018 to Fall 2019**
Major students enrolled in Fall	19	15	21	28	21
Major students remaining in following Fall	10	9	13	15	11
Retention Rate	53%	60%	62%	54%	52%
About this Measure: This table displays a cohort-based retention rate. The number of students enrolled in the major in one Fall is considered a cohort, and constitutes the denominator of the retention rate. The students remaining in the cohort in following Fall term are included in the numerator. This table broadly indicates the number of majors who remain in that major for at least one year. Transferring, withdrawing, and major changes are possible reasons for students not retained in the major in the following Fall semester.					

Theater Program Review Retention Rates: First Time Full-Time Students					
Status	**Fall 2014 to Fall 2015**	**Fall 2015 to Fall 2016**	**Fall 2016 to Fall 2017**	**Fall 2017 to Fall 2018**	**Fall 2018 to Fall 2019**
Major full-time students enrolled in Fall	3	1	6	9	2
Major full-time students remaining in following Fall	3	1	5	5	0
Retention Rate	100%	100%	83%	56%	0%
About this Measure: This table displays a cohort-based retention rate. The number of first-time full-time students enrolled in the major in one Fall is considered a cohort, and constitutes the denominator of the retention rate. First-time full-time students remaining in the cohort in following Fall term are included in the numerator. This table broadly indicates the number of first-time full-time majors who remain in that major for at least one year. Transferring, withdrawal, and major changes are possible reasons for students not retained in the major in the following Fall semester.					

Program Requirements:

BACHELOR OF ARTS IN THEATRE ARTS... 120 SEM. HRS.
Theatre Arts Curriculum (see below)........... 48 SEM. HRS.
General Studies Requirements................36-37 SEM. HRS.
Free Electives...35-36 SEM. HRS.

Theatre Arts Curriculum
Required Courses (39 hrs.)
COMM 1105 VOICE & DICTION...3
THEA 1110 INTRODUCTION TO THEATRE......................................3
THEA 1114 BODY TRAINING AND STAGE MOVEMENT....................3
THEA 1140 THEATRICAL PRODUCTION...2
THEA 1148 THEATRE WORKSHOP...1
THEA 1151 TEXT ANALYSIS..3
THEA 2212 THEATRICAL MAKEUP...1
THEA 2230 ACTING..3
THEA 2238/4432 ACTING WORKSHOP...1
THEA 2244 INTRODUCTION TO THEATRICAL DESIGN......................3
THEA 2262/4462 PRODUCTION PRACTICUM..................................1
THEA 3336 DIRECTING...3
THEA 3340/41 THEATRE HISTORY I, II...6
THEA 3375 DEVELOPMENT OF DRAMATIC ART..............................3
THEA 4438 SENIOR COMPREHENSIVE PROJECT..............................3
*One hour of THEA 1148 (Theatre Workshop) must be taken concurrently with THEA 1140 (Theatrical Production). THEA 1148 or 3348 taken separately from THEA 1140 will not fulfill the requirement.
Theatre Electives (9 hrs.)
(At least 6 hours must be upper-division.)
THEA 1199 SPECIAL TOPICS IN THEATRE.......................................1-3
THEA 2220 ORAL INTERPRETATION...3
THEA 2251 PLAYWRITING...3
THEA 3305 VOICE FOR THE STAGE..3
THEA 3314 ADVANCED THEATRICAL MAKEUP................................1
THEA 3320 THE ART OF STORYTELLING IN THEORY AND PRACTICE.....3
THEA 3326 PERFORMANCE STUDIES..3
THEA 3330 ADVANCED ACTING...3
THEA 3344 ADVANCED THEATRICAL DESIGN..................................3
THEA 3346 CREATIVE PUPPETRY...3
THEA 3350 CHILDREN'S DRAMA...3
THEA 3352 CREATIVE DRAMA...3
THEA 3392 COSTUME HISTORY AND DESIGN..................................3
THEA 4480 THEATRE BUS. MANAGEMENT AND PROMOTION.........3
THEA 4490 DIRECTED STUDY IN THEATRE.....................................1-3

Recommended Related Courses for Theatre Arts Majors:
ART 1120 ART APPRECIATION...3
ART 1142 DRAWING I: FOUNDATIONS OF DRAWING....................3
ENGL 3374 SHAKESPEARE..3
ENGL 3390 MODERN DRAMA...3
MUSI 1120 MUSIC APPRECIATION..3
MUSI 1139 VOICE CLASS..1
MUSI 1141 VOICE I-IV...1-2

• Required General Studies Courses.........36-37 SEM. HRS.
Attribute IA – Critical Analysis
   ENGL 1108...3
Attribute IB – Quantitative Literacy
   MATH 1107..3
Attribute IC – Written Communication
   ENGL 1104..3
Attribute ID - Teamwork
   COMM 2201...3
Attribute IE – Information Literacy
   ENGL 1108 IA...
Attribute IF – Technology Literacy
   BISM 1200 or TECH 1100..3
Attribute IG – Oral Communication
   COMM 2201 (met in Attribute ID)..X
Attribute III - Citizenship
   HIST 1107 or 1108 or POLI 1103...3
Attribute IV - Ethics
   ENGL 2231...3
Attribute V - Health
   CRIM 2212 or PHED 1100...2-3
Attribute VI - Interdisciplinary
   Any course in VI..3
Attribute VIIA - Arts
   Any course in VIIA..3
Attribute VIIB - Humanities
   THEA 3375 in major..X
Attribute VIIC – Social Sciences
   Any course in VIIC..3
Attribute VIID - Natural Science
   Any course in VIID..4
Attribute VIII – Cultural Awareness
   ENGL 2231 (met in Attribute IV)..X
Additional General Studies hours
   Major Course THEA 3375 Writing Intensive Course................X

Faculty Data

Faculty vitae are in Appendix B.

Accreditation/national standards

The Theatre program is not accredited at this time; the accrediting body is the National Association of Schools of Theatre (NAST). Our curriculum, program goals and outcomes, and current faculty qualifications meet or exceed NAST standards. In order to obtain accreditation, we would need to implement the following changes:
   continue to develop and refine our assessment strategy;
   significantly change the way our productions are funded;
   hire full-time staff for the scene shop and the costume shop;
   hire a faculty member in the design/tech area;
   significantly improve the production facilities.

Elaborating on the last item in the above list, our outside reviewer Jim Held states in his review, "these facilities must be improved in the long run, and state-of-the-art lighting, sound, projection, scenic and costume facilities must be brought up to a national standard." We have begun a fund raising campaign to support facility improvements.

The faculty wants to pursue NAST accreditation. However, it is likely that the current financial environment will militate against our efforts, given the necessity for institutional support for additional staff and faculty. Additionally, prevailing faculty class load, production, assessment, recruitment, service, and professional development responsibilities are not conducive to committing to the amount of effort required to engage in the self-review process.

NECESSITY (§ 4.1.3.3)

THEATRE ARTS ALUMNI

Class of 2014

Kurtis Dennison
AmeriCorps
Peace Corps, Rwanda, Africa
Project Manager, Mobile Arts for Peace, Kigali, Rwanda, Africa
MA in Power, Participation and Social Change
   University of Sussex Institute of Development Studies, Brighton, England

Lillian Gaylord Lee
MA in Publishing, Emerson College
Director of Grants and Campaigns, Berkshire Theatre Group, Boston, MA

Class of 2015

Brandon Lee
Actor, West Virginia Public Theatre, Morgantown, WV
   The Bay Colony Shakespeare Company, Marshfield, MA
   The Theatre Barn, Lebanon, NY
   Berkshire Theatre Group, Boston, MA

Taylor Riffle
Entertainment coordinator, Busch Gardens, Williamsburg, VA

Class of 2016

Erika Johnson Myers
Designer and Sales Associate, Costume Cabaret, Bel Air, MD

Stephen Phillips
MFA in Performing Arts, SCAD-The University for Creative Careers, Savannah, GA

Class of 2017

Abby VanScoy
MFA in Scenic Design, Texas State University, San Marcos, TX

Class of 2018

Morgan Carder
Production Apprentice, Santa Fe Opera, Santa Fe, NM
Company/Production Manager, West Virginia Public Theatre, Morgantown, WV
Stage Manager, Insomniacs Play in a Day Festival, New York, NY
Assistant Supervisor, Santa Fe Opera, Santa Fe, NM
Assistant Director/Stage Manager, Oberlin Conservatory, Oberlin, OH
Stage Manager, West Virginia Public Theatre, Morgantown, WV
Head Production Assistant, Kansas City Repertory Theatre, Kansas City, MO

Rob Howard
Merchandise Manager, Broadway Shows, New York, NY

Shannon Yost
MFA in Acting, East 15 Acting School, London, England

Class of 2019

Justin Allan
Carpenter, run crew, West Virginia Public Theatre, Morgantown, WV

Seret Cole
MFA in Scenic Design, West Virginia University, Morgantown, WV

Abby Hilpert
Assistant Prop Master, Ogunquit Playhouse, Ogunquit, ME

Sean Shearer
Actor, carpenter, fight choreographer, Theatre West Virginia, Beaver, WV
Carpenter, run crew, West Virginia Public Theatre, Morgantown, WV

JR Watson
MA in Arts Management, American University, Washington, D.C.
Fellow and Operations Assistant, Harold and Silvia Greenberg Theatre,
                              American University, Washington, D.C.

Samantha Young
Performance Apprentice, Riverside Theatre, Vero Beach, FL

While there are similar programs in West Virginia, ours remains a necessity for the institution's service region by providing a quality education at relatively low cost. The small size of both the program and the institution are attractive to many students who felt lost in the larger program at WVU. Additionally, our longstanding mission of preparing teachers is a draw for many of our majors.

Finally, OnStage, the popular online theatre resource, recently recognized Fairmont State's theatre program as the best theatre school in West Virginia.

CONSISTENCY WITH MISSION (§ 4.1.3.4)

Fairmont State University MISSION STATEMENT
The Mission of Fairmont State University is to provide opportunities for individuals to achieve their professional and personal goals and discover roles for responsible citizenship that promote the common good.

Fairmont State University VISION STATEMENT
      Fairmont State University aspires to be nationally recognized as a model for accessible learner-centered institutions that promote student success by providing comprehensive education and excellent teaching, flexible learning environments, and superior services. Graduates will have the knowledge, skills, and habits of mind necessary for intellectual growth, full and participatory citizenship, employability, and entrepreneurship in a changing environment.

Fairmont State University PHILOSOPHY AND OBJECTIVES
      Fairmont State University considers its broad objective to be the education of its students as intelligent and productive persons, capable of participating in and understanding the world of the twenty-first century. Accordingly, the University seeks to provide a suitable environment for free and responsible inquiry into the nature, sources and implications of human knowledge and culture, and it challenges students to promote their own intellectual, social, and personal development.
      The University faculty serves this objective by guiding students in acquiring knowledge and by maintaining a dialogue with them. The University fully supports the ideal of a well-educated society and upholds the academic freedom of its faculty and students, confident that the best interests of the community are served when the search for truth is imaginative and vigorous.
      The University follows a liberal policy of student admissions and believes that it can help highly-motivated students to overcome many challenges in their academic preparation. Because its academic standards are high, the Fairmont State University degree represents a level of achievement respected throughout the nation.
      The University has a traditional interest in preparing teachers for public schools in West Virginia, as well as in other states. Recognizing the importance of able teachers to a progressive society, it requires outstanding academic performance of its teacher candidates and offers them sound professional training for elementary and secondary teaching.
      Drawing many students from its immediate vicinity, the University welcomes the enthusiastic support it receives from Fairmont and surrounding areas. In return it participates actively in community projects, shares its programs and facilities with the public and serves the community as a center of information and culture.

Specifically, the mission of Fairmont State University is to provide programs needed by those in its geographic service area, to the extent permitted by its financial and human resources and its assigned role in the state's system of public higher education. This mission is accomplished by meeting these objectives:

•   Offering a broad range of traditional baccalaureate degree programs in the arts and sciences, teacher education, and business administration;
•   Providing opportunities for occupationally-oriented baccalaureate study through expansion of existing industrial technology programs and the development of additional career-related curricula;
•   Bringing selected study opportunities into communities in the University's service region through the use of the mass media, regional educational centers, external degree programs, and other forms of nontraditional study;
•   Encouraging a broad segment of the populace, including various age groups and the economically deprived, to avail themselves of educational opportunities;
•   Serving the greatest number of students by holding University costs at the lowest possible level and providing financial support to those who need it to gain equal access to higher education;
•   Relating the breadth of the curriculum to the availability of appropriate employment opportunities and the needs of business, industrial and public service agencies in the University's service area;
•   Offering continuing education programs to provide career enhancement, cultural enrichment and personal skill development;
•   Providing advisory, counseling, and placement services to enable students to make satisfactory decisions about academic and personal problems and to make successful career and employment choices;
•   Offering a variety of cultural, recreational, and social activities to complement academic pursuits.

The Mission of the **Theatre Program** of the Fairmont State University Department of Communication and Theatre Arts is to provide students with a hands-on experience incorporating theory and practice in the context of a liberal arts education that encourages personal growth and critical and creative thinking while fostering ethically responsible and professionally-minded theatre practitioners.

The goals of the Theatre Arts program are:
Raise awareness of and appreciation for theatre arts in the community.
Create meaningful theatre experiences for the campus and the community.
Encourage students' self- understanding of their place in the world of theatre and progression toward graduation.
Foster a level of scholarship that allows students to compete in their chosen vocation or academic path.
Foster students' use of their theatre knowledge outside of the world of theatre.

The Theatre Arts program mission and goals are consistent with the institutional mission.

Fairmont State University

Fairmont, WV

Dept. of Communication & Theater Arts

Program Review / 25 October 2019

by

James Dylan Held, Prof. Emeritus,

School of Theatre & Dance

West Virginia University

Note: Having provided a much more detailed report in November, 2015, based on the report outline we use for National Association of Schools of Theater visitations, I come to this visit knowing the faculty, facilities, programs, and production capabilities of the department. Therefore, this review will provide a narrative related to my visit on October 25 with each faculty member, the Interim Dean, a group of about 15 students, and a tour of the facilities in Wallman Hall. This report will be my objective assessment backed by 27 years of accreditation work and a total of five years on the West Virginia Board of Governors Program Review Committee in the 1990s.

