DATA:
The Department of Contemporary Art and Theater in conjunction with the Contemporary American Theater Festival helps to fulfill the University Mission to serve as the cultural center of the region. The Eastern Panhandle of West Virginia does not have cultural facilities as can be found in Charleston, Huntington, Wheeling, and other parts of the State so Shepherd University and the Department of Contemporary Art and Theater in partnership with CATF have accepted responsibility for that role. The Department and CATF annually provide over 65 exhibitions, 80 theatrical performances, and many workshops, lectures, and seminars for the campus and the extended community. These events attract an audience that exceeds 50,000 each year and enables us to provide our students and community with the opportunity to experience and learn about contemporary art and theater from some of the finest talent in the nation.

In addition to the programs identified above, the Department supports institutional out reach through collaborative work with many arts organizations in the region as well as with the business community. These efforts have resulted in recognition and awards from the regional business community, the Chambers of Commerce, and the State. We provide art services (design, photography, display) for several non-profit organizations dedicated to services ranging from providing coats for needy children to animal shelters. We provide specialized assistance to community leaders who need to improve their ability to do public presentations. In addition, we share our facilities and equipment with many of these same organizations whenever possible.

During the 2009/2010 Academic Year Graphic Design Students received prestigious awards and recognition for their work both locally and regionally. Photography students received 10 awards for their work both locally and nationally. Students in the studio areas participated in exhibits and events that brought attention to their personal efforts but also to the programs and art within the community.

The Department has been a campus leader in experiential learning having established the first campus internship programs over 30 years ago and the first foreign studies program on the campus over 25 years ago. The Department currently offers internship opportunities to every student in the program and they range from working with small local businesses and organizations to the large and famous in the metropolitan Washington, DC and Baltimore area as well as New York City and other major cities. These experiential learning opportunities have served to open career opportunities to our students that would never have been
possible through traditional educational methods. The Department annually offers at least two foreign study and travel opportunities. These opportunities are available for any student and community member as well as for our majors. Each travel program is accompanied by a course that studies the art and the culture of the countries to be visited and is followed by public exhibitions and presentations by those who participated in the trip and the course. Annual participation in travel programs through the department averages over 100. In the Fall 2009/2010 academic year the department traveled to Thailand, Cambodia and Vietnam for two weeks. In Spring of 2011 the department will travel with 20 participants from the campus and the community to Paris for a week and in the summer of 2011 a trip to Venice and the International Venice Biennale is planned. The Biennale occurs every two years and is one the most highly recognized and well established contemporary arts venues.

The Department supports the University goal to provide service to the community by working directly with regional as well as State businesses and agencies to support tourism and business. Graphic Design students and faculty created informational brochures for the Shepherdstown Visitors Center, Shepherdstown Business Association, the National Conservation Center Environmental Film Festival, and the Shepherdstown Train Station. Our annual Contemporary American Theater Festival alone attracts an audience from all states as well as several foreign countries and we work with regional hotels, restaurants, and businesses to provide tourism packages as well as to promote their businesses to our audience. A recent audience survey indicated we generate over $3,000,000 per year to the local economy through our five week festival alone. We are currently working on a survey project with the Gateway New Economy Council to identify our input on the regional economy and to identify ways to have an even greater yearly impact. CATF includes opportunities for student internships, teachers workshops in addition to art exhibits, humanities lectures and of course theatrical productions.

**Goal:**

The Department is currently working on efforts to strengthen the program.

1. First is the work mentioned above with the New Gateway Economy Council to identify ways we can enhance regional tourism and business activities and to attract new businesses to the area.
2. We hope to increase our collaborative work with regional art and theater organizations (Martinsburg Arts Center, Shenandoah Arts Council Gallery, Washington County Arts Council Gallery, Delaplaine Visual Arts Center, Frederick, to increase the number of related activities and to coordinate those activities to be mutually beneficial.
3. We are investigating the possibility of accreditation with the National Association of Schools of Art and Design to increase our ability to provide an accredited programs for our students.
4. We are investigating the possibility of workshops and activities to invite more collaboration between the local community and the department and to provide a service to local residents and the region.

5. We are investigating the possibility of an MFA Low Residency Summer Program that would offer graduate classes and a degree achieved through summer classes. We are currently in contact/collaboration with someone (Brady Robinson) who has experience with such programs.

6. We are working in collaboration with the Communication Department to develop a curriculum that might better serve the student in both degree programs while maximizing faculty, facilities and equipment.

7. We do yearly curriculum evaluations and updates and are currently beginning research on developing a major in performance and possibly arts management. The later is an area that is not offered in West Virginia and we see a career opportunity not currently being served.

8. We are continually seeking to develop a semester and/or year-long study abroad program to provide extended foreign study opportunities and to develop internship programs in other countries in recognition of increasing globalization.

9. Our final current effort is the completion of the final two phases of the Center for Contemporary Art to provide additional facilities for art and theater programming for the campus and community. The second phase is scheduled to break ground in March 2011.

**Strategies/Rationale:**

The strategies are many and some overlap. Our efforts to enhance the region’s economy, to increase collaboration with regional organizations, and to secure funding for the completion of the Center involve many of the same strategies. We understand that each of these goals is mutually supportive. Increasing collaboration enhances the region’s economy and, in turn, brings us additional support for the Center. It is a simple recognition that what benefits us benefits the community and what benefits the community benefits us.

The effort to develop new programs within the department involves a large amount of research. We will work with arts providers—galleries, museums, theaters, schools, businesses—to identify the potential job market in these careers and to then identify the needed curriculum. We developed and continue to revise our curriculums in graphic design and photography through this same method and have found we are then able to produce graduates who are very successful in the job market.

Our goal to develop extended foreign study opportunities involves work with other academic units of the campus and with the administration. We are currently working with the Departments of Sociology and English and Modern Languages to offer the first opportunity in this area with an extended program in Africa next year. We are also working with institutions that have such programs already in place to see if collaborative programs are possible and to also learn what they already know. An additional effort involves conversations we have initiated with foreign universities
and businesses to identify possible areas of collaboration and opportunity.

The Department of Contemporary Art and Theater has an extensive review program in place in addition to the institutional five-year program review that involves external evaluators. The department brings in external reviewers each year to evaluate every second and fourth year student in the program. The reviewers are from the professional world—gallery and business owners, museum curators, professional designers, photographers, and artists, representatives for graduate art programs—and they interview each of the students and evaluate their portfolios. Another group of reviewers concentrates on the students’ writing samples—letters of introduction, resumes, etc. At the end of the review process, every student has a written evaluation by a minimum of three external reviewers with expertise in the particular concentration area and the department receives a copy of each of these individual evaluations as well as a summary of the program from each of the reviewers.

Additionally, the Department sponsors several annual competitive exhibitions and projects with the final work selected by external professionals. This also provides both the students and the faculty with objective feed-back from professionals working in the field.

**Department of Contemporary Art and Theater**

**Accomplishments**

**Summer 2009/Fall 2009/Spring 2010/Summer 2010**

The Department of Contemporary Art and Theater has had a VERY productive and active past academic year. In addition to teaching a full load of classes and providing excellent classroom teaching to our students—look at what you have all accomplished beyond those committees both department and university wide to which you all contribute!

**Summer 2009**

The department escorted 6 students to the Venice Biennale during the summer lead by Stephanie Robbins and accompanied by Rhonda Smith.

**Contemporary American Theater Festival** 5 plays in repertory
- Yankee Tavern by Steven Dietz (15 performances)
- Farragut North by Beau Willimon (16 performances)
- Fifty Words by Michael Weller (14 performances)
- A History of Light by Eisa Davis (16 performances)
- Dear Sara Jane by Victor Lodato (14 performances)

7 Breakfast with Ed Events, an opportunity to meet with Ed Herendeen/playwrights and actors to discuss the plays this season.
Actors Lab performance with the Interns at CATF
2 Stage Reading with CATF actors: Shooting Star by Steven Dietz and Side Effects by Michael Weller
5 Post Show Discussions provided opportunities to talk with the company members and the audience about performances.

**Board to Board Initiative** for trustees of regional area theaters to stimulate conversation among the regional theater boards to discuss ways of understanding, selecting, supporting and promoting productions with others who understand the process.

**Teacher Training Institute in Partnership with the Appalachian Education Initiative** provides a hands on opportunity for high school teachers to learn about play writing, script selection and analysis, theater development, theater design, and technical production skills and resources.
Art Exhibits, Alison Helm, Sculpture on the lawn and in the gallery of the Frank Center and Jodi Patterson in the Center for Contemporary Art, Drawing Studio

The following events are provided through a grant from the West Virginia Humanities Council and The Arts and Humanities Alliance of Jefferson County.

3 Aft erthoughts an opportunity to meet with the actors and staff to discuss the plays
3 Lectures by a distinguished guests under the tent including: all the playwrights at CATF this season for the first lecture, Jay Carson Press Secretary to Hillary Clinton in her presidential campaign, Patrick Wallace Stage Manager for CATF and what happens behind the scenes.
3 musical events in Shepherdstown including The Rolling Coyotes at the Clarion Inn and Conference Center, Billy Thompson at the Bavarian Inn, Blue Scandinavia: Annika Mustonen and Jesper Dolgov, at Stone Bistro.

Interns during the fall 2009 spring 2010 semester:
Photography
4 Interns, National Conservation Training Center, Shepherdstown, WV
1 Intern, Shepherdstown Observer, Shepherdstown, WV
1 Intern, Marge Ely, freelance photographer, The Washington Post Express, Frederick, MD
1 Eric Olsen, National Portrait Gallery, Washington D.C.
1 Intern, Rude Mechanicals, Shepherd, WV
1 Intern, Extended Image, Martinsburg, WV
1 Intern, Not Just Office Stuff,
1 Intern, Baltimore Photo Group, Inc. Baltimore, MD
1 Intern, Full Frame Photography, Martinsburg, WV

Graphic Design

Fall 2009
Frank Center Gallery Exhibits and Lectures:
Mon. Aug 31 Opening for the Faculty Show Reception 6:00 – 8:00pm
Mon. Oct. 5th Opening for Shepherd alumni, sculptor Ron Hollingshead. Artist’s lecture at 5:00pm, with a reception to follow at 6:00pm.
Mon. Nov. 2nd student competitive exhibit, faculty jury from proposals provided by students who those awarded an exhibit display work during this time frame.

Visual Literacy Exhibit, in conjunction with the Shepherd University Bookstore
- A juried exhibit for students held in the Fall and Spring sponsored by the Shepherd University Bookstore with the assistance of Rhonda Smith.

2-Days in New York City Field Trip, Oct. 35 participants visited art museums and galleries in the city, organized by Jodi Patterson.
Field Trip to Washington D.C. for African Art students in September to visit African Voices at Museum of Natural History and the African Art Museum, organized by Rhonda Smith
Extended Image Exhibit in conjunction with the PHOT 487 taught and organized by Stephanie Robbins.
Sans Merci Publication Release, Faculty Advisor, Stephanie Robbins supervises the Art Editors and to unify the literary and art components of the publication by creating protocols etc.

Spring 2010
2 week Study Abroad in Thailand, Cambodia and Vietnam with 20 students.
Field Trip to Baltimore to attend the American Craft Council Fair, Feb. 2010, organized by Sonya Evanisko 41 students and 4 faculty participated.

Frank Center Gallery Exhibits and Lectures:
- Jan. 25th Jonathon Hearn in the CAC Gallery Opening 6:00-8:00pm
- Feb. 1st Lee Wheeler in the CAC Gallery Artist's Talk 5:00-7:00pm Reception 6:00-8:00pm
- Feb. 8th Faculty Show in the Library* Opening 5:00-7:00pm
- Mar. 1st Graphic Design Show in the CAC Gallery Opening 5:00-7:00pm
- Apr. 5th Honors Show in the CAC Gallery Opening 5:00-7:00pm
Senior Exhibits
11 Senior Exhibits with 18 participating seniors exhibiting their work in Shepherdstown and the region during the month of April.
Sans Merci Exhibit, Train Station, Shepherdstown WV, with Art and English student participants.
Sophomore Portfolio Presentations (one component of our multi-prong assessment process)
- Faculty panels listened to presentations of portfolios by all BFA students at the sophomore level and evaluated the quality of work, written materials and the presentation for continuance in the BFA program by these students. This event took place on Thursday April 9 from 9 am – 4 pm.
Senior Portfolio Review Day Event (one component of our multi-prong assessment process)
Off campus Student Internships in Graphic Design, supervised by Kristin Kaineg

Summer 2010
Contemporary American Theater Festival 5 plays in repertory
- 16 performances of Inana by Michele Lowe
- 17 performances of Lidless by Frances Ya-Chu Cowhig
- 17 performances of Breadcrumbs by Jennifer Haley
- 18 performances of White People by J.T. Rogers
The 2010 Weissberg Fellowship Program provided fellowships for four individuals this season.
The 2010 Shirley A. Marinoff Education Fund provided a grant to two Shepherd University student interns with CATF
West Virginia Humanities Council helps sponsor:
- 4 Post-Show discussions with company members and the audience
- 7 Talk Theater opportunities with Ed Herendeen to learn more about the inner workings of the Festival.
2 Stage Readings: Lucy Thurber: CATF 2011 commissioned playwright
Teacher Training Institute July 14-17th in partnership with the Appalachian Education Initiative (AEI), CATF provides a professional development program for high school teachers from W.V. and throughout the region.
Visual Arts at the Festival, Mike Mendez photography in the Center for Contemporary Art.

Faculty Accomplishments NOT LISTED UNDER DEPARTMENT:
Individual Faculty Accomplishments:

Sonya Evanisko,
Painting and Foundations, Coordinator of the BFA Painting Program.
- Solo Exhibition, Bridge Gallery, Shepherdstown, WV 2009
- Juried Exhibition, Nancy Rodig Regional Exhibit, The Arts Centre, Martinsburg, WV 2009
- Juried Two Person Exhibit, Shenandoah Arts Council Gallery, Winchester, VA 2009
- Juried Group Exhibit, The 30th Anniversary of the WV Juried Exhibition, The Culture Center, State Capitol, Charleston, WV 2009/10

Ed Herendeen,
Theater and Founding Director of CATF
- Directed the critically acclaimed world premiere of The Eclectic Society at the Walnut Street Theater in Philadelphia which opened on Jan. 27, 2010 and closed March 7, 2010. This work is now under consideration for a Broadway and/or off Broadway production under your direction.
- Produced 2009 Contemporary American Theater Festival
- Raised one million dollars from grants received from National and Private Foundations, businesses and Corporations, individuals and ticket sales to fund the CATF 2009 season.
Invited to write an essay on Contemporary Theater, which is included in *Theaters 2 Architecture*, Published by Images Publishing Group, Australia, 2009.

Developed grant opportunities which include:
- WV State Legislature, $95,000
- National Endowment for the Arts, $15,000
- The Shubert Foundation, $15,000
- WV Humanities Foundation, $7,000
- Ted Snowden Foundation, $10,000
- Weissberg Foundation, $10,000
- WV Division fo Tourism, $10,000
- Nora Roberts Foundation: $250,000 pledge to Shepherd University Capitol Endowment Campaign.
- Shepherd University Board of Governors: $10,000 gift to commission a new American plan.

**Kristin Kaineg,**

**Graphic Design, Coordinator BFA graphic design program, Assessment Coordinator for the Department.**

Below are a list of some but not all of these new clients:
- Blue Ridge Center for Environmental Stewardship, brochure design
- *This Race is for the Birds*, website, postcard and poster design
- Stella Grabenstein, wedding invitations
- BraceAid, identity and website design [www.braceaid.org](http://www.braceaid.org)
- Mission of Mercy, 2009 Gala Save the Date, invitation and response card
- Betsy Tyson, resume layout design
- Sonya Evanisko, website design and programming [www.sonyaevanisko.com](http://www.sonyaevanisko.com)

Other Clients for whom you continue to provide service:
- AIGA Blue Ridge, Flux Competition materials, identity, website design and print materials. [www.kaingorthodonitcs.com](http://www.kaingorthodonitcs.com)
- Dr. Thomas F. Kaineg website, posters and promotional materials [www.freedomsrun.org](http://www.freedomsrun.org)
- Freedom’s Run website, e-newsletter, print materials [www.freedomsrun.org](http://www.freedomsrun.org)
- CraftWorks at Cool Spring website, e-newsletter, print materials [www.craftworksatcoolspring.org](http://www.craftworksatcoolspring.org)
- Isabelle Glass identity, website design and programming, exhibition design, print materials [www.isabelleglass.com](http://www.isabelleglass.com)
- American Conservation Film Festival identity, festival program, Save the date cards

**Service to the Community** could easily be listed under professional development but since you have included it under Public Service I will as well. Here you have truly excelled!

- Board Membership to the local AIGA chapter, Frederick
- Frederick Community College Advisory Board Member
- Principal Coordinator of the Flux Student Design Competition
- Judge, *Smart Magazine*, Frederick and Washington Counties
- Judge, AIGA Blue Ridge First Annual Poster Clash
- Co-Chair: Flux, Fourth Annual Juried Student Design Competition
- Member, Marketing Focus Group, Downtown Frederick Partnership

**Workshops Conducted:**
- Design for the Non-designer, June 10-11 you developed and taught a two-day seminar for CraftWorks at Cool Spring in Charles Town, WV
Stephanie Robbins,
Photography Computer Imagery, Co-coordinator of the BFA photography computer imagery program, Enrollment Management Coordinator for the Department.

- Currently involved in an ongoing collaboration with the owner of the Smoke Gallery, Niagara Falls, and Ontario, Canada to develop a community arts program. Anticipating a DVD of ambient music to be screened this summer.
- A scheduled solo exhibit Della Brown Taylor Gallery, WVU, Morgantown, WV was canceled because of reorganization in the gallery. It should be noted that you prepared for this exhibit, and turned down other opportunities in preparation for an exhibit that never occurred.

Melissa Scotton,
Graphic Design and co-coordinator BFA Graphic Design Program

- Featured in Vans: Off the Wall: Stories of Sole form Vans originals/hardcover/2009, custom hand-painted shoes included in the DIY section of this publication
- Custom Made Vans Shoes, Group Exhibition, Vans Store, Las Vegas, NV
- Client Work:
  - DC Girls
  - Historic Shepherdstown Museum and Entler Hotel

Rhonda Smith,
Chair Department of Contemporary Art and Theater

- Travel with a Talisman: A journey, one person invitational exhibit, Shenandoah Arts Council Gallery, Winchester, VA, July – Aug. 2010


Student Accomplishments:
The accomplishments listed here are in addition to exhibit opportunities provided by the Department or the campus such as:

- 25 Senior Shows, in various locations within the region March-April 2010
- Emerging Artists Exhibit, Fall 2009, Martinsburg WV
- Extended Image Exhibit, Fall 2009, Martinsburg, WV
- Visual Literacy Exhibits Fall 2009 and Spring 2010, Shepherd University Bookstore
- 2 Annual Student Competitive Exhibits November 2009
- Annual Student Honors Exhibit, Spring 2010, Frank Center for the Creative Arts
- Sans Merci, Shepherd Literary and Visual Art Publication, Spring 2010
- UnFiltered Exhibit, Fall 2009, Frederick, Md

Photography Computer Digital Imagery Students

Awards and Activities:

- Photography selected for Town of Purcellville Calendar, 2009
Stefanie Mattens

- One-Woman Show, *Closer Look at Irises*, Lord Fairfax Community College, Middle Town, VA Nov. 2009.
  Rachel Herbaugh

**Graphic Design Students**

**Internships for Summer 2009**
- Vu Ngo, Enfonorme
- Jamie Smith and Emily Larson, National Fish and Wildlife Conservation Center, Shepherdstown, WV
- Jennifer Tyler, Eden Design, Shepherdstown, WV

**Internships Fall or Spring 2008/09**
- Alex Cobleltz, LTD Creative LLC, Frederick MD, 5/2008-Spring 2009
- Allie Slusher, Shepherd University Friends of Music, created marketing advertising for concerts, August 2008 – Spring 2009
- Tim Sencindiver, 912 Graphics, Martinsburg, WV Fall 2007

**Student Awards and Activities:**
- AIGA, Flux Competition Participants, Frederick MD, Fall 2008
  Dan Teore, Allison Slusher, Caitlyn Berry, Alex Cobleltz
- ADCMW Career Day Participants Spring 2009:
  Stephanie Driscoll and Bryan Minnich
- WV Flash Film Festival Participants Spring 2009
  The entire class of Interactive Design Students
- Shepherdstown Business Association Student Designers: Spring 2009
  Ashleigh Sullivan, Corey McName, Jennifer Tyler, Jenna Zelkowski
- Reviewers Choice Awards AIGA Bootcamp, Frederick MD Spring 2009
  Rachael Meroney, Bryan Minnich, Vu Ngo, Stephanie Driscoll, Erin Adams
- Finalist in the 2008 Paradisal Poster Contest, student provided no additional information
  Jenna Bradshaw
- Participated in the Real Show, 2008, no other information provided
  Abbey Kurtz

**ALUMNI**
- Sarah Shewbridge, MFA Thesis Exhibit, Mont Claire State University, NY "STIMULEYE", Sideshow Gallery ([www.sideshowgallery.com](http://www.sideshowgallery.com)) 319 Bedford Avenue, Williamsburg, Brooklyn, NY 11211, May 2009

- Ron Hollingshead, continuing work toward his MFA Thesis Exhibit and degree, WVU, Morgantown, WV Spring 2009
Department of Contemporary Art and Theater

Mission Statement

An energetic contemporary art program that prepares students for professional careers in the arts. A student-focused program creating challenging, relevant experiences, that reach beyond the classroom:

Travel to New York City, Washington D.C., Baltimore and other metropolitan areas in the mid-Atlantic region.
Two-week or longer travel opportunities include major cities of Europe and have included Egypt, Cuba, Mali in west Africa, Peru, China and Viet Nam
Lecture and exhibit opportunities both on campus and in nearby metropolitan areas.
Internships and Co-ops

We believe in professional experience:
Upper division students are engaged in producing work for outside clients.
Students in graphic design and photography currently produce work printed and utilized by Antietam National Battlefield, NPS, Sharpsburg, MD and the National Capitol Region, NPS, Washington D.C. and Baltimore.
Students in the studio arts are expected to exhibit and compete successfully in regional juried competitions, produce commissioned art works, participate in residency programs, and secure placement in graduate schools.

Yearly Objectives

FRESHMAN YEAR
The freshman year is one of discovery. Students transition toward professional identities as artists, designers, photographers or educators. Learning takes place in the following courses: Fall semester ART 140 Visual Thinking I, ART 104 Introduction to Visual Art, Spring semester ART 170 Visual Thinking II in addition to ALL courses in the various concentration areas and general studies
Freshmen:

• develop skills in the concentration area as well as in other studio areas
• develop creative problem solving skills and methods
• are introduced to contemporary themes and concepts in the visual arts
• are introduced to visual communication through composition, the elements and principles of design, concept, symbol and metaphor
• begin to develop skills and techniques in a variety of media and processes
• are introduced to the language of art and to critique skills
• are introduced to sources of inspiration

SOPHOMORE YEAR
The sophomore year is one of practice and application. Students begin to learn professionalism in the concentration area. Learning takes place in the following courses: Fall semester ART 203 Surv. West. Art, ART 204 Contemp. Art, Spring semester ART 208 Prof. Pract. I* *advancement in the BFA program is contingent upon successful completion of Art 208 in addition to all courses in the concentration areas and general studies
Sophomores:

• begin the process of developing a professional portfolio including a letter of introduction, resume, and statement about work
• become professionally active through participation in exhibits, clubs and organizations
• demonstrate an understanding of composition
• demonstrate an understanding of visual communication through elements and principles of design, concept, symbol and metaphor
• demonstrate the acquisition of skills associated with the concentration area
• develop critique skills to become objective evaluators of the content and visual language of their work and that of others
• develop an understanding and appreciation of art history from prehistoric through the contemporary era
• utilize professional materials associated with the concentration such as journals, websites and other resources to remain aware of current practices
• begin to write and speak in language appropriate to the concentration area
• continue to develop creative problem solving skills
• begin to develop a body of work in the concentration area.

JUNIOR YEAR
The junior year is one of synthesis. Students build and expand the concepts and skills acquired during the Freshman and Sophomore years. Learning takes place in the following courses: **ART 403 Art Criticism, ART 390 Professional Practices II** and all Courses in the major as specified in the curriculum and general studies

Juniors:
• develop a cohesive and professional body of work in the concentration
• learn about graduate schools and programs, and professional opportunities within the concentration
• learn about grants, resources and practical information essential for living as a practicing professional artist, designer, photographer or educator.
• develop and hone skills essential to a professional presentation
• write and speak about art, design, photography or education in language appropriate to the concentration area and with awareness of contemporary artistic discourse.
• begin to make connections between historical and contemporary art
• participate in internships, coops, exhibitions and professional opportunities
• become art advocates
• become knowledgeable about ethical practices in the field.
• prepare to conduct a job search in their concentration

SENIOR YEAR
The Senior year is one of refinement and transition to professional. Students prepare to exit the program with a professional credentials. Learning takes place in the following courses: **Spring semester ART 490 Capstone** as well as ALL courses in the concentration areas.