Mission: I reviewed the Mission statement posted on the department's website. It appears to be appropriate for the size and scope of the University and the surrounding community. Indeed, this department has had a long and close association with the "town" citizens and the various associations therein.

Administration: In my visit with Interim Dean Dr. Chris Kast, it was clear that the department is held in high esteem by the upper administration. An on-going challenge is the constant need to recruit and keep more students, for it is impractical to receive more funding, faculty lines or staff without a significantly larger student body. The Dr. Kast agreed that theater and the other arts are expensive academic units because they require facilities that must include theaters and concert venues, faculty with enough expertise to teach all courses required for Baccalaureate degrees, equipment to run lights and sound, storage for scenery and costumes, etc.

Faculty: I was able to have private meetings with each of the four faculty, Dr. John O'Connor, Dr. Francene Kirk, Troy Snyder, and Elizabeth Wotring-Nelson. Since 2015, one part-time position supporting costuming has been lost. Prof. Snyder supervises all design and technical areas. This is not particularly uncommon in small departments, but it does put a lot of pressure on one person. Thankfully, Snyder told me that the department has agreed to a production season that they know they can handle with the students and faculty they have. I was very impressed with the depth of collegiality displayed by everyone. Most of the department's administrative duties are carried out by the faculty working as a "committee of the whole."

Students: I met with about 15 students, who offered their candid opinions about the faculty, the facility and the programs. Their consistent comment can be summed up in one word: *flexibility*. Students are very committed to their programs and deeply appreciate the support they receive from each faculty member. There is definitely a feeling that mentorship is alive and well here. The faculty work very closely with each student, working hand in hand with them to make sure they are mastering the skills they need to succeed in theater. I can personally testify to the fact that Fairmont State sends very well-qualified graduates to WVU for graduate study in acting and design. My design assistant on

the final production before my retirement was a very talented young designer and painter that took on tasks that I used to have to do myself!

Facility: Wallman Hall has been the home of the theater unit for many years. It has been renovated with classrooms receiving new paint, desks, electronic equipment, etc. There is new-looking carpet in the halls, a new digital sound system in the theater, and the beginnings of a set of LED theater lights that will cost a lot less to operate than the old incandescent fixtures. The main theater classroom that doubles as a small theater space, serves as both the key classroom for acting, voice, etc. New black velour curtains surround the space. A permanent set of seating on risers plus other portable chairs can be made to shape the space into whatever the production might require. This is an admirable example of "flexibility."

I did note a hole in the ceiling tile of one classroom. I wonder if the physical plant folks make regular examinations of all classrooms so that such things can be immediately repaired?

The shops for scenery and costumes are both limited in this very awkwardly designed building, but, as Prof. Snyder has told me several times, it works for them and he and the students use "flexibility" to arrange these spaces to meet the immediate need. If necessary, pieces of scenery can even be built on the stage that is situated next to the shop. Storage is always a problem in every theater department I have ever visited. That said, there is at least one good-sized room that serves as storage for used sets, props and costumes. Another on-going, big expense for theater is that scenery and costumes are built for each show and discarded, rebuilt or stored for future shows. Honestly, it is often cheaper to just throw out the things that cannot be stored or re-used soon than trying to store it all in extremely limited space.

Academic Programs: The Department of Communications & Theater Arts offers B.A. degrees in Theater and Education: Theater. A minor is also offered, though I could find no material about the minor on the website. I was told that the minor requires roughly 30 credit hours that would eat up all but 6 credits of electives, if most other programs on campus maintain the 36 hour electives model.

- **B.A. in Theater Arts:** This is a good program, requiring students to master all basic skills in production and performance. However, it allow for 36

credits of electives that, in the liberal arts tradition, looks great. But, 15-18 credits of those electives could be used for a minor in some area that would enhance the employability of theater students, such as Business Admin., Journalism, Photography, Art, Marketing, computer science, et al. Overall, this degree program appears to offer students a well-rounded education.

- **B.A. in Education: Theater:** This program uses virtually all of the electives in the Theater degree to complete the requirements of Education, leaving No electives. This makes the program very focused which would, I have no doubt, meet state requirements for teacher certification following graduation.

- **Minor in Theater:** I could find no information on the minor, except an anecdotal remark that it required around 30 credits. Most minors suggest a program of 15-19 credit hours. If this minor is to be attractive to other non-theater students, it must leave them a like number of elective credits. West Virginia seems to have come rather late to the minor though. When I was an undergraduate in California in the early 1960s, minors were required of almost all degree programs. *I can only stress that a good minor can make a graduate much more salable in the working world, which ought to be of the highest priority for educators.*

Production: The Department produces two shows per semester, a large mainstage show and a smaller show of some kind. The production being prepared now is "The Mystery of Edwin Drood," that should give the students plenty of experience. In order for a small department to stay healthy and provide students with good opportunities in all the many areas of theater, two shows each term makes sense. Production funding comes, in part, from student activity fees. In return, all FSU students come to shows free of charge. This is a model of funding that is common across the U.S.

Assessment and Recommendations: In reviewing my comments from the 2015 report, I find I am still in agreement with the strengths I noted at that time:

- A small but dedicated faculty.
- Good support from administration and the community.
- An adequate facility in Wallman Hall.
- Strong B.A. programs.

Recommendations for Improvement: Here again, I remain in agreement with my previous assessments, with the following added thoughts:

- There won't be a replacement for Wallman Hall any time soon, so, as they have done for a long time, being flexible and making art with the resources, faculty and students available, is the reality. Faculty and administration should keep in mind that keeping the building as near to state-of-the-art condition as possible, is an achievable goal. The new lighting and digital sound equipment are good examples. Clearly, FSU has tried to make improvements—keep up the good work!
- I gave the website a thorough study and, while it certainly does meet the basic requirements for this technology, still, the website has proven to be the FIRST place that is studied by high school seniors looking for a college. This website could stand to have more visuals, posters, views of campus, library, theater, classrooms, etc. And, yes, it requires someone to be in charge of maintaining the website. I would strongly suggest figuring out how this can be done. There was one brief video celebrating 150 years as an institution—how about a scene or two from each production, a powerful moment, a song or dance?
- Develop a really good minor program soon. Set yourselves the task of making it fit into about 18 credit hours. Some of those minor students might change to become majors! Check WVU and Marshall to see what they require in a minor.
- Require a minor for all theater students with the goal of making them more attractive to the profession.

Finally, my thanks to the faculty of FSU Theater for inviting me back to help with program review. I appreciate the honesty of faculty and especially students and I applaud the Department for having such a great group of very supportive students, passionate about what they are learning and who they are learning it from! Go, Falcons!

SUSAN CATO-CHAPMAN

Curriculum Vitae
1715 ½ Locust Ave, Apt 1A
Fairmont, WV 26554
561.221.8206
susancatochapman@gmail.com

Master of Fine Arts- *Florida Atlantic University*
Bachelor of Arts- *University of North Carolina at Asheville*
Certified Michael Chekhov Associate Teacher and Board Member- *Great Lakes Michael Chekhov Consortium*
Chesapeake Bay Alexander Studies- *Trainee, Year One*
Alba Emoting (CL1)
Member Actor's Equity

Areas of Expertise:

- Acting for Majors and Non-Majors (All Levels);
- Movement for Majors and Non-Majors (All Levels);
- Michael Chekhov Technique;
- Alexander Technique;
- Viewpoints;
- Auditioning;
- Acting for the Camera;
- Voice and Speech;
- International Phonetic Alphabet and Dialects;
- Voiceovers; and
- Sound Design.

Professional Membership/ Affiliation:

- The Association of Theatre Movement Educators;
- Actor's Equity Association;
- Michael Chekhov Teaching Certification
- Southeastern Theatre Conference (Co-Vice Chair, Movement Committee);
- Florida Theatre Conference;
- Stage Source of Boston; and
- Alpha Psi Omega Theatre Fraternity.

Education

Florida Atlantic University
Master of Fine Arts 2006-2009

- **Full academic and performance scholarship** as well as a bi-weekly stipend;
- **Graduated with academic honors**;
- In addition to all coursework, performed in several productions including Equity productions during summer repertory festivals;
- Student Ambassador (Provided a live performance of a production to show the quality of programs at the university and to advertise the wide array of events in the School of the Arts & College of Arts & Letters. Spoke on behalf of the College of Arts & Letters to potential donors); and
- Course highlights include: MFA Acting; Voice and Movement; Acting for Shakespeare; Dramatic Theory & Genre; Acting for the Camera; Dramaturgy of Literature.

University of North Carolina at Asheville   2001-2005
Bachelor of Arts*: Theatre Performance*   Asheville, NC

- Liberal arts institution with conservatory theatre program;
- Worked behind and on stage in both proscenium and arena stages; and
- Course highlights include: Evolution, Revolution and Social Change; Humanities; Arts & Ideas.

Great Lakes Michael Chekhov Consortium
Kent State University   2011-2013
Teacher Certification Program   Kent, OH

- Certified Teacher in the Michael Chekhov acting technique; and
- Sponsored by an institution of higher learning.

Chesapeake Bay Alexander Studies (CBAS)
2015-present
Alexander Certification Program,
- Trainee in the Alexander Technique teacher training program

Training

Great Lakes Michael Chekhov Consortium:
Mark Monday
Catherine Albers (Professor Emeritus, Case Western Reserve University)
Lionel Walsh (Windsor College), and
Lavinia Hart (Wayne State University)

Acting Instructors:
Jean-Louis Baldet
Desmond Gallant
Sheldon Deckelbaum,
Laura Facciponti Bond, and
Kristen Kundert

Movement Instructors:
Meade Andrews (Alexander, Viewpoints, Laban), and
Clarence Brooks (Modern Dance, Laban)

Voice Instructors:
Mariah Johnson (Fitzmaurice, Voiceovers)
Bridget Connors (Linklater, Skinner), and
 Laura Facciponti Bond (Linklater)

Teaching Experience

Fairmont State University   2014-Present
Fairmont, WV

Acting 1

This course begins to define the highly disciplined process for the future professional theatre practitioner. There were explorations in three basic areas of human involvement; relationship to objects, environment and people. This is a Stanislavski-based class that incorporates the work of many master acting teachers (Meisner, Hagen, Chekhov, Shurtleff, etc.).

Advanced Acting

Advanced acting course for majors. This class focused cultivating character through the use of method. Basic exercises employed in the Michael Chekhov Technique, Sanford Meisner, Viewpoints, and Laban were used as a means of cultivating a psycho-physical and stimulus and response approach to acting. The class focused on exploring different characterizations as a means of finding the range of expression.

Theatre Appreciation

A class to help students become intelligent theatregoers whose enjoyment of theatrical events is enhanced by a critical perspective, an understanding of the various elements that constitute the art of theatre, and an appreciation of the value of theatre in life. Emphasis will be placed on the relationship between production elements (playwright, script, director, designer, performer, etc.); on the styles of theatrical expression; on the genres, which make up the body of dramatic literature; on the historical development of theatre art; and on your role as an informed, attentive, and critical theatregoer.

Directing

This course is an introduction to the basic tenets of directing for the stage. Attention will be paid to developing skills required of any stage director, including visual composition, script analysis, working with actors and designers, casting, blocking, and rehearsal techniques. This course will not only look at the product of your directing but, more importantly, the directorial process. To do so, this course will include a variety of learning activities from class discussions and readings to in-class exercises, presentations, and performance projects.

Body Movement

A course in developing awareness, freedom, and ease of movement. Students study a variety of movement disciplines including Viewpoints, Laban, Alexander Technique, and Suzuki in order to develop a vocabulary for use in warm-up, rehearsal, and performance.

Voice and Diction
This course covers the theory and practice of speech science, provides the basic information necessary for further speech and drama study and helps students improve their speaking skills. Open to communication and theatre arts and music students only.

Performances Studies
This course explores the theories and practices of approaching performance as a way of knowing. Through theatre exercises and personal discovery, students research, create, and perform a piece for the stage. As part of your ongoing commitment to growing as a working artist, you will be required to attend the screening auditions for the Southeastern Theatre Conference.

Florida Atlantic University   2006-2014
Boca Raton, FL

Movement for Actors
A course in developing awareness, freedom, and ease of movement. Students study a variety of movement disciplines including Viewpoints, Laban, Alexander Technique, and Suzuki in order to develop a vocabulary for use in warm-up, rehearsal, and performance.

Acting 1
This course begins to define the highly disciplined process for the future professional theatre practitioner. There were explorations in three basic areas of human involvement; relationship to objects, environment and people. This is a Stanislavski-based class that incorporates the work of many master acting teachers (Meisner, Hagen, Chekhov, Shurtleff, etc.).

Acting II
This was a second level acting course for majors and select non-majors. This class primarily focused cultivating character through imagination. Basic exercises employed in the Michael Chekhov Technique and Sanford Meisner was used as a means of cultivating a psycho-physical and stimulus and response approach to acting. The class further explored the idea and cultivation of using method to create a character.

Acting III
This was a third level, advanced acting course for majors. This class focused cultivating character through the use of method. Basic exercises employed in the Michael Chekhov Technique, Sanford Meisner, Viewpoints, and Laban were used as a means of cultivating a psycho-physical and stimulus and response approach to acting. The class focused on exploring different characterizations as a means of finding the range of expression.

Professional Development Seminar for BFA/MFA Students

This is a professionally based seminar on developing strategies of entering the professional world. It will assist students in learning about the professional and monetary demands of becoming a professional actor. It encompasses various aspects of the profession, including information about professional audition techniques. It also instructs students about union membership, promotional materials and using new media to fully market their product (web sites, demos, etc.). The seminar also introduces graduate school options for the student desiring further training. It also provides guidance for teaching incoming MFA students development of syllabi.

Script Analysis
Lecture/discussion course designed to aid the student in reading drama as a performance art and imagining the transition from page to stage. Students interact with theatre practitioners to discover the script as realized theatre. A variety of classical and modern scripts are used.

Graduate Movement for Actors
A private internship, working with Meade Andrews. Assisted Ms. Andrews in teaching MFA students and planned and executed two solo classes during our tenure. The classes fit within her overall lesson plan and also were an expression of my own teaching methods.

Movement Consultant
Cloud 9, How I Learned to Drive, Dog Sees God, Sweeney Todd, Down The Road *Designed a rehearsal that centered on the use of movement techniques including, but not limited to Viewpoints, Laban, and Michael Chekhov's Life Body.*

Audition Coach/Voice Coach
Coached actors for the Southeastern Theatre Conference (SETC) screening auditions in addition to the Florida Theatre Conference (FTC).

Digital Media Arts College   2011
Boca Raton, FL

Expressive Theatre
A class built as a general introduction to theatre and movement for BFA Graphic Artists. Basic exercises from the MC Technique and Bogart and Overlie's Viewpoints help the students develop a better understanding of the psycho-physical and stimulus and response approach to acting. Students will implement a practical application of using the complete body as a tool for expression.

Professional Performance Experience (Selected)

Arts Garage (Equity SPT), Delray Beach, FL
Cat's Paw

Florida Stage (Equity LORT C), Manalapan, FL
The Bridegroom of Blowing Rock
Young Playwrights' Festival
First Stage New Works Festival

The Storytelling Ability of a Boy
Bloodrustmudbones

Florida Atlantic University Repertory (Equity URTA), Boca Raton, FL
Noises Off
Carousel
A Thurber Carnival
Evita
Bye Bye Birdie

Commercials/Voiceover (*Selected*)

Independent Voice Over Services *(Demo Available Upon Request)*
Sam Adams Commercial *(demo)*

University/Other Performance Experience (Selected)

Florida Atlantic University Graduate Acting Program
Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean[1]
Titus Andronicus
The Three Sisters
The Lady from Dubuque[2]
Hunting the Basilisk*

University of North Carolina at Asheville
Equus[3]
Vinegar Tom
Tales of Ovid

Other:
Agnes of God   ***Western Piedmont Players***
Fried Green Tomatoes   ***Western Piedmont Players***
The Laramie Project   ***Asheville on Broadway***
Dearly Beloved*   ***Asheville Community Theatre***
Godspell   ***Parkway Playhouse***
Faith By Fire: The Spiritual Journey of Joan of Arc   ***Jericho Productions***
Sylvia**   ***Hickory Community Theatre***
Look Homeward Angel   ***Hickory Community Theatre***
Vagina Monologues   ***Consider the Following***

Directing Experience

Fairmont State University
- ***The Boy Friend,*** by Sandy Wilson
- ***Far Away,*** by Caryl Churchill
- ***Upon the Fragile Shore,*** by Caridad Svich
- ***A History of FSU Theatre*** (co-directed)
- ***The Importance of Being Earnest,*** by Oscar Wilde (Spring 2016)

Florida Atlantic University

- ***The Blind***, by Maurice Maeterlinck
  *A conceptual piece created by using the Michael Chekhov Technique,
  namely, Atmosphere, Imaginary Body, and Sensations*
- ***4.48 Psychosis***, by Sarah Kane
  *Conceptual movement-based piece driven by the work
  of Anne Bogart's Viewpoints and Rudolf Laban's Eight Basic Efforts; and
  Encore performance due to overwhelming response.*
- ***Sweeney Todd, The Demon Barber of Fleet Street***
  Assistant Director, Sound Designer, Movement Consultant
- ***With Their Voices Raised***, by Katy Morris
  *Documentary theatre highlighting the survival stories
  of Hiroshima and Pearl Harbor Survivors.*
- ***Home For Christmas***
  Dances We Dance
  Director, Choreographer, Sound Designer
  *Original Viewpoints piece highlighting the
  journey of travelers going home for Christmas*
- ***Echo and Narcissus***
  Dances We Dance
  Director, Choreographer, Sound Designer

Technical Theatre

Eurydice by Sarah Ruhl
Sound Designer and Sound Engineer
- Highly recommended for 2009 KC/ACTF Region 4 Festival;
- Barbizon sound design nominated for 2009 KC/ACTF Region 4 Festival;
- Participating Entry in Kennedy Center/American College Theatre Festival featuring performance candidates in the MFA professional training program and BFA pre-professional training program; and
- Design included original pieces of music (samples upon request).

Bus Stop by William Inge
Sound Designer and Sound Engineer
- Design included classic hits from the 1940's and 1950's;

- Able to design sounds from a localized juke box; and
- Utilized Magix and Cool Edit design programs (samples upon request).

A Thurber Carnival by James Thurber
Sound Designer and Sound Engineer
- Design included a montage of pieces from the Jazz genre; and
- Utilized Magix and Cool Edit design programs (samples upon request).

4.48 Psychosis by Sarah Kane
Sound Designer and Sound Engineer
- Included contemporary pieces of music under the genres of Jazz, Electronica, and Acoustic Guitar; and
- Implemented Magix design programs.

Charlotte's Web by E.B White
Sound Designer and Sound Engineer
- Design centered on the music of local bluegrass musicians.

Wonder of the World by David Lindsay-Abaire
How I Learned to Drive by Paula Vogel
Sweeney Todd, The Demon Barber of Fleet Street
Down the Road by Lee Blessing

Choreography

- ***A Funny Thing Happened on the Way to the Forum,*** FAU Repertory Theatre
- ***Evita,*** FAU Repertory Theatre
- ***Sleepy Hollow, the Musical,*** Fairmont State Theatre
- ***The Boy Friend,*** Fairmont State Theatre
- ***Home for Christmas,*** Dances We Dance, Florida Atlantic University
- ***Echo and Narcissus,*** Dances We Dance, Florida Atlantic University

Stage Management

To Kill a Mockingbird Burning Coal Theatre, Raleigh, NC
Dances We Dance Florida Atlantic University, Boca Raton, FL

E. Francene Davis Kirk

Ed.D. Curriculum and Instruction
Concentrations: Theatre and English
West Virginia University, 1998
Dissertation: Take Center Stage: The Perceived Effect of Performance-based Teaching Methodology on Students' Understanding of Shakespeare's *A Midsummer Night's Dream*

Additional Coursework in Organizational Communication
West Virginia University, 2002-2003

Recent Professional Development
Documentary Filmmaking. The Digital Media Academy, Palo Alto, CA.
Meisner Certificate Training with Larry Silverberg 2012 - 13. (Four weeks over two summers. Part I was funded by a Fairmont State University Instructional Improvement Grant.)
National Puppet Festival, Georgia Tech University, Atlanta, GA. 2009
"Devising for the High School Audience" – Paul Kaplan School for Educational Drama, City University of New York, Instructor Gwen Hardwick. 2008
"Theatre of the Oppressed" – Paul Kaplan School for Educational Drama, City University of New York, Instructor Chris Vine. 2007
"The World of the Teaching Artist" – Paul Kaplan School for Educational Drama, City University of New York. 2006
"Turning Personal Stories into Tellable Tales" – East Tennessee State University Summer Institute 2006 (This training was funded by a Faculty Development Grant.)

M.A. Counseling
West Virginia University, 1987

B.A. Education
Glenville State College, 1982
Teaching Certificates: English and Oral Communication 7-12

August 2000- present
Professor of Communication and Theatre
School of Fine Arts, Fairmont State University

- Teach Introduction to Communication, Group Communication, Children's Drama, Creative Drama, Puppetry, Storytelling, and Methods and Materials in the Teaching of Theatre and Communication

- Coordinated revision of communication curriculum

- Direct one play or musical each academic season

- Advise the Masquers student theatre organization

- Supervise student teachers and direct the theatre education practicum

- Direct student projects including senior projects and undergraduate research

- Recruit new students

- Advise K-12 teachers and various non-profit arts organizations

- Coordinate Department of Communication and Theatre Arts outreach to schools

- Produce Academy for the Arts Youth Company

- Served on committees including Faculty Senate (secretary), Strategic Plan Steering Council, Strategic Plan Draft Committee, and Curriculum Committee

- Developed Theatre Education PreK-adult certificate program

- Prepared NCATE reports for Performance Education and Oral Communication teaching certificate programs

1998 - August 2000
Coordinator for the Arts
Office of Instructional Services
West Virginia Department of Education
Charleston WV

- Acted as liaison for fine arts teachers (dance, music, theatre and visual art) to the West Virginia State Board of Education

- Wrote and administered grants

- Conducted surveys, interpreted data and provided information related to WV State Board of Education policies to parents, teachers and administrators

- Provided technical assistance to county school systems

- Coordinated and conducted professional development activities for educators

1982 - 1998
Teacher: theatre, speech, and English

Theatre director, Thespian sponsor, forensic team coach
Preston High School, Kingwood WV

Teacher: English, theatre, speech, yearbook, and mass media
Forensic team coach, theatre director, Thespian sponsor, yearbook advisor
Central Preston High School, Kingwood WV

Teacher: English and creative drama
Aurora Junior High School, Aurora WV

Teacher: English, theatre, and speech
Theatre director and forensic team coach
Hundred High School, Hundred WV

CONFERENCE PRESENTATIONS

Kirk, Francene, "Creative Drama in the Reading Classroom." West Virginia Reading Association [Conference]. White Sulphur Springs. 2014.

Kirk, Francene, "Whispers in the Wind: Historically Plausible Monologues as Art and Education." American Alliance for Theatre and Education [Conference]. Denver. 2014

Arrick, Lakyn, Kirk, Francene, Lejeune, Charles. "Connecting with classrooms and communities: the Virtual Stage as access, education, and outreach." American Alliance for Theatre and Education [Conference]. Denver. 2014

Kirk, Francene, Matthews, James, Sayre, Dana. "Mommy, Why are the Stepsisters Boys? Gender Identity and Non-Traditional Casting in Theatre for Young Audiences." American Alliance for Theatre and Education [Conference]. Chicago. 2011.

Huffman, Samantha, Kirk, Francene, O'Connor, John, O'Connor, Linda, Oliveto, Celi. "Stories in Your Own Backyard: Devising an Original Play about the 1968 Farmington Mine Disaster." American Alliance for Theatre and Education [Conference]. San Francisco. 2010.

Kirk, Francene, Oliveto, Celi. "Stories in Your Own Backyard: Devising an Original Play about the 1968 Farmington Mine Disaster." Southeastern Theatre Conference. Lexington. 2010.

Huffman, Samantha, Kirk, Francene, Oliveto, Celi. "Reflections on the use of ASL in a University Production of *Wiley and the Hairy Man*." American Alliance for Theatre and Education [Conference]. New York. 2009.

Kirk, Francene. "Old Time Radio Brings Local History to Life: Using Images to Create Story for Old Time Radio Style Readers Theatre." Southeastern Theatre Conference, Chattanooga. 2008

Kirk, Francene. "Old Time Radio Brings Local History to Life: Using Images to Create Story for Old Time Radio Style Readers Theatre" American Alliance for Theatre and Education [Conference]. Atlanta. 2008

"Communication in Action: A Roundtable Discussion on the Use of Storytelling and Narrative in Higher Education." National Communication Association [Conference]. New Orleans. 2002

Shookoff, David, Kirk, Francene. "Theatrelink: Playwriting in the English Classroom."   National Council of Teachers of English [Conference]. Nashville. 1998.

Kirk, Francene, Maharajah-Boggs, and others. "Young Adult Literature/Adult Literature: What's the Difference? Themes, Characters, Issues in Young Adult Literature." (Asian American Literature) National Council of Teachers of English [Conference]. Chicago. 1996.

Kirk, Francene. "Creative Drama in the Secondary Classroom." National Council of Teachers of English [Conference]. Portland. 1994.

GRANTS
Funding sources for Fairmont State University projects

2010-11	**West Virginia Humanities Council**	**$7000**
	Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild	
2009-10	**West Virginia Humanities Council**	**$8000**
	Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild	
2008-2009	**West Virginia Commission on the Arts**	**$1000**
	Artist performance fee for the Mountain State Storytelling Institute	
2008-2009	**West Virginia Humanities Council**	**$2800**
	Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild	
2007-2008	**West Virginia Humanities Council**	**$5000**
	Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild	

Funding sources for outside projects

2001-2002	**West Virginia Commission on the Arts, The Claude Worthington Benedum Foundation and the Secretary for Education and the Arts**	**$18,000**

This project included the writing, printing, and disturbing of the Arts Action! Resource Kit, an arts advocacy resource

2000-2001   **National Endowment for the Arts**   **$10,000**
Statewide K-12 Arts Assessment Feasibility Study for the West Virginia Department of Education

1999-2000   **National Endowment for the Arts**   **$10,000**
WV AIM: Arts Initiative for the Millennium - This project assessed fine arts teachers' professional development needs in K-12 public schools in West Virginia. Project partners were the West Virginia Department of Education, West Virginia Commission on the Arts, the Clay Center, and Arts Advocacy West Virginia

July 1998   **West Virginia Humanities Council and the Eberly College of Arts and**   **$20,000**
Sciences
Get into the Act: Teaching Shakespeare through Performance. This project was a two-week institute for practicing teachers for graduate credit with Dr. William French, West Virginia University English Department

SCHOLARLY AND CREATIVE ACTIVITY

2013	*Senior project mentor*	Mentored two senior projects; one was an original one-person show based on the spiritual journey of the performer. This project included original monologues, poems, and transitions. The second project was an educational outreach project that included a teacher resource packet for *Rocket Boys the Musical*.
2012	*Script facilitator*	Developed storyline, dialogue, and staging for *Mountain Mother Goose*, an original music theatre piece. Presented workshops for area elementary schools on story building as part of the project in cooperation with the Frank and Jane Gabor West Virginia Folklife Center. This project was funded by a Fairmont State University Strategic Plan Implementation Grant.
2004-2012	*Resource facilitator*	Facilitated the creation of teacher resources packets for touring plays for young audiences, *Kindertransport*, and *Our Town*. Coordinated invitations and facilitated workshops for high school students attending *Kindertransport*, *The Elephant Man*, and *Cabaret*
2010	*SURE Fellowship Mentor*	Mentored student Fairmont State University SURE Fellowship
2009	*Undergraduate Research Mentor*	Mentored students working on a readers theatre about Arthurdale, WV, the first New Deal Homestead Community. Coordinated student travel to Roosevelt Presidential Library in Hyde Park, New York for

research. The readers theatre was performed for the 75th Anniversary of Arthurdale and for Family Day of Mountaineer Week at West Virginia University. This project was supported by an undergraduate research grant.