Seniors:
• present a cohesive and professional body of work within the concentration area
• pursue entry into the competitive job market or into graduate programs
• successfully compete for exhibit opportunities, grants; client based work, or other activities associated with success in the concentration area.
• prepare and present a professional portfolio for review by seasoned practitioners in the concentration area
• speak and write about art, design, photography or education in a language that demonstrates an awareness of contemporary discourse in the field.
• Able to situate their work in a professional context
Teaching Field in Grades P-Adult

Contacts:
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Chair, Department of Contemporary Art & Theater
Art Specialization Coordinator
Coordinator BFA Printmaking Program
(304) 876-5294
rsmith@shepherd.edu

Mrs. Peg Swisher
Certification Analyst
Department of Education
KN 104
304-876-5403

For Students Entering January 2010 and Later

Student’s Name________________________________________________

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Philosophy and Theme

The teacher education program faculty at Shepherd University believes that in order to be effective in today’s public schools, a teacher must be knowledgeable, possess a professional disposition, and conduct teaching/learning experiences which ensure the development of all children’s ability to be critical participants in and a productive member of a democratic society. The education program at Shepherd University is based on the following philosophical position:

The Teacher Education Program at Shepherd University is committed to the idea that knowledge enables one to make informed choices, to actively participate in the shaping of one’s own life, and to influence the social, cultural, political and economic structures of a democratic society. Based on the belief that education should empower all students and teachers to exercise informed choices in a global society, our purpose is to facilitate the development of liberally educated teachers who demonstrate the willingness and capacity to empower all P-Adult students. The program is committed to promoting social justice, embracing diversity and inclusion, and enhancing teaching and learning through technology. The schooling context is very complex; it is characterized by a significant degree of ambiguity that precludes a formulaic approach to teaching. This complexity necessitates that teacher candidates develop a philosophy and principles for practice based on reflective problem solving. Teachers must identify and frame problems, generate and consider multiple solutions, choose and implement courses of action, and evaluate impacts. The criteria for the assessment of effective teaching must include not only curricular and pedagogical concerns but also the ethical dimensions of teaching/learning. Schooling is not done to students; it is done with students.

Consistent reflection on the nature and practice of education is a hallmark of a critically thinking teacher. Consequently, the chosen theme of the teacher education program at Shepherd University is TEACHER AS REFLECTIVE PROBLEM SOLVER (TARPS). We have established a framework for the development of reflective dispositions. In order to respond effectively to the range of concerns found in today’s classrooms, a teacher needs to be concurrently reflective across three fields of consideration: Action, Interpretation, and Critical Reflection. The effective teacher examines her/his Action and is concerned with the effective application of pedagogical knowledge and strategies to achieve stated educational goals for every child. This action is subject to Interpretation. Here the teacher explicates and justifies the assumptions and predispositions that underlie her/his teaching/learning activity. During the process of Critical Reflection the teacher assesses the adequacy of the educational goals towards which the educational experience leads and incorporates moral and ethical criteria in assessing the outcomes of teaching/learning activity.
THE ROLE OF PRACTICUMS IN TARPS

From the thematic model of TARPS, we have conceptualized an experience cycle for the prospective teacher that involves her/him in a continuous process of action and reflection.

ACTION
Planning and implementing strategies and actions for effective teaching/learning for all students

CRITICAL REFLECTION
Incorporates moral and ethical considerations of teaching/learning activity

INTERPRETATION
Analyzing and justifying assumptions and actions and assessing goals

Policies and Procedures for Admission and Retention in the Teacher Education Program

TEACHER EDUCATION GPA POLICY: Requirements And Definitions

Students seeking certification in education through Shepherd University are required to obtain the following Grade Point Averages:

<table>
<thead>
<tr>
<th>Component</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Educational Studies</td>
<td>2.50 (includes Professional Studies and Specialty Studies courses)</td>
</tr>
<tr>
<td>Overall</td>
<td>2.50</td>
</tr>
</tbody>
</table>

It is the policy of the Professional Education Unit that these GPA’s will not be waived. Extenuating circumstances will be considered by the appropriate departments upon the receipt of a written request by a student. In those cases deemed to merit further consideration, the following regulations will apply:

1. General Studies:
   a. The General studies program allows for some flexibility in the selection of courses. The student may be allowed to take additional courses, in the areas where flexibility occur, to raise the GPA. In effect, the new course selected will substitute for the course previously taken in calculating GPA.
   b. Courses will be selected jointly by the student and the Department of Education.

2. Specialty Studies
   a. With the approval of the department involved, additional courses in the teaching field may be assigned to raise a GPA.
   b. Courses will be selected by the Specialization Coordinator.

3. Professional Studies:
   a. With the approval of the Department of Education, additional courses in professional education may be assigned to raise a GPA.
   b. Courses will be selected by the Department of Education.

4. Overall:
a. With the approval of the Department of Education and the appropriate teaching field
department(s), additional courses may be assigned to raise a GPA.
b. Courses will be selected jointly by the Department of Education and the appropriate teaching
field Specialization Coordinator.

GPA Requirements and Definitions:

Specialty Studies: Primarily content courses required for certification in different fields of
study, e.g., Art P-Adult, Multi-Subjects K-6, Social Studies 5-12.

Professional Studies: Courses beginning with EDUC prefix required for certification in different
fields of study.

Educational Studies: Combination of Specialization and Professional Education courses required for
certification in the various fields of study. We require a 2.5 GPA in Professional Studies.

General Studies: Those 47 credit hours required by Shepherd University for a degree.

Overall: All courses taken for credit toward graduation, including Educational Studies, General Studies, and
Electives. We require a 2.5 Overall GPA.

**SELECTION, RETENTION, COMPLETION, AND CERTIFICATION**

6. Students who have entered Shepherd as a student beginning first semester of University work
(The eligibility criteria for each review Juncture are minimums established by the Professional Education
Unit. Refer to Specialization Handbooks for your area for additional criteria.)

1. Admission to Program: Juncture 1 Review

a. Student obtains application form for admission from the Department of Education,
completes the form, and returns it to the Department of Education Office, 108 Knutti.
To be eligible for admission to the Teacher Education Program (TEP) the student
must:
   i. have made satisfactory progress in portfolio development per advisor review;
   ii. have demonstrated prerequisite computer skills
   iii. have as an official academic advisor a faculty member in the Department of Education
       (DOE) if seeking admission to the Elementary TEP or, if seeking admission to a
       Secondary Specialization, the Specialization Coordinator of the Specialization field or
       his/her designate;
   iv. if adding an additional teaching field, have as an official academic advisor a faculty
       member in the Department of Education (DOE) if seeking admission to the Elementary
       Education Program or, if seeking admission to a Secondary Specialization, the
       Specialization Coordinator of the Specialization field or his/her designate;
   v. have completed EDUC 150 Seminar in Education, EDUC 200 Foundations of
      American Education, and EDUC 320 Social & Psychological Conditions of
      Learning with a grade of at least “C”;
   vi. have passed all sections of the PPST or provide official proof of exemption;
   vii. have earned an overall GPA of 2.5 on at least 24 degree credits taken at Shepherd;
   viii. have completed ENGL 101, ENGL 102, and COMM 202 with a grade of at least “C”;
   ix. have no grade lower than a “C” in any Professional Studies or Specialty Studies
courses;
   x. student submits a signed statement attesting that s/he has not been convicted of a felony
      or crime related to moral character as established by West Virginia Code. A student who
      has been convicted of a felony or crime related to moral character (i.e. sexual abuse,
      physical abuse, child abuse, etc.) will be denied admission to the TEP. Falsification of
this information will result in removal from the TEP. If at any point in the TEP a teacher education student is convicted of such a crime, s/he will be removed from the program; 

xi. have met specific requirements in the Specialization/Endorsement Handbook for the area into which one wishes to be admitted.

b. Upon receipt from the Certification Analyst, the Specialization Coordinator/Advisor reviews the application form to certify eligibility for admission to TEP.

c. Once eligibility requirements have been met, the Specialization Coordinator
i. certifies eligibility requirements have been met;
ii. reviews advising file, including qualitative evaluation;
iii. solicits information from department(s) and/or program review panel for review;
iv. informs the Director of Teacher Education of Juncture 1 decisions;
v. documents Juncture 1 decision in the candidate’s advising file.

d. The Director of Teacher Education
i. informs PEUC of the Juncture 1 decisions of the Specialization Coordinators;
PEUC has the authority to review any Juncture 1 decisions upon the request of two or more members within two weeks of date of notification;
ii. informs the candidate of the Juncture 1 status.

e. If admission is Provisional Status, it is the responsibility of the candidate, if s/he continues to desire admission, to successfully address the reasons for Provisional Status and resubmit application.

f. If admission is denied, the student is assigned to Non-Admit Status. If the student wishes to challenge the Non-Admit Status, established appeal procedures must be followed.

2. Admission to Student Teaching: Juncture 2 Review

a. To be eligible for review for admission to student teaching the student must:
   i. have passed Retention Juncture 1 Review;
   ii. have Full Status in TEP
   6. have made satisfactory progress in portfolio development;
   iv. have the required GPA (set by Specialization area with 2.5 the minimum) in both Educational Studies and Overall;
   6. have no grade lower than a “C” in all Education Studies courses;
   vi. have met all requirements as specified by the Specialization in Catalog or Specialization Handbook;
   vii. continue free of conviction for felony or any charge involving moral character.

b. The Specialization Coordinator/Advisor
   i. reviews advising file including PRO-05 Qualitative Evaluations;

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1 The TEP does not discriminate against students with disabilities as long as those conditions do not interfere with either the acquisition or performance of the knowledge and skills necessary for teaching.

2 PPST exemptions: (1) ACT of 26 or above (25 prior to October 1989;) SAT of 1125 or above (1035 prior to April 1995) from a single-test administration; (3) Master’s Degree or higher from regionally accredited institution; or (4) has completed a West Virginia approved TEP. Proof of exemption must be provided in official documents to the DOE, one’s advisor, and the Registrar.

Registration forms, information, and tutoring for the PPST may be obtained on the bulletin board in front of 104 Knutti Hall. Because registration deadlines occur at least one month prior to test administration and because it takes at least six weeks for ETS to report scores, students should plan carefully to ensure test scores are available when needed. Students are responsible for requesting that test scores be sent to the Shepherd University Department of Education office.
ii. certifies eligibility to student teach;
iii. solicits information from the Department(s) for review of applicant for student teaching;
iv. informs the Director of Teacher Education of Juncture 2 decisions;
v. documents Juncture 2 decision in the candidate’s advising file.

c. The Director of Teacher Education
i. informs the PEU of the Juncture 2 decisions of the Specialization Coordinators;
   PEU has the authority to review any Juncture 2 decisions upon the request of two or more members within two weeks of date of notification;
ii. informs the candidate of Juncture 2 status.

d. If admission to student teaching is approved, the student must attend the Pre-Student Teaching Meeting held approximately the 4th week of each semester prior to the Student Teaching Semester.

6. If admission to student teaching is denied, the student is removed from the Teacher Education Program. If the student wishes to challenge the Removed Status, s/he may initiate an appeal following established procedures.

4. Certification: Juncture 3 Review

a. To be eligible for certification review the student must:
i. have completed all coursework applied toward the degree including a minimum of 45 upper division hours
ii. have Full Status in TEP
6. have a 2.5 GPA in each of the following: Educational Studies and Overall (unless the Specialization requirements are higher.)
iv. have no grade lower than a C in Education Studies or Specialty Studies.
v. have met any additional Specialization requirements.
vi. pass state mandated tests for West Virginia certification.
vii. have submitted required forms and fees for certification.

b. To be recommended for certification the Director of Teacher Education:
i. documents completion of review criteria.
ii. attests the following: “To the best of my knowledge the applicant is of good moral character and physically, mentally, and emotionally qualified to perform the duties of an educator; and is not the subject of any criminal conviction or currently pending charged felonies or misdemeanors which would show a lack of good moral character.”

B. Transfer Students: Only policies and procedures which differ from those which apply to students entering Shepherd University as students beginning first semester of University work will be indicated.

1. Transferred Credit will be evaluated for use in the TEP based on the premise that the integrity and coherence of the TEP must be maintained for all students.

6. Upon review of transferred Specialty courses, the Specialization Coordinator is authorized to require additional coursework/experiences or course substitutions if s/he judges the transferred courses deficient in addressing the content, theme, and/or goals and objectives of the Specialization and the TEP. It is the student’s responsibility to provide sufficient information about transferred courses to permit informed judgment.

6. Upon review of transferred Professional Studies courses, the Chair of the DOE, in
consultation with the appropriate members(s) of the DOE faculty, is authorized to require additional coursework/experiences if s/he judges the transferred courses deficient in addressing the TEP theme and/or goals and objectives. It is the student’s responsibility to provide sufficient information about transferred courses to permit informed judgment.

2. To be eligible for Juncture 1 review, the transfer student must have completed a minimum of nine (9) hours specified by the Specialization Coordinator or her/his designate; and have a GPA of 2.5 on all hours completed at Shepherd University and an overall GPA of at least 2.5.

C. Students with degrees seeking WV Certification must complete at least nine (9) credit hours of coursework at Shepherd University and meet all other requirements before applying for Juncture 1 Review.

D. Students with degrees seeking certification in a state other than WV: These students have their advisor in the Department of Education. With their advisor and co-advisor in the Specialization area, these students will design individual programs following DOE guidelines.

**SELECTION & RETENTION STATUS CATEGORIES**

**Status Categories**

**Full Status**

**Defining Condition:**
6. In compliance with all requirements.

**Provisional Status**

**Defining Condition:**
a. Juncture 1 Review: student is currently “in progress” in course(s) required to meet eligibility requirements.
b. Juncture 2 Review: student is in Full Status and is currently “in progress” in course(s) required to meet eligibility requirements.

**Restrictions:**
6. Provisional Status resulting from “in progress” condition: If final grade is satisfactory, Full Status is automatically conferred.

**Non-Admit Status**

**Defining Conditions:**
a. The student is eligible for Juncture 1 Review and has applied for review, but has failed to pass Juncture 1 Review.

**Restrictions:**
6. The student may not enroll in further Teacher Education Program courses until he Non-Admit Status removed

**Probationary Status**

**Defining Conditions:**
a. Student has been in Full Status but has not maintained GPA requirements in Education Studies and/or Overall

**Restrictions:**
a. Student must consult with her/his advisor to plan for removing deficiencies.
b. At the completion of the probationary semester (the one following the semester during which an adequate GPA was not maintained,) the student must initiate an Advisor review
of his/her status if the deficiency has been successfully addressed. Unless the Probationary Status is removed at the end of the semester, the student may not enroll in Teacher Education Program courses.

Removed Status

Defining Condition:
Student has been admitted but subsequently has failed to meet the following retention requirements:

a. The minimum GPA requirement in Education Studies and/or Overall has not been met for two consecutive semesters.

b. The student has been convicted of a felony or any crime related to moral character or has falsified the statement denying conviction.

c. The student has met eligibility requirements for Juncture 3 but has not passed review.

Restrictions:
Student may not enroll in Professional Studies courses.

APPEAL POLICY AND PROCEDURES

A. There are three review junctures as students progress through the teacher education program:

1. Juncture 1 – Admission to the Teacher Education Program
2. Juncture 2 – Admission to Student Teaching
3. Juncture 3 – Certification

B. Student Appeal. A student may appeal under the following conditions:

1. a failed review at any Juncture
2. removal from the Teacher Education Program for deficiencies

C. Procedure for Appeal

1. The student must inform the Director of Teacher Education in writing of the intent to appeal ten (10) academic days after formal notification of such status.
2. The Director of Teacher Education will form an Appeal Panel consisting of four (4) PEU Council members and one (1) non-PEUC member. The DTE will Chair the Appeal Panel which will meet no more than fifteen (15) and no less than ten (10) academic days after receipt of the student’s written intent to appeal. The student will be informed of the scheduled hearing within three (3) academic days.
3. At least four (4) days prior to the scheduled hearing, the student must submit in written form to the Secretary of the Department of Education the basis for the appeal. The Secretary will then duplicate and send to all members of the appeal panel this and all other relevant documentation for review.
4. The student must be present at the appeal to present and support the appeal and respond to questions from the appeal panel members.
5. The student will leave the room after presenting the appeal and responding to questions.
6. The Director of Teacher Education will inform the student in writing of the decision of the Appeal Panel.
7. If the student wishes to appeal this decision, procedures specified in the University Student Handbook must be followed.
CURRICULAR POLICIES

A. The Shepherd University faculty are responsible for the General Studies curriculum. The PEU and Director of Teacher Education communicate the curricular and pedagogical needs of Teacher Education Programs to the Faculty through the Curriculum and Instruction Committee and the Faculty Senate.

B. 1. Under GENERAL REQUIREMENTS FOR GRADUATION in the Shepherd University catalog, it states:

“A student will have a seven-year period to complete requirements under the catalog in effect at the time of entrance. Students may elect to graduate under a later catalog than the one under which they entered; however, students are not permitted to split catalogs.”

If more than seven (7) years has elapsed between completion of any Education Studies (Professional and Specialty Studies) course(s) and the completion of the Teacher Education Program, a student must have the ‘expired’ course(s) assessed by the appropriate University faculty and/or Department Chair to determine whether the course satisfies current knowledge standards. If it is determined that the course does not meet current knowledge standards, the student must retake the current course of the same name or take an equivalent course.

2. State mandated changes, if they occur, override requirements in both the University Catalog and Specialization Handbooks on an implementation schedule determined by the State.

C. Once a student has been admitted to Shepherd University, transfer coursework approved by the Registrar which the student wishes to be applied to meeting Educational Studies requirements must be approved. In the case of Specialty courses, the approval must come from the Specialization Coordinator or his/her designee. In the case of Professional Studies, the approval must come from the Chair of the Department of Education or his/her designee. It is the student’s responsibility to provide sufficient information regarding the courses under consideration to permit an informed judgment based on the content and thematic requirements of the Teacher Education Program.

D. All students seeking Elementary or Secondary certification must have a minimum of 45 credit hours above the sophomore (200) level.

E. The last six hours of coursework toward a degree from Shepherd University must be completed at Shepherd University.

F. Advisors will not permit advisees to enroll in courses for which prerequisites are not met without prior approval. It is the student’s responsibility to establish a documented case justifying an exception.

G. Each Specialization area determines the courses that must be satisfactorily completed prior to student teaching.
H. All required Professional Studies courses except Student Teaching and its associated seminar must be completed prior to student teaching.

I. For students who fail Student Teaching, the grades earned in Student Teaching and the associated seminar will be used in calculating the GPA in Education Studies necessary to enroll in Student Teaching each successive time.

J. Specialization Coordinators will work with the person coordinating Practicum Services to facilitate field experience and student teaching placements.

6. Students in consultation with the Specialization Coordinator may make placement preferences known to the person coordinating Practicum Services. Final decisions for placement rest with the Director of Teacher Education or his/her designee.
6. **Students Entering Prior to Fall 1994**

**REQUESTS FOR POLICY & PROCEDURE WAIVER**

A. Waiver requests specific to the teaching specialization

1. The student must present a written petition to the appropriate Specialization Coordinator. The petition must explain the nature of and the reasons for the petition.

2. In conjunction with the relevant department, the Specialization Coordinator will make a decision on the petition and inform the student in writing of that decision.

3. If the student wishes to appeal the action taken on the petition, a written appeal specifying the nature of and the reasons for the appeal must be submitted to the Director of Teacher Education within ten (10) academic days of having been informed of the petition action. The following process will then ensue:

   The Director of Teacher Education will call the Professional Education Unit Council to sit as an Appeal Panel. This panel will be held no more than fifteen (15) and no less than ten (10) academic days after receipt of student’s written intent to appeal. The student will be immediately informed of the scheduled hearing.

   At least four (4) days prior to the scheduled hearing, the student must submit in written form to the secretary of the Department of Education the basis for the appeal. The secretary will then duplicate and send to the PEU Council members this and all other relevant documentation for review.

   A quorum of the PEU Council is constituted by those present but must include the Chair and three (3) or more members. All members present at the hearing have a vote except the Chair who votes only in the event of a tie. A simple majority of those present and voting by secret ballot determines the outcome of a hearing.

   The student must be present at the appeal to present and support the appeal and respond to questions from the PEU Council membership.

   The student will leave the room after presenting the appeal and responding to questions. The Director of Teaching Education will inform the student in writing of the decision of the PEU Council. If the student wishes to appeal the PEU Council decision, procedures specified in the University Student Handbook must be followed.

B. Waiver requests pertaining to Professional Studies or General Studies

1. The student must present a written petition to the Chair of the Department of Education. The petition must explain the nature of and the reasons for the petition.
2. In conjunction with the Department of Education faculty, the Chair will make a decision on the petition and inform the student in writing of that decision.

3. If the student wishes to appeal the action taken on the petition, a written appeal specifying the nature of and the reasons for the appeal must be submitted to the Director of Teacher Education within one week of having been informed of the petition action. The following process will then ensue:

   a. The Director of Teacher Education will call the Professional Education Unit Council to sit as an Appeal Panel. This Panel will be held no more than fifteen (15) and no less than ten (10) academic days after receipt of student’s written intent to appeal. The student will be immediately informed of the scheduled hearing.

   b. At least four days prior to the scheduled hearing, the student must submit in written form to the secretary of the Department of Education the basis for the appeal. The Secretary will then duplicate and send to members of the PEU Council this and all other relevant documentation for review.

   c. A quorum of the PEU Council is constituted by those present but must include the Chair and three (3) or more members. All members present at the hearing have a vote, except the Chair who votes in the event of a tie. A simple majority of those present and voting by secret ballot determines the outcome of a Hearing.

   d. The student must be present at the appeal to present and support the appeal and respond to questions from the PEU Council membership.

6. The student will leave the room after presenting the appeal and responding to questions. The Director of Teacher Education will inform the student in writing of the decision of the PEU Council. If the student wishes to appeal the PEU Council decision, procedures specified in the University Student Handbook must be followed.
STUDENT PRACTICUM PROFILE

At the completion of the practicum experiences, including Student Teaching, a student should have had at least two distinct experiences coded E, M, or EM, with at least one of those coded E or M. See the Practicum Manual for an explanation of the coding system and how schools are coded.

RESTRICTIONS ON PRACTICUM PLACEMENT

In order to avoid unnecessary problems, the student should not request, nor be placed in, a school that the student has attended previously attended, a school in which the student has family members on staff or in attendance, or a school in which the student is currently employed.

STUDENT MEMBERSHIP IN THE PROFESSIONAL EDUCATION UNIT COUNCIL

Student Membership

6. Description of Service

Student members serve in an equal voting capacity as Faculty in all matters except those concerning personnel. In these instances, the student members will be asked to leave.

B. Representation

Student representation will consist of one student from the Elementary Education Program and one student from a Secondary Education program.

C. Eligibility Requirements and Terms of Service

1. Student members should serve for at least one academic year.

2. Only students who have been admitted to the teacher education program and have full status are eligible for election or appointment.

3. Student members will be elected in the Fall of the year of service. The Shepherd Education Student Association (SESA) has been granted authority to conduct these elections.

4. Voting privileges will be extended to all education majors who have been admitted and are continuing in the program at the time of election.

5. Eligible candidates for student membership may be nominated by students, faculty, or indication of self interest prior to the election date. Each student nominated must indicate willingness for service.

6. Student members are responsible to their constituents for reporting PEU Council actions.
ART EDUCATIONAL GOALS P-Adult

The goals of the program for Art Education P-Adult are:

1. to develop an understanding of the interdisciplinary relationships and strategies of instruction which exist among the social sciences, history, the humanities, and other disciplines related to curriculum content within the context of the “Teacher as Reflective Problem Solver” model.

2. to provide beginning art teachers with rationales, goals, and objectives related to art education curriculum in grades P-Adult.

3. to identify similarities and differences among students and to develop appropriate plans and instructional strategies to meet the needs of diverse students populations, including students with exceptionalities.

4. to correlate the course content in curriculum and instruction with the guidelines of the National Art Education Association Standards for Art Teacher Preparation.

5. to develop sources and strategies for incorporating education that is multicultural into curriculum and instruction.

6. to provide beginning teachers with competencies in planning instruction, implementing instruction, and evaluating instruction.

7. to develop sources and strategies to incorporate citizenship education into the instructional process.

8. to provide beginning teachers with competencies in the application of media technology to the teaching/learning process.
STANDARDS FOR THE ART EDUCATION PROGRAM

Quality art teacher preparation programs are designed to provide students with strong backgrounds of study in art education and in the visual arts. Course work is structured to develop expertise in studio art, art history, art criticism and aesthetics. Art teacher candidates receive extensive training to deliver comprehensive instruction to help students make, study, interpret and evaluate works of art (NAEA, 1985).

Students spend appropriate time learning in foundation areas, including educational philosophy, history and psychology. They are provided with the knowledge, skills and experiences in methods necessary for the development of curriculum, instruction and assessment appropriate for various applications and levels of art education. They also acquire the skills to use technology in these processes.

Opportunities for classroom visitation, visits to other educational institutions, and internships exist in addition to the student teaching experience. These experiences are designed to allow students to gain experience with diverse populations and school settings. Throughout the program of study, practical skills needed to organize and maintain a comprehensive art classroom and to manage student behavior are developed.

Teacher education programs in the visual arts prepare students with knowledge of historical developments and prevailing theories of art education. Students demonstrate an understanding of emotional and cognitive characteristics of children, adolescents and young adults in relation to their artistic and aesthetic development. They recognize interests, abilities and needs of children and young people and use this information to

Standard I: Art Teacher Preparation Programs Focus on Content of the Visual Arts.

Teacher education programs in the visual arts provide:

A. numerous opportunities to study and engage in the processes of art making involving traditional and contemporary studio approaches such as: drawing, painting, sculpture, ceramics, printmaking, fiber arts, photography, video, computer generated imagery, performance, environmental design and graphics. Basic concepts and skills related to processes, organizational structure, technical aspects, expressive content, social functions, communicative qualities and technological knowledge are developed through these comprehensive studio experiences; make instructional decisions. They apply theories of curriculum and instruction as they reflect on and refine their own practice of art education.

B. opportunities for concentrated work in at least one studio area. Art teacher candidates need to demonstrate competency in a variety of art forms, but at least one area of studio specialization will provide a level of competence that will serve to enrich their teaching;

C. experiences which train students to engage in inquiry in the history of art, acquire knowledge of the context in which works of art have been created, and foster respect for all forms of art. Students are introduced to artists and artifacts from a variety of cultures, periods, places and styles;

D. a knowledge of the cultural context surrounding major artistic styles and historical periods of the development of art from a global perspective. This knowledge includes those political, economic and social issues surrounding the emergence of traditional and contemporary art forms;

E. a knowledge of traditional and contemporary artists representative of diversity in regard to gender and ethnicity;

F. experiences in various methods and models of art criticism to provide a knowledge of a variety of analytical and interpretive methods as components of the critical process. Students are encouraged to make reasoned interpretations and evaluations of works of art from a variety of perspectives and to share these views in both written and oral formats;
G. opportunities for students to be introduced to aesthetic theories and philosophies of art and to study the functions and purposes of art from various cultures and differing contexts. Students investigate a wide range of works of art which elicit varying aesthetic responses. They examine and reflect on their own emotional response to works of art;

H. beginning knowledge of major traditional and contemporary theories of art such as mimesis, formalism, expressivism, instrumentalism, and institutionalism among others and of the impact of these philosophies of art on the creation of contemporary art forms.

**Standard II: Art Teacher Preparation Programs Provide Teacher Candidates with a Thorough Knowledge of the Theory and Practice of Art Education.**

Teacher education programs in the visual arts:

A. include study in the historical developments and prevailing theories of art education. Students understand that there are multiple approaches to teaching art and can discuss these approaches in terms of historical precedent and personal philosophical positions;

B. provide teacher candidates with an understanding of the philosophical and social foundation underlying the inclusion of art in general education and the ability to express a rationale for a personal philosophical position concerning the relevance and importance of art education;

C. include study in the physical, emotional, artistic and cognitive development of children, adolescents and young adults that provides a foundation for developing instruction relative to specific interests, abilities and needs;

D. provide students with a thorough understanding of child development as it relates to visual perception, artistic production and aesthetic response. Art teacher candidates should also have knowledge of the specific characteristics and needs of special populations (such as gifted, hearing or sight-impaired, behavior-disordered, mentally or physically challenged, and English Language Learners [ELL]) and of teaching strategies appropriate to those populations;

E. provide opportunities for art teacher candidates to have supervised experiences in a variety of classroom settings in addition to the traditional student teaching experience. These settings should include elementary, middle, and high school classrooms in schools and districts that include various cultural and economic levels. Settings in which students can observe art teachers effectively working with early childhood, special needs, and ELL populations should be included.

F. engage prospective teachers in the study of theories of curriculum and instruction which make it possible for students to reflect on and refine their practice of art education;

G. provide opportunities for students to develop curriculum inclusive of art making, art history, art criticism and aesthetics in a variety of instructional formats reflective of national, state, and local curricular standards and frameworks.

H. provide art teacher candidates with knowledge of current teaching methods, materials and resources appropriate for various educational settings and levels of art education. Additionally, opportunities to gain practice in implementing this knowledge in the context of planning instruction are included;

I. provide opportunities for students to understand the importance of creating classroom environments in which effective art instruction can take place. Such environments should be conducive to discussion, multiple interpretations and the open exchange of ideas;

J. provide students with the skills to develop interdisciplinary curriculum which emphasizes the content of art as an essential component;
K. provide teacher candidates with a knowledge of assessment methods appropriate to the evaluation of student work, their own teaching and their art program as a whole;

L. emphasize the importance of continuing self-evaluation and professional development as an essential component of effective teaching. Art teacher candidates are provided with many opportunities to reflect on their academic and clinical experiences throughout their preparation and understand that the process of reflection contributes to increased awareness of professional growth.

Standard III: Art Teacher Candidates Have a Comprehensive Knowledge of Student Characteristics, Abilities, and Learning Styles.

Art teacher candidates:
A. demonstrate an understanding of artistic development as a complex multidimensional process affected by physiological, experiential and social factors;

B. recognize that established stages of artistic development in terms of both art making and response to art are general rather than specific and that each student, regardless of age, progresses on an individual basis in achieving art competencies;
C. understand that students have differing learning styles and develop a repertoire of teaching strategies appropriate to the needs of all students.

Standard IV: Art Teacher Candidates Are Sensitive Observers in the Classroom.

Art teacher candidates:
A. insightfully observe students and student work to understand individual differences that exist in the classroom;

B. know the importance of acquiring information through formal conferences and informal conversations with students, their families, other teachers, counselors, school psychologists and administrators to gain greater understanding of student needs;

C. understand that students learn in different ways and at different paces. They respect and value the unique backgrounds, abilities and interests of all students;

D. are sensitive to differences in artistic and aesthetic responses of students to works of art and to the varying artistic and aesthetic values of different cultures.

Standard V: Art Teacher Candidates Are Able to Use a Knowledge of Students to Plan Appropriate Instruction.

Art teacher candidates:
A. know that students may take different paths to the understanding and creation of art and are able to plan instruction that allows for those differences;

B. help students create, experience and understand art relevant to their experiences and interests;

C. insure that students have the physical, cognitive and emotional maturity to accomplish a task safely before allowing them access to any potentially hazardous materials or tools;

D. have high expectations for all students appropriate to individual levels of cognitive, artistic, emotional and physical development.

CURRICULUM DEVELOPMENT
Curriculum development is at the heart of successful art programs. Art teacher candidates need to be well grounded in knowledge about the content and purposes of art, art education, student development and relationships to the overall curriculum in order to make
quality decisions about the scope and sequence of meaningful learning experiences. This knowledge will lead teachers and students to make informed choices about art experiences, possible career options, and how the arts fit into and influence individual, community and societal contexts.

**Standard VI: Art Teacher Candidates Develop Curriculum Reflective of the Goals and Purposes of Art Education.**

Art teacher candidates:
A. develop curricular goals that make it possible for students to have unique, informed and enriching experiences creating and responding to art. They realize that art making experiences are enriched by opportunities to attend to and respond to the artwork and that these opportunities, along with those to respond to the works of established artists, should be an integral part of the art curriculum;

B. consider national, state, and local curriculum standards and frameworks while making curriculum decisions;

C. make thoughtful choices about the organization, structure, and pacing of indepth learning experiences in the classroom;

D. continuously develop ambitious goals for, and have high expectations of, all students;

E. are capable of developing short- and long-term instructional units as components of a comprehensive, sequential curriculum;

F. understand and incorporate the essential inter-relatedness of curriculum, instruction, and assessment;

G. are familiar with art curriculum resources produced by museum education departments and other publishers and are able to make selections appropriate for their own curricular goals.

**Standard VII: Art Teacher Candidates Develop Curriculum Reflective of an Understanding of the Breadth, the Depth and the Purposes of Art.**

Art teacher candidates:
A. develop curriculum reflecting a breadth and depth understanding of art history, artists, and diverse cultures;

B. develop curriculum that encompasses different forms of theoretical and philosophical approaches to art by making theories of art accessible to students;

C. make reasoned and insightful selections of works of art to support teaching goals;

D. consider the content of art in the context of exploring fundamental individual and societal issues;

E. promote student experiences in art by equipping students with a knowledge base of historical, critical and aesthetic concepts.

**Standard VIII: Art Teacher Candidates Develop Curriculum Inclusive of the Goals, Values and Purposes of Education, the Community and Society.**

Art teacher candidates:
A. understand the importance of making curriculum content decisions based on student, school, and community contexts;

B. can articulate how the art curriculum coordinates with the school, district and state curriculum
C. are capable of interdisciplinary curriculum development and review emphasizing the content of art as an essential component;

D. adapt, change, modify and select from a range of curricular options based on student needs;

E. develop instructional units appropriate for all students;

F. incorporate learning experiences that require higher order and critical thinking skills thereby enhancing student problem solving abilities;

G. develop curriculum which provides opportunities for students to learn to work cooperatively as well as individually;

H. communicate the variety of career options associated with the visual arts and their value in relation to civic, social and economic issues to students, parents, and the community at large;

I. share the goals of their curriculum publicly, especially with students, colleagues, parents, other caregivers, and community members.

INSTRUCTION
Art teacher candidates are responsible for creating and managing instructional environments necessary for appropriate and successful student learning within diverse art classrooms and other educational settings. They plan for, and translate, visual arts and related curricular and interdisciplinary content into successful learning opportunities for students of all ages, backgrounds, abilities, and developmental levels. They develop instructional goals and make sound, sensitive, and ethical instructional decisions based on a strong art content knowledge base, knowledge of students, and a range of pedagogical strategies. They inquire thoughtfully into and reflect upon the nature of their instructional decisions, practices, and assessments.

Standard IX: Art Teacher Candidates Are Able to Affect Student Learning in the Content of Art.
Art teacher candidates:
A. implement a comprehensive approach to art education that integrates studio, art history, aesthetics and art criticism. They translate this content via appropriate instructional methods and strategies that are compatible with students backgrounds, understandings, ages, and levels of development;
B. encourage students to experiment with and expand their repertoires of media and techniques in their art making, and to see the connections between their own approaches and those used by other artists;
C. help students recognize multiple ways that art elements and principles are used to create visual compositions which express ideas, themes, and subjects;
D. help students learn to solve representational problems using different strategies such as working from memory and experience, with visual narratives, and from observation; using source material such as words, art and other references; working with different styles for greater expressiveness; and working symbolically and metaphorically;
E. help students engage in the meaningful exploration, analysis, interpretation, and judgment of art. They encourage students to make and understand connections between the meanings in the world of art and in their own lives. They help students develop an appreciation of art, and of the world around them;
F. help students become familiar with the history of art, specific artists and art forms of various cultures;
G. introduce students to different forms of theoretical and philosophical approaches to art, and engage them in thoughtful oral and written inquiry into the nature of art;

H. facilitate the development of intellectual values such as critical thinking and higher order thinking skills through active engagement with the visual arts.

**Standard X: Art Teacher Candidates Are Able to Create Effective Instructional Environments Conducive to Student Learning.**

Art teacher candidates create instructional environments that:

A. are physically, emotionally, and intellectually safe. These are supportive, shared, and collaborative environments that promote the learning of all students, including those with special needs;

B. embrace a respect for diversity;

C. promote principles of fairness and equity;

D. are well managed and well functioning. They recognize that teachers are responsible for managing the simultaneous activities that take place daily in today’s diverse and changing classrooms;

E. allow students to increasingly take responsibility for their own learning, to inquire into the subject, and to learn and think in independent and productive ways.

F. integrate a variety of instructional resources to enhance learning for all students.

**Standard XI: Art Teacher Candidates Are Well-Versed in Pedagogy.**

Art teacher candidates:

A. have well-developed planning skills and are able to make informed and flexible instructional decisions. They recognize that careful long- and short-term planning skills are essential for successful art instruction;

B. are able to translate art content and other related curricular concepts into sound pedagogical practices that reflect the needs of students and the inherent characteristics of meaningful art instruction;

C. have a well-developed repertoire of teaching methods and practices within their instructional environments. They recognize that a range of methods is needed in order to increase the learning opportunities for all students, as well as for the appropriate translation of specific art content;

D. allow students to discuss, examine, and share aspects of their art making orally and through writing. They assist students in recognizing alternative interpretations and exploring multiple ways of understanding works of art;

E. have well-developed communication skills and are familiar with appropriate ways of asking questions, facilitating discussions, and promoting critical thinking;

F. are sensitive to a range of student abilities, interests, and skills, and are able to adapt their curriculum and pedagogical practices accordingly;

G. create instructional and learning environments that reflect the use of newer technologies as instructional and learning tools;

H. know the importance of using an array of instructional school-based and community resources to enhance their teaching.

I. provide opportunities for students to demonstrate their success in the visual arts to peers, family members and the community;
Standard XII: Art Teacher Candidates Inquire Into Their Own Practices and the Nature of Art Teaching.

Art teacher candidates:

A. inquire into their own teaching practices, and the practices of others, in order to further develop and refine instruction. They observe closely the practices other teachers who model good teaching in schools in order to improve their teaching;

B. seek help, advice and mentoring from other teachers, arts supervisors, administrators and colleagues;

C. recognize the professional obligation to model good teaching within art classrooms;
D. continually refine their practices through experimentation with new ways of teaching and demonstrate an openness to new ideas and ways of thinking about teaching;

E. accept responsibility for being up-to-date with new developments in teaching and schooling at local, state, and national levels;

F. recognize that value of the teacher as researcher as a means of improving the quality of art instruction in their classrooms, as well as the field at large.

Standard XIII: Art Teacher Candidates Are Instructional Collaborators.

Art teacher candidates:

A. work to break down stereotypes about art and art learning that may exist among administrators and faculty in other subject areas;

B. identify issues and art resources that can be explored in an interdisciplinary manner with other teachers. They encourage colleagues to use the arts as essential components of interdisciplinary study;

C. seek to learn about the pedagogical practices and instructional programs of other teachers with the purpose of forming interdisciplinary connections and collaborations making art a more articulated and central part of the school curriculum.

ASSESSMENT IN ART EDUCATION

Art teachers, like their colleagues across the curriculum, are asked to take full responsibility for evaluation and assessment. Art in today’s schools is a subject for all students, as well as for advanced study by those with particular interests and aptitudes. Art can be studied, practiced, learned and understood by all students as an essential part of their general education and as preparation for lifelong learning in the arts. Prospective teachers are expected to develop expertise in assessment as part of their professional preparation. Their understanding of assessment in art education should be commensurate with their competencies in curriculum and instruction. Indeed, these three areas of teaching expertise must be fully integrated in practice.

The arts contribute unique perspectives within the field of educational assessment. By their very nature, the arts can be seen, heard and viewed in their particular forms. In the visual arts, teachers have access not only to finished works by students, but also the record of their creation through media such as sketches, plans, notebooks, and portfolios, all evidence of the creative process.

Art educators have at their command an array of authentic assessment strategies much more meaningful than the traditional paper and pencil tests often prevalent in schools. As often as possible, assessments in art include actual performances in the forms of created artworks, essays and critical responses, interpretations and evaluations of works of art, and other authentic, as opposed to surrogate, tasks. Authentic assessments are, as often as possible, fully integrated with and consistent with the art curriculum and the instructional strategies employed by teachers. They are appropriate to the individual needs of students as they further their study...
in the visual arts. Prospective art teachers develop a repertoire of assessment strategies that parallel the instructional strategies or methods they have learned and practiced. They plan curriculum units with consistent approaches to instruction and assessment. They base assessment on measurable and observable criteria which is clearly communicated to their students. Prospective art teachers prepare for three broad categories of assessment: student learning outcomes; teacher effectiveness; and program effectiveness.

ASSESSMENT OF STUDENT LEARNING OUTCOMES

Standard XIV: Prospective Art Teachers Conduct Meaningful and Appropriate Assessments of Student Learning.
Prospective art teachers will:

A. develop a repertoire of assessment strategies consistent with instructional goals, teaching methods, and individual student needs to more accurately assess skills and understandings central to the content of art;

B. use multiple methods of assessment, both formal and informal, formative and summative, and a range of assessment strategies such as portfolios, journals, class critiques and discussions;

C. regard assessment as a joint venture through which both student and teacher understanding is enhanced;

D. create fair and equitable assessments to assess higher-order thinking and problem solving as well as individual skills, knowledge, and understandings;

E. assess higher-order thinking and problem solving as well as discrete skills, knowledge, and understandings;

F. recognize the individuality of students and individual responses to assignments;

G. ensure that all students have an equal opportunity to display what they know and can do in art;

H. provide insightful critiques to students considering the learning and creative processes of student work as well as the finished product and in the context of previous work;

I. model good assessment processes that assist students in assessing their own work and the work of their peers;

J. provide recognition of a variety of student accomplishments and positive behaviors.

ASSESSMENT OF TEACHER EFFECTIVENESS

Standard XV: Prospective Art Teachers Systematically Reflect Upon Their Own Teaching Practice. As Students of Teaching, They Recognize That They Will Gain Expertise With Experience and Will Continuously Improve Their Efforts to Teach Effectively.

As prospective professional educators with a positive attitude toward learning, they:

A. reflect on their teaching practice to extend their knowledge, perfect their teaching, and refine their evolving philosophy of education;

B. are open to new ideas for teaching and continually seek to refine their teaching skills;

C. seek and accept qualified advice and constructive critiques of their teaching practice from arts supervisors, administrators and colleagues;
D. evaluate the effectiveness of their instruction and influence on students;

E. search for patterns of student accomplishment and behavior in their classroom that reflect on their teaching effectiveness;

F. assure that students have real opportunities for success through careful instructional planning based on appropriate and achievable educational goals;

G. evaluate student progress as a whole in relation to their own immediate, short-term and long-term instructional objectives;

H. analyze their strengths and weaknesses as teachers and employ that knowledge for professional development;

I. observe and analyze teaching practices of mentors;

J. develop a capacity for ongoing, objective self-examination, an openness to innovation, and a willingness to change in their continual effort to strengthen their teaching.

ASSESSMENT OF PROGRAM EFFECTIVENESS

Standard XVI: Art Teachers Deal With Broader Issues in the School Setting Beyond Concern for Individual Students. At Times, They May Need to Assess the Entire Art Program Within the School or District Setting.

A teacher might ask, for example, if the art program fosters positive attitudes toward art. Do students gain access to the enrichment the visual arts offer for lifetime learning? Do students experience the power and passion of art as well as gain intellectual knowledge about art? Does the art program serve all students equally well? Is the art program consistent with and complementary to the rest of the school curriculum? In order to deal with these and other broad issues, prospective art teachers need understanding of assessment principles sufficient to gather relevant information and formulate adequate responses. They must be able to adapt their assessments to serve school-wide and system goals as necessary.

Art teacher candidates:
A. formulate questions that address the effectiveness of their art programs with regard to program, school, and district goals;

B. develop assessment strategies to deal with broad issues of program effectiveness;

C. recognize the most effective forms of communication needed to convey results to various audiences, including many of the same assessment strategies used in the classroom such as exhibits, portfolios, test scores, and so on.

D. convey results in meaningful, understandable form appropriate for popular audiences;

E. know the importance of reporting results of assessments to students, families, administrators, and the public.

PROFESSIONAL RESPONSIBILITY

Continual development as a professional and staying involved with the profession enhances both the individual and the profession. Maintaining membership in organizations that support art education, schools and the community is the responsibility of the professional art educator. Reflection, research and collaboration with colleagues at all levels aids in continual growth and development for teachers and their students. This, in turn, contributes to the quality of life for the school, community and society.
Standard XVII: Art Teacher Candidates Continually Reflect on Their Own Practice.
Art teacher candidates:

A. continually examine their thinking and assumptions about themselves, their students, and the field of art education;

B. can clearly articulate their teaching philosophy and the unique ways in which art learning contributes to cognitive, emotional and social growth;

C. have developed a professional resume and portfolio and are aware of the importance of continuing to document their teaching effectiveness throughout their careers;

D. act as researchers studying different teaching strategies;

E. communicate the vital role that the visual arts play in education to the larger community including school administrators, parents and colleagues in other disciplines;

F. know the importance of actively participating as members, being part of policy committees and educational councils, and in collaborations with other educators and colleagues at all levels;

G. are knowledgeable about the literature and know how to access publications and Internet sites in the fields of art and education;

H. work with colleagues in the schools to foster a professional culture that has a significant place for the arts;

I. recognize the value of working with educators from other schools, districts, colleges and universities, arts organizations and museums;

J. continue to develop as artists and appreciators of art, engaging in their own studio work and seeking opportunities to learn more about art.

Standard XVIII: Art Teacher Candidates Recognize Their Responsibilities to the Schools and the Community.

Art teacher candidates:

A. are involved and contributing members of the total school community;

B. are prepared to work with colleagues to improve and evaluate professional development plans and practices;

C. are prepared to provide leadership in educational and professional roles.

Standard XIX: Art Teacher Candidates Contribute to the Growth of the Profession.

Art teacher candidates:

A. are active members of associations, museums and organizations connected to their profession;

B. have an understanding of the history of the profession and the foundations of art education;

C. recognize the value of professional development by participating in seminars, workshops and conferences;

D. know the importance of making presentations at professional, school, parent, and community meetings;

E. realize the importance of research and its impact on practices in the classroom;
F. know the importance of contributing to the literature of the profession;

G. are aware that their own professional growth can be enhanced through efforts to:
   a. conduct action research in their classrooms,
   b. collaborate with educational researchers to examine their practice,
   c. continually expand their repertoire of teaching methods and strategies,
   d. deepen their knowledge of art, art education, and learning and development,
   e. model for their students what it means to be an educated person;

H. are prepared to serve in the future as peer coaches or mentors to student teachers, new teachers and other colleagues.

REFERENCES


CURRICULUM SUMMARY SHEET
ART P-ADULT

Institution: Shepherd University
Curriculum: Art
Grade Levels: P-Adult
Assessment: PRAXIS II: Art: Content Knowledge (Test Code 0133)
Form Completed by: Rhonda Smith
EPPAC Review:

COURSE NUMBER AND TITLES CREDIT HOURS

General Studies Courses
TOTAL 48 hours
Humanities: (ENGL 101, 102, 204, and 208 or 209), COMM 202, MUSIC 111, ART 104
Social Sciences: ECON 123 or 205, HIST (100 or 101 and 102 or 103), PSCI 101, SOC 203
Life or Physical Sciences: (BIOL, CHEM, GSCI, PHYS - 8 credits)
Mathematics: 3 credit hours
Physical Education: (GPSE 210 2 credits)

Art Department Core Requirements 12 credit hours
ART 140 Visual Thinking Skills I
ART 170 Visual Thinking Skills II
ART 203 Survey History of Western Art
ART 204 Contemporary Art

Studio Art Requirements 15 credit hours
15 hours in this area selected with the assistance of the advisor
ART 115 Drawing I
ART 215 Drawing II
ART 250 Sculpture I
ART 361 Printmaking II
GRDS 200 Graphic Design (non-majors)
PHOT 281 Black and White Photography I (non-majors)

Art Theory & Analysis Requirements 3 credit hours
ART 403 Art Criticism and Aesthetics

Methods & Theory of Teaching Art Requirements 7 credit hours
ARED 180 Inclusive Approaches to Art Education
ARED 345 Curriculum and Instruction

Studio Concentration 9 credit hours
9 hours of upper level coursework in one area
Graphic Design: GRDS 300, 320, 360
Painting: ART: 330, 434, 475
Photography: PHOTO: 383, 485, 380
Printmaking: ART: 464 (3-9 credits), 475
Sculpture: ART: 360, 450, 475

TOTAL HOURS in ART and ARED: 46
CURRICULUM SUMMARY SHEET
PROFESSIONAL EDUCATION 5-Adult

Institution: Shepherd University
Curriculum: Professional Education
Grade Levels: P-Adult
Assessment: PRAXIS II: Principles of Learning and Teaching Test, 7-12 (Test Code 0524)
EPPAC Review: May 23, 2006

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<tr>
<th>COURSE NUMBER AND TITLES</th>
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<tr>
<td>EDUC 150: Seminar in Education</td>
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<td>EDUC 200: Foundations of American Education</td>
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<tr>
<td>EDUC 320: Social and Psychological Conditions of Learning</td>
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<td>EDUC 370: Creating Learning Environments</td>
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<td>(corequisite – EDUC 422 or EDUC 380)</td>
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<td>EDUC 380: Technology in 21st Century Teaching and Learning</td>
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<tr>
<td>(corequisite – EDUC 370 or EDUC 443)</td>
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<td>EDUC 443: Reading in the Content Areas</td>
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<td>EDUC 427: Special Methods of Teaching Art</td>
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<td>(corequisite – EDUC 370 or EDUC 443)</td>
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<td>EDUC 400: Capstone: Inclusion in the Regular Classroom</td>
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<tr>
<td>(corequisite – EDUC 456)</td>
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<tr>
<td>EDUC 456: Student Teaching, Grades P-Adult</td>
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TOTAL HOURS 34
Art Teacher Education (P-Adult)
Possible Four Year Outline

### FRESHMAN YEAR

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<tr>
<th>Fall – Semester 1</th>
<th>Spring – Semester 2</th>
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<tr>
<td>ART 140 Visual Thinking Skills</td>
<td>ART 170 Visual Thinking Skills II</td>
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<tr>
<td>ART 104 Introduction to Visual Art</td>
<td>*EDUC 150 Seminar in Education</td>
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<td>ARED 180 Inclusive Practices in Art Ed.</td>
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<td>ART 115 Drawing I</td>
<td>ENGL 102/103/or 104 Writing for the</td>
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<td>ENGL 101 Written English</td>
<td>COMM 202 Fundamentals of Speech</td>
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<td>15 hrs</td>
<td>16 hrs</td>
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*Submit Juncture 1 application while enrolled in EDUC 320 if you have met the following criteria:
- 2.5 overall GPA
- 2.5 Shepherd University GPA (at least 9 hrs.)
- Computer Competency is met (see advisor)
- Portfolio Completed Successfully (see advisor)
- EDUC 150 and EDUC 200 completed with a C or better
- ENGL 101, and ENGL 102/103/or 104 completed with a C or better
- COMM 202 completed with a C or better
- Any specialty studies course taken completed with a C or better

### SOPHOMORE YEAR

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<tr>
<th>Fall – Semester 3</th>
<th>Spring – Semester 4</th>
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<tr>
<td>ART 203 Survey Western Art</td>
<td>ART 204 Contemporary Art</td>
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<td>ART 230/250/361/or</td>
<td>ART 230/250/361/or</td>
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<tr>
<td>GRDS200/PHOT281</td>
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<tr>
<td>EDUC 200 Found. of Education</td>
<td>ARED 345 Curriculum &amp; Instruction</td>
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<td>Select 9hrs Gen Ed from:</td>
<td>EDUC 320 Soc. &amp; Psych of</td>
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<td>4hr. science/2hr. music/ENGL204, 208or209/</td>
<td>Select 3-4 hrs. Gen Ed from:</td>
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<td>SOCI 203</td>
<td>ECON123/HIST 100,101,102,103,/PSCI 100 or 101/</td>
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**During First Year – Register and take PRAXIS I, PPST; Begin portfolio.**

The teaching portfolio is an ongoing collection of your educational studies/abilities. You are required to maintain one during your entire time at Shepherd University.
## JUNIOR YEAR

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td>EDUC 370</td>
<td>Creating Learning Environments</td>
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<tr>
<td>ART 230/250/361/or</td>
<td>Integrated Art for Educators or Educ. Art</td>
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<tr>
<td>GRDS200/PHOT281</td>
<td>Special Methods in Art</td>
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<tr>
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<td>Integrated Art for Educators or Educ. Art</td>
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<td>SOCI 203</td>
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<td>EDUC 443</td>
<td>Reading in Content Areas</td>
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<td>EDUC 427</td>
<td>Special Methods Art</td>
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<td>ART 403</td>
<td>Art Criticism and Analysis</td>
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<tr>
<td>ART/GRDS or PHOT Concentration</td>
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Total: 18 hrs.