2009	*Facilitator and script supervisor*	Facilitated the devising work, wrote dialogue, and edited the original theatre piece *Remembering No. 9: Stories from the Farmington Mine Disaster*
2007-2009	*Undergraduate Research Mentor*	Mentored students working on *From Memory to Mouth: Stories from the Farmington Mine Disaster*, an ethnographic story theatre project supported by an undergraduate research grant from Fairmont State. The project resulted in a full-length theatre production.
2007	*Facilitator*	Facilitated the devising work for *A Sense of Place*, an original theatre piece in the style of an old time radio show
2006	*Undergraduate Research Mentor*	Mentored students working on Old Time Radio Show Project supported by an undergraduate research grant from Fairmont State. Students worked with 10-13 year-olds in an after school creative drama class to create and perform a readers theatre from collected materials.
2006	*Undergraduate Research Mentor*	Mentored student working on Landmark Youth Theatre Project supported by an undergraduate research grant from Fairmont State. A student studied the effectiveness of a theatre for development model with students in an after school program in a rural WV community.
1996-1998	*Facilitator*	Facilitated student work in *"*Theatrelink*"* a pilot project with the Manhattan Theatre Club and IBM connecting rural schools to theatre professionals via the Internet.

WRITING

2002 - Principal writer for the *Arts Action!* Resource Kit, an advocacy tool for parents, teachers and community leaders sponsors by Arts Advocacy West Virginia.

2000-2002.Regular contributor to *ArtWorks,* the quarterly publication of the West Virginia Commission on the Art and the Division of Culture and History.

Kirk, Francene. "Professional Development for Arts Teachers." *Basic Education: A Monthly Forum for Analysis and Comment*, 45 (2000). 4, 12-14.

Coordinator's Column for *Notes a Tempo*, the WV Music Educators Association journal 1998-99.

Kirk, Francene. "Writing from a sense of place: Transitions through folklore." *Traditions*, 4 (1996).

Kirk, Francene. "Take center stage: A call for the revival of creative drama in the English language arts." *West Virginia English Journal*, (1993).

Kirk, Francene. TEACHING ENGLISH THROUGH THE ARTS: Practical Activities to Makes Classes More Fun. Book Review, *West Virginia English Journal*, (1993).

ORGANIZATIONS

2009 – Present	Puppeteers of America
2006 - Present	National Storytelling Network
2002 - Present	American Alliance for Theatre and Education
2001 - 2006	National Communication Association
1996 - 2006	Educational Theatre Association
1992 - 1998	National Council of Teachers of English
1992 - 1994	Doctoral Student Assembly of NCTE, Co - president, newsletter editor

SERVICE

2015	Facilitated the development of "The King of Little Things" for the FSU Academy for the Arts Youth Acting Company
2013-present	President of Board of Director Voices from the Earth, a nonprofit arts education performing company in Thomas, WV
2011 -present	Prickett's Fort Education Committee
2012-2013	In cooperation with the Prickett's Fort Foundation, mentored student writers, edited, and coordinated performance of *Whispers on the Wind*, an original performance of monologues based on the lives of people buried in the Prickett Family Cemetery
2005-present	Curriculum and grant-writing consultant to Voices from the Earth, a nonprofit arts education performing company in Thomas, WV
2011, 2012	Grant reader for the West Virginia Commission on the Arts
2012, 2015	Adjudicator for West Virginia Thespian Conference (puppetry and scenes)
2011	Judge for the WVIFL State Speech Tournament
2004-2009	Appalachian Education Initiative Board of Directors
2006	WV Department of Education Revision Team for K-12 Theatre Content Standards

2006   Prickett's Fort History through the Arts Curriculum Development Team

2005-2006   Developed curriculum materials with Ilene Evans for the Old Time Radio Show Artist
                    Residency Project for Voices from the Earth, a non-profit a arts organization

2004-2006   WV Theatre Conference Board of Directors, College/University Representative

2005, 2006   Adjudicator for Region VI Thespian Conference

2004   Host for Region II Thespian Conference

2003   Grant reader for National Endowment for the Arts, Arts in Education, Washington,
                    DC

2002   Adjudicator for West Virginia Theatre Conference Secondary School Play Festival

2000-2002   Arts Action! Project Director. Grant writer and principal writer for the Arts Action!
                    Resource Kit and Arts Action! website

1999-2003   West Virginia Arts Advocacy Foundation Board of Directors

COMMITTEES
  2015   Athletic Scholarship Appeals
  2015   Recruitment and Retention
  2015   Admissions and Credits
  2014   School of Fine Arts Acting Search
  2013   School of Fine Arts Communication/Debate Search
  2011 - 2012   Ad Hoc Committee to develop interdisciplinary major in Folklife
  2011 - 2013   Faculty Welfare Committee
  2008 - 2010   Faculty Welfare Committee
  2010 - 2011   Curriculum Committee   Curriculum
  2002 - 2003   Committee
  2007   Fairmont State Strategic Planning Oversight Committee
  2004 - 2007   Fairmont State Faculty Senate
  2005 - 2007   Faculty Senate Secretary
  2006   Strategic Planning Draft Committee
  2005   Strategic Planning Task Force
  2005   Utilization of Adjunct Faculty Task Force
  2005   School of Fine Arts Theatrical Design Search
  2003   School of Fine Arts Piano Search
  2002   School of Fine Arts Chair Search
  2001   Artist-in-Residence Committee
  1999   West Virginia University College of Creative Arts Dean Search Clay Center for the Arts
                    and Sciences Education Committee

1999	Martin Luther King Jr. Holiday Commission (WVDE Representative)
1999	West Virginia Department of Education Safe Schools Committee
1995-97	Writing Committee for the WV Instructional Goals and Objectives for Theatre

HONORS

2013	Abelina Suarez Professorship, Fairmont State University
2008	Boram Award for Teaching Excellence at Fairmont State University
2006	Arts and Humanities Commission of Fairmont Theatre Education Award
2005	Nominee for Governor's Award for Arts in Education
2000	West Virginia Art Education Association Administrator of the Year
1995	Rotary International Group Study Exchange Team to Japan
1991	West Virginia Humanities Council's summer seminar, "Shakespeare: From Text to Performance" in the United Kingdom.
1988	Preston County Teacher of the Year

INVITED WORKSHOPS AND PRESENTATIONS

2015	Energy Express Mentors Creative Drama workshop, Charleston, WV
2012	Acting workshop for Bridgeport High School "Theatre Boot Camp," Bridgeport WV
2011	Shakespeare through Performance workshop for Liberty High School English classes, Clarksburg, WV
2009	Listening workshops for FSU staff, Fairmont WV
2008	Professional Development Week workshop for FSU staff on using the Wiki to promote collaborative writing and using Windows Movie-Maker to document community service leaning, Fairmont WV
2007	"Creating Story with Images" West Virginia Theatre Conference, Nicholas County High School, and Lewis County High School
2006	"Drama across the Curriculum" Marion County Math Academy
2006	Creative Drama Workshops (4 days) for 4th Grade Students at West Milford Elementary
2005	"Performance Assessment in the Theatre Classroom" Professional Development Workshop for Theatre Teachers, Virginia Beach, VA
2004	"Performance Assessment in the Theatre Classroom" Assessment Conference for WV Arts Teachers, sponsored by the WV Department of Education, Charleston, WV
1999-2000	"Performance Assessment: When a Test Just Isn't Enough" 1999 Leaders of Learning, WV Music Educators Conference, Clay County Middle School Institute, Summer Dance Workshops

1998-99	"Drama as a Strategy to Teach Reading." Leaders of Learning Title I Reading and Math Academy, Monongalia County Schools Summer Staff Development Conference, West Virginia Energy Express Coordinator and Mentor Training, Mineral County Schools Staff Development Training, Wirt County Schools Staff Development Training, McDowell County Schools Assessment Institute
1998-99	"The Way West: Using Drama to Teach Writing." West Virginia Early Literacy Conference, Monongalia County Schools Summer Staff Development Conference, West Virginia Energy Express Coordinator and Mentor Training, Mineral County School Staff Development Training, Wirt County Schools Staff Development Training
1999	"Disciplining Students with Disabilities" West Virginia Department of Education Safe School Conference, Charleston, WV
1999	"Looks 10, Dance 3 or How Assessment Improves Performance." (Performance Assessment) West Virginia Music Educators Association Conference, Charleston, West Virginia; Ohio County School Staff Development, Wheeling WV; Fall Performing Arts Conference, Wheeling WV
1998	"Non-routine Strategies: Using Drama in Math." Leaders of Learning Title I Reading and Math Academy, Charleston, WV
1998-1999	"Teaching Shakespeare through Performance." Leaders of Learning Conference, Charleston, WV; West Virginia English Language Arts Council Conference, Parkersburg, WV; Ohio County Schools Staff Development, Wheeling, WV

WV DEPARTMENT OF EDUCATION ACTIVITIES

Coordinated 2000 Summer Dance Workshops for teachers. These workshops were funded by the West Virginia Department of Education, the West Virginia Commission on the Arts, and the Title II Eisenhower Professional Development Program

Coordinated the Governor's Institute for Arts Education held at Marshall University, July 17-19, 2000. The Institute was a professional development opportunity for 80 teachers in the areas of instrumental music, vocal music, visual art, dance, theatre, and art integration. This project was a partnership with the West Virginia Commission on the Arts and Marshall University College of Fine Arts

Assisted RESA IV, Carnegie Hall (Lewisburg, WV) and Greenbrier County School in writing a grant application for the Teach SmART Professional Development Program that resulted in a $150,000 award from Education First

Coordinated the AMAN folk dance workshop, a professional development workshop for new dance teachers, in coordination with the Clay Center for the Arts and Sciences. AMAN is a 35-year old folk dance and music company based in Los Angeles, CA

Coordinated the 1999 Fall Performing Arts Conference, a professional development conference for dance, music and theatre teachers held at Oglebay Park in Wheeling WV, organized in partnership with the West Virginia Music Educators Association, the West Virginia Commission on the Arts and the West Virginia Department of Education

Coordinated the "Theatre Think-tank" and workshop for new theatre teachers to support the 1998-1999 school year mandate that all West Virginia Schools offer one level of theatre. Funded by Title II and the West Virginia Department of Education

Coordinated the "Fundamentals of Computer Graphics" workshop for 44 middle and high school visual art teachers funded by Title II and the West Virginia Department of Education. 1999

DEPARTMENT SERVICE

2013	Facilitated and performed in reader's theatre of *Frankenstein* to support campus reading
2012	Wrote CAR reports for the NCATE reviews of theatre education and oral communication
2012	Coordinated tour of Fairmont State University's tour of *Hush: An Interview with America* to schools in Roane, Wood, and Lewis counties
2008	Coordinated tour of Fairmont State's production of *Wiley and the Hairy Man* to West Virginia School for the Deaf and Blind and schools in central West Virginia
2004 - 2013	Coordinated student travel to the National Storytelling Festival in Jonesborough, TN
2004-2006	Taught creative drama classes for Fairmont State Arts Smarts sponsored by GEAR-UP
2003-2004	Coordinator for Department of Communication and Theatre Arts
2003	Updated Department Communication and Theatre Arts Student Handbook
2003	Created informational handout for adjunct faculty for SPCH 1100: Introduction to Communication
200 -2005, 2007-2009	Hosted the Fairmont State Invitational High School Forensic and Debate Tournament
2004	Coordinated the tour of Fairmont State's productions of *Tales of Trickery* and *Us and Them* to the Clay Center in Charleston, WV

DIRECTING

2014	*Sleepy Hollow*	Town and Gown
2013	*Little Women*	Town and Gown

2012	*Mountain Mother Goose* (original)	Town and Gown Youth Company
2012	*Hush: An Interview with America*	Fairmont State Masquers
2011	*The Fabulous Fable Factory*	Town and Gown Youth Company
2010	*Cinderella*	Town and Gown
2010	*Children's Letters to God*	Town and Gown Youth Company
2009	*Remembering No. 9* (An original theatre piece)	Fairmont State Masquers
2009	*Willy Wonka, Jr.*	Town and Gown Youth Company
2009	*Remembering No. 9 Workshop*	Fairmont State Masquers
2008	*Scrooge*	Town and Gown
2008	*Once on this Island Jr*	Town and Gown Youth Company
2008	*Wiley and the Hairy Man*	Fairmont State Masquers
2007	*A Sense of Place* (A devised theatre piece)	Fairmont State Masquers
2006	*Oliver!*	Masquers and Town and Gown
2005	*Seussical*	Masquers and Town and Gown
2005	*Honk!*	Town and Gown
2004	*A Christmas Carol*	Masquers and Town and Gown
2004	*School House Rock Live*	Town and Gown
2004	*Tales of Trickery/ Us and Them*	Fairmont State Masquers
2003	*Androcles and the Lion*	Fairmont State Masquers
2002	*The Wizard of Oz*	Town and Gown
2002	*A Thousand Cranes*	Fairmont State Masquers
2001	*Charlotte's Web: The Musical*	Town and Gown

PERFORMANCE

2014	*It's a Wonderful Life*	Ensemble	Masquers Readers Theatre
2013	*Rocket Boys the Musical*	Elsie Hickam	Fairmont State Masquers
2013	*Save Me a Place at Forrest Lawn*	Clara	Act II Theatre
2012	*Angel's Perch* (film)	Woman I	Scrappy Cat Productions
2012	*Our Town*	Mrs. Gibbs	Fairmont State Masquers
2012	*The Long Watch Night: The Women of Port Royal*	Ester Hill Hawkes	Voices from the Earth
2011	*Cabaret*	Fraulein Schneider	Fairmont State Masquers
2004	*Talking with….*	Baton Twirler	Backyard Theatre
2000	*Nunsense III: The Jamboree*	Sister Wilhelm	Backyard Theatre

V I T A

John E. O'Connor, Ph.D.

615 Coleman Avenue
Fairmont, West Virginia 26554
(304) 367-4817 - Office
(304) 641-7243 - Cell
John.OConnor@fairmontstate.edu

TEACHING/ADMINISTRATIVE EXPERIENCE

2014 and 2015	Fairmont State University	Fairmont, West Virginia	Associate Dean, West Virginia Governor's Honors Academy
1998 to present:	Fairmont State University	Fairmont, West Virginia	Professor of Theatre Arts/Senior Level Coordinator, Department of Communication and Theatre Arts Granted tenure in 2001.
1992 to 1998:	University of North Alabama	Florence, Alabama	Assistant Professor of Theatre Granted tenure in 1996.
1990 to 1992:	Buena Vista University	Storm Lake, Iowa	Assistant Professor of Theatre

EDUCATION

Ph.D., Drama, 1989. University of Washington. Seattle, Washington.
> Dissertation -- *Revolution and the Society of the Spectacle: A Critical Analysis of Selected Plays by Howard Brenton*.
> Teaching Assistant, Undergraduate Student Advisor.