## SENIOR YEAR

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<tr>
<td>EDUC 400</td>
<td>Inclusion in Reg. Class.</td>
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<tr>
<td>EDUC 456</td>
<td>Student Teaching 5-12</td>
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Total: 12 hrs.

*Take the following two PRAXIS II tests at the end of Semester 7 or during Semester 8:
- Principles of Learning & Teaching (PLT) – Test Code: 0524
- Art Content Knowledge – Test Code: 0133

You must have a total of 128 semester credit hours to graduate. A total of 45 semester credits must be completed at the 300 level or higher.
THE PRAXIS SERIES

Individuals who complete a Teacher Education Program approved by the West Virginia Department of Education and leading to West Virginia licensure must meet the testing requirements of that program unless exempted by current Board policy. The testing requirements include: Praxis I: PPST; Praxis II: Subject Assessments/Specialty Area Tests; and Principles of Learning and Teaching (PLT) tests.

PRAXIS Registration and Tests at a Glance (TAAG) information is available at www.ets.org/praxis. Visit on-line to review and download Tests at a Glance. Shepherd University must be listed as a score recipient when you complete your Registration Form. (If you take the tests in West Virginia, the scores will automatically be sent to the West Virginia Department of Education.)

Beginning September 2005, information about state testing requirements, test centers, and state/agency codes that were previously in the printed version of the Bulletin will now be available ONLY on-line at www.ets.org/praxis. See the Bulletin Board outside Room 104 Knutti Hall for sample Registration Form and codes.

### PRAXIS I

**PPST/COMPUTERIZED PPST**

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<td>177</td>
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<td>PPST Writing (0720)</td>
<td>172</td>
<td>173</td>
<td></td>
</tr>
<tr>
<td>PPST Mathematics (0730)</td>
<td>172</td>
<td>177</td>
<td></td>
</tr>
</tbody>
</table>

*Maryland will accept a composite score for the Praxis I PPST of 527.

**The Virginia Communication and Literacy Assessment (VCLA) – check on-line at the Virginia Department of Education for information on licensure requirements.

You may take each Computerized PPST test only once in any given 60-day period. If you violate this restriction, the scores from your retest will not be reported, and your test fees will not be refunded.

For those seeking certification in West Virginia only:
In lieu of taking the State approved Pre-Professional Skills Tests (PPST), prospective educators completing Board approved programs may provide evidence of: 1) a Master’s degree or higher from an accredited institution of higher education; 2) currently hold or have held a West Virginia professional teaching administrative or student support service license; or 3) documentation from a single test administration of the Scholastic Achievement Test (SAT) composite score of 1035 (1125 on the re-center scale effective April 1995,) or documentation from the American College Testing program (ACT) score of 25 (enhanced score of 26 effective November 1989.)

SOME STATES REQUIRE HIGHER SCORES FOR THE PPST. TO BE ELIGIBLE FOR CERTIFICATION IN ANOTHER STATE, YOU MUST MEET THEIR TESTING REQUIREMENTS. IN ADDITION, YOU MUST MEET THE REQUIRED SCORES FOR THE STATE IN WHICH YOU WISH TO BE CERTIFIED. GO ONLINE TO CHECK REQUIREMENTS FOR OTHER STATES. IT IS YOUR RESPONSIBILITY TO KNOW WHAT CERTIFICATION REQUIREMENTS ARE NEEDED IN OTHER STATES.

### PRAXIS II - PROFESSIONAL EDUCATION

<table>
<thead>
<tr>
<th>Test Code</th>
<th>Required Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>0522</td>
<td>165</td>
</tr>
<tr>
<td>0523</td>
<td>159</td>
</tr>
<tr>
<td>0524</td>
<td>156</td>
</tr>
</tbody>
</table>
Candidates for the West Virginia Professional Teaching Certificate must take one of the above tests provided the test includes at least a portion of the grades indicated on the license.

8/06

### PRAXIS II

#### CONTENT SPECIALIZATION TESTS

<table>
<thead>
<tr>
<th>Test Code</th>
<th>Test Description</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>0133</td>
<td>Art; Content Knowledge</td>
<td>160</td>
</tr>
<tr>
<td>0235</td>
<td>Biology: Content Knowledge</td>
<td>152</td>
</tr>
<tr>
<td>0100</td>
<td>Business Education or Business Principles</td>
<td>570</td>
</tr>
<tr>
<td>0245</td>
<td>Chemistry: Content Knowledge</td>
<td>157</td>
</tr>
<tr>
<td>0530</td>
<td>Pre-Kindergarten Education</td>
<td>590</td>
</tr>
<tr>
<td>0041</td>
<td>English Language, Literature and Composition: Content Knowledge</td>
<td>155</td>
</tr>
<tr>
<td>0120</td>
<td>Home Economics Education</td>
<td>530</td>
</tr>
<tr>
<td>0231</td>
<td>Biology: Content Knowledge, Part 1</td>
<td>148</td>
</tr>
<tr>
<td>0481</td>
<td>Physical Science: Content Knowledge</td>
<td>142</td>
</tr>
<tr>
<td>0432</td>
<td>General Science: Content Knowledge, Part 2</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td>May substitute 0235 Biology Content taken for biology certification for test no. 0231 and/or test no. 0245 Chemistry Content or test no. 0265 Physics for test no. 0481.</td>
<td></td>
</tr>
<tr>
<td>0550</td>
<td>Health Education</td>
<td>640</td>
</tr>
<tr>
<td>0061</td>
<td>Mathematics; Content Knowledge</td>
<td>133</td>
</tr>
<tr>
<td>0011</td>
<td>Elementary Education: Curriculum, Instruction and Assessment</td>
<td>155</td>
</tr>
<tr>
<td>0113</td>
<td>Music; Content Knowledge</td>
<td>155</td>
</tr>
<tr>
<td>0091</td>
<td>Physical Education: Content Knowledge</td>
<td>150</td>
</tr>
<tr>
<td>0081</td>
<td>Social Studies: Content Knowledge</td>
<td>148</td>
</tr>
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</table>

### MIDDLE SCHOOL PRAXIS II

<table>
<thead>
<tr>
<th>Test Code</th>
<th>Test Description</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>0049</td>
<td>Middle School English Language Arts</td>
<td>147</td>
</tr>
<tr>
<td>0069</td>
<td>Middle School Mathematics</td>
<td>148</td>
</tr>
<tr>
<td>0089</td>
<td>Middle School Social Studies</td>
<td>151</td>
</tr>
</tbody>
</table>
Secondary Art Education Specialization

Sample Forms
PORTFOLIO PLAN

Professional teaching portfolios are organized collections of evidence from the students’ educational, pre-service, and personal experiences that demonstrate important knowledge and skills. This evidence is used for students to review their work and make changes, to show what they have accomplished and how they can improve their work, and to serve as a tool that will allow them to market themselves effectively.

The actual portfolio can be an expandable envelope or a three-ring binder, and it should represent and reflect the individual student’s personality and work. Students are expected to be creative, yet professional, in developing their portfolios.

The Teacher Education Program at Shepherd University includes portfolio development as an integral part of students’ experiences. This supports the emphasis on Teacher as Reflective Problem solver since students’ portfolios are developed throughout the entire period of their coursework at Shepherd University. The following lists the professional education courses and the portfolio component of each:

EDUC 150 Seminar in Education - Here the students are introduced to the concept of portfolios and begin to create their own. They gather and include evidence of past experiences that are suitable.

EDUC 200 Foundations of American Education - The students continue to build their portfolios. They include class assignments such as papers regarding their philosophy of education.

EDUC 320 Social and Psychological Conditions of Education - Students continue to add to their portfolios. They include class assignments and examples from their field experiences.

ARED: Inclusive Approaches in Art Education - Students continue to add to their portfolios.

Elementary Education Majors:
EDUC 351 Integrated Reading Language Arts I; EDUC 352 Integrated Science, Math, & S.S. I
EDUC 353 Integrated Reading Language Arts II; EDUC 354 Integrated Science, Math, & S.S. II

Secondary Education majors:
EDUC 370 Creating Learning Environments; EDUC 443 Reading in the Content Areas - By this time in the students’ experiences they are immersed in field experiences. They should include examples of units they have developed and taught, bulletin boards they have created, philosophy of education papers, and research papers pertaining to educational practices.

EDUC 400/45X Inclusion in the Regular Classroom and Student Teaching Seminar - The students continue to add to their portfolios. At this point they should have several pieces of evidence from their teaching experiences such as videos, teaching units, photos of learning centers, bulletin boards, recommendations, etc.

Throughout all of the above courses, students should add any items, such as those listed below, to their portfolios:

- Resume
- State Certification documentation
- Letters of recommendation
- Praxis Series I results (PPST/CBT)
- Praxis II Content Specialization results
- Evidence of involvement in extracurricular activities
- Student teaching evaluation from the University Supervisor
- Evidence of field experience work
- A teaching unit
- Examples of original lesson plans
- A learning activity packet
- Student teaching evaluations from Cooperating Teachers
- Documentation of honors and awards
- A case study of a student

**See your advisor for specific details about the portfolio you will submit to your advisor for review.
According to Policy and Procedures of the Shepherd University Teacher Education program, students must have made satisfactory progress in portfolio development to obtain admission to the Teacher Education Program (TEP) at Review Juncture 1; and to be eligible for student teaching at Review Juncture 2. Portfolios are to be assessed by the advisors on a periodic basis using the Portfolio Assessment Form.

**PORTFOLIO ASSESSMENT FORM**

STUDENT NAME_________________________________________________________

________________________________________________________

REVIEW JUNCTURE  1  Date:___________

Satisfactory Progress________  - OR -  Needs Improvement________

________________________________________________________

REVIEW JUNCTURE  2  Date:___________

Satisfactory Progress________  - OR -  Needs Improvement________

Comments:

If portfolio needs improvement, student must present portfolio with this form (with comments) until satisfactory progress is achieved. Satisfactory progress must be made before student can be considered for each Review Juncture.

Advisor Signature __________________________________ Date ___________________
COMPUTER COMPETENCE
(Include this page and the products in your portfolio in a section of the same name.)

I, ____________________________, have fulfilled the professional education requirement for computer competence by one of the means below:

I satisfactorily completed this course: ____________________________ in
(Dept., Number, Title)
(Semester, Year)

or

I have the submitted products specified on these pages along with the required signatures to show that I have met the guidelines for computer competence. My signature here stands for my word that I did the work described. ____________________________
(Signature)

(Complete this section if you did not take a computer course.)

Items That Show My Computer Competence

(a) Ability to use a word processor to produce two different styles of documents with appropriate formatting.

I completed this item on ____________________________ (date.)

(b) Ability to organize given information into a database or to create a spreadsheet to calculate numerical data.

I completed this item on ____________________________ (date.)

(c) Ability to use e-mail to send communications about coursework.

I completed this item on ____________________________ (date.)

One of the items (d) to (f):

(d) Ability to use a web browser (Netscape, Internet Explorer, etc.) to retrieve a lesson plan relevant to my teaching specialization from an Internet source.

I completed this item on ____________________________ (date.)

(e) Ability to find a reference relevant to some assignment on the Internet.

I completed this item on ____________________________ (date.)

(f) Ability to find Internet sources about issues of critical concern to educators today.

I completed this item on ____________________________ (date.)
Specifications for Computer Competence

Evidence of computer competence will come from the inclusion of the items below in a portfolio section labeled "Computer Competence."

(a) Ability to use a word processor to produce two different styles of documents with appropriate formatting:
   • Any assignment to produce a paper, create a lesson plan, write a letter to a parent, create a newsletter, etc.

(b) Ability to organize given information into a database or ability to create a spreadsheet to provide automatic re-calculations of numerical data:
   • Submit two pages showing your database of 10 entries with at least three fields. The pages must show identical entries but they must be sorted in different ways; you choose. An inventory of teaching materials, a bibliography, a plan of the tasks and costs of a school trip are examples of possible topics.
   • Produce a printed copy of a spreadsheet showing formulas and another copy showing results of the formulas. A spreadsheet of your own teacher education program requirements, grades, and categorical GPA's would be a good product; other projects might be the budget for a student organization, a template for keeping track of expenses and profits of a class store or junior achievement project, planning for a school trip, and so on. (Note that if no computations are involved, a database it he best format.)

(c) Ability to use e-mail to send communications about coursework:
   • Send a message with your name, teaching specialization, semester you entered Shepherd University, and your user name to your advisor or to one of the faculty members in the Department of Education who is on e-mail. (Your advisor can help you identify such a person.) Upon getting a reply, send another message containing not more than five sentences about a provocative idea about teaching that you learned about since you came to Shepherd and what it means to you. If your reply if accepted, it will be mailed back to you. Print your message and include it in your portfolio.

Complete at least one of the following items:

(d) Ability to use a web browser (Netscape, Internet Explorer, etc.) to retrieve a lesson plan relevant to your teaching specialization from an Internet source:
   • AskERIC or any other Internet source may be used. Record the source of the plan.

(e) Ability to find a reference relevant to some assignment on the Internet:
   • The document must be cited as a reference in some assignment; the Uniform Resource Locator (URL) will be expected as well as the title, author, and other attributions. The professor giving the assignment may require further evidence.

(f) Ability to find Internet sources about issues of critical concern to educators today:
   • Choose a sub-topic of multiculturalism, inclusion, or reflective problem solving.
   • Find 10 references (Internet sites) that would be relevant to your teaching or students.
   • For each Internet site, include the Uniform Resource Locator (URL) where it is located and one or two sentences telling what it contains.

FACULTY-ASSIGNED WORK MAY BE USED TO FULFILL THESE REQUIREMENTS
JUNCTURE 1
APPLICATION TO THE TEACHER EDUCATION PROGRAM

Name (Print)_________________________________________Shepherd ID number:_________________________________

Last First MI (Last 9 digits from Rambler Card)
Permanent address:__________________________________________________________School address:________________________

_________________________________________ Zip ________________________________
Permanent phone:_________________________ School phone:________________________
Advisor's name_________________________ Year of catalog you entered Shepherd____________________
If transfer student, entered Shepherd: Semester/year______ from (Institution)____________________

TEACHING SPECIALIZATION: USE SEPARATE APPLICATION FOR EACH SPECIALIZATION

<table>
<thead>
<tr>
<th>Elementary Education</th>
<th>Middle School Education through Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td></td>
</tr>
<tr>
<td>______ Multi-Subjects K-6</td>
<td>______ English Education 5-Adult</td>
</tr>
<tr>
<td>Early Education</td>
<td></td>
</tr>
<tr>
<td>______ Pre K-K</td>
<td>______ Family &amp; Consumer Sciences Educ. 5-</td>
</tr>
<tr>
<td>K-Adult only)</td>
<td></td>
</tr>
<tr>
<td>Middle School Education</td>
<td>______ General Science Education 5-Adult</td>
</tr>
<tr>
<td>(Any ONE may be added to an Elementary or Secondary program)</td>
<td>______ Health Educ. 5-Adult (add to P.E. Pre</td>
</tr>
<tr>
<td>______ English Education 5-9</td>
<td></td>
</tr>
<tr>
<td>______ General Mathematics through Algebra 5-9</td>
<td></td>
</tr>
<tr>
<td>______ Social Studies Education 5-9</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elementary through Secondary Education</th>
<th>Secondary Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>______ Art Education Pre K-Adult</td>
<td>______ Biology Education 9-Adult</td>
</tr>
<tr>
<td>______ Music Education Pre K-Adult</td>
<td>______ Chemistry Education 9-Adult</td>
</tr>
<tr>
<td>______ Physical Education Pre K-Adult</td>
<td></td>
</tr>
</tbody>
</table>

1. Has your portfolio received a “Satisfactory” review from your advisor at the Juncture 1 level?
   Yes ☐ ☐ ☐ ☐ ☐

2. Have you passed all three parts of the PPST or provided proof of exemption?
   Yes ☐ ☐ ☐ ☐ ☐

3. Is your overall GPA 2.5 or above ______ (must have completed a minimum of 24 hours)
   Yes ☐ ☐ ☐ ☐ ☐
   Transfer students:
   Is your Shepherd GPA 2.5 or above_______? (must have completed a minimum of 9 hours at Shepherd:)
   Yes ☐ ☐ ☐ ☐ ☐
   AND is your overall GPA 2.5 or above_______?

4. Have you demonstrated computer competency to your advisor?
   Yes ☐ ☐ ☐ ☐ ☐ Or list the computer course in which you are currently enrolled, and check “In Progress.”
   In Progress ☐ ☐ ☐ ☐ ☐

5. Have you made a grade of “C” or better in:
EDUC 150 Seminar in Educ  
Grades: ____________ Or equivalent transfer course: ____________ Grade: ____________
Yes ✅✅✅
EDUC 200 Foundations of Educ  
Yes ✅✅✅
EDUC 320 Soc. & Psych. Cond.  
Yes ✅✅✅
If you are currently enrolled in EDUC 320, check “In Progress.”
ENGL 101 Written English  
Yes ✅
ENGL 102 Written English  
Yes ✅
COMM 202 Fund./Speech  
Yes ✅
6. Are each of your Specialty, Professional Education and/or Middle School course grades “C” or above, or list those currently in progress.  
Yes ✅✅✅ In Progress ✅
7. Have you ever been convicted of or are you currently under indictment for a felony?  
Yes ✅✅✅ No ✅

Student Signature ___________________________ Date __________________

Applicants with course(s) “In progress” and meeting all other requirements will be assigned “Provisional Status.” Upon satisfactory completion of course(s), applicant will be reassigned and notified of change to “Full Status.”

STUDENT: COMPLETE SIDE 1, RETURN FORM TO 108 KNUTTI

JCT-1, rev. 8/04

TO BE COMPLETED BY CERTIFICATION ANALYST:

PPST test scores:  
Reading ________ Writing ________ Math ________
Required scores  
Reading 174/321 Writing 172/318 Math 172/317

PPST exemption requires a Master's degree, or:
ACT Score ________ Month/year ________ SAT Score ________ Month/year ________
Composite ACT 26 (25, prior to Oct. 1989), SAT 1125 (1035, prior to April 1995)

Overall GPA on minimum of 24 credit hours  
Transfer student's Shepherd University GPA on minimum of 9 credits taken at Shepherd  
Transfer student's overall GPA  
Students with degree, seeking certification only: Shepherd University GPA on minimum of 9 credit hours taken at Shepherd

Certification Analyst Signature/Date __________________________

TO BE COMPLETED BY ADVISOR:

• Portfolio review at Juncture 1 level ______________________ (date)
Satisfactory ✅✅✅ Unsatisfactory ✅ ✅ ✅ ✅
• Computer skills met/demonstrated, or course in progress In progress ✅ ✅ ✅ ✅ Yes ✅✅✅
No ✅ ✅ ✅ ✅
• Have all eligibility requirements been met, including general requirements In progress ✅✅✅
Yes ✅✅✅ No ✅ ✅ ✅ ✅ and those unique to your Specialization? If not, what is lacking? __________________________

41
• Do the qualitative evaluations indicate this student belongs in Teacher Education?
  Yes ✿ ✿ ✿ ✿ ✿ No ✿ ✿ ✿ ✿ ✿ Unsure ✿ ✿ ✿ ✿ ✿

Advisor recommendation for Juncture 1 is:
  _____ Full Status
  _____ Provisional Status
  _____ Non-Admit Status
  
____________________________________________
Advisor Signature/Date

TO BE COMPLETED BY SPECIALIZATION COORDINATOR:
Departmental Review _________________ (Specialization Coord. takes application to respective department.)
  (date)
Specialization Coordinator recommendation for Juncture 1 is:
  _____ Full Status
  _____ Provisional Status
  _____ Non-Admit Status
  
____________________________________________
Specialization Coordinator Signature/Date

TO BE COMPLETED BY DIRECTOR OF TEACHER EDUCATION:

Director of Teacher Education recommendation for Juncture 1 is:
  _____ Full Status
  _____ Provisional Status
  _____ Non-Admit Status
  
____________________________________________ Information distributed to PEU(C) on ________
Director of Teacher Education Signature/Date

JCT-1, rev. 8/04
JUNCTURE 2
APPLICATION FOR ADMISSION TO STUDENT TEACHING

Name (Print) ____________________________________________________________ Shepherd ID number ________________________________

                  Last          First

Permanent address: ____________________________________________________________

School address: ____________________________________________________________ Zip

Permanent phone: ___________________________ School phone: ___________________________

Advisor's name: __________________________________________________________

TEACHING SPECIALIZATIONS: USE SEPARATE APPLICATION FOR EACH SPECIALIZATION

Elementary Education

Multi-Subjects K-6

Early Education

Pre K-K

Middle School Education through

Secondary Education

English Education 5-Adult

Family & Consumer Science Educ. 5-

General Science Education 5-Adult

Health Educ. 5-Adult (add to P.E. Pre K-Adult only)

Mathematics Education 5-Adult

Social Studies Education 5-Adult

Secondary Education

Biology Education 9-Adult

Chemistry Education 9-Adult

Elementary through Secondary Education

Art Education P-Adult

Music Education P-Adult

Physical Education P-Adult

TO BE COMPLETED BY STUDENT:

1. Do you currently hold “Full Status” in the Teacher Education Program? Yes

2. Has your portfolio received “Satisfactory” review from your advisor at the Juncture 2 level? Yes

3. Do you have the required 2.5 minimum GPA in:

   Educational Studies GPA (includes Specialty Studies & Professional Studies courses) Yes
   Overall GPA (includes all college & university work) Yes

4. Do you have minimum grades of “C” in all Specialty, Professional Education, and Endorsement courses, or list courses in progress In Progress

5. Have you met all Specialization requirements? Yes

6. Have you ever been convicted of, or are you currently under indictment for, a felony? Yes

   No

Student Signature ___________________________ Date ___________________________

Applicants with course(s) “In Progress” will be assigned “Provisional Status.” Upon successful completion of the course(s) applicants will be reassigned and notified of the change to “Full Status.”
STUDENT: COMPLETE SIDE 1 ONLY--RETURN FORM TO 108 KNUTTI
TO BE COMPLETED BY CERTIFICATION ANALYST:

- GPAs are correctly reported on front of this application: Yes ✿ ✿ ✿ ✿
  No ✿ ✿ ✿ ✿
- Specialty, Professional Education, and Middle School course grades are “C” or above Yes ✿ ✿ ✿ ✿
  No ✿ ✿ ✿ ✿ or in progress: In progress ✿ ✿ ✿ ✿

Certification Analyst Signature/Date

TO BE COMPLETED BY ADVISOR:

- Portfolio review at Juncture 2 level __________________________________________ (date)
  Satisfactory ✿ ✿ ✿ ✿ Unsatisfactory ✿ ✿ ✿ ✿
- Professional Education courses/hours specified in Specialization Handbook completed
  Yes ✿ ✿ ✿ ✿ No ✿ ✿ ✿ ✿ or in progress: ________________________________
- Qualitative Evaluations support retention Yes ✿ ✿ ✿ ✿ No ✿ ✿ ✿ ✿
- All Specialization requirements have been met
  Yes ✿ ✿ ✿ ✿ No ✿ ✿ ✿ ✿
  or are in progress: ________________________________

Advisor recommendation is for Juncture 2 Retention is:

_____ Full Status Admission to Student Teaching
_____ Provisional Status ________________________________
_____ Denied admission to Student Teaching

Advisor Signature/Date

TO BE COMPLETED BY SPECIALIZATION COORDINATOR:

Departmental Review __________________________________________ (date)
  Coord. takes application to respective department.)
  Specialization Coordinator Juncture 2 Retention recommendation is:

_____ Student should remain at Full Status
_____ Provisional Status
_____ Student should be removed from Teacher Education Program

Specialization Coordinator Signature/Date

TO BE COMPLETED BY DIRECTOR OF TEACHER EDUCATION:

Director of Teacher Education recommendation for Juncture 2 retention is:

_____ Student should remain at Full Status
_____ Provisional Status
_____ Student should be removed from Teacher Education Program

________________________________________ Information distributed to PEU(C) on _____________

Director of Teacher Education Signature/Date
Rev. 8/04
Institution Advertising Strategy Information

Department of Contemporary Art and Theater

**Department:** Department of Contemporary Art and Theater

**Responsible Person:** initial contact may be with Rhonda Smith, Chair

- Gallery Exhibits/ Lectures: Mike Mendez
- Theater Productions: Ed Herendeen
- Study Abroad Opportunities with the Department: changes with the opportunity
- Workshops or other Activities: Organizer of the Activity
- Recruitment materials including Application and Scholarship

Information: Stephanie Robbins Application to Department and Sonya Evanisko, Scholarships

**Targeted Audience:**
Depends on activity usually includes campus and local community, alumni and others who have expressed an interest in receiving information.

- Art Exhibits
- Theatrical Productions
- Lectures/Workshops
- Foreign Study Tours

New and or transfer students for recruitment and information about the programs.

**Date(s) of Advertising:**
Dates vary with activity and are ongoing throughout the year

**Cost:** Department assumes cost for mailings etc.
The department limits mailings and attempts to use email, Facebook and other internet options whenever possible.

**Delivered Outcomes:**
- While attendance at events is strong – it would be better if we could get regular news coverage, maintain an accurate mailing list for both email and postal services.
- Attempts to have events published through the campus Public Relation Office have not resulted in news coverage within the region that would reach a wider audience.
- For consistent inclusion in local papers calendars etc it is necessary for departmental staff to submit the event announcements to local news organizations.
Contemporary Art and Theater

<table>
<thead>
<tr>
<th>Title of Instructional Degree Program</th>
<th>Degree Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art: General Studies</td>
<td>BA/BS</td>
</tr>
<tr>
<td>Art: Core Courses (Professional Practices I &amp; Capstone)</td>
<td>BA/BFA</td>
</tr>
<tr>
<td>Art: Art Education</td>
<td>BA</td>
</tr>
<tr>
<td>Art: Graphic Design</td>
<td>BFA</td>
</tr>
</tbody>
</table>

Submitted By: ________________________________________________

(Department Assessment Facilitator)
GENERAL STUDIES SUMMARY

The department of art has conducted essentially the same diagnostic test for general studies assessment since 1996. The test has been modified slightly over the years and the instructions to adjuncts teaching the class have varied depending on the department Chair and the workload. The General Studies component of the assessment in art receives little oversight due in large part to the large number of majors in the department and the lack of a coordinator for the general studies component of the curriculum. The department should appoint an individual to oversee both the hiring and mentoring of adjuncts, the course content, and the assessment of the course if real changes in learning are to be apparent in these courses.

The department is excited and hopeful of the changes to the Core Curriculum. We’d like to see more choices within Art instead of only offering one course for the whole campus community. Currently assessment for ART 103 Intro to Visual Art is directed by the General Studies Committee, in the future, the department would like to have greater input to determine what should be assessed for this course since the current results are favorable.

BFA CORE PROGRAM SUMMARY // Professional Practices I, Professional Practices II, Capstone

Every spring semester, the Department of Contemporary Art conducts a Portfolio Review for all sophomore and senior level students. Students are required to enroll in three credit course during their second, third and fourth year to: advise and instruct students with cover letters, résumés and presentation, create and organize a professional portfolio and provide insight and instruction in professional practices such as salary negotiation, grant writing, and industry standards and expectations.

For this assessment cycle, the sophomore students presented their work to a review panel of faculty. The student’s presentation to a review panel has placed greater importance on the professional core. In the past two years, we have placed students on probation if they did not meet the expectations of the department. Students on probationary status have to represent their portfolio in the fall semester and it may be suggested that they re-take courses to better understand technology or create a new body of work. We have found the experience greatly improves the student’s work and their ability to verbally articulate the intentions of their work. We will continue to evaluate and modify this process as needed.

Greater emphasis has been placed on their ability to communicate about their work—both verbally and written. Based on scores from reviewers, students received a lower score in their ability to write about their work from 2008 to 2009. We are unsure of why the average rating decreased from 2008 and 2009, but continue to make it priority in the future. Because of this decrease, we are have altered the way students receive feedback, allow more time, and provide more individual meetings. The department also encourages students to use the Academic Support Center as another place to hone and fine-tune their writing skills.

The Professional Core program has been in effect since Fall 2005 and as a result the students are better prepared to exhibit their work, to obtain internships and to meet the demands graduate school. Upon graduation, our students are well versed in the expanding field of digital media/photography, graphic design, and studio art. In years past, many students have full-time employment within their field prior to graduation or are hired shortly after the completion of their BFA degree, but the state of the economy has changed this result significantly. We hope to see more of our students placed within their field within the next year.

New Department Application Procedure

Since fall 2008, students entering the Department of Contemporary Art & Theater have been required to submit a portfolio and follow an application procedure. While we are still gathering data, we are seeing fewer students switch their major and more student retention over four years. With that said, we have also noticed a slight decrease in the number of transfer students entering our program. At first glance, we are seeing positive results, better art, and more focused students. These results will be seen in the next assessment cycle and we hope the portfolio review process will provide evidence of increased student retention and assessment results.
BA ART EDUCATION // JODI PATTERSON, COORDINATOR:
The Art Education program has maintained one coordinator for the past four years. The program has benefited from a consistent coordinator. For one, departmental oversight has increased. This oversight has lead to more accurate data collection and evaluation along with the overall retention and success within the major. Another factor that impacts Art Teacher candidates is their understanding and knowledge in Art History. Prior to 2006, the art history courses (ART 203 and 204) suffered from a high instructor turnover, which affected the outcome of some PRAXIS II scores (since it’s is based on Art History). This has been resolved and future scores should improve on PRAXIS II. Based on the data collected and evaluated the current Art Education program meets and/or exceeds expectations set by the department. The program will continue to encourage and support participation in challenging, relevant experiences inside and outside of the classroom.

BFA GRAPHIC DESIGN // KRISTIN KAINEG, COORDINATOR:
The curriculum revised in 2005 is better preparing the graphic design students for the profession. We have seen an increase in design vocabulary and knowledge of fundamental skills. The concentration continues to refine the curriculum and maintain rigorous course demands, with greater attention to detail and deadlines, which will necessitate a stronger work ethic. We hope to see improved assessment scores in portfolio review, increased participation in internships, competitions and exhibitions and enhanced fluency in all major graphic software. As these items will directly effect opportunities open to recent graduates in graphic design.

The biggest surprise during this assessment cycle was the low passing rate for the technical proficiency exam. Although this test has only been given once, we predicted better results. Due to the low passing rate, we immediately adjusted the courses responsible for teaching the software and hope future results show much improvement. The technical proficiency test provides design problems similar to those of agencies, studios and recruitment firms in which most entry-level designers are given upon hiring. We are considering adopting this test for both sophomore and senior level students.

While the Senior Portfolio Review average score was rated as “good”, the results from 2008 and 2009 remained unchanged. The biggest success is the increase in online portfolio presence. The increase is a result of offering more web-based courses and shifting the emphasis to mastering not just print design, but web design. Most entry-level design positions ask for a web address or link to an online portfolio, by encouraging this to be completed upon graduation, it better positions our students for job placement.

Since Fall 2009, we have recently started to look at making major changes to the design curriculum. This is based on results we have been getting in classes at all levels. For one, the “craft, off-the-computer” approach in Intro to Graphic Design is not resonating with incoming or current students. And alternating tech-based (Digital Studio I) and design courses (Intro to Graphic Design) does not seem to be the best way to teach design—as these methodologies need to be taught together or emphasis on graphic software first, then design. We will continue to work on the curriculum to best reflect the demands of the profession.
Statement of Institutional Purpose: *General Studies Program (ART 103 Intro to Vis. Art)*

Institutional Mission Reference:
Shepherd University creates a community of learners who integrate teaching, scholarship, and learning into their lives in order to create challenging, relevant experiences both inside and outside of the classroom.

Department or University Goal(s) Supported:

1. Goal 6 as stated by the General Studies Committee: Develop ability to make informed, intelligent value decisions. Goal 6.1 Understand, evaluate, and appreciate the historic, philosophic and ideological foundations of human values.

2. Goal 7 as stated by the General Studies Committee: Develop the ability to make informed sensitive aesthetic responses. Goal 7.1 Acquire a sense of critical judgment and appreciation for beauty.

Intended Student Outcomes (ISO’s): 3 or more ISO’s preferred

1. Goal 6 as stated by the General Studies Committee: Develop ability to make informed, intelligent value decisions. Goal 6.1 Understand, evaluate, and appreciate the historic, philosophic and ideological foundations of human values.

2. Goal 7 as stated by the General Studies Committee: Develop the ability to make informed sensitive aesthetic responses. Goal 7.1 Acquire a sense of critical judgment and appreciation for beauty.

3.
**General Studies, Art // Assessment Report**

**BA, BS Programs // Undergraduate**

2008 – 2010

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## Intended Student Outcome #1:

Goal 6 as stated by the General Studies Committee: Develop ability to make informed, intelligent value decisions. Goal 6.1 Understand, evaluate, and appreciate the historic, philosophic and ideological foundations of human values.

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### First Means of Assessment for Intended Student Outcome Identified Above: 2 or more means of assessing the ISO’s preferred

**ISO #1: Means of Program Assessment & Criteria for Success:**

75% of students enrolled in ART 103 will respond with mostly agree to questions 1 & 2 on a class exit test.  
*See attached*

**ISO #1: Summary of Assessment Data Collected:**

75% of respondents replied mostly agree to questions 1 & 2 on the exit tests.

**ISO #1: Use of Results to Improve Instructional Program:**

While most are responding that they agree the department will continue to explore ways to make the course more effective in understanding of the role of the visual arts in our society.

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### Second Means of Assessment for Intended Student Outcome Identified Above:

**ISO #1: Means of Program Assessment & Criteria for Success:**

75% of students enrolled in ART 103 will demonstrate that they can identify the movement and or artists for significant works in art history by scoring 100% on question 7 & 9 of a class exit test.  
*See attached*

**ISO #1: Summary of Assessment Data Collected:**

75% of students enrolled in ART 103 scored 100% on question 7 & 9 of the class exit test.

**ISO #1: Use of Results to Improve Instructional Program:**

The department would prefer that in future we be allowed to determine what should be assessed for this course since the current results are favorable.
Intended Student Outcome #2:

Goal 7 as stated by the General Studies Committee: Develop the ability to make informed sensitive aesthetic responses. Goal 7.1 Acquire a sense of critical judgment and appreciation for beauty.

First Means of Assessment for Intended Student Outcome Identified Above

ISO #2: Means of Program Assessment & Criteria for Success:
75% of students enrolled in ART 103 will respond mostly yes to questions 3, 4, 5 on a class exit test.

ISO #2: Summary of Assessment Data Collected:
75% of students enrolled in ART 103 responded agree rather than mostly agree.

ISO #2: Use of Results to Improve Instructional Program:
The response indicates that perhaps students would prefer more choices in their general studies options in the area of the arts. The department will make general studies recommendations based on this information.

Second Means of Assessment for Intended Student Outcome Identified Above:

ISO #2: Means of Program Assessment & Criteria for Success:
75% of students enrolled in ART 103 will demonstrate that they can identify the non-western influence on western art works by scoring 100% on question 8 of an exit test.

ISO #2: Summary of Assessment Data Collected:
75% of students correctly identified the appropriate non-western influence on the work by Picasso.

ISO #2: Use of Results to Improve Instructional Program:
The department is concerned that recognizing one work of non-western influence may not significantly indicate understanding and the full breadth of the intended outcome. Further deliberations will be necessary to determine an appropriate means of future assessment.
Core Program, Art // Assessment Report
BA, BFA Programs // Undergraduate
2008 – 2010

Statement of Institutional Purpose: Core Program (Professional Practices I & Capstone)

Institutional Mission Reference:
Shepherd University creates a community of learners who integrate teaching, scholarship, and learning into their lives in order to create challenging, relevant experiences both inside and outside of the classroom.

Department or University Goal(s) Supported:
1. Scholarship and learning
2. Relevant experiences inside and outside the classroom.

Intended Student Outcomes (ISO’s): 3 or more ISO’s preferred
1. Sophomores will begin to develop language to write effectively about their work (Professional Practices I).
2. Seniors will have gained the language and vocabulary to write effectively about their work (Capstone).
3. 
Intended Student Outcome #1:
Sophomores will begin to develop language to write effectively about their work (Professional Practices I).

First Means of Assessment for Intended Student Outcome Identified Above: 2 or more means of assessing the ISO’s preferred

ISO #1: Means of Program Assessment & Criteria for Success:
Students in Professional Practices I will state that they feel better prepared to apply for internships and positions within their field.

ISO #1: Summary of Assessment Data Collected:
Spring 2008: Students were given an exit survey. The data collected was taken from question #6 that states, “I have been provided with the knowledge of how to prepare my work for professional presentation.” Survey has scale of 1-4 with 4 being Strongly agree. We received 42 responses and average a rating of 3.4. Meaning the student more than agrees that they are prepared to apply for an internship and relevant experiences.

Spring 2009: Students were given an exit survey. The data collected was taken from question #6 that states, “I have been provided with the knowledge of how to prepare my work for professional presentation.” Survey has scale of 1-4 with 4 being Strongly agree. We received 22 responses and average a rating of 3.4. Meaning the student more than agrees that they are prepared to apply for an internship and relevant experiences.

ISO #1: Use of Results to Improve Instructional Program:
We continue to adjust portfolio formats to reflect changing and current industry standards.

Second Means of Assessment for Intended Student Outcome Identified Above:

ISO #1: Means of Program Assessment & Criteria for Success:
Faculty reviewing Professional Practices I student writing will average a rating of 3.0 or higher for the student’s ability to write about their work in an artists statement. See attached

ISO #1: Summary of Assessment Data Collected:
Spring 2008: Students earned an average rating of 2.5 for their ability to write about their work.
Spring 2009: Students earned an average rating of 2.8 for their ability to write about their work.

ISO #1: Use of Results to Improve Instructional Program:
Professional Practices I is the first time students are required to write their own professional materials reflecting their goals and objectives as an artist/designer/photographer. Along with the portfolio development, the writing component is highly emphasized. Because of this focus, we have altered the way students receive feedback with their writing by allowing more time and individual meetings. We hope to continue improving our students written communication skills and increase their ability to articulate about their work.
**Intended Student Outcome #2:**
Seniors will have gained the language and vocabulary to write effectively about their work

**First Means of Assessment for Intended Student Outcome Identified Above**

**ISO #2: Means of Program Assessment & Criteria for Success:**
Students in Capstone will state that they feel confident in their ability to provide a professionally prepared presentation package for job and graduate school placements.

**ISO #2: Summary of Assessment Data Collected:**
Spring 2008: Students were given an exit survey. The data collected was taken from question #6 that states, “I have been provided with the knowledge of how to prepare my work for professional presentation.” Survey has scale of 1-4 with 4 being strongly agree. We received 38 responses and average a rating of 3.8. Meaning the student more than agree that they are prepared to apply for an internship and relevant experiences.

Spring 2009: Students were given an exit survey. The data collected was taken from question #6 that states, “I have been provided with the knowledge of how to prepare my work for professional presentation.” Survey has scale of 1-4 with 4 being strongly agree. We received 34 responses and average a rating of 3.42. Meaning the student more than agree that they are prepared to apply for an internship and relevant experiences.

**ISO #2: Use of Results to Improve Instructional Program:**
We continue to adjust portfolio formats to reflect changing and current industry standards.

**Second Means of Assessment for Intended Student Outcome Identified Above:**

**ISO #2: Means of Program Assessment & Criteria for Success:**
Professionals reviewing Capstone student written statements will on average rate student statements at 3.0 or higher.

**ISO #2: Summary of Assessment Data Collected:**
Spring 2008: Students earned an average rating of 3.2 for their ability to write about their work.
Spring 2009: Students earned an average rating of 2.8 for their ability to write about their work.

**ISO #2: Use of Results to Improve Instructional Program:**
We have altered the way students receive feedback with their writing by allowing more time and individual meetings. We are unsure of why the average rating decreased from 2008 and 2009, but hope to focus on making this more of a priority in the future.
Statement of Institutional Purpose: Art Education (BA degree)

Institutional Mission Reference:
Shepherd University creates a community of learners who integrate teaching, scholarship, and learning into their lives in order to create challenging, relevant experiences both inside and outside of the classroom.

Department or University Goal(s) Supported:
1. Scholarship and learning
2. Relevant experiences inside and outside the classroom.

Intended Student Outcomes (ISO’s): 3 or more ISO’s preferred
1. Art teacher candidates’ experience “… challenging, relevant experiences inside and outside of the classroom.”

2. Art teacher candidates incorporate “… scholarship and learning into their lives.”

3.
**Intended Student Outcome #1:**

Art teacher candidates’ experience “… challenging, relevant experiences inside and outside of the classroom.”

**First Means of Assessment for Intended Student Outcome Identified Above:** 2 or more means of assessing the ISO’s preferred

**ISO #1: Means of Program Assessment & Criteria for Success:**
ARED 345, Curriculum and Instruction faculty will administer an exit exam and find at least 80% of sophomore art teacher candidates agree that they have experienced *challenging, relevant experiences inside and outside of the classroom.*

**ISO #1: Summary of Assessment Data Collected:**
2008 no data was collected
2009 100% of the ARED 345 class strongly agreed that they have experienced *challenging, relevant experiences inside and outside of the classroom.*

**ISO #1: Use of Results to Improve Instructional Program:**
We will continue to encourage and support these experiences.

**Second Means of Assessment for Intended Student Outcome Identified Above:**

**ISO #1: Means of Program Assessment & Criteria for Success:**
All sophomore art teacher candidates will successfully *participate in challenging, relevant experiences inside and outside of the classroom* by participating in concentration-area activities such as: curator of exhibitions, attending workshops, competing in art shows, holding internships, volunteering, selling art work, attending art education conventions, being a part of the Shepherd Creative Educators Club. One of these activities will be reported on their resume and submitted as a final portfolio exam to the department.

**ISO #1: Summary of Assessment Data Collected:**
Spring 2009 100% of Art Teacher Candidates
Fall 2009 100% of Art Teacher Candidates

The data collected from Spring 2009 and Fall 2009 can be divided into the following categories:

- **20 out of 20 (100%) of students recorded and provided evidence** of content related job, volunteer, and/or observation experience in a matter that MEETS and/or EXCEEDS expectations of the program’s goal
- **15 out of 20 (75%) of students attended a professional conference** about art and/or education. Four students did not meet with expectation.
- **18 out of 20 (90%) of students exhibited art.** One student failed to meet this expectation. However, I would like to note that the student in question has actually been in two shows that I know of but he failed to document these on his résumé.

**ISO #1: Use of Results to Improve Instructional Program:**
We will continue to encourage and support these experiences.
Intended Student Outcome #2:
Art teacher candidates incorporate “… scholarship and learning into their lives..

First Means of Assessment for Intended Student Outcome Identified Above

ISO #2: Means of Program Assessment & Criteria for Success:
80% art teacher candidates will show scholarship and learning by taking the West Virginia Praxis II (Art Content Exam) and receiving a score considered passable by the state upon their first attempt. Scores can be obtained by the Education Department.

ISO #2: Summary of Assessment Data Collected:
Between November 2008 and December 2009, seven art teacher candidates completed the Praxis II. Five (5) of the seven (7) candidates passed Praxis II meeting the 80% goal. Students who pass Praxis II received their teaching certification.

ISO #2: Use of Results to Improve Instructional Program:
Praxis II for art teacher candidates requires art history knowledge, until recently there was high rate of instructor turnover which lead to lack of consistency in the art history program. This has been resolved since 2006, art history classes have been taught by the same instructors and departmental oversight has increased. For example, the art history courses are offered every semester and offer students more flexibility in their schedule. For this review cycle, none of the students who completed the Praxis II had the benefit of a consistent instructor.

Second Means of Assessment for Intended Student Outcome Identified Above:

ISO #2: Means of Program Assessment & Criteria for Success:
65% of art education students will demonstrate scholarship and learning by maintaining a 2.5 GPA or higher in their ARED courses.

ISO #2: Summary of Assessment Data Collected:
Fall 2008 - ARED 180 - C+ - or 78% - or 3.12 GPA
Spring 2009 - ARED 345 - B+ - or 87% or 3.45 GPA

ISO #2: Use of Results to Improve Instructional Program:
The data collected is from ARED 180 (fall 2008) and ARED 345 (spring 2009). It is important to note the higher GPA in Spring 2009 (ARED 345). Students in this course are invested in the art education program compared to students in Fall 2008 (ARED 180). ARED 180, a foundation course, is generally the first course they take in the program. The lower GPA may be the result of students uninterested in Art Education and switching to another major.

The recent application process for entry into the Art programs including Art Education may increase the GPA in ARED courses. The department plans to monitor students who have been accepted since 2008.
Statement of Institutional Purpose: Art Education (BA degree)

Institutional Mission Reference:
Shepherd University creates a community of learners who integrate teaching, scholarship, and learning into their lives in order to create challenging, relevant experiences both inside and outside of the classroom.

Department or University Goal(s) Supported:

1. Scholarship and learning
2. Relevant experiences inside and outside the classroom.

Intended Student Outcomes (ISO’s): 3 or more ISO’s preferred

1. 80% of sophomore students (ART 208 Professional Practices I) in Graphic Design should have a portfolio of Graphic Design work of good quality (score of 3.0 or higher) that demonstrates technical and conceptual skills appropriate to their years of training. Portfolio should include work in at least 3 of the following areas: identity systems, page layout and composition (single page), type design and/or publications (multi-page).

2. 80% of graduating students in Graphic Design should have a portfolio of Graphic Design work of professional quality in at least 3 of the following areas: publications, (multi-page), web design and multimedia, identity systems and informational design and/or packaging and branding systems.

3. 80% of graduating students in Graphic Design will successfully participate in a graphic design internship.
Intended Student Outcome #1:

80% of sophomore students (ART 208 Professional Practices I) in Graphic Design should have a portfolio of Graphic Design work of good quality (3.0 or higher) that demonstrates technical and conceptual skills appropriate to their years of training. Portfolio should include work in at least 3 of the following areas: identity systems, page layout and composition (single page), type design and/or publications (multi-page).

First Means of Assessment for Intended Student Outcome Identified Above: 2 or more means of assessing the ISO’s preferred

ISO #1: Means of Program Assessment & Criteria for Success:
A portfolio review will be conducted in the spring semester. Each student will present work to a faculty committee who will evaluate the quality of work using a grading instrument from 0-4 with 4 being the highest score. Student’s portfolio should demonstrate technical and conceptual skills appropriate to their years of training and receive at least 25 out of 40 points.

ISO #1: Summary of Assessment Data Collected:
Spring 2008 11 of the 12 (91.6%) students who presented portfolio passed with a score of 25 or higher. One student earned a lower score and due to extenuating circumstances and could not return in Fall 2008. Spring 2009 16 of the 20 (80%) students who presented portfolio passed with a score of 25 or higher. Four students earned a lower score and were placed on probationary status. These four students were required to represent their work in Oct. 2009. Of those four students, three demonstrated improved technical and conceptual skills in the re-presentation of their portfolio.

ISO #1: Use of Results to Improve Instructional Program:
This past year, the curriculum was shifted so students would take Digital Studio II concurrently with Professional Practices I. This alleviates the over-extended course curriculum in Professional Practices I by moving design projects into the Digital Studio II course. This will allow for more instructional time for presentation preparation and writing.

Second Means of Assessment for Intended Student Outcome Identified Above:

ISO #1: Means of Program Assessment & Criteria for Success:
80% of sophomore students (ART 208 Professional Practices I) in Graphic Design should be able to pass a technical proficiency test to demonstrate their mastery of Graphic Design Software such as Adobe Photoshop, Adobe Illustrator and Adobe InDesign. The proficiency test will be given during ART 208 Professional Practices I.

ISO #1: Summary of Assessment Data Collected:
56% of Sophomore Students in ART 208 passed the technical Proficiency exam at the end of the Spring 2009 semester. Students were tested in three software programs (InDesign, Photoshop and Illustrator). Significantly more students passed the InDesign portion of the test than Illustrator or Photoshop.
75% Passed InDesign • 50% Passed Photoshop • 45% Passed Illustrator

ISO #1: Use of Results to Improve Instructional Program:
We have adopted new instructional manuals for our technical courses (Digital Studio I + II). These books are thorough in covering the software. In addition to the new texts, we test the proficiency of each student at midterm and finals in the Digital Studio Courses. By taking these tests before Professional Practices I, they will be better prepared for the technical proficiency exam at the end of the sophomore year.
Intended Student Outcome #2:

80% of graduating students (ART 490 Capstone) in Graphic Design should have a portfolio of Graphic Design work of professional quality (3.0 or higher) in at least 3 of the following areas: publications, (multi-page), web design and multimedia, identity systems and informational design and/or packaging and branding systems.

First Means of Assessment for Intended Student Outcome Identified Above

ISO #2: Means of Program Assessment & Criteria for Success:
A portfolio review will be conducted in the spring semester. Each student will present work to no less than three professional designers from the region who will evaluate the quality of work using a grading instrument from 0-4 with 4 being the highest score. Students will present a portfolio with at least 10 examples of the following: publications (multi-page), web design and multimedia, identity systems and information design or packaging and branding systems. Student’s portfolio should demonstrate technical and conceptual skills appropriate to their years of training and receive at least 25 out of 40 points.

ISO #2: Summary of Assessment Data Collected:
Spring 2008 15 of the 17 (88%) students who presented portfolio passed with a score of 25 or higher. Of the two students who failed to meet this expectation, one student did earn 31/40 from one evaluator and 18/40 from another. Sometimes the student and professional reviewer don’t see eye to eye and like anything it can be subjective. The average score from Spring 2008 was 30 out of 40. Spring 2009 14 of the 15 (93%) students who presented portfolio passed with a score of 25 or higher. The average score from Spring 2009 was 29.1 out of 40.