M.A., Theatre, 1978. Miami University. Oxford, Ohio.
> Emphasis --   Directing, Contemporary British and American Theatre and Dramatic Literature.
> Phi Kappa Phi, Teaching Assistant, Scene Shop Supervisor.

B.S.Ed., Theatre/Speech Communication, 1975. Northern Illinois University. DeKalb, Illinois.
> Emphasis --   Acting, Directing, Theory and Criticism.
> Talented Student Scholarship.

PROFESSIONAL AFFILIATIONS

Association for Theatre in Higher Education
American Theatre and Drama Society
American Society for Theatre Research

ACADEMIC HONORARIES AND HONORS

Fairmont State University Faculty Achievement Award 2008
Who's Who Among America's Teachers 2000-2001 and 2003-2004
Phi Kappa Phi
Alpha Psi Omega

COURSES TAUGHT

Theatre History I and II	Text Analysis
Introduction to Theatre	Theatre Appreciation
Survey of Dramatic Literature and Criticism	Theatrical Makeup
Theatre Business Management and Promotion	Senior Comprehensive Project
Fundamentals of Acting	Directing
Modern Drama	Women's Work: Plays By Women

Plays for Public Spaces	Children's Drama
Advanced Acting	Creative Drama Practicum
Improvisation	Oral Interpretation
Voice & Diction	Stagecraft
Stage Management/Theatre Management	Senior Seminar: Culture and Communication
Introduction to Human Communication	Senior Seminar: Women in Communication
Experiencing the Arts (team taught with Music and Art Faculty colleagues)	

PUBLICATIONS

"Excessive Greed, Excessive Visions: Brenton and Hare's *Brassneck* and *Pravda*" in *"To Have or Have Not": New Essays on Commerce and Capital in Modernist Theatre*, ed. James Fisher. McFarland & Company, Publishers, Inc. November 2011. Invited to submit article by editor.

"Writing Assignments in Dramatic Literature Course" in *Mid-America Theatre Conference Pedagogy Papers*, March 2006. Electronic, juried publication.

"From *Sore Throats* to *Greenland*: Howard Brenton's Utopian Plays" in *Criminal Justice Review*, December 2005. Juried publication.

"Dancing with Freud: Slawomir Mrozek's *Tango*" in *Studies in the Literary Imagination*, Spring 2002. Juried publication.

"Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton" in *Theatre Symposium*, Winter 2001. Juried publication.

Article on Howard Brenton in *British Playwrights 1956 - 1995: A Research and Production Sourcebook*, ed. William Demastes. Greenwood Publishing, September 1996. Invited to submit article by editor.

CONVENTION PAPERS

Panel.   "Theatre History Anthology Roundtable"
              2013 Conference of the Association for Theatre in Higher Education, Orlando

Panel Chair. "Negotiating Artistic and Academic Boundaries in the Work of Theatre"
              2012 Mid-America Theatre Conference, Chicago

Panel.   "American Drama 75 Years after O'Neill's Nobel Prize"
              2012 Convention of the Modern Language Association, Seattle
              "American Realist Drama and the Dysfunctional Family: Eugene O'Neill to Tracy Letts via Edward Albee and Sam Shepard"

Panel.   "Stories in Your Own Backyard: Devising *Remembering #9*"
              2010 Conference of the American Association for Theatre in Education, San Francisco
              Co-presenter

Panel.   "Witnessing Disaster: Representing the Holocaust"
              2009 Conference of the South Atlantic Modern Language Association, Atlanta
              "Elie Weisel's *The Trial of God*: A *Purimschpiel* for Our Time"

Panel.   Society for the Study of Multi-Ethnic Literature in the United States
              2008 Conference of the South Atlantic Modern Language Association, Louisville.
              "Subverting Black Theatre: 'The Last Mama-on-the-Couch Play' in George C. Wolfe's *The Colored Museum*"

Panel.   "Gender Spies/Gender Traitors in Modern Drama"
              2007 Conference of the South Atlantic Modern Language Association, Atlanta.
              "Betraying Gender-Supporting Patriarchy-Surviving: What's a Woman to Do? Caryl Churchill's *Vinegar Tom*"

Panel.   "Feminist Witchcraft in Literature, Film, and Social Movements"
              2007 Conference of the Northeast Modern language Association, Baltimore.

"Plays About Witches with No Witches in Them: Caryl Curchill's *Vinegar Tom* and Suzan Zeder's *Mother Hicks*"

Panel.   "Literary Utopias"
                2005 Conference of the Society for Utopian Studies, Memphis.
                "From *Sore Throats* to *Greenland*: Howard Brenton's Utopian Plays."

Panel.   "Literary Excess"
                2004 Central New York Conference on Language and Literature, Cortland.
                "Excessive Greed, Excessive Visions: Brenton and Hare's *Brassneck*."

CONVENTION PAPERS

Panel Chair.   "Literature and Politics: Dramatic Configurations"
                2002 Conference of the Popular Culture Association, Toronto.
                "Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton."

Panel.   2001 Conference of the Midwest Modern Language Association. Cleveland.
                "Fifth-Century Tragedy in Twentieth-Century Ireland: Brendan Kennelly's Greek Tragedies."

Panel.   2000 Conference of the Association for Theatre in Higher Education. Washington, DC
                "Spiritual Disciplines and Acting/Directing Pedagogy/Practice."

Panel.   2000 Southeastern Theatre Conference. Knoxville.
                "Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton."

Panels.   1998 Conference of the International Society for the Study of European Ideas. Haifa.
                "Authentic Revolution: Trevor Griffiths' *The Party*."

                "The Violence of Education: Howard Brenton's *Gum and Goo* and *The Education of Skinny Spew*."

                "Privacy, Poetry, and Revolution: Howard Brenton's *Bloody Poetry*."

                "Exploring the Past, Reproving the Present, Shaping the Future: Howard Brenton's *The Romans in Britain*."

Panel.   1991 Mid-America Theatre Conference. Chicago.
                "Excessive Greed, Excessive Vision: Brenton and Hare's *Brassneck*."

Panel.   1988 Association for Theatre in Higher Education Convention. Chicago.
                "The Pain of Utopia: Howard Brenton's *Bloody Poetry*."

BOOK REVIEWS

Review of *Trevor Griffiths: Politics, Drama, History* in *Theatre Survey*, Spring 2001.

Review of *The Arts Equation: Forging a Vital Link Between Performing Artists & Educators* in *New England Theatre Journal*, Fall 2000.

KEYNOTE ADDRESS

2005 Governor's Honors Academy Favorite Educator Ceremony
                "Creativity and Consciousness."

LECTURES/READINGS/COURSES IN OTHER VENUES

2013 Fairmont State University Women's Studies Colloquium
                Women in Theatre

2013 Fairmont State University Honors Student Association
                "Directing *POOF!* Plus: An Evening of One-Act Plays"

2011 Fairmont State University/Gear-Up ArtsSmarts Camp
                Scene Study – Given Circumstances

2011 Fairmont State University Honors Student Association

"Directing *The Good Woman of Setzuan*"

2010 Fairmont State University/Gear-Up ArtsSmarts Camp
Scene Study – Given Circumstances

2010 Fairmont State University Honors Student Association
"Directing *Anton in Show Business*"

2009 Fairmont State University/Gear-Up ArtsSmarts Camp
Introduction to Scene Study

2008 Fairmont State University Honors Student Association
"Directing *The Mandrake*"

2007 Fairmont State University Honors Student Association
"Directing *Top Girls*"

LECTURES/READINGS/COURSES IN OTHER VENUES

2007 Fairmont State University Women's Studies Colloquium
"Directing *Top Girls*"

2007 Fairmont State University Honors Student Association
"Directing *The Merchant of Venice*"

2007 West Virginia Governor's Honors Academy
Plays for Public Places
Plays of Faith and Spirituality

2006 West Virginia Governor's Honors Academy
Plays for Public Places
Plays by Women

2005 Fairmont State University Modern Drama class
"Acting in *All My Sons*"

2003 Fairmont State University Women's Studies Colloquium
"Directing *A Doll House*"

2003 Fairmont State University Honors Student Association
"Directing *A Doll House*"

2003 Fairmont State University Honors Program Evening of "Other" Voices
"Tony Kushner's 'The Other: Being Gay in America'"

2003 Fairmont State University Modern Drama class
"What's 'Modern' in Modern Drama?"
"Directing *A Doll House*"

2003 Fairmont State University Honors Seminar
"Spirituality and Creativity"

2003 Fairmont Senior High School Literature Club
"Spirituality and Creativity"

2002 Fairmont State University Honors Program Evening of Women Writers
"An excerpt from Elizabeth Robins' *Votes for Women!*

2001 Fairmont Senior High School Literature Club
"Directing *The Misanthrope*"

2000 Fairmont Senior High School Literature Club
"Directing *Antigone*"

1998 George Lindsey Television and Film Festival. University of North Alabama
"Acting for Stage and Screen." Invited to lecture by Festival organizers.

1995 University of North Alabama Women's Studies Seminar.
"The Right to Speak: Women in Contemporary Theatre." Invited to lecture by Seminar organizers.

WORKSHOPS

2000 and 2001 ArtSmarts Camp. Fairmont State University.
"Making Art with Our Faces." Make-up workshop.

ADJUDICATOR

2015 West Virginia State Thespian Conference Scholarship Selection Board

2015 West Virginia State Thespian Conference One-Act Play Festival

2010 West Virginia State Theatre Conference High School One-Act Festival

2010 West Virginia State Thespian Conference Scholarship Selection Board

2010 West Virginia State Thespian Conference One-Act Play Festival

2009 Kennedy Center American College Theatre Festival Region II Production Respondent

2008 West Virginia State Thespian Conference Playwriting Festival

2008 West Virginia State Theatre Conference Community Theatre Festival

2007 West Virginia State Theatre Conference Community Theatre Festival

2007 Kennedy Center American College Theatre Festival Region II Production Respondent

2006 West Virginia State Theatre Conference Community Theatre Festival

2005 Kennedy Center American College Theatre Festival Region II Production Respondent

2004 West Virginia Regional Thespian Conference

2003 Fairmont State University Invitational Speech Tournament

2000 Regional High School Forensics Tournament

1999 West Virginia Regional Thespian Conference

CURRICULA

Completely revised Theatre major curriculum. Fairmont State University.
•reconfigured eight existing courses
•developed three new courses

Study curriculum unit to accompany Fairmont State University Masquers production of *Antigone*.

GRANT PROPOSALS

Proposal for National Endowment for the Humanities Summer Seminar for College Teachers. 1996.
Seminar topic: "Performance Theory, Modern Drama and Postmodern Theatre."

DIRECTING

Fairmont State University   Fairmont, West Virginia   1999 – present

I Hate Hamlet	*POOF!* Plus: An Evening of One-Act Plays
Defying Gravity	*What the Butler Saw*
Annie Get Your Gun	*The Good Woman of Setzuan*
Anton in Show Business	*The Mandrake*
Top Girls	*The Merchant of Venice*
The Bald Soprano	*Offending the Audience*
The Illusion	*A Doll House*
Blithe Spirit	*The Trial of God*
Bloody Poetry	*The Misanthrope*

| *Some Enchanted Evening* | *The Return to Morality* |
| *Play-By-Play* | *Antigone* |

| University of North Alabama | Florence, Alabama | 1992 - 1997 |

Votes for Women!	*Man of La Mancha*
Other Places	*Measure for Measure*
Medea	*Uncle Vanya*
The American Clock	

| Buena Vista University | Storm Lake, Iowa | 1990 - 1992 |

Company	*On Discrimination (a group-created piece)*
The Bacchae of Euripides	*The Madwoman of Chaillot*
Magic Theatre	*The Rivals*

SCENE DESIGN

| University of North Alabama | *Measure for Measure* |
| | *Uncle Vanya* |

| Buena Vista University | *The Madwoman of Chaillot* |
| | *The Rivals* |

STAGE MANAGING

Gingerbread Players
of the Shoals Community Theatre   Florence, Alabama

James and the Giant Peach
Raggedy Ann and Andy

ACTING

Association for Theatre in Higher Education		
New Play Development Workshop	Montreal, Quebec, Canada	2015
	Theodore Sedgwick	*Mum Bett's Minute*
	Scottsdale, Arizona	2014
	Vincent Van Gogh	*Fuck la vie d'Artiste*
	Stultus	*The Last Parnassus*
	Orlando, Florida	2013
	Henley	*Our Man in Tashkent*
Fairmont State University	Fairmont, West Virginia	1999 – 2015
	Salesman/Townsperson	*The Music Man*
	Mark Twain/Reverend	*Tom Sawyer, the Musical*
	Curds	*Farmers Market, the Musical*
	Emile de Becque	*South Pacific*
	Ike Skidmore	*Oklahoma!*
	Senex	*A Funny Thing Happened on the Way to the Forum*
	John Dickinson	*1776*
	Thurston Wheelis +	*Greater Tuna*
	Fagin	*Oliver!*
	Harold Hill	*The Music Man*
	Narrator/Mysterious Man	*Into the Woods*
	Narrator	*James and the Giant Peach*
	Cervantes	*Man of LaMancha*
	Edward/Howard Newcome/	
	William Poundstone	*Remembering #9: Stories from*

	Hungergurt/Steifel/Brausepulver	*the Farmington Mine Disaster* *Spring Awakening*
	Joe Keller	*All My Sons*
	Abel Znorko	*Enigma Variations*
	Berish	*The Trial of God*

Vintage Theatre Company	Fairmont, West Virginia Nick	2011 *The Guys*
Segue Theatre Company	Florence, Alabama Brabantio	1997 *Othello*
Shoals Chamber Singers	Florence, Alabama The Judge	1996 *Trial by Jury*
Gingerbread Players of the Shoals Community Theatre	Florence, Alabama Daddy Warbucks	1993 *Annie*
Bethany Presbyterian Church Washington	Seattle, 1988 Minister	*Celebration One!*
Queen Anne Methodist Church	Seattle, Washington John, Chorus	1987 *In His Hands*
Circle Theatre Company	Seattle, Washington Cinesias	1984 *Lysistrata*