ISO #2: Use of Results to Improve Instructional Program:
We will continue to focus our efforts on preparing our students for entry-level design positions. Portfolios, cover letters and presentation methods will be modified to better reflect the changing and current industry standards.

Second Means of Assessment for Intended Student Outcome Identified Above:

ISO #2: Means of Program Assessment & Criteria for Success:
Graduating seniors will create, design, and produce a working online portfolio. An online presence is necessary for all students entering the graphic design profession and should display a variety of skills from publications (multi-page) to web design and multimedia to identity systems and information design and packaging and branding systems. Finally, the website should work effectively in the three top used browsers: Internet Explorer, Safari and Firefox.

ISO #2: Summary of Assessment Data Collected:
2008 82% of Graduating Seniors designed and uploaded a live website of their work.
2009 100% of Graduating Seniors designed and uploaded a live website of their work.

ISO #2: Use of Results to Improve Instructional Program:
From the data collected, we are proud of the increase in live websites. We will continue to teach the best practices for graduating design students. By offering more web courses and requiring more web-based projects our students will have an extensive online presence by the time they graduate. This includes their own website as well as uploading a portfolio to design sites such as behance.net, coroflot.com and aiga.org
Intended Student Outcome #3:

80% of graduating students in Graphic Design will successfully participate in a graphic design internship, become a member to a graphic design organization (AIGA, GFAF or ADCMW), or participate in a juried graphic design competition.

First Means of Assessment for Intended Student Outcome Identified Above

ISO #3: Means of Program Assessment & Criteria for Success:
A successful graduating senior should be able to list relevant experience at a graphic design or print production internship over a four-year time period on their resume provided to the department upon graduation.

ISO #3: Summary of Assessment Data Collected:
2008 88% of graduating students have had relevant experience in the design industry. The majority of the students enrolled in an internship, but some either came to Shepherd with previous work experience in Design or maintain a job while enrolled in classes. These experiences range from internships at the National Park Service, pre-press jobs with area printers, Sign and silk-screen production, or an internship within a Design Studio.

2009 80% of graduating students had relevant experience in the design industry. The majority of the students enrolled in an internship and held experiences on campus with the Bookstore, The Picket, or for the Literary Magazine Sans Merci. Many of the students provided freelance service for various clients including musicians, churches, and local businesses. These experiences range from internships at the school Bookstore to sign and silk-screen production, and some interned within a Design Studio.

ISO #3: Use of Results to Improve Instructional Program:
We will continue to encourage students to seek out of the classroom experiences such as an internship. Due to the state of the economy in 2009, less design firms and places of employment did not have work or a position to support a design intern. We hope to see this change in 2010.

Second Means of Assessment for Intended Student Outcome Identified Above:

ISO #3: Means of Program Assessment & Criteria for Success:
A successful graduating senior should be able to list participation and/or honors given from a juried graphic design competition over a four-year time period on their resume provided to the department upon graduation.

ISO #3: Summary of Assessment Data Collected:
2008 100% of graduating students in capstone participated in a Graphic Design competition or exhibition. This includes the Paradisal Poster Contest, ADCMW Real Show, Flux Student Design Competition, and the GFAF Addy’s. Some Graphic Design students also had work selected for the Honors Show or Sans Merci.

2009 73% of graduating students in capstone participated in a Graphic Design competition or exhibition outside of School. Students within this graduating group participated in the following: Flux Student Design Competition, Sans Merci, Paradisal Poster Contest and ADCMW Real Show.

ISO #3: Use of Results to Improve Instructional Program:
The results from 2008 to 2009 show a decrease because instructors stopped requiring mandatory participation in these types of events. Most students will not participate if it is optional. We are continuing to encourage and require students to participate in one competition or exhibition a year. We hope more students participate and realize the importance of these events and how it can impact future opportunities.
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I. PROGRAM PURPOSE AND OVERVIEW

A. Centrality

The Shepherd University English program contributes to the fulfillment of Shepherd University’s mission, core values, and Strategic Plan. The English program has three tracks, all of which follow a solid and common core: English Language Arts 5-Adult, Creative Writing, and the Literature major. Also, the Department services the general studies curriculum with introductory writing courses (ENGL101 Written English, ENGL102 Writing for the Arts and Humanities, ENGL103 Writing for the Social Sciences, and ENGL104 Science and Technical Writing), sophomore literature courses (ENGL204 Survey of American Literature, ENGL208 Survey of World Literature I, and ENGL209 Survey of World Literature II), and a sophomore philosophy course (PHIL208 Survey of Philosophy). All of these degree programs and service courses address the mission of Shepherd University, which is to be “a diverse community of learners and a gateway to the world of opportunities and ideas.” The Mission Statement and Core Values continue: “We are the regional center for academic, cultural, and economic opportunity. Our mission of service succeeds because we are dedicated to our core values: learning, engagement, integrity, accessibility, and community.” The English Program contributes to all of these core values through its commitment to student literacy, through the variety of University and community programs that emanate from our courses, and through the activities and experiences we offer both students and community—including the Rude Mechanicals dramatic productions, Prominence of Place travel opportunities (ENGL431 British Literature Travel Practicum and ENGL447 American Literature Travel Practicum), Appalachian Writers Project and Writer-in-Residence events, Sigma Tau Delta poetry readings and their regional undergraduate literary conference, and other events, speakers, and opportunities we bring to the campus and community.

The program supports general education, proficiency, and other undergraduate programs offered at Shepherd University. The English program currently has the largest number of service courses in the general studies curriculum: 12 hours of required general studies English courses, including 6 required hours of introductory writing courses (ENGL101 Written English and ENGL102 Writing for the Arts and Humanities or ENGL103 Writing for the Social Sciences or ENGL104 Science and Technical Writing) and 6 required hours of sophomore literature courses (ENGL204 Survey of American Literature and ENGL208 Survey of World Literature I or ENGL209 Survey of World Literature II). The English program has developed appropriate intended student outcomes for each of these courses, and faculty follow common syllabi, core requirements, and required ISOs. Common grading criteria also keep quality and standards high and ensure that students leave Shepherd University with critical thinking and writing skills, as assessment results attest.

In addition to educating students of English, the Department serves Journalism minors as well. An interdisciplinary program, the Journalism minor has been housed in the Department of English and Modern Languages since 1995. The minor includes experience working on the student newspaper, The Picket, as well as a required professional internship in the field.

Two interdisciplinary minors were developed by the Department of English and Modern Languages, and they are currently coordinated by English faculty members: Women’s Studies (with an English co-coordinator) and Appalachian Studies. The English program is dedicated to
interdisciplinary studies and regularly participates in University learning communities, where students are exposed to cross-discipline studies and communities of learners that enhance the richness of their learning experience at Shepherd University. The Academic Support Center (see http://www.shepherd.edu/scwweb/), which is part of the Center for Teaching and Learning, is supported through the ENGL377 Peer Tutoring and Composition Theory course, developed to service the English Language Arts 5-Adult program. All English Language Arts majors graduating in this NCTE/NCATE-accredited degree program are required to take this course and are required to serve as writing tutors in the Academic Support Center.

The program has been responsive to actions recommended in the previous Program Review. Since the last Program Review (2005 – 2006), the Department of English and Modern Languages has revised its English program to focus on intended student outcomes and to maximize student options and potential. A track in Creative Writing has been added to previously existing tracks in English Literature and English Education. A newly designed course, ENGL301 (Introduction to Literary Study), which combines the basic methods of literary theory and practical criticism, is now required for majors in all three tracks, as well as for minors. To ensure an improved graduation rate of the majors, the Department has increased the frequency with which required survey courses are offered. While requirements for the major have been streamlined, a new tier of 400-level seminars has been added on a rotating schedule with individual faculty members defining the topic of study for each seminar. Regarding the dependence on part-time faculty, although the problem is endemic, it has been addressed in the following ways: exerted efforts to hire more full-time faculty; increased attention to the Department’s adjunct-mentoring program, by which each part-time faculty member is paired with a full-time colleague; continuing efforts to re-define underpaid adjunct positions on the basis of renewable contracts (pending approval). The Department has also developed new plans to track and stay in contact with recent graduates.

B. Program Mission, Goals, and Accomplishments

The program’s mission statement and objectives (see 2009 – 11 university catalog) reflect the nature and scope of the program: “The Department of English seeks to help prepare students to live in a complex, technological, and diverse world by introducing them to varying perspectives offered by a thorough study of literature and language. Through these perspectives, sociological and personal barriers may be broken down, and the possibilities as well as the paradoxes of human existence may be better understood. The primary objectives of the English curriculum include the following:

1. To encourage students to think critically and to communicate their thoughts effectively by helping them develop the skills necessary to understand and utilize the English language;

2. To contribute to the liberal arts education of all students by exposing them to the diversity and richness of the world’s best literature;

3. To prepare English education majors to become reflective problem solvers, capable of teaching English on the middle or secondary levels, in a country as ethnically diverse as ours;
4. To provide students, particularly English majors, with a broad background in languages and literature, which will enable them to pursue graduate study;

5. To give English and English education majors a knowledge of the basic tools of effective written communication, technology, and an understanding of literature that will enable them to pursue any vocation and function in a diverse and global world.”

All three English tracks—Literature, Creative Writing, and English Language Arts—are anchored in a common core of courses that provide a uniform knowledge base and help the program fulfill its mission and objectives. Within this core framework, which is consistent with our mission, there is flexibility for student as well as faculty exploration, experimentation, and innovation, coming in the form of regular seminar offerings, special projects, practica, and student capstone presentations.

Through regular assessment of the program and discussions in monthly departmental meetings, reports from standing committees, and the annual departmental retreat in August, the Department of English and Modern Languages constantly reviews, updates, and improves the program. Department minutes and the August retreat agenda reflect the Department’s interest in keeping the program vital, current, and rigorous. (See the Appendix for samples.) Our goals and objectives inform all parts of the program, as we strive to be a Shepherd University center of excellence. After a successful National Council of Teachers of English NCATE review, completed in fall 2010, a variety of changes to the English Language Arts program were undertaken, which the August 2010 Department retreat reflects. Likewise, discussions at the August retreat led to revisions that will enhance the Creative Writing and Literature tracks, and will allow us to continue to accomplish our goals and objectives. For example, at the August 2010 retreat, discussions led to revision of the one-hour English Capstone course, ENGL485, in order to make it consistent with the English Language Arts Capstone “presentation,” ENGL486. Both Capstones now develop and refine projects or research begun earlier in the program, and the emphasis in the one-hour Capstone is now on revision, refinement, and presentation of the project. As we review assessment and data, we will continue to consider revisions that enhance our mission, goals, and objectives of our program.

Faculty and students involved in the program are engaged with the region in ways that benefit both the community and the program. The Department of English and Modern Languages has a number of courses, projects, and programs that encourage outreach into the community. For example, courses such as ENGL358 Appalachian Literature have service learning components that allow students to interact with and serve the community in a variety of ways: outreach in the public schools, in veteran’s hospitals, in public library reading programs, in literacy programs, etc. The Appalachian Heritage and Writer-in-Residence (AHWIR) project brings eminent Appalachian writers to the Eastern Panhandle to interact with university students, high school students, and community members (see this year’s Appalachian Heritage writer and residency events at http://www.shepherd.edu/ahwirweb/mason/). Other components of the AHWIR project involve the West Virginia Fiction Competition (http://www.shepherd.edu/ahwirweb/new_writers.html) and the annual Anthology of Appalachian Writers (http://www.shepherd.edu/ahwirweb/anthology/), in all of which our writer-in-residence participates throughout the academic year. Another excellent program is the Rude Mechanicals drama troupe (http://www.shepherd.edu/englweb/mechanicals/). The Shepherd chapter of Sigma Tau Delta is a dynamic and active English honor society, which sponsors a regional
undergraduate literary conference, currently in its successful second year (http://www.shepherd.edu/englweb/sigmataudelta/conference.htm). The student newspaper is staffed with students involved in the Journalism minor, which is housed in the Department of English and Modern Languages and which serves both the community and the campus. Shepherd University’s campus newspaper, The Picket, published weekly, is written and edited entirely by students. All students are welcome to work on The Picket as a co-curricular activity. The school creative publication, Sans Merci, is produced by the Department of Contemporary Art and Theater and the Department of English and Modern Languages and is supported by the University’s Student Affairs Office. The Department brings to the University a variety of grants and revenue sources that support these and other programs; examples include 2010 grants from the West Virginia Center for the Book, the West Virginia Humanities Council, and a Phi Kappa Phi Literacy grant several years ago to start the West Virginia Fiction Competition. Proceeds from the annual Anthology of Appalachian Writers go directly into the Appalachian Studies minor.

The program achieved NCATE accreditation from a National Council Teachers of English program review in 2010. The program has likewise maintained its recognition status through regular program reviews. Over the past eight years, it has garnered two West Virginia Teacher of the Year awards, and it is considered among the leading departments in the University in terms of providing university committee leadership, including over the years Director of Advisement, Chair of Curriculum and Instruction, Chair of Scholarship and Awards, and State Advisory Council of Faculty chair and legislative coordinator. The Department of English and Modern Languages is likewise a leader in terms of curricular innovation, developing global travel courses that have become a model for other departments in the University (see the travel opportunities on the Department webpage at http://www.shepherd.edu/englweb/).

II. ASSESSMENT: CURRICULUM AND THE ASSESSMENT OF STUDENTS’ LEARNING

A. Curriculum

The Program’s Curriculum: The English side of the Department offers a major in English (with three separate concentrations), a minor in English, and a minor in Journalism. (See the Appendix for complete information on the multiple curricula.) Within the major, students choose whether they want to focus on literature, creative writing, or English education. Each of these concentrations builds upon a common core of classes that starts with ENGL301 (Introduction to Literary Study), a foundational course designed to equip students with the vocabulary and skills they will need to succeed as English majors. Following that, students in all three concentrations gain an appreciation of the span and development of literature in English through four junior-level courses (ENGL310, 311, 312, and 313). A course in Shakespeare (ENGL421) and a capstone experience are the last two components of the curriculum that are consistent across the three concentrations.

A few years back, we in the department realized that students were not prepared to engage in the kind of analysis and writing that is expected in upper-division English classes, so we created ENGL301 to develop students’ skills (e.g., scansion, explication) and to hone students’ practices (e.g., MLA-related issues, scholarly research). This foundational course introduces theoretical and critical approaches as well. Similarly, the four junior-level courses—we prefer not to call
them “surveys”—provide students with both breadth (i.e., context) and depth in their understanding of the literary tradition. Under the current general studies curriculum, all Shepherd University students take a single-semester survey of American literature and either half of the world literature survey. Because these sophomore-level surveys are trying to cover so much material so quickly, they inevitably touch lightly on a number of texts and eras. The four junior-level courses (ENGL310, 311, 312, and 313), by contrast, assume a more focused, deliberative approach to their material. For instance, during the last few semesters entire works like *Moby-Dick*, *Uncle Tom’s Cabin*, and *Portrait of a Lady* were included in the reading lists for ENGL312 (American Literature to 1900). What the majors get out of this approach is practice at close reading hefty texts in their entirety, rather than the dependence upon excerpts and short fiction found in the sophomore-level surveys.

Since its inception at Shepherd University, the creative writing initiative has embraced the philosophy that well-read students make better poets, dramatists, novelists, etc. For that reason, creative writing students’ program of study is based in literature. Certainly, they receive nine credit hours of focused creative writing instruction, and they even choose what genres or forms of writing they would like to study. But their upper-division elective might very likely be another literature course.

For its part, the English education concentration might not seem quite as open as the other two concentrations. For example, instead of being told how many credit hours they need in upper-division electives, English education students are asked to choose between prescribed courses, such as ENGL400 (Greek Mythology) or ENGL402 (The Bible as Literature). Frankly, the pressures of licensure and accreditation dictate how much openness and variability there can be in the curriculum for this concentration. Nevertheless, students who pursue this field of study graduate with an amazing range of content knowledge. Beyond the foundational core of literary eras and contexts that all majors receive, English education students obtain an exposure to composition pedagogy or linguistics, as well as an appreciation of ethnic, racial, regional/cultural, and gender diversity.

The curriculum for the English minor offers students options among the literature courses they choose to take, both within the core and as electives. It includes instruction in upper-division composition, because we in the department felt that the application of a minor in English might be a bit more practical. Students graduating with an English minor, then, will be able to capitalize on the writing skills that this discipline instills in them, even if their base in literary movements or periods, authors or texts is slightly less expansive than an English major’s.

**Expectations for Graduate Students:** Regardless of who is teaching a course for graduate students, there is a consensus among the English program faculty that graduate credit and the graduate experience should stand for something. Therefore, when classes are cross-listed for either undergraduate or graduate credit, the graduate students typically are required to perform additional tasks and higher-level work than the undergraduates. These requirements might include the presentation of critical responses to the primary texts on the course’s reading list or the submission of a substantial, lengthy written composition. And for courses taught exclusively for graduate credit, the entire premise of the course is different. Dr. Ellzey’s graduate course in Teaching Shakespeare, for example, focuses on pedagogical issues surrounding the plays, rather than textual analyses and interpretations that might occur in an undergraduate Shakespeare class.
Opportunities outside the Classroom: Within the program’s curriculum, there are ample opportunities for students to engage in learning outside of the traditional confines of the classroom. About once a year the Department offers English classes that carry the official designation of Gateway courses, which means that quite a bit of time is to be spent in either Washington, DC, or Baltimore. Drs. Ellzey and Shurbutt, who teach the majority of the Gateway courses, include visits to museums and attendance at dramatic performances in their classes. Furthermore, the Department has been quite proud of its Prominence of Place classes. These are offered each spring semester. In odd-numbered years, the Anglophiles in the departmental faculty coordinate and lead trips to Britain and/or the Continent, and in even-numbered years, the American literature specialists offer courses that focus on locales and settings important to the American tradition (e.g., Concord, Massachusetts, the Deep South). There are also ENGL469 and 470 (Renaissance Drama Practicum and Medieval Drama Practicum, respectively) where learning occurs on the stage and in performances. Finally, although it is rather infrequent, students in the English program have participated in cooperative engagements, wherein they have earned credit toward their degree for employment—oftentimes paid employment—with area businesses. Such arrangements involve experiential learning in the workplace rather than the classroom.

Exposure to Technology and Writing Requirements: It goes without saying that pretty much all classes in the English program are writing-intensive. Clearly, courses in the Journalism minor and the Creative Writing track are writing-centered. Literature courses, however, all involve extensive exercise in critical thinking, close reading, conscientious writing, and careful revision as well.

In drafting and revising their written work, students in this program all compose their work on PCs using word-processing software. In most courses, but particularly in ENGL301 (Introduction to Literary Study), research methodologies employing Internet and database searches are covered. Many faculty members insert blogging or Sakai sites into their courses. And a sizeable percentage of Capstone students include PowerPoint slideshows with their final presentations. In all of these ways, then, students in the English program finish their degree at Shepherd technologically literate.

B. Assessment of Student Learning

Student Outcomes: As communicated in section I.B above, the entire English program curriculum is centered on developing students’ reading, writing, and thinking abilities; exposing students to cultures and traditions different than their own; and preparing students to succeed in graduate study, public classrooms, and workplaces. At the level of individual courses, clearly specified student outcomes are communicated on class syllabi. For composition courses, such as ENGL101 (Written English), outcomes are consistent across all sections, and they include:

1) an ability to render close textual analysis;
2) an ability to synthesize information from multiple texts;
3) an ability to render clear, cogent ideas;
4) an ability to structure well-developed essays, with thesis, textual support, and analysis;
5) an ability to correctly employ standard written English usage;
6) an understanding of and respect for ethnic/cultural diversity;
7) an ability to utilize basic technology to improve writing and thinking skills.

For advanced-level courses, the sorts of classes that our majors and minors take, the student outcomes are more specific and customized, but they are also communicated on class syllabi. Take, for example, this list of outcomes for ENGL313 (Literature in English since 1900):

Upon successful completion of ENGL313, students will be able to

1) render close textual analysis of literature written in English;
2) synthesize information from multiple texts;
3) express clear, cogent ideas;
4) write a thoughtful essay with thesis, textual support, and analysis;
5) cultivate aesthetic and critical judgments about literature;
6) understand the philosophical, critical, and cultural ideas from which twentieth and twenty-first century literature in English evolved;
7) understand the relevant literary periods of Modernism, Post-colonialism, and Postmodernism.

Measuring, Reacting to, and Communicating Students’ Attainment of These Outcomes: Every year since the last Program Review, the Department has endeavored to assess how well students are acquiring the skills and knowledge promoted through the English curriculum. To this end, we employ at least three mechanisms for determining how effective we have been at passing along these skills and knowledge. First, within the Capstone experience, all students compile a portfolio of work, which is evaluated by the faculty. This body of work, drawn from the entire span of the student’s undergraduate study, is to demonstrate, among other things, mastery of written communication; ethnic, cultural, and gender sensitivity; and proficiency in conducting sophisticated, scholarly research. In this way, the portfolio provides qualitative input in assessing the student’s acquisition of skills and knowledge, which is matched by the quantitative data received through students’ completion of the Major Field Test (MFT) in English.

The MFT in English is administered once in the fall and once in the spring to students in the Capstone classes (i.e., ENGL485 and ENGL486). It is a nationalized test, which is now given online, that is managed by Educational Testing Service (ETS). It covers authors, eras, theoretical and critical approaches, and British and American literature. Some 155 colleges and universities—public and private, small and large—administer this test. As a result, Shepherd students’ performance on the MFT in English is measured against the performance of graduating English majors from institutions like the University of Tennessee at Knoxville and The Citadel.

We are pleased to report that English majors graduating from Shepherd University have consistently outperformed their counterparts across the nation. In all years since the last Program Review, the average scores for Shepherd students have been notably higher than the national average.
And even in granular categories, such as literary periods or interpretative strategies, our students outperform the national average. Moreover, there also seems to be improvement, year over year, among our graduating seniors.

Beyond the MFT and the Capstone portfolio, assessment data are collected through the Exit Survey that all graduating seniors complete in their final semester of coursework at the University. This survey gauges how students feel about their education and experience in the Department. Everything from course offerings to instruction to advisement is covered. (See the Appendix for a sample of the Exit Survey.) These three components are, at present, the inputs we employ to assess our program’s performance.
Without a doubt, the most significant application of these assessment data since the last Program Review is the revision of the English curriculum that we implemented a few years back. Students were telling us on the Exit Surveys that they felt the curriculum was too heavily focused on British literature, and to some extent, their MFT scores were reflecting this. In response, we revised the curriculum for the majors and minors to include the junior-level classes, which offer a required, advanced course in American literature (i.e., ENGL312). Furthermore, students expressed a desire for more global literature. As a response, ENGL313 was devised to offer students a deeper exposure to Anglophone literatures of Africa, India, and the rest of the world, beyond what they might have read in the sophomore-level World Literature survey. Additionally, students were asking for more contemporary material in their literature courses, and reacting to that, one of our recent hires, Dr. Cantrell, was brought on board to expose students to his field of expertise: late twentieth and twenty-first century poetry and poetics.

Finally, assessment data are shared with all members of the Department each year at an annual retreat held in August before the start of the fall semester. (Refer to the Appendix for a sample agenda for this sort of gathering.) Funding for this retreat has been generously provided by the University’s Center for Teaching and Learning, and that office is also a recipient of assessment data from the Department. In response to the latest assessment report, as a matter of fact, the Dean of Teaching and Learning commented on its thoroughness.

III. STUDENT RECRUITMENT, ENROLLMENT, RETENTION, AND GRADUATION

A. Recruitment/Enrollment

Recruitment/Retention Efforts: The Department works with the Office of Admissions to recruit strong candidates to the program by regularly participating in Open Houses/Visitation Days, helping select candidates for scholarships and tuition waivers, and publicizing the achievements of students and faculty. Additionally, the department recruits new majors from the returning and/or undecided student body through its general studies classes and various extracurricular/social events, including those sponsored by Sigma Tau Delta, the English Honor Society, and projects like Sans Merci, Shepherd’s annual magazine of literature and visual art, and performances by the Rude Mechanicals acting troupe. Additionally, in spring 2010, a Department subcommittee developed a new plan for recruitment and retention (included in the Appendix), and we are in the beginning stages of implementing that plan.

Entrance Standards: Admissions to the three English programs are primarily handled by the University Admissions Office. The minimum standards for acceptance at Shepherd University are a high school GPA of 2.0 (or a G.E.D.) and a combined SAT score of 910 or a combined ACT score of 19.

Entrance Abilities: The average high school GPA, SAT, and ACT scores for English majors compared to school-wide numbers are represented in Table III.1 below. As can be seen, the entrance abilities of English majors have stayed relatively stable or improved over the four-year period. These scores are substantially above the entrance standards described above and compare favorably to the University as a whole, as illustrated in Table III.2 below.
<table>
<thead>
<tr>
<th>Year</th>
<th>GPA</th>
<th>ACT</th>
<th>SAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2005</td>
<td>3.19 (67)</td>
<td>24 (35)</td>
<td>1066 (34)</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>3.21 (68)</td>
<td>24 (40)</td>
<td>1080 (31)</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>3.12 (61)</td>
<td>23 (32)</td>
<td>1066 (33)</td>
</tr>
<tr>
<td>Fall 2008</td>
<td>3.27 (47)</td>
<td>22 (25)</td>
<td>1113 (23)</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>3.29 (47)</td>
<td>23 (29)</td>
<td>1098 (23)</td>
</tr>
<tr>
<td>Mean</td>
<td>3.22</td>
<td>23</td>
<td>1085</td>
</tr>
</tbody>
</table>

Table III.1: Mean high school GPA, ACT, and SAT scores for English majors. Numbers in parentheses are the number of students who submitted that score.

<table>
<thead>
<tr>
<th>GPA</th>
<th>ACT</th>
<th>SAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Mean</td>
<td>3.22</td>
<td>23</td>
</tr>
<tr>
<td>University Mean</td>
<td>3.12</td>
<td>22</td>
</tr>
</tbody>
</table>

Table III.2: Mean high school GPA, ACT, and SAT scores for English majors compared to the University as a whole, fall 2005 – fall 2009.

**Enrollment:** The number of English majors has remained relatively steady since fall 2005, as reflected in Table III.3. The number of English, Journalism, and Print Journalism minors has declined since fall 2005 – fall 2006, but rebounded in the last year of available data, as reflected in Table III.4.

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2005</td>
<td>76</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>83</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>73</td>
</tr>
<tr>
<td>Fall 2008</td>
<td>67</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>72</td>
</tr>
<tr>
<td>Mean</td>
<td>74.2</td>
</tr>
</tbody>
</table>

Table III.3: Number of English majors.

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Minors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2005</td>
<td>64</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>56</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>44</td>
</tr>
<tr>
<td>Fall 2008</td>
<td>44</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>49</td>
</tr>
<tr>
<td>Mean</td>
<td>51</td>
</tr>
</tbody>
</table>

Table III.4: Number of English, Journalism, and Print Journalism minors.

### B. Retention/Graduation Rates

English/English Education students take on average five years to graduate, a rate in line with University averages. Additionally, the program’s recruitment and retention plan (mentioned above and included in the appendix) speaks to departmental initiatives to increase retention.
C. Comparative Advantages

The English program at Shepherd offers students many comparative advantages that provide a clear competitive edge. As will be further demonstrated in Section IV, our biggest strength lies in our faculty, a committed group of teachers and active scholars. Beyond that, the new curriculum, discussed in Section II, responds to the changing field of English studies, providing students with more courses in American and world literature, more courses at a seminar level, and more choices about the classes they take. The capstone requirement, for which graduating seniors propose, complete, and present a project, serves as a truly culminating experience, synthesizing what they have learned in the program, but also helping them transition to a life beyond undergraduate education.

In fact, the English program encourages students to cultivate a professional presence and identity even as they complete their coursework. As stated above, English majors are active in a variety of extracurricular scholarly endeavors, including regular presentations at regional and national conferences. Sigma Tau Delta students have also hosted a regional undergraduate literature conference at Shepherd for the past two years. Similarly, English students are active staff members for The Picket and Sans Merci. Others pursue internships with local media outlets. Such activities help students see themselves as professionals and scholars whose work has meaning outside the classroom.

Indeed, the English program continually encourages learning outside the traditional classroom. Every year, a travel practicum associated with one of our Prominence of Place classes is offered. In March 2008, Dr. Nixon took a group of students to San Francisco and Monterey, California. In March 2011, Dr. Shurbutt will take a group to Switzerland and Italy. Similarly, the Rude Mechanicals drama troupe, under the direction of Dr. Ellzey, continues to travel and perform internationally, including a performance in Toronto in the summer of 2010. Moreover, the English program maximizes one of Shepherd’s biggest advantages: its location in the Baltimore/DC metropolitan area. Faculty members routinely offer Gateway classes in which twenty percent of class-time is spent in Baltimore or Washington, DC. Capitalizing on this proximity is not limited to classes with the official Gateway designation, however. Just last spring, Dr. Nixon led students in his Lesbian Writers course to Washington for a special showing at the executive offices of the Museum of American Art of the pencil drawings of Romaine Brooks, a meeting with Congresswoman Tammy Baldwin (D – WI), and a visit with the Executive Director and Education Coordinator of the Mautner Project. Honors courses taught in the English program each semester also lead students on trips to Baltimore (e.g., the Walters Art Gallery, the Edgar Allan Poe house and grave) and Washington (e.g., the National Portrait Gallery, the Frederick Douglass house).

In total, the English program offers students close, individual attention, a curriculum that combines a strong foundation with opportunity for choice, as well as numerous opportunities for learning outside the classroom and developing a professional identity. Given the relative affordability of Shepherd’s tuition, the program emerges as not only a great value, but one that stands above its competitors.
D. Graduates

Report on Alumni/ae—A Random Sample: Graduates of Shepherd University who have majored in English or English Education have become successful and productive in a wide variety of fields—teachers at the high school, middle school, community college, or university level (including one who teaches at Harvard); actors; creative and technical writers; analysts for government agencies; and managers of arts organizations and businesses. Some have earned or are completing advanced degrees. Our alumni and alumnae are making significant contributions to their professions and their communities. They are constantly showing the world that Shepherd University’s English program is providing quality education. They are a credit to the Department of English and Modern Languages and to Shepherd University.

1. Valerie Owens (1976)
   Current—Executive Director, External Affairs, Shepherd University

2. Rachael Meads (1992)
   M.A. in English, West Virginia U
   Current—Director of Student Activities and Leadership/Performing Arts Series at Shepherd University

   M.A. in English, Radford University
   Current—Analyst, US Coast Guard

4. Todd Young (1994)
   M.A. in English, Marshall U
   Current—Professor of English, Blue Ridge CTC

   Ph.D. in English, Catholic U

   Wrote plays for a theater company in Rome
   Ph.D. in Hispanic Languages and Literature for UC Berkeley
   Current—Lecturer in History and Literature Departments, Harvard U

7. Maria Sadek (1996)
   M.B.A., U of Maryland
   Current—Analyst, federal government

   Current—Professor of English, Potomac State College

   Worked as Executive Director of Communications, Diocese of Wheeling
   Current—Department Sales Manager, Lowe’s, Harrisburg, Pennsylvania
   Current—Actress and Yoga Teacher, New York

11. Carrie Cunningham (1999)
   Current—Real Estate Agent, Jefferson County, West Virginia

   Current—Faculty Affairs Manager, American Public U

   Current—Administrative Associate, Center for Teaching and Learning, Shepherd University

   Current—Actor and Writer, taxdeductible theatre company, New York

15. Ed McKeaney (2001)
   Served as Director of Special Events, Brooklyn Academy of Music
   Current—General Manager, Wooster Group and Banana Bag & Bodice (performing arts organizations)

16. Kevin Poole (2001)
   Current—Analyst, US Coast Guard

   Served as Specialist in Literature Program, National Endowment for the Arts and General Manager, Center for Creative Resources, New York
   Current—Director of Development and Marketing, Contemporary American Theater Festival, Shepherd University

   Worked in Americorps, Literacy Volunteers of Eastern Panhandle
   Current—Coordinator of Developmental Writing and Director of Writing Center, Blue Ridge CTC

   Current—Textile Artist and Museum Mounter (Smithsonian, Clinton Presidential Library, among many others)

    B.S. in Animal Behavior, Towson U
    Worked as an Aquatic Specialist for the National Institutes of Health
    Current—Technical Writer/Editor for Booz Allen Hamilton, a government consulting company

   Current—Teacher of English in China
   Worked as Proofreader and Composition Specialist for RR Donnelley
   M.A. in English from U of North Carolina-Charlotte
   Adjunct Instructor in Shepherd’s Department of English and Modern Languages
   Current—completing Ph.D. in English, Oklahoma State U

23. TC Williams (2003)
   M.A. in English, Breadloaf School
   Taught at Hagerstown Business School
   Current—Writing Specialist, Academic Support Center, Shepherd University

   Current—Analyst, US Coast Guard

25. Elizabeth Miller-Tabb (2005)
   Current—Assistant Choir Director, Martinsburg HS

   Current—Teacher, South Hagerstown HS

   Current—Teacher, Loudoun Valley HS

   Current—Teacher, South Hagerstown HS

   Current—Nurse Administrator, Advance Pain Relief Centers, Winchester, Virginia

   Current—Poet

   Current—Staff, Wonder Books, Frederick, Maryland

32. Whitney Smith (2007)
   Worked as Administrative Assistant at a GBLT Youth Club
   Current—Poet, starting M.A. in English, U of Vermont

   Current—completing M.A. degree in English, U of Maryland

34. Catherine Walsh (2008)
   Current—completing M.A. degree in Urban Planning, U of Maryland

35. Zac Davis (2009)
   Current—Technical Writer
36. Sarah Eberle (2009)  
   Current—Teacher, Western Heights Middle School, Maryland

   Current—Teacher, North Martinsburg Middle School

38. Christen Wall-Davis (2009)  
   Worked as Registrar and Technical Writer at Stratford U, Falls Church, Virginia  
   Current—Analyst for the Coast Guard and Consultant for Stratford U

   Current—completing M.A. degree in English, U of Vermont

40. Anna Brammeier (2010)  
   Current—working as an orthodontist assistant; actor and writer of creative nonfiction

IV. RESOURCE AVAILABILITY AND DEVELOPMENT

A. Faculty Characteristics

The English program in the Department of English and Modern Languages has eight full-time faculty members, all holding the doctoral degree in their major area of expertise. The areas of specialization cover the spectrum of the subject field and provide expertise in all phases of the program. The faculty include

- Mark Cantrell, Ph.D.—Assistant Professor
- Mary Elizabeth Ellzey, Ph.D.—Associate Professor
- Heidi Hanrahan, Ph.D.—Assistant Professor
- James Lewin, Ph.D.—Professor
- Chadley J. Loewen-Schmidt, Ph.D.—Assistant Professor
- Carrie Messenger, Ph.D.—Assistant Professor
- Timothy K. Nixon, Ph.D.—Assistant Professor
- Sylvia Bailey Shurbutt, Ph.D.—Professor

The Department employed, on average, twenty-one part-time faculty members for each year in the review period. All part-time faculty members have advanced degrees—many with terminal degrees—and consist of professional writers, editors, scholars, and lawyers. Each is able to bring a level of the professional world into the program’s courses. Among others, the adjunct faculty pool includes

- Evan Beaty, M.F.A.
- Helen Becker, Ed.D
- Pamela Edwards, Ph.D.
- F. Ethan Fischer, J.D.
- Robert Hershey, M.L.A.
- Kelley Martin, M.F.A.
- Louise McDonald, Ph.D.
- Thomas Panebianco, J.D.
- James Pate, Ph.D.

Despite the high caliber of this pool of instructors, in keeping with the Strategic Plan, over time the Department would like the ratio of permanent faculty to adjunct faculty to shift toward a higher percentage of permanent faculty.

The Department is further developing a strong Adjunct Mentoring Program, which pairs adjunct faculty with senior full-time faculty. They share course materials and pedagogical techniques, and full-time faculty visit adjuncts’ classes. Adjunct faculty are engaged in the life of the program through this Mentoring Program and through the program’s faculty workshops. In a typical year two workshops are held, one in the fall and one in the spring. (See the Appendix for sample agendas of these workshops.) Adjuncts are encouraged to attend either or both of these annual workshops, and typically they are remunerated for participating.

The Department is currently running a search for a new tenure-track position in Rhetoric and Composition. The incumbent will teach as well as handle administrative responsibilities for the first-year writing courses. The Department needs to continue in this direction. The new person will not, however, eliminate the need for adjuncts, because the class size of writing courses, to ensure the quality of teaching, must stay low and within COPLAC guidelines.

B. Teaching and Learning Enhancement

Faculty frequently participate in university workshops in teaching and advising, as well as state-level conferences and seminars in teaching. Prior to each fall semester, the Department runs an assessment retreat funded through the Center for Teaching and Learning. And as stated previously, the Department runs faculty workshops for composition instructors each year for both full-time and adjunct faculty.

C. Research and Other Scholarly/Creative Activities

Full-time faculty members sustain active research and publication records and regularly present papers at national and international conferences. A listing of their publications includes books of poetry, book-length critical studies, chapters in scholarly books, journal articles, and reviews. The Department provides excellent examples of professional engagement as models for students in the program. (Please see the attached CVs in the Appendix.)

D. External Funding

Members of the Department have actively pursued external funding from a variety of sources, including applications for grants from the West Virginia Humanities Council and the West Virginia Center for the Book and solicitation of smaller grants/donations from local businesses and organizations. The Department has been successful in securing grants to support specific initiatives, including awards from the West Virginia Humanities Council Major Grant each year to support the Appalachian Heritage Writer-in-Residence Program.
E. Professional and Public Service

The English faculty is widely engaged in professional and public service. Several members of the Department serve as advisors/committee members of groups whose efforts directly connect to the larger community, including the Appalachian Heritage Writer-in-Residence Program, *The Anthology of Appalachian Literature*, the Rude Mechanicals theater troupe, the English honor society Sigma Tau Delta, the literary magazine *Sans Merci*, and the student newspaper *The Picket*. Additionally, one faculty member serves as a liaison to the Shepherdstown Sotto Voce Poetry Festival, and another is on the Board of Directors of the Rockville (Maryland) Sister City Corporation, an organization encouraging and sponsoring cultural and educational exchange programs between residents of the US and citizens of Germany and China. Other Department members regularly organize panels at regional, national, and international conferences and serve in executive positions in professional organizations. Faculty members also participate in professional service through editorial work (serving as manuscript readers, for instance) for journals in their field. In sum, the Department is committed to both public and professional service and continues to search for ways to connect the work we do at Shepherd to the communities to which we are connected.

F. Facilities, Equipment, and Library Holdings

The Department has classroom and office space in Knutti Hall, one of the first campus buildings. The age of the building means the classroom spaces are large with an abundance of natural light. In the last two years, the building was renovated, including the installation of central heating and air conditioning, as well as the reconfiguration of some classrooms and offices. Every one of the three classrooms dedicated to English has a computer work station with “SMART” classroom equipment. Also, the Collaborative Learning Computer Lab is used for composition classes, offering individual computer access and an alternative classroom environment for in-class writing activities.

Additional adjunct office space for the Department is vital, due to the conferencing requirement in all courses in the curriculum. Currently, adjuncts share office space, configured with about six cubicles, in the basement, but more space for adjunct staff would be beneficial.

Beyond the current literature, languages, and linguistics holdings in Scarborough Library, departmental faculty submit acquisition requests each month for titles linked to current and upcoming course offerings, as well as their own research projects. Students and faculty have access to a plethora of scholarly journals and periodicals, thanks to Scarborough’s licensing of databases such as JSTOR, Project Muse, the MLA Online Bibliography, and the suite of Gale Literature products. While not linked with other institutions in a formal consortium, Scarborough does offer faculty and students surprisingly quick turnaround through its inter-library loan service.
APPENDIX

Curriculum for a Major in English.......................................................................................... A1

Curriculum for a Major in English Education (Grades 5 – Adult)........................................... A2

Curriculum for a Minor in English....................................................................................... A3

Curriculum for a Minor in Journalism.................................................................................. A4

English Major Exit Survey.................................................................................................... A5

Sample Departmental Retreat Agenda.................................................................................. A8

Retention Plan....................................................................................................................... A9

Sample Faculty Workshop Agendas ..................................................................................... A10

Faculty CVs .......................................................................................................................... A12
Curriculum for a Major in English

Total required for an English major = 31 credit hours

Core of required courses, 19 hours:

- ENGL 301—Introduction to Literary Study (3 cr)
- ENGL 310—British Literature to 1660 (3 cr)
- ENGL 311—British Literature, 1660-1900 (3 cr)
- ENGL 312—American Literature to 1900 (3 cr)
- ENGL 313—Literature in English since 1900 (3 cr)
- ENGL 421—Shakespeare (3 cr)
- ENGL 485—Senior Capstone Practicum in English (1 cr)

Creative writing concentration, 12 hours:

- ENGL 371—Introduction to Creative Writing (3 cr)
- Upper-division English elective (3)
- Two of the following courses, 6 hours:
  - ENGL 471—Creative Writing: Fiction (3 cr)
  - ENGL 472—Creative Writing: Poetry (3 cr)
  - ENGL 473—Creative Writing: Nonfiction (3 cr)
  - ENGL 474—Creative Writing: Drama (3 cr)

Literature concentration, 12 hours:

- ENGL 415—Chaucer (3 cr) OR
- ENGL 423—Milton (3 cr)
- Upper-division English electives (9)
Curriculum for a Major in English Education (Grades 5 – Adult)

Total required for an English major = 43 credit hours

Required courses, 37 hours:

- ENGL 301—Introduction to Literary Study (3 cr)
- ENGL 307—Teaching Reading and Young Adult Literature (3 cr)
- ENGL 310—British Literature to 1660 (3 cr)
- ENGL 311—British Literature, 1660-1900 (3 cr)
- ENGL 312—American Literature to 1900 (3 cr)
- ENGL 313—Literature in English since 1900 (3 cr)
- ENGL 355—American Ethnic Literature (3 cr)
- ENGL 360—Literature and the Sexes (3 cr) OR
- ENGL 366—Women in the Arts and Literature (3 cr)
- ENGL 370—Structure and Evolution of English (3 cr)
- ENGL 377—Peer Tutoring and Composition Theory (3 cr)
- ENGL 400—Greek Mythology (3 cr) OR
- ENGL 402—The Bible as Literature (3 cr)
- ENGL 421—Shakespeare (3 cr)
- ENGL 486—English Education Capstone Presentation (1 cr)

Electives (select two of the following), 6 hours:

- ENGL 356—Appalachian Culture (3 cr) OR
- ENGL 358—Appalachian Literature (3 cr)

- ENGL 373—Creative Writing (3 cr)
- Any other English elective approved by advisor (3 cr)
Curriculum for a Minor in English

Total required for an English minor = 21 credit hours

Required courses, 15 hours:

- ENGL 301—Introduction to Literary Study (3 cr)
- ENGL 372—Advanced Composition (3 cr) OR
- ENGL 377—Peer Tutoring and Composition Theory (3 cr)

Three of the following courses, 9 hours:

- ENGL 310—British Literature to 1660 (3 cr)
- ENGL 311—British Literature, 1660-1900 (3 cr)
- ENGL 312—American Literature to 1900 (3 cr)
- ENGL 313—Literature in English from 1900 (3 cr)

Electives, 6 hours:

- Two literature courses, numbered 300 or above.
Curriculum for a Minor in Journalism

Total required for a Journalism minor = 24 credit hours

Required courses, 21 hours:

- COMM 400—Media Law and Ethics (3 cr)
- ENGL 270—Traditional Grammar and Standard English Usage (3 cr)*
- JOUR 204—Introduction to Print Journalism (3 cr)
- JOUR 300—Visual Reporting (3 cr)
- JOUR 316—Magazine Writing (3 cr)
- JOUR 444—Practicum in *The Picket* (3 cr)**
- JOUR 451—Internship in Print Journalism (3 cr)

One of the following elective courses, 3 hours:

- COMM 305—History of TV (3 cr)
- ENGL 372—Advanced Composition (3 cr)
- ENGL 382—Technical Editing (3 cr)
- JOUR 305—History of Journalism in America (3 cr)
- JOUR 310—Media and Politics (3 cr)
- JOUR 315—Editing (3 cr)

Note(s):

*Students may “test out” of ENGL 270, resulting in a total of 21 hours for the minor.

**Students may repeat JOUR 444 more than once for credit.
Exit Survey, Department of English and Modern Languages
2009 – 2010

Thank you very much for participating in this survey. Please answer the following questions by rating your satisfaction in each of the described areas on a scale of 1 – 5, with 1 being “NOT SATISFIED” and 5 being “EXTREMELY SATISFIED.” Circle the number of your choice below. If you have additional comments, please add them in the space provided.

Please note that your answers will be completely anonymous and will be used for only assessment purposes in the Department of English and Modern Languages.

Please check the appropriate degree plan:

- Literature ______
- Education ______
- Creative Writing ______

Part 1: To what extent did your work as an English Major develop your—

1. Reading and analytical skills:
   1  2  3  4  5

2. Ability to write clear, coherent, persuasive essays:
   1  2  3  4  5

3. Ability to construct interpretive arguments:
   1  2  3  4  5

4. Knowledge of literary terms, forms, and genres:
   1  2  3  4  5

5. Familiarity with the outlines of British literary history:
   1  2  3  4  5
6. Familiarity with the outlines of American literary history:
   1  2  3  4  5

7. Familiarity with minority and world literatures in English:
   1  2  3  4  5

8. Familiarity with major critical approaches to literature:
   1  2  3  4  5

9. Comprehension of texts from a variety of historical periods:
   1  2  3  4  5

10. Appreciation for the aesthetic pleasure of literature/good writing:
    1  2  3  4  5

11. Openness to a variety of cultural or ethnic perspectives:
    1  2  3  4  5

12. Sensitivity to representations of gender and race:
    1  2  3  4  5

13. Awareness of and reflection on personal values:
    1  2  3  4  5
14. Openness to possible self-transformation through literature:

1 2 3 4 5

15. Ability to locate and evaluate a variety of research materials:

1 2 3 4 5

16. Commitment to intellectual honesty and integrity in the use of sources:

1 2 3 4 5

Part 2:

1. How satisfied were you with the advising the Department provided?

2. How satisfied were you with the course sequence?

3. Please use the following space to elaborate on your answers or to make any further comments, positive or negative, about your experiences with the English major at Shepherd. (Use the back if you need additional space.)
Sample Departmental Retreat Agenda

Shepherd University’s
Department of English and Modern Languages
Annual Assessment Retreat

National Conservation Training Center
698 Conservation Way
Shepherdstown, WV 25443
(304) 876-1600

12 August 2010

Check-in...........................................................................................................................................8:30 AM
Welcome/Opening Remarks (Tim) ...............................................................................................9:00 AM
Ice-Breaker (Rachel) ..................................................................................................................9:30 AM
2009 – 2010 Assessment Results (Tim) ..................................................................................10:00 AM
Assessment Report (Tim) ........................................................................................................10:30 AM
Break ............................................................................................................................................11:00 AM
Assessment Plan—Stage 1: The Formulation ..............................................................................11:15 AM
Lunch ...........................................................................................................................................12:30 PM
NCATE Success, Next Steps (Sylvia/Doug Kennard) ..............................................................1:45 PM
Break ...........................................................................................................................................2:45 PM
New Adjuncts & Adjunct Mentoring Plan (Betty) ........................................................................3:00 PM
Rhet/Comp Search (Heidi) & New Faculty Line Proposal (Rachel) .........................................3:30 PM
Adjournment ..................................................................................................................................4:00 PM
Retention Plan
Department of English and Modern Languages
Spring 2010

Our department’s retention plan has three facets: recruitment of new majors, retention of recruited majors, and assessment of recruiting and retention efforts.

Recruitment of New Majors:
• Continued and expanded use of full or partial tuition waivers for outstanding prospects interested in English or Modern Languages majors
• Expanded outreach to local high schools, including contact with teachers at local schools, visits to those schools, and direct contact with outstanding prospective English/Modern Languages majors, including direct invitations for visits to campus
• Improved publicity of department events through more dynamic bulletin boards in Knutti, use of the University’s Calendar of Events system, updates on the new department website, and social networking sites (a department Facebook page)

Retention of Recruited Majors:
Academic:
• Examination of the first-year curriculum to increase full-time faculty interaction with first-year students
• Encourage advisors to have more frequent and direct contact with their advisees, especially new students
• Create a more transparent process of application for department scholarships (Vera Malton, etc.) so that students are aware of these awards and are actively motivated to seek them out
• Publicize the winners of department awards/scholarship to raise their visibility

Social:
• Continue to hold and promote existing department social events such as Sigma Tau Delta Poetry Readings and Open Mic Nights and Book-to-Movie Nights
• Expand department social events, including a Fall Semester Kick-Off event, a Holiday Celebration, and an End-of-the-Spring-Semester Party
• Organize group attendance at events around campus (Late Night in the Zone, Rude Mechanicals Performances, Film Society Screenings, Writer-in-Residence Events, Midnight Breakfast)
• Develop linked activities between Sigma Tau Delta, the English Honor Society, and Sigma Delta Pi, the Spanish Honor Society

Social & Academic:
• Assign new majors a student mentor (a strong sophomore, junior or senior-level student)
• Organize group-study nights or coffee breaks around midterm/final exam weeks

Assessment of Recruitment and Retention Efforts:
• Obtain regular retention data from Sara Meane
• Distribute surveys/solicit feedback from majors at all levels (not just seniors) at least once a year
• Specifically solicit direct feedback from freshman majors several times during their first year
• Use collected data to reassess and revise recruitment and retention efforts

Questions to Consider:
• Formation of a regular department committee to focus these efforts?
• Available budget?
• Grant opportunities? (CTL mini-grants, etc.)
Sample Faculty Workshop Agendas

English Department Faculty Workshop
May 12, 2008, 10:00 – Noon
Knutti 203

I. 10:00 – 10:30 a.m. The Writer’s Reference and Some Tools of the Trade: Chad Listner, Bedford Representative

II. 10:30 – 11:00 a.m. The Eclipse of WebCT and Using Sakai in the English Classroom: Lauryl Lewis, CTL Technology Resource Person

III. 11:00 – Noon Break-out Sessions:
   a) Practicing on Sakai: Lauryl Lewis (Knutti 206)
   b) Building Web Pages: Alan Tinkler (Knutti 206)
   c) Teaching ENGL104: Tim Nixon (Knutti 204)
   d) Teaching ENGL103: Hap Becker and Tom Panebianco (Knutti 202)

English Faculty Workshop
1:00 – 3:00 p.m., August 15, 2008, Knutti 203

I. 1:00 – 1:15 Introductions and Dessert

II. 1:15 – 1:45 Departmental Grading Criteria and The Writer’s Reference (Please bring your Shepherd edition of Hacker and the essays that you will find next week in your mailboxes)

III. 1:45 – 2:30 Getting Started and Addressing Challenges: ENGL103, Writing for the Social Sciences (Tom Panebianco, Hap Becker) and ENGL104, Science and Technical Writing (Tim Nixon)

IV. 2:30 – 3:00 The Art of Making Assignments and "As You Read . . . " (Please bring 15 copies of one of your best assignments to share with the group)
English Faculty Workshop
10:00 – Noon, Monday, May 11, 2009, Knutti 203

A. Departmental Grading Criteria: Applying the Rubric to GS Essays—Heidi Hanrahan and Steph Barnett (as a on-going exercise and to maintain grading consistency in the Department, several GS English essays and assignments will be provided by Drs. Hanrahan and Barnett for discussion)

B. *The Norton Introduction to Literature*: Cryn Johannsen (This new text will be used in ENGL102, please bring your text with you to the meeting—see Brenda if you do not yet have a copy.)