ACTING

Dinglefest Theatre Company	Chicago, Illinois Acting Company Acting Company	1974 – 1975 *Chautauqua!* *Verbatim*

COMMITTEE SERVICE

School/Department: Communication and Theatre Arts Scholarship Committee, Chair
Interdisciplinary Arts Appreciation Course Development Team
Theatre Position Search Committee
Communication Position Search Committee

School/Department: Music Position Search Committee
Budget Committee

College/University: Ad Hoc Committee on Promotion and Tenure Policies
Academic Appeals Committee
Faculty Personnel Committee
Undergraduate Research Advisory Council
Higher Learning Commission Self Study
Strategic Plan Committee
Strategic Enrollment/Recruiting Committee (Co-Chair)
Faculty Senate
Vice President for Academic Affairs and Provost Search Committee
Foundations of Excellence Task Force
Liberal Studies Committee (Chair)
Faculty Development Committee
North Central Association Accreditation Self Study
Student Hearing Board (Chair)
Writing Intensive Committee
Library Committee
Academic Appeals Committee

College of Arts & Sciences Degree Requirements Committee
College of Arts & Sciences Promotion Committee
Faculty Affairs Committee
Commencement Committee
Norton Auditorium Utilization Committee
Convocation Committee for UNA Phi Kappa Phi chapter
Faculty/Staff/Alumni Selection Committee for UNA Phi Kappa Phi chapter
Student Scholars Forum Selection Committee for UNA Phi Kappa Phi chapter

State: Statewide Articulation and General Studies Discipline Committee - Theatre and Dance

ACADEMIC SERVICE

•Theatre Major Advisor Nominated for the 2001 Excellence in Academic Advising Award
•Faculty Advisor to Alpha Chapter of Alpha Psi Omega, National Theatre Honorary
•Faculty Mentor
•Student Advocate
•Lecture/demonstration presentations on Masquers productions to English, Race/Class/Gender, Empowering
  Leadership, and Theatre Appreciation classes
•Lecture/demonstration presentations on University Theatre productions to the Horizons Program of the Cooperative
  Campus Ministry
•Lecture on voice use in teaching to the UNA K-6 Professional Organization
•Assign children's story to Oral Interpretation students for presentation at Kilby Lab School
•Supervised development of a theatre piece on substance abuse for Kilby DARE program
•Supervised development of a theatre piece on discrimination specifically for weekly campus Chapel Service at Buena Vista
  University

COMMUNITY SERVICE

•Member, City of Fairmont Arts and Humanities Commission
•Board Member, Fairmont State University Wesley Foundation
•Workshops on Effective Communication for CASA of Marion County
•Career Day presentations at area schools
•Volunteer for Mannington Promise for Kids
•Coach for Odyssey of the Mind
•Coach for Little League Baseball

Vita of
Troy Snyder
812 Benoni Avenue
Fairmont, WV 26554
Cell: 304/ 685-1956   E-mail: troy.snyder@fairmontstate.edu

Education	**MFA in Theatre with a Concentration in Scenography** University of North Carolina Greensboro, May 2000 GPA 4.0 **BFA in Design/ Technical Theatre** West Virginia University, May 1983 GPA 3.2
Positions Held:	**Associate Professor/ Technical Director** Department of Communication and Theatre Arts Fairmont State University, School of Fine Arts Dr. Robert Mild, Interim Dean—Fairmont, WV Aug. 2005 to Present

- teaching or taught courses in Technical Production, Introduction to Stage Design, Advanced Design Courses, Theatre Appreciation, Costume History and Design, Scene Painting, Properties, and all related courses at the Undergraduate level
- supervising students during lab sessions on the construction of scenery for departmental productions
- designing elements of either scenery, lighting or costumes for departmental shows
- supervise staff positions
- serve as Technical Director and Production Manager for Department of Communication and Theatre Arts
- chosen as a member of *Leadership Fairmont State, 08-09 Class*
- mentor student designers, and students enrolled in Production Practica
- serve on University Commencement Committee, University Athletic Committee, and took minutes for Faculty Welfare Committee
- advise students
- supervise staff positions and student workers
- directed *Always…Patsy Cline, The Sound of Music, Cabaret* and *Fiddler on the Roof, The 25th Annual Putnam County Spelling Bee, Rocket Boys the Musical, The Music Man*

Visiting Assistant Professor
Fairmont State University, School of Fine Arts
Dr. Robert Mild, Interim Dean—Fairmont, WV   Aug. 2004 to Aug. 2005

- teaching courses in technical production, Introduction to Stage Design and Drama Appreciation at the Undergraduate level
- supervising students during lab sessions on the construction of scenery for departmental productions

- designing elements of either scenery or costumes for departmental shows
- supervise 2 staff positions
- mentor student designers
- serve as Technical Director and Production Manager for Department of Communication and Theatre Arts

Visiting Asst. Professor of Design

West Virginia University, Division of Theatre and Dance
Margaret McKowen, Chair -- Morgantown, WV   2001 to 2004
- teaching courses in Set/ Costume Design, Props, Painting, and Intro to Theatre Courses at Graduate and Undergraduate levels
- producing designs of scenery and/or costumes for 2-3 Division of Theatre and Dance productions per year
- mentoring student designers and prop masters on realized design projects
- serving as a member of the Division of Theatre and Dance Committees: Recruitment and Scholarship, Curriculum, Design / Tech

Adjunct Faculty Member

Fairmont State College, School of Fine Arts
Peter Lach, Chair -- Fairmont, WV   2003-2004
- designed productions of *James and the Giant Peach, Into the Woods* and *The Music Man*
- served as scenic artist for *Into the Woods* and *The Music Man*
- supervised student interns in construction and painting of scenery and props, and in shifting the scenery and dressing the stage

Freelance Scenery and Costume Designer

Mill Mountain Theatre
Jere Hodgin, Artistic Director -- Roanoke, VA   2003
- designed and painted scenery for *The Santaland Diaries*
- designed costumes for *The Christmas Cup*
- supervised costume fittings, and coordinated with shop staff about the construction, buying or pulling of multiple costumes for a cast of 35

The Charleston Stage Company
David Wohl, Director
- designed scenery for *Macbeth*
- designed lights and scenery for *Jane Eyre*

Scenic Artist

Texas Shakespeare Festival
Raymond Caldwell, Producer – Kilgore, TX
Michael McKowen, Set Designer   2003
- worked with designer to develop strategy to prepare and paint scenic pieces for scenery for season of four shows
- chose and mixed color for all scenery
- primed, textured, and painted scenery for all shows
- trained and supervised apprentice who assisted in all duties

Set Designer/ Prop Master

West Virginia Public Theatre
Ron Ianonne, Producer-- Morgantown, West Virginia 2002- present
- designed scenery for productions of *Lost Highway- The Music of Hank Williams, Aladdin, The Sound of Music, Suessical, Our Town, Forever Plaid, Smokey Joe's Café, Footloose, Chicago, Godspel, Ain't Misbehavin, The Will Rogers Follies,* and *Jesus Christ Superstar*
- Technical Director for *A Christmas Carol, Suessical*
- served as paint charge and assistant to designer of *The Music Man, My Fair Lady, Jekyll and Hyde* and *The Wizard of Oz*
- served as Prop Master for *Peter Pan,* and *The Wizard of Oz*
- supervised apprentices who were assisting in the painting of set pieces
- supervised Properties Master and apprentices in the construction and painting of furniture and props pieces

Resident Designer
Toledo Repertoire Theatre
Dr. Brian Bethune, Artistic Dir. --Toledo, OH   2000 to 2001
- designed set and lights for main stage productions
- hired, collaborated with and acted as liaison for visiting designers
- direct supervisor for Technical Director and all other technical staff, including shop assistants and Costume Coordinator
- trained and worked with volunteer shop staff and running crews
- served on Season Selection Committee
- assisted in developing production budget

Graduate Teaching Assistant
University of North Carolina Greensboro
Dr. Robert Hansen, Chair --Greensboro, NC   1997 to 2000
- taught sections of basic stage crafts and familiarized students with basic principles and terms of set design
- oriented students in the safe use or power tools in Scene Shop and supervised construction of a basic woodworking project
- provided students with hands-on experience in basic techniques of scene painting
- Tested Student's Progress through Regular Exams and Quizzes
- Worked as Shop Assistant in Scene, Costume and Lighting
- Oversaw Student's Work on Carpentry and Sewing Projects
- Aided and Supervised Master Electricians' Progress in Implementation of Lighting Designs

Scenic Artist
Seaside Music Theatre
Robert Fetterman, Production Manager – Daytona FL   1999
- collaborated with Charge Artist to develop approach for interpreting Designer's renderings
- tutored apprentices in painting techniques
- at Charge Artist's direction, oversaw specific projects through to completion
- mixed color for painting projects

- layed out and inked several drops
- painted numerous drops using both latex based paint and aniline dyes

Resident Designer/ Technical Director
Actors Guild of Parkersburg
Parkersburg, West Virginia   1994 to 1997
- designed, built and painted 7 shows per year, season consisting of four plays and three musicals
- created, focused and cued lighting designs for all shows
- trained and rehearsed with volunteer construction and running crews
- maintained shop equipment, as well as storage areas for scenery and props
- served as advisor to Season Selection Committee
- as a volunteer, directed and performed in several shows

Education   **MFA** in Theatre with a Concentration in Scenography
University of North Carolina Greensboro, May 2000 GPA 4.0
BFA in Design/ Technical Theatre
West Virginia University, May 1983 GPA 3.2

Presentations   Southeastern Theatre Conference
  March 2002
   - *"Everything I Didn't Learn in Graduate School About Teaching, or Confessions of a Faculty Virgin",* Mobile, AL
  March 2003 (Mobile, AL), March 2004 (Virginia Beach, VA), March 2005 (Greensboro, NC), March 2006 (Orlando, FL), March 2007 (Atlanta, GA),   March 2008 (Chattanooga, TN), March 2009 (Birmingham, AL), March 2010, (Atlanta, GA, March 2011 (Chattanooga, TN)
- *SETC Design Competition, Design South: Scenery, Design South: Lighting, Design South: Costumes, Design South: Crafts, Design/ Technology Committee Annual Business Meeting*

Professional Associations and Memberships   Member: Southeastern Theatre Conference, January 1995 to Present
        Chair, SETC Design and Technology Committee, March 2005-2009
        Vice-Chair, SETC Design and Technology Committee 2003-2005
Member: USITT Ohio Valley Chapter
Member: West Virginia Theatre Conference

Elizabeth C. Wotring-Nelson 25491 George
Washington Hwy, Aurora, WV 26705

Cell: 304.698.4358   elizabethnelson01@gmail.com

EDUCATION/LICENSING/MEMBERSHIPS

M.M. Musical Theatre, **The Boston Conservatory**, Boston, MA Thesis: "Images of Women," an
original solo musical revue   2003

B.A. Church Music, **Greenville College**, Greenville, IL, *Cum Laude* Areas of concentration: Classical Vocal
Performance, Choral Conducting   2000

Licensed Kindermusik Owner/Operator, **Kindermusik International** Licensed Early Music and
Movement ages 0-7years, Parent Educator   October 2007-present

National Association of Teachers of Singing Member   January 2012-January 2013

PROFILE

Fifteen years experience teaching one-on-one private voice lessons with an emphasis on beginning
voice students ages 5-adult in university, arts school, community education, and private voice
studio settings. Fifteen+ years experience musical theatre vocal coach in performance setting.
Strong creative skills in approach to teaching singing technique, vocal health, and interpretation
of music. Vast experience in straight theatre, musical theatre, classical, and jazz singing
performance and repertoire. Working performer as a church and freelance soloist and member
of local professional theatre company.

PERFORMING ARTS/DIRECTING/TEACHING EXPERIENCE

IN WEST VIRGINIA:

Private Voice Instructor – Fairmont State University
   2007-present ▯
   Teach private voice lessons for theatre students
   ▯   Teach healthy vocal technique based on past research and new research
   ▯   Assist student in choosing a working repertoire of music in every genre used in musical theatre:
         o   Pop/rock, Musical Theatre (Vaudeville, Golden Age, Conteporary), Jazz,
              Operetta, Country, Decade Styling (20's, 40's, 50's, 60's, 80's), and others
   ▯   Coach students for auditions and shows
   ▯   Coach students through the process of acting a song
   ▯   Facilitate an end of semester "Cabaret" recital to showcase work done during the semester

Musical Theatre Adjunct Professor – Fairmont State University

 2010-2014 ⬚

 Teach a beginning musical theatre class which includes instruction in:

  o Beginning music theory &

 Keyboarding o Basics of

 Acting a Song

  o Beginning Vocal Awareness and Singing Technique

  Teach a Musical Theatre Repertoire/Audition

     class which includes:

  o Helping students find their acting/singing

      "type"

  o Teaching audition techniques and etiquette

  o Help students create a working audition book that will help them with any audition in the future; audition book should include songs from every genre and working 16-bar cuts of songs that showcase the actor's strengths in the correct key and format

  o Facilitate an end of semester performance

Voice and Diction Adjunct Professor – Fairmont State University

 2010-present ⬚

 Teach a voice and diction class which includes instruction in:

  o A workable knowledge of the International

 Phonetic Alphabet o Proper Standard American

 Pronunciations and Diction

  o Proper diction of Frequently Mispronounced Words

  o Understanding our regional dialect and the difference in other American dialects

  o Understanding the importance of good diction and when the use of standard pronunciation will be needed and why it is important

IN GARRETT COUNTY, MD:

Nelson Studios Private Voice Studio – Oakland, MD & Aurora, WV   *2007-Present*

 Teach private voice lessons to students ages 6-adult

 Oversee education of healthy vocal

 technique

 Teach basic music theory

 Use all styles of music to teach repertoire and vocal stylizing

   o Bel Canto technique, Musical Theatre legit/belt, Jazz, Country,

 Pop/Rock, Commercial

 Teach acting while singing/storytelling through music

 Arrange performance opportunities for students

 Direct week-long summer camps for school-aged children and high school students

Provide workshops for high school students in preparation for auditions and performances

Nelson Studios Montessori Preschool Music Class

Sacred Meadow Montessori Children's House – Accident, MD   *2008-May 2015*

Teach original curriculum for Preschool-aged students using the Montessori teaching method

Teach basic rhythm and theory and teach movement and ensemble singing/instrument playing

Theatre on the Lake (TOTL) Board Member, Company Member, Box Office/House Manager – McHenry, MD   *2007-Present*

As Theatre Board Member, help run theatre company, choose summer season, and
   facilitate mid-year events/fundraisers

As company Member, perform 3-5 shows a summer, including children's theatre, straight theatre, and musicals

As box office/Ticket /House Manager, sold tickets online and on phone, assigned seating for each show, ran will-call ticket booth, managed ushers on show nights.

Co-Founder/ Co-Director TOTL Apprentice Program – McHenry, MD
      2007-2012

Co-Founded and Co-Directed a two-week long apprenticeship program through the TOTL Theatre Company which gave middle-school and high school students experience with working with—and performing with—a professional theatre company

Classes were taught in:

   o   Technical Theatre (stagecraft, lighting, etc.)
   o   Dance (tap, jazz, ballet, modern; based on the summer
   season's shows)
   o   Music (singing as ensemble, basic theory, basic vocal
   technique)
   o   Acting (body movement, acting techniques, and creative drama)

Students went to class in the morning and rehearsed with the company in the
   afternoon/evening. They were given roles in ensemble, including solos and small parts
   and performed during the regular summer season with the company.

Classes in dance and acting and musical theatre were also offered during the school year

Garrett Lakes Arts Festival Summer Week-Long Voice Clinic – Oakland, MD   *2011-2014*

Direct week-long camp for middle school/high school students in Garrett County

Teach students how to sing and work as a group using choral techniques and repertoire

Teach students theory, sight-singing, solo singing, and audition techniques

Use dance and choreography to enhance the experience and teach rhythm and ensemble work

Facilitate a week-end recital for parents and local supporters to give performance experience to the students

Kindermusik Studio Owner/Teacher – Oakland, MD   *2007-present*

Own and run a Kindermusik Studio named Kindermusik with Miss Lizzie & Friends

Teach age-appropriate music & movement classes for children ages 0-7years old and their parents

Facilitate parent education to help parenting by using music and movement to help children reach or exceed developmental milestones

Soloist: St. Matthew's Episcopal Church – Oakland, MD   *2007-present*

Provide special music for church services, funerals, and weddings as well as cantor services and substitute keyboard player

IN GREATER MINNEAPOLIS-ST. PAUL, MN:

Children's Performing Arts Co-Founder∕Teacher∕Director –Forest Lake, MN   *2006*

Developed non-profit performing arts program for kids grades K-6 to begin their exposure to performing and to develop creativity in a safe environment

Put up 2-3 shows a year involving 50-70 children from Forest Lake area

Serve as acting director, musical director, choreographer, light designer, sound designer, set designer, and costumer.

Coordinate parent volunteers and organize rehearsal schedules and performances

Youth Performing Arts Teacher∕Director –Forest Lake, MN   *2004-2006*

On Board of Directors for non-profit arts group for youth ages 7th grade to age 21

As an assistant director, help other directors choose musical performance material, choreograph, and coach vocalists

Direct group performances and rehearsals

Mentor students

Private Voice Instructor: Private Voice Studio – Forest Lake, MN   *2006*

Private voice studio: One-on-one lessons teaching vocal technique and repertoire to adults and students using classical, musical performance and jazz styles

IN BOSTON, MA:

Private Voice Instructor – Boston Arts Academy, Boston, MA   *2002-2003*

Instructed 10th grade students in basic singing technique using jazz and musical performance music as part of the arts school's curriculum in preparation for junior∕senior recitals.

IN GREENVILLE, IL:

Children's Choir Music Director – Greenville Free Methodist Church   *1999*

Directed weekly choir rehearsals for children ages Kindergarten through 8th grade

Directed bi-monthly church performances during Sunday morning services

Chose repertoire and special music selections

Music Director∕Vocal Coach – Greenville High School Theatre Department   *1998*

Led group rehearsals of music for spring musical

Coached individual students on musical and acting interpretations for specific characters

Director of Worship and Arts, Forest Hills United Methodist Church, Forest Lake, MN *2004-2007*
Responsible for developing and leading Sunday morning worship as well as supervising and directing music, drama, dance, and visual arts for entire church; praise band and choir; supervising, recruiting, and coordinating volunteer teams; managing budget; and director for special church worship services.

Receptionist, Paster Enterprises, St. Paul, MN *2003-2004*
Responsible for front desk, mailings, four-line phone, and office relations. Worked with Marketing department, Development department, Leasing department, and CEO assistant.

Tab 7

Fairmont State University
Board of Governors
February 20, 2020

Item:	November and December Financial Reports
Committee:	Committee of the Whole
Recommended Resolution:	Be it resolved, that the Finance Committee of the Board of Governors recommend the Board accept the November and December Unrestricted and Restricted reports.
Staff Member:	Christa Kwiatkowski
Background:	Summary of the reports submitted is attached.

Fairmont State University

Board of Governors

December 2019

Unrestricted Central E&G and Unrestricted Fund Manager

The unrestricted funds are resources of the institution which are expendable for any purpose in performing the primary objectives of the institution such as instruction, research, and public service.

Central E&G funds are the main operating budget of the institution. The sources of these revenues include tuition and fees, state appropriations, chargeback revenues from Pierpont, and other miscellaneous income. The funding supports academic units, student services, support services, information technology, library services, administration, and physical plant.

Fund Manager funds represent the funds assessed or earned by the academic schools or other departments that support costs specific to that department such as equipment and laboratory supplies.

December 2019
With 50% of the fiscal year completed, the Unrestricted Central E&G year to date operating revenues of $13,897,547 represents 49.04% of the projected current budget. The year to date operating expenses of $17,353,320 represents 39.17% of the projected current budget. The year to date non-operating revenues of $6,967,392 represents 41.78% of the projected current budget. After adjusting for debt service, financial aid match and other transfers, the actual YTD balance at the end of December is a positive $3,236,664. Last year at this time, the actual YTD balance was $1,663,022.

Fund Manager funds year to date operating revenues of $1,905,625 represents 56.28% of the projected current budget. The year to date operating expenses of $1,389,427 represents 36.53% of the projected current budget. After non-operating revenues and other transfers, the actual YTD balance at the end of October is a positive $485,931. Last year at this time, the actual YTD balance was $657,127.

Auxiliary Funds

Auxiliary enterprises are self-supporting activities conducted to primarily to provide facilities or services to students, faculty, and staff. Auxiliary activities include: operation of residence halls, public safety, Falcon Center, bookstore, dining, and intercollegiate athletics.

December 2019
With 50% of the fiscal year completed, the Auxiliary year to date operating revenues of $6,087,804 represents 41.29% of the projected current budget. The year to date operating expenses of $3,611,373 represents 40.58% of the projected current budget. After non-operating revenues, the debt service payments and other transfers, the actual YTD balance at the end of December is a positive $12,565, compared to this time last year of $89,670. Transfer to reserves is currently budgeted at $899,949. Actual transfers to reserves for FY19 were $785,000.

Restricted Funds

The Restricted Fund group consists of those funds that are expendable for operating purposes by the University but are limited by grantors or an outside agency as to the specific purpose for which they may be expended. Restricted funds at FSU consist primarily of contracts and grants received from federal or state governments for financial aid, research, public service, or other restricted purpose.

December 2019
With 50% of the fiscal year completed, the Restricted year to date operating revenues of $13,385,385 represents 41.58% of the projected current budget. The year to date operating expenses of $16,972,172 represents 43.31% of the projected current budget. After adjusting for Pell Grant revenues and other transfers, the actual YTD balance is a negative ($294,813). The negative balance is due to revenues not yet being recognized for federal expenses already posted.

New awards budget in November and December are as follows:

Workplace Wellness	$ 1,000
HEPC NMR Instrumentation	$20,000
HEPC Forensic Science Engagement	$12,806
Pediatric Simulator – Maier Foundation	$50,000
Pediatric Simulator – Private Match Donations	$50,000

Fairmont State University
Actual vs Budget Statement of Revenues and Expenses
Current Unrestricted - Central E&G
As of November 30, 2019

		Approved Budget	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE	Tuition and Fees	26,300,765	26,540,257	12,401,091	46.73
	Student Activity Support Revenue	393,334	366,227	162,890	44.48
	Faculty Services Revenue	0	0	0	
	State/Local Grants and Contracts	0	0	0	
	Operating Costs Revenue	0	0	4,245	#DIV/0!
	Support Services Revenue	0	0	0	#DIV/0!
	Other Operating Revenues	61,271	1,435,171	514,518	35.85
	Total:	**26,755,370**	**28,341,655**	**13,082,745**	**46.16**
OPERATING EXPENSE	Salaries	24,720,548	24,615,065	7,119,770	28.92
	Benefits	6,141,818	6,138,442	1,711,093	27.88
	Student financial aid-scholarships	3,883,028	3,883,028	2,019,104	52.00
	Utilities	1,360,676	1,360,676	536,232	39.41
	Supplies and Other Services	6,938,585	6,904,507	2,823,396	40.89
	Equipment Expense	586,134	868,931	300,381	34.57
	Fees retained by the Commission	185,560	185,560	0	0.00
	Assessment for Faculty Services	0	0	0	#DIV/0!
	Assessment for Student Activity Costs	366,227	366,227	161,263	44.03
	Total:	**44,182,576**	**44,322,437**	**14,671,239**	**33.10**
OPERATING INCOME / (LOSS)		**(17,427,206)**	**(15,980,782)**	**(1,588,495)**	**9.94**
NONOPERATING REVENUE (EXPENSE)	State Appropriations	18,600,341	18,600,341	7,812,143	42.00
	Gifts	3,000	3,000	120	4.00
	E&G Capital & Debt Service Support Revenue	0	0	18,103	#DIV/0!
	Investment Income	69,245	69,245	104,592	151.05
	Assessment for E&G Capital & Debt Service Costs	(1,994,319)	(1,994,240)	(938,638)	47.07
	Total:	**16,678,267**	**16,678,346**	**6,996,320**	**41.95**
TRANSFERS & OTHER	Capital Expenditures	(290,878)	(340,878)	(185,137)	54.31
	Construction Expenditures	0	0	(1,000)	#DIV/0!
	Transfers for Debt Service	(64,942)	(64,942)	(32,274)	49.70
	Transfers for Financial Aid Match	(38,764)	(38,764)	(35,684)	92.05
	Indirect Cost Recoveries	602	602	0	0.00
	Transfers - Other	(7,550)	(7,550)	(15,165)	200.86
	Total:	**(401,532)**	**(451,532)**	**(269,260)**	**59.63**
BUDGET BALANCE		**(1,150,472)**	**246,032**	**5,138,566**	**2,088.58**
Add: Estimated Unfilled Position Savings:		**0**	**0**		
Capitalized Expenses		**0**	**0**		
ADJUSTED BUDGET BALANCE		**(1,150,472)**	**246,032**		
* **Add: UNRESTRICTED NET ASSETS - Beginning of Year**		**9,071,076**	**9,071,076**		
Less: USE OF RESERVE		**0**	**0**		
Equals: PROJECTED UNRESTRICTED NET ASSETS - End of Year		**7,920,604**	**9,317,108**		

Fairmont State University
Actual vs Budget Statement of Revenues and Expenses
Current Unrestricted - Fund Manager
As of November 30, 2019

		Approved Budget	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE	Tuition and Fees	3,240,061	3,240,061	1,851,081	57.13
	Other Operating Revenues	141,553	145,924	(31,612)	(21.66)
	Total:	**3,381,614**	**3,385,985**	**1,819,469**	**53.74**
OPERATING EXPENSE	Salaries	1,483,437	1,759,127	576,922	32.80
	Benefits	277,554	288,180	97,651	33.89
	Student financial aid-scholarships	27,440	27,440	750	2.73
	Utilities	4,500	4,500	680	15.10
	Supplies and Other Services	1,480,225	1,629,099	398,490	24.46
	Equipment Expense	104,661	106,217	50,817	47.84
	Total:	**3,377,817**	**3,814,564**	**1,125,310**	**29.50**
OPERATING INCOME / (LOSS)		**3,797**	**(428,579)**	**694,159**	**(161.97)**
NONOPERATING REVENUE (EXPENSE)	Gifts	583	201,367	203,573	101.10
	Interest on capital asset related debt	0	0	(49,442)	
	Total:	**583**	**201,367**	**154,131**	**76.54**
TRANSFERS & OTHER	Capital Expenditures	(20,000)	(255,242)	(257,474)	100.87
	Construction Expenditures	(4,400)	(4,400)	0	0.00
	Indirect Cost Recoveries	31,421	72,019	41,668	57.86
	Transfers - Other	7,550	63,443	20,387	32.14
	Total:	**14,571**	**(124,181)**	**(195,419)**	157.37
BUDGET BALANCE		**18,951**	**(351,392)**	**652,872**	**(185.80)**
Add: Estimated Unfilled Position Savings:		**0**	**0**		
ADJUSTED BUDGET BALANCE		**18,951**	**(351,392)**		
Add: UNRESTRICTED NET ASSETS - Beginning of Year		**2,259,367**	**2,259,367**		
Less: USE OF RESERVE		**0**	**0**		
Equals: PROJECTED UNRESTRICTED NET ASSETS - End of Year		**2,278,318**	**1,907,975**		

Auxiliary
Actual vs Budget Statement of Revenues and Expenses
Board of Governors
As of November 30, 2019

		Approved Budget	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE	Student Activity Support Revenue	0	0	7	#DIV/0!
	Auxiliary Enterprise Revenue	9,229,375	9,236,231	3,412,989	36.95
	Auxiliary Fees & Debt Service Support Revenue	5,241,471	5,265,471	2,367,605	44.96
	Other Operating Revenues	242,535	242,535	71,410	29.44
	Total:	**14,713,381**	**14,744,237**	**5,852,012**	**39.69**
OPERATING EXPENSE	Salaries	2,868,218	2,985,846	1,017,777	34.09
	Benefits	652,044	626,360	160,764	25.67
	Student financial aid-scholarships	799,077	823,077	336,237	40.85
	Utilities	1,008,306	1,008,306	243,872	24.19
	Supplies and Other Services	3,538,104	3,409,966	1,243,369	36.46
	Equipment Expense	63,710	64,710	37,865	58.51
	Assessment for Auxiliary Fees & Debt Service	0	0	0	#DIV/0!
	Total:	**8,929,459**	**8,918,265**	**3,039,883**	**34.09**
NONOPERATING REVENUE (EXPENSE)	Gifts	0	0	0	#DIV/0!
	Interest on capital asset related debt	0	0	0	#DIV/0!
	Total:	**0**	**0**	**0**	**#DIV/0!**
TRANSFERS & OTHER	Capital Expenditures	(62,046)	(50,046)	(30,750)	61.44
	Transfers for Debt Service	(4,891,957)	(4,891,957)	(2,432,065)	49.72
	Transfers for Financial Aid Match	(3,425)	(3,425)	(3,425)	100.00
	Transfers for Capital Projects	0	0	0	#DIV/0!
	Transfers to Plant Reserves	(826,495)	(880,545)	0	0.00
	Transfers - Other	0	0	0	#DIV/0!
	Total:	**(5,783,923)**	**(5,825,972)**	**(2,466,240)**	**42.33**
BUDGET BALANCE - Projected Transfer to Reserves		**0**	**0**	**345,888**	
* **Add: NET ASSETS - Beginning of Year**		<u>**6,280,657**</u>	<u>**6,280,657**</u>		
Equals: PROJECTED NET ASSETS - End of Year		<u>**6,280,657**</u>	<u>**6,280,657**</u>		

Net Assets - Beginning of Year is after adding back the projected OPEB liability at June 30, 2017 in the amount of $1,081,994

Auxiliary Net Assets are required to support future repair and replacement costs. Planning activities continue to document a 20 year plan to support each auxiliary enterprise capital repair/replacement need.