C. “Turn It In” and Blogging: Tim Nixon

D. Sakai and Smart Boards: Sylvia Shurbutt (some additional features)

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English Faculty Workshop
Friday, January 8, 2010, Knutti 203, 10:00 a.m. – Noon

I. Introductions and Discussion of Grading Criteria (Please find in your box several essays to review and evaluate according to the criteria at [http://www.shepherd.edu/englweb/criteria.htm](http://www.shepherd.edu/englweb/criteria.htm).)

II. Break-Out Sessions

A. Nuts and Bolts of Teaching ENGL103, Writing for the Social Sciences (Tom Panebianco)

B. Nuts and Bolts of Teaching ENGL104, Science and Technical Writing (Tim Nixon)
Mark A. Cantrell

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Office phone: (304) 876-5063
E-mail: mcantrel@shepherd.edu

Academic Employment

Assistant Professor of English, Department of English and Modern Languages, Shepherd University, July 2009-present
Lecturer, Department of English, University of Miami, August 2008-May 2009
Visiting Assistant Professor, Department of English, University of Miami, August 2007-August 2008
Lecturer, Department of English, University of Miami, August 2005-August 2007
Teaching Assistant, University of Wisconsin-Madison, August 1998-May 2005

Education


MA, English, University of Wisconsin-Madison, 1998

BA with Highest Honors, English, University of Georgia, 1996

BFA with General Honors, Drama and Theatre, University of Georgia, 1993

Honors and Awards

Shepherd University
Meritorious Review in Instructional Performance, Shepherd University, May 2010
Member of the Honors Program Faculty, Shepherd University, August 2009-present
Shepherd University Alumni Association Mini-Grant for Professional Development, November 2009

University of Wisconsin-Madison
Dissertation Fellowship, University of Wisconsin-Madison, Graduate School, Spring 2005
Vilas Travel Fellowship, University of Wisconsin-Madison, Graduate Student Council, Spring 2003
Finalist, Departmental Dissertation Fellowship Competition, University of Wisconsin-Madison, Department of English, Fall 2003
Technology Fellowship, University of Wisconsin-Madison, Department of English, Fall 2000
Graduate Fellowship, University of Wisconsin-Madison, Graduate School, August 1997-August 1998
University of Georgia
Who’s Who Among Students in American Colleges and Universities, 1991-1992
Governor’s Scholarship, University of Georgia, September 1990-December 1993

Research and Teaching Interests

Poetry and poetics; American literature and literary history; modernism, postmodernism, and the avant-garde; literary and critical theory; music and literature; adaptation studies; cognitive approaches to literature; philosophy and literature, especially aesthetics, ethics, philosophy of mind, and philosophy of language.

Courses Taught

Shepherd University
English 485: Senior Capstone Practicum in English
English 405: Seminar in Literature I (Contemporary Poetry)
English 313: Literature in English from 1900
English 312: American Literature to 1900
English 209: Survey of World Literature II
English 204: Survey of American Literature
English 204H: Honors Survey of American Literature
English 102: Writing for the Arts and Humanities
Honors 101: Honors First Year Core (Argument and Ethics)

University of Miami
English 482: American Literature: 1800-1865
English 321: Major American Novelists (Faulkner, Ellision, and Morrison)
English 220: Introduction to Poetry
English 214: American Literature II
English 213: American Literature I
English 210: Literary Themes and Topics (Twenty-first Century American Literature)
English 202: World Literary Masterpieces II
English 201: World Literary Masterpieces I

University of Wisconsin-Madison
Writing Center: A Dissertator’s Primer
Writing Center: Instructor (one-on-one tutorials)
English 208: Introduction to Modern Literature II (Teaching Assistant)
English 207: Introduction to Modern Literature I (Teaching Assistant)
Integrated Liberal Studies 204: Western Culture and the Arts II (Teaching Assistant)
English 169: Introduction to Modern American Literature
English 100: Freshman Composition

Peer-Reviewed Publications


Other Publications


Book Project

"Enactive Poetics: Form as Embodied Thought in Modern and Contemporary Poetry." Currently my main book project, this manuscript, based on revisions to my dissertation, presents a theory of enactive poetics to explain how experimental poetry often calls on readers to perform texts that model cognitive and social processes. Particular writers whose poetry I treat at length include Gertrude Stein, Wallace Stevens, John Cage, Joan Retallack, John Ashbery, and Charles Bernstein. I draw on enactivist theories of cognition and related philosophical ideas—such as those of Ludwig Wittgenstein, Maurice Merleau-Ponty, J. L. Austin, and Stanley Cavell—to explain how readers of experimental poetry engage in active meaning-making through their negotiation of unconventional poetic forms. Two essays based on chapters of this manuscript have been published in Genre and Arizona Quarterly.

Scholarly Papers and Presentations


**Scholarly Panels and Seminars**


Professional Service
Shepherd University
   Shepherd University Assembly Moderator, 2010
   Shepherd University Liaison, Sotto Voce Poetry Festival, 2009-present
   Department General Studies Composition Committee, 2009-present
   Department Search Committees, 2009-present
   Department Mentor for Adjunct Faculty, 2010
   Department Open Houses, 2009-present
   Advisor to English Majors, 2010

University of Miami
   Department of English Teaching Mentor, 2005

University of Wisconsin-Madison
   Writing Fellows Program Mentor, 2003
   Writing Center Peer Mentor, 2002-2003

Other Service
   Peer Reviewer of Submissions for PMLA, 2010-present
   Reader, June 2010 College Board AP Reading for the AP English Literature Exam
   Reviewer of The Bedford Anthology of American Literature, 2006

Professional Development
Participant, 2010 West Virginia Great Teachers Seminar, Cairo, WV, June 2010
Participant, New Faculty Learning Community 102, Shepherd University, 2010-2011
Participant, New Faculty Learning Community 101, Shepherd University, 2009-2010
Participant, Shepherd University “Focus on Student Learning” Workshops
   Academic Advising Workshop, “Courses by Portfolio: Navigating the Online Catalog,” 28 September 2010
   “Engaging Millennials,” 26 October 2009
   Advisor Training Workshop, 20 October 2009

Professional Affiliations
American Comparative Literature Association
American Literature Association
Modern Language Association
Modernist Studies Association

Editing
Freelance Editor, Telemundo International/NBC Universal, 2007-2009
Freelance Writer and Editor, University of Miami Libraries, 2007
Department of English Project Assistant, University of Wisconsin-Madison, 2004

Languages

French – reading knowledge and basic conversation
German – reading knowledge and basic conversation

References

Dr. Timothy K. Nixon; Assistant Professor of English and Chair, Department of English and Modern Languages; Shepherd University; (304) 876-5365; tnixon@shepherd.edu

Dr. Sally M. Brasher; Associate Professor of History and Director of the Honors Program; Shepherd University; (304) 876-5244; sbrasher@shepherd.edu

Dr. Nassim W. Balestrini; Privatdozent (tenured senior lecturer), Department of English and American Studies; University of Regensburg; +49 (0) 941 / 943-3509; nassim.balestrini@sprachlit.uni-regensburg.de

Dr. Lynn Keller; Martha Meier Renk Bascom Professor of English and Director of Graduate Studies, Department of English; University of Wisconsin-Madison; (608) 263-3794; rlkeller@wisc.edu

Dr. Patrick A. McCarthy; Professor of English and Chair, Department of English; University of Miami; (305) 284-3818; p.mccarthy@miami.edu
Curriculum Vitae

PERSONAL:
Name: Mary Elizabeth (Betty) Ellzey
Address: English Department
Shepherd University
Shepherdstown, West Virginia 25443
Telephone: 304-876-5208

EDUCATION:
Ph.D., Old and Middle English Language and Literature, The Catholic University of America
M.A., English, University of Pittsburgh
B.A., English, Carnegie-Mellon University

EMPLOYMENT HISTORY:
1995-present: Associate Professor of English, Shepherd University
1989-1995: Assistant Professor of English, Shepherd College
1988-89: Assistant Editor, Middle English Dictionary, University of Michigan

COURSES TAUGHT:
Chaucer, Medieval Drama, Medieval Literature, Shakespeare, Introduction to Women’s Studies

PUBLICATIONS:

MEDIEVAL PLAYS DIRECTED, BY INVITATION, AT INTERNATIONAL ACADEMIC CONFERENCES:
MEDIEVAL PLAYS DIRECTED, BY INVITATION, AT REGIONAL ACADEMIC CONFERENCES:

*Mankind.* Festival of Religion and the Arts. Catholic University of America, 14-16 April 2000.

LOCAL/REGIONAL MEDIEVAL PLAYS DIRECTED:


*Everyman.* Amtsgymnasiet i Sonderborg, Sonderborg, Denmark, 22 March 2007.

*Mankind.* Shepherd University, 1-10 April 2006.

*Mary Magdalene (lines 49-721).* Shepherd University, 2-9 April 2005.

*Two Wakefield Passion Plays (The Scourging and The Resurrection).* Shepherd College, 3-8 April 2004.


*Everyman.* Shepherd College, 27-29 April, 2002.


*Four Wakefield Cycle Plays (Creation and Fall of the Angels, Killing of Abel, Noah, The Last Judgment).* Shepherd College, 6-9 December 2000.


*The Second Shepherds' Play.* Shepherd College, 2-4 December 1999.


PAPER PRESENTATIONS:

“‘Can we do this all the time?’ Forming a Medieval Drama Troupe.” 46th International Congress on Medieval Studies, Western Michigan University, May 2011.


“Teaching Hrothsvita and Behn’s The Rover in Women’s Studies Courses.” 44th International Congress on Medieval Studies, Western Michigan University, May 2009.


"Figurative Uses of Old English *faethm.*" 15th International Conference on Patristic, Medieval, and Renaissance Studies, Villanova University, September 1990.


"Evidence for Oral Transmission in *Sir Cleges.*" Conference on Oral Tradition in the Middle Ages, Center for Medieval and Early Renaissance Studies 22nd Annual Conference, State University of New York at Binghamton, October 1988.

"Irony in *Beowulf* 1202-1214." 13th International Conference on Patristic, Mediaeval, and Renaissance Studies, Villanova University, September 1988.

"The Theme of Violence in Old English *Genesis A.*" 5th International Conference on Patristic, Mediaeval, and Renaissance Studies, Villanova University, October 1980.

**WORKSHOP PANELIST:**

**MEDIEVAL PLAYS TRANSLATED FOR PERFORMANCE:**
From Latin into English:
Hrotsvita, *The Conversion of Thais*
Hrotsvita, *The Martyrdom of Agape, Chionia, and Irena* (with Michael Apfeldorf)
Hrotsvita, *The Resurrection of Drusiana and Calimachus* (with Michael Apfeldorf)
From Middle English into Modern English:

- Mary Magdalene (excerpts)
- Chester Woman Taken in Adultery
- Wit and Science (with Heather Hunt)

RENAISSANCE PLAYS DIRECTED:

- A Midsummer Night’s Dream. Shepherd University, 5-13 November 2010.
- The Merchant of Venice. Shepherd University, 6-14 November 2009.
- King Lear. Shepherd University, 5-13 November 2007.
- The Changeling. Shepherd University, 1-9 December 2006.
- Troilus and Cressida. Shepherd University, November 2005.

REGIONAL PERFORMANCE:


MEDIEVAL/RENAISSANCE DRAMA WORKSHOPS FOR ELEMENTARY AND HIGH SCHOOLS

- Loudon Valley High School. 18 May 2010
- Morgan Academy. January 29 2010
- Amtsgymnasiet i Sonderborg, Sonderborg, Denmark on March 21, 2007
- Goretti High School, Hagerstown, MD, 21 April 2005
- Urbana High School, Urbana, MD. November 2002 (all-day performance/workshop)
- Smithsburg High School, Smithsburg, MD. 18 April 2002
- Hedgesville High School. 16-25 October 2001 (3 hour-long sessions)
- Musselman High School. 9, 11 October 2001 (2 all-day sessions)
- Shepherdstown Elementary School. 18 May 2000
- Rosemont Elementary School. 5 May 2000

OTHER SERVICE TO THE COMMUNITY:

Dr. Heidi M. Hanrahan  
Department of English and Modern Languages  
Shepherd University

P.O. Box 3210  
Knutti Hall  
Shepherdstown, WV 25443  
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EDUCATION
Ph.D., American Literature before 1900, August 2005  
The University of North Carolina at Greensboro, Greensboro, NC  
Minor concentrations: Nineteenth-Century British Literature and Composition

M.A., English Literature, May 2001  
The University of North Carolina at Greensboro, Greensboro, NC  
Thesis: “‘The Second Ravoni of the Faith’: George Lippard’s Religious Vision in The Quaker City” and “‘The Meaning of Our Virtue’: The Shadow of John Dewey in Warren’s All the King’s Men.”  
Director: Dr. Karen A. Weyler

B.A., English and History, May 1999  
Roanoke College, Salem VA  
Valedictorian, Summa cum Laude

Virginia Program at Oxford, Oxford University, Summer 1997

FELLOWSHIPS, HONORS, AND AWARDS
Shepherd University  
Professional Development Committee Mini-Grant, 2008

The University of Richmond  
Delta Delta Delta Sorority Outstanding Professor Award, 2007

The University of North Carolina at Greensboro:  
Jean Gegan Dissertation Fellowship, 2004  
English Department Outstanding Graduate Student Teaching Award, 2004  
English Department Graduate Student Essay Award, 2003  
Sally Schindel Cone Award for Excellence in Research in Women’s and Gender Studies, 2003  
Graduate Student Association Travel Award, 2002, 2004  
Charles Hayes Fellowship, 1999

TEACHING EXPERIENCE
Assistant Professor of English, Shepherd University, August 2007-present

   English 101: Written English I (including Learning Community sections paired with PSYC 101)

   English 102: Writing for the Humanities

   English 204: Survey of American Literature
English 301: Introduction to Literary Studies
English 312: American Literature to 1900
English 346: American Fiction
English 355: American Ethnic Literature
English 377: Peer Tutoring and Composition Theory

Visiting Lecturer of English, The University of Richmond, August 2006-May 2007
English 103: Introduction to Expository Writing
English 206: Selected Readings in American Literature (Course Title: “Shocking and Scandalous Nineteenth-Century American Literature”) 
English 325: The American Renaissance
English 326: American Fiction, Revolution to Romanticism
English 400: Junior/Senior Seminar (Course Title: “American Regional Writing”)

Lecturer of English, The University of North Carolina at Greensboro, August 2005-August 2006
English 251: American Literature to 1865
English 104: Approaches to Literature (Course Titles Include: “Literary Monsters”)
English 101: Freshman Composition
English 102: English Composition II (Course Title: “Everything’s An Argument”)
Freshman Seminar 120: Introduction to Literature (Course Titles Include: “Slavery and American Literature”)

Teaching Assistant, The University of North Carolina at Greensboro, August 2000-May 2005
English 101: Freshman Composition (Course Titles Include: “Seeing and Writing,” “Taking a Second Look,” “Finding Your Focus” [linked to University’s Learning Community Program])
English 102: English Composition II, Speaking Intensive (Course Titles Include: “Banned in the USA,” “Coming of Age in America,” “Principles of Argument”)
English 104: Approaches to Literature (Course Titles Include: “Creepy Literature”)
English 105: Introduction to Narrative (Course Titles Include: “Scary Stories and Creepy Literature”)

English 108: Special Topics in American Literature (Course Titles Include: “Shocking and Scandalous Nineteenth-Century American Literature”)

Ridgefield Academy, Greensboro, NC, Summer 2001
Course Taught: Ninth Grade English

Writing Center Consultant, The University of North Carolina at Greensboro, August-December 2000

ADMINISTRATIVE EXPERIENCE
The University of North Carolina at Greensboro:
Assistant Director of Composition, (Summer 2003-Spring 2004)
Responsibilities include: planning and facilitating summer new teaching assistant training; mentoring, advising, and supervising 39 graduate TAs; serving on Composition Committee; assigning classes for TAs and adjunct instructors; planning and leading ongoing TA training; organizing annual English Department book fair; selecting textbooks; acting as liaison between TAs and Director of Composition.

PUBLICATIONS


CONFERENCES

“Hawthorne and Twentieth/Twenty-First Century Writers.” (Session Chair.) November 2009: South Atlantic Modern Languages Association, Atlanta, Georgia.


“Brave New World: Teaching Students Who Make Waves.” (Session Chair.) March 2009: Conference on College Composition and Communication, San Francisco, California.

“I’ve Got To Pay the Rent’: Teaching the Working Class Student.” March 2009: Conference on College Composition and Communication, San Francisco, California.


“These things sink into my heart’: Complicating the American Renaissance through The Scarlet Letter and Uncle Tom’s Cabin.” November 2007: South Atlantic Modern Language Association, Atlanta, Georgia.

“Grace King’s Balcony Stories as Narrative of Community.” March 2007: Philological Association of the Carolinas, Myrtle Beach, South Carolina.


“So that I might teach and study to some purpose’: Lucy Larcom on Teaching and Writing.” March 2006: Conference on College Composition and Communication, Chicago, Illinois.


“Grace King’s Surprising Subversion: A Reading of King’s ‘The Little Convent Girl’ and Chopin’s ‘Desiree’s Baby.’” March 2004: Philological Association of the Carolinas, Charlotte, North Carolina.
“Writing While Reading: Modern Commonplace Books as Feminist Spaces.” March 2004: Conference on College Composition and Communication, San Antonio, Texas.


“Resisting, Revising, and Rewriting: Jacobs’s *Incidents in the Life of a Slave Girl* as a Retelling of Child’s ‘The Quadroons.’” March 2003: Philological Association of the Carolinas, Myrtle Beach, South Carolina.

**INVITED LECTURES/PRESENTATIONS**

“Teaching with the Common Reading.” Shepherd University Focus on Student Learning Session. September 2010.

“Transitions into Academia Beyond Graduate School.” Plenary Session Speaker. UNCG’s English Graduate Student Association Conference, September 2007.


“Teaching and the Writing Process.” UNCG Continuing Teaching Assistant Training, Fall 2004.

“Generating Class Discussion.” UNCG Summer Teaching Assistant Training, Summer 2004.

“What You Need to Know about Professional Conferences.” UNCG Continuing Teaching Assistant Training, Spring 2003.

“Group Work.” UNCG Summer Teaching Assistant Training, Summer 2002.


**PROFESSIONAL SERVICE**

Shepherd University

Academic Advising Committee, 2009-present
First Year Experience Committee, 2009-present
West Virginia Fiction Writer’s Competition Judge, 2009-present
University Scholarship and Awards Committee, 2008-present
Appalachian Heritage Writer-in-Residence Committee, 2007-present
Civility Response Team, 2008-present
Search Committee for Composition Specialist in Academic Support Center, 2008
Department Scholarship and Awards Committee, 2007-2008
Department Alumni Affairs Committee, 2007-present
Department General Studies Composition Committee, 2008-present
Department Sponsor for Sigma Tau Delta, English Honor Society, 2008-present
Departmental Advisor for *Sans Merci*, 2009-2010
Department Search Committees
Department Mentor for Adjunct Faculty Members, 2008-present
Other Service
- Advisory Board Member, Society for the Study of American Women Writers
- New Teaching Assistant Mentor, UNCG Composition Program, 2000-2005
- Graduate Student Advisor, UNCG English Society, 2003
- Discussion Group Facilitator, Greensboro “One City, One Book” Project, 2003

PROFESSIONAL AFFILIATIONS
- Modern Language Association
- National Council of Teachers of English
- Conference on College Composition and Communication
- Society for the Study of American Women Writers
- Philological Association of the Carolinas

REFERENCES:
Dr. Timothy K. Nixon, Assistant Professor, Department Chair, Department of English and Modern Languages, Shepherd University; P.O. Box 5000, Knutti Hall, Shepherdstown, WV 25443
Email: ccarter@shepherd.edu; Phone: 304-876-5365

Dr. Karen L. Kilcup, Dissertation Director, Professor, Department of English, The University of North Carolina at Greensboro; 3143 Hall for Humanities and Research Administration, Greensboro, NC 27402
Email: academic@karenkilcup.org; Phone: 336-334-3975

Dr. Karen A. Weyler, Associate Professor and Assistant Head, Department of English, The University of North Carolina at Greensboro; 3143 Hall for Humanities and Research Administration, Greensboro, NC 27402
Email: kaweyler@uncg.edu; Phone: 336-334-4689

Dr. Elizabeth Chiseri-Strater, Associate Professor of English, The University of North Carolina at Greensboro; 3143 Hall for Humanities and Research Administration, Greensboro, NC 27402
Email: e_chiser@uncg.edu; Phone: 336-334-5263

Dr. Hephzibah Roskelly, Professor, Department of English, The University of North Carolina at Greensboro; 3143 Hall for Humanities and Research Administration, Greensboro, NC 27402
Email: roskellh@uncg.edu; Phone: 336-334-3280

*Dossier available upon request.*

September 2010
James A. Lewin

Curriculum Vitae

Office Address
Department of English
Shepherd University
Shepherdstown, WV
25443
Office: 1-304-876-5269
Dept: 1-304-876-5220
e-mail: JLEWIN@SHEPHERD.EDU

Home Address
239 Dill Ave
Frederick, MD
21701-4905
Home Phone: 1-301-631-3991
(answering machine)

Education
B.A. Oberlin College, 1967
(English Major, French & Political Science Minors)
M.A. University of Illinois at Chicago, 1985
(Creative Writing – Fiction & Non-Fiction)
Ph.D. University of Illinois at Chicago, 1994
(English and American Literature)

Dissertation
“Ghosts of the Body-Politic: Shakespeare, Providence and Legitimacy” analyzes first the dramatic conflict of providence and legitimacy in Shakespeare’s Richard II in terms of it structural unconscious, then attempts to make an interpretative bridge between providential and pragmatic infrastructures of Shakespeare’s representations of history, and suggests possible connections with other selected Shakespearean plays. Shakespeare did portray an implicitly providential design underlying history that was not, however, based on a supposed doctrine of obedience with divine retribution for disobeying established authority, as Tillyard and others have argued. Instead, Shakespeare dramatizes “nothing” – represented by silence and the unseen – as the key to the threefold nature of King, Fool and Deity. The relationship of the individual to the state depends on the ability of the mortal body-natural to serve the sempiternal body-politic.

Languages (reading and speaking) – French, German, Hebrew

Teaching Experience
Shepherd University, 1995-present
University of Illinois at Chicago, 1984-1995

Teaching Awards
Who’s Who in American Educators 1998
Who’s Who in American Educators 2005
**Professional Service**
- Coordinator of Journalism Minor, 1995-present
- Faculty Adviser, The Shepherd University Picket, 1996-present
- Shepherd University Diversity & Equity Committee
- Arts & Humanities Curriculum and Instruction Committee
- Department of English & Modern Languages Awards Committee
- Shepherd University Faculty Senate

**Journalism** – over 150 articles, feature stories and essays
- The Chicago Sun-Times, The Jerusalem Post,
- The Chicago Reader, Midstream, and other periodicals
- The Shepherd University Picket – occasional articles

**Academic Publications**
  - “Could Hamlet Have Been a Suicide Bomber?” Shakespeare and Renaissance Association Selected Papers, Vol 29, 2006, 5-14
Conference Presentations

“Legitimacy and Providence in Shakespeare’s Richard II” Presented at the University of Wisconsin in Milwaukee, Graduate Student Conference, 1988.

“In the Remembrance of a Weeping Queen”: Deconstructing the Tudor Myth” Presented at the Newberry Library, Graduate Student Conference, 1990.


“Hamlet’s Unholy Ghost” Presented at the Shakespeare & Renaissance Association of West Virginia, April, 2000.


“For Shakespeare, Chicago and the Ghost of Reform” Presented at the
  “Shakespearean Ghosts of the Middle East” Presented at the West Virginia
  “Essex of Evil” Presented at the West Virginia Shakespeare & Renaissance
  “Could Hamlet Have Been a Suicide Bomber?” Presented at the West Virginia
  “Dreiser’s American Tragedy and the Scott Peterson Case.” Presented at the
  “Nelson Algren’s Chicago.” Presented at the Modern Language Association,
  “Nelson Algren’s Hard Times in Texas.” Presented at the Modern Language
  “Hamlet on Film: A Post-9/11 Take.” Presented at the Ohio Valley Shakespeare
  “Who Needs Shylock.” To be Presented at the Ohio Valley Shakespeare
  Conference. Toledo, Ohio, 2010.

Conferences Attended
Associated Collegiate Press, College Media Workshops for student editors and faculty

Professional Affiliations
  Modern Language Association
  Shakespeare Association of America
  Society for the Study of Midwestern Literature
  College Media Advisers
CHADLEY J. LOEWEN-SCHMIDT

Home address: 400 Hupps Hill Court
Institutional address: P.O. Box 5000,
Strasburg, VA 22657
Shepherdstown, WV 25443
Phone: (540) 335-2860
Phone: (304) 876-5528
Email: lionsmith3@hotmail.com
Email: cloewens@shepherd.edu

EDUCATION

Ph.D. Comparative Literature, Rutgers University, May 2009
Dissertation: The Politics of Pity