FAIRMONT STATE UNIVERSITY
Actual vs Budget Statement of Revenues and Expenses
Current Restricted
For Period Ending November 30, 2019

	Approved Budget*	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE				
Federal Grants and Contracts	23,109,271	23,974,647	8,430,666	35.16
State/Local Grants and Contracts	6,230,017	6,285,409	3,267,965	51.99
Private Grants and Contracts	1,734,982	1,763,137	1,548,590	87.83
Other Operating Revenue	70,642	79,041	52,241	66.09
Total:	**31,144,912**	**32,102,234**	**13,299,461**	**41.43**
OPERATING EXPENSE				
Salaries	200,218	499,332	162,177	32.48
Benefits	99,366	150,561	23,678	15.73
Student financial aid - scholarships	37,037,477	37,036,573	16,293,075	43.99
Supplies and Other Services	758,717	1,281,065	265,060	20.69
Equipment Expense	(5,512)	34,604	1,515	4.38
Total:	**38,090,265**	**39,002,134**	**16,745,505**	**42.93**
OPERATING INCOME/ (LOSS)	**(6,945,353)**	**(6,899,900)**	**(3,446,045)**	**49.94**
NONOPERATING REVENUE				
Federal Pell Grant Revenues	7,000,000	7,000,000	3,336,013	47.66
Gifts	108,494	110,330	750	0.68
Investment Income	0	-	-	0.00
Total:	**7,108,494**	**7,110,330**	**3,336,763**	**46.93**
TRANSFERS & OTHER				
Capital Expenditures	0	(50,000)	(50,000)	100.00
Construction Expenditures	0	-	-	0.00
Transfers for Fin Aid Match	33,431	33,431	39,109	116.98
Indirect Cost Recoveries	(42,426)	(105,362)	(41,668)	39.55
Transfers - Other	62,301	62,301	-	0.00
Total:	**53,307**	**(59,630)**	**(52,559)**	**88.14**
BUDGET BALANCE	**216,448**	**150,800**	**(161,840)**	**-107.32**
Add: PROJECTED RESTRICTED NET ASSETS - Beginning of Year	**18,551**	**18,551**		
PROJECTED RESTRICTED NET ASSETS - End of Year	**234,999**	**169,351**		

*Approved budget is listed at the July budget due to no approvals being required for restricted funds.

Fairmont State University
Actual vs Budget Statement of Revenues and Expenses
Current Unrestricted - Central E&G
As of December 31, 2019

		Approved Budget	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE	Tuition and Fees	26,300,765	26,540,257	12,402,813	46.73
	Student Activity Support Revenue	393,334	366,227	166,720	45.52
	Faculty Services Revenue	0	0	0	
	State/Local Grants and Contracts	0	0	0	
	Operating Costs Revenue	0	0	4,245	#DIV/0!
	Support Services Revenue	0	0	0	#DIV/0!
	Other Operating Revenues	61,271	1,435,171	1,323,769	92.24
	Total:	**26,755,370**	**28,341,655**	**13,897,547**	**49.04**
OPERATING EXPENSE	Salaries	24,720,548	24,621,557	8,866,591	36.01
	Benefits	6,141,818	6,118,323	2,138,975	34.96
	Student financial aid-scholarships	3,883,028	3,883,028	2,017,876	51.97
	Utilities	1,360,676	1,360,676	648,557	47.66
	Supplies and Other Services	6,938,585	6,898,086	3,190,133	46.25
	Equipment Expense	586,134	868,931	326,095	37.53
	Fees retained by the Commission	185,560	185,560	0	0.00
	Assessment for Faculty Services	0	0	0	#DIV/0!
	Assessment for Student Activity Costs	366,227	366,227	165,093	45.08
	Total:	**44,182,576**	**44,302,389**	**17,353,320**	**39.17**
OPERATING INCOME / (LOSS)		**(17,427,206)**	**(15,960,734)**	**(3,455,773)**	**21.65**
NONOPERATING REVENUE (EXPENSE)	State Appropriations	18,600,341	18,600,341	7,812,143	42.00
	Gifts	3,000	3,000	120	4.00
	E&G Capital & Debt Service Support Revenue	0	0	18,103	#DIV/0!
	Investment Income	69,245	69,245	104,600	151.06
	Assessment for E&G Capital & Debt Service Costs	(1,994,319)	(1,994,240)	(967,574)	48.52
	Total:	**16,678,267**	**16,678,346**	**6,967,392**	**41.78**
TRANSFERS & OTHER	Capital Expenditures	(290,878)	(340,878)	(185,137)	54.31
	Construction Expenditures	0	0	(1,000)	#DIV/0!
	Transfers for Debt Service	(64,942)	(64,942)	(32,274)	49.70
	Transfers for Financial Aid Match	(38,764)	(38,764)	(35,684)	92.05
	Indirect Cost Recoveries	602	602	0	0.00
	Transfers - Other	(7,550)	(7,550)	(20,860)	276.29
	Total:	**(401,532)**	**(451,532)**	**(274,955)**	**60.89**
BUDGET BALANCE		**(1,150,472)**	**266,080**	**3,236,664**	**1,216.43**
Add: Estimated Unfilled Position Savings:		**0**	**0**		
Capitalized Expenses		**0**	**0**		
ADJUSTED BUDGET BALANCE		**(1,150,472)**	**266,080**		
* **Add: UNRESTRICTED NET ASSETS - Beginning of Year**		**9,071,076**	**9,071,076**		
Less: USE OF RESERVE		**0**	**0**		
Equals: PROJECTED UNRESTRICTED NET ASSETS - End of Year		**7,920,604**	**9,337,156**		

Fairmont State University
Actual vs Budget Statement of Revenues and Expenses
Current Unrestricted - Fund Manager

As of December 31, 2019

		Approved Budget	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE	Tuition and Fees	3,240,061	3,240,061	1,861,955	57.47
	Other Operating Revenues	141,553	145,924	43,670	29.93
	Total:	**3,381,614**	**3,385,985**	**1,905,625**	**56.28**
OPERATING EXPENSE	Salaries	1,483,437	1,768,744	719,079	40.65
	Benefits	277,554	289,403	121,655	42.04
	Student financial aid-scholarships	27,440	27,440	750	2.73
	Utilities	4,500	4,500	816	18.12
	Supplies and Other Services	1,480,225	1,607,147	479,529	29.84
	Equipment Expense	104,661	106,517	67,599	63.46
	Total:	**3,377,817**	**3,803,752**	**1,389,427**	**36.53**
OPERATING INCOME / (LOSS)		**3,797**	**(417,767)**	**516,198**	**(123.56)**
NONOPERATING REVENUE (EXPENSE)	Gifts	583	206,717	203,573	98.48
	Interest on capital asset related debt	0	0	(49,442)	
	Total:	**583**	**206,717**	**154,131**	**74.56**
TRANSFERS & OTHER	Capital Expenditures	(20,000)	(339,526)	(257,474)	75.83
	Construction Expenditures	(4,400)	(4,400)	0	0.00
	Indirect Cost Recoveries	31,421	82,672	46,993	56.84
	Transfers - Other	7,550	70,510	26,083	36.99
	Total:	**14,571**	**(190,744)**	**(184,399)**	**96.67**
BUDGET BALANCE		**18,951**	**(401,793)**	**485,931**	**(120.94)**
Add: Estimated Unfilled Position Savings:		**0**	**0**		
ADJUSTED BUDGET BALANCE		**18,951**	**(401,793)**		
Add: UNRESTRICTED NET ASSETS - Beginning of Year		**2,259,367**	**2,259,367**		
Less: USE OF RESERVE		**0**	**0**		
Equals: PROJECTED UNRESTRICTED NET ASSETS - End of Year		**2,278,318**	**1,857,574**		

Auxiliary
Actual vs Budget Statement of Revenues and Expenses
Board of Governors
As of December 31, 2019

		Approved Budget	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE	Student Activity Support Revenue	0	0	7	#DIV/0!
	Auxiliary Enterprise Revenue	9,229,375	9,236,231	3,546,540	38.40
	Auxiliary Fees & Debt Service Support Revenue	5,241,471	5,265,471	2,454,142	46.61
	Other Operating Revenues	242,535	242,535	87,116	35.92
	Total:	**14,713,381**	**14,744,237**	**6,087,804**	**41.29**
OPERATING EXPENSE	Salaries	2,868,218	3,000,318	1,252,146	41.73
	Benefits	652,044	592,419	205,424	34.68
	Student financial aid-scholarships	799,077	823,077	334,642	40.66
	Utilities	1,008,306	1,008,306	313,880	31.13
	Supplies and Other Services	3,538,104	3,410,031	1,460,993	42.84
	Equipment Expense	63,710	64,710	44,289	68.44
	Assessment for Auxiliary Fees & Debt Service	0	0	0	#DIV/0!
	Total:	**8,929,459**	**8,898,861**	**3,611,373**	**40.58**
NONOPERATING REVENUE (EXPENSE)	Gifts	0	0	0	#DIV/0!
	Interest on capital asset related debt	0	0	0	#DIV/0!
	Total:	**0**	**0**	**0**	**#DIV/0!**
TRANSFERS & OTHER	Capital Expenditures	(62,046)	(50,046)	(28,376)	56.70
	Transfers for Debt Service	(4,891,957)	(4,891,957)	(2,432,065)	49.72
	Transfers for Financial Aid Match	(3,425)	(3,425)	(3,425)	100.00
	Transfers for Capital Projects	0	0	0	#DIV/0!
	Transfers to Plant Reserves	(826,495)	(899,949)	0	0.00
	Transfers - Other	0	0	0	#DIV/0!
	Total:	**(5,783,923)**	**(5,845,376)**	**(2,463,866)**	**42.15**
BUDGET BALANCE - Projected Transfer to Reserves		**0**	**0**	**12,565**	
* **Add: NET ASSETS - Beginning of Year**		**6,280,657**	**6,280,657**		
Equals: PROJECTED NET ASSETS - End of Year		**6,280,657**	**6,280,657**		

* *Net Assets - Beginning of Year is after adding back the projected OPEB liability at June 30, 2017 in the amount of $1,081,994*

* *Auxiliary Net Assets are required to support future repair and replacement costs. Planning activities continue to document a 20 year plan to support each auxiliary enterprise capital repair/replacement need.*

FAIRMONT STATE UNIVERSITY
Actual vs Budget Statement of Revenues and Expenses
Current Restricted
For Period Ending December 31, 2019

	Approved Budget*	Current Budget	YTD Actual	YTD Actual to Current Budget
OPERATING REVENUE				
Federal Grants and Contracts	23,109,271	23,984,332	8,474,192	35.33
State/Local Grants and Contracts	6,230,017	6,318,215	3,268,378	51.73
Private Grants and Contracts	1,734,982	1,814,137	1,589,738	87.63
Other Operating Revenue	70,642	79,041	53,077	67.15
Total:	**31,144,912**	**32,195,725**	**13,385,385**	**41.58**
OPERATING EXPENSE				
Salaries	200,218	685,630	207,779	30.30
Benefits	99,366	152,872	30,716	20.09
Student financial aid - scholarships	37,037,477	37,036,573	16,401,815	44.29
Supplies and Other Services	758,717	1,264,446	330,346	26.13
Equipment Expense	(5,512)	47,053	1,515	3.22
Total:	**38,090,265**	**39,186,574**	**16,972,172**	**43.31**
OPERATING INCOME/ (LOSS)	**(6,945,353)**	**(6,990,849)**	**(3,586,787)**	**51.31**
NONOPERATING REVENUE				
Federal Pell Grant Revenues	7,000,000	7,000,000	3,349,107	47.84
Gifts	108,494	160,330	750	0.47
Investment Income	0	0	0	0.00
Total:	**7,108,494**	**7,160,330**	**3,349,857**	**46.78**
TRANSFERS & OTHER				
Capital Expenditures	0	(170,000)	(50,000)	29.41
Construction Expenditures	0	0	0	0.00
Transfers for Fin Aid Match	33,431	33,431	39,109	116.98
Indirect Cost Recoveries	(42,426)	(105,362)	(46,993)	44.60
Transfers - Other	62,301	62,301	0	0.00
Total:	**53,307**	**(179,630)**	**(57,884)**	**32.22**
BUDGET BALANCE	**216,448**	**(10,149)**	**(294,813)**	**2904.99**
Add: PROJECTED RESTRICTED NET ASSETS - Beginning of Year	**18,551**	**18,551**		
PROJECTED RESTRICTED NET ASSETS - End of Year	**234,999**	**8,402**		

*Approved budget is listed at the July budget due to no approvals being required for restricted funds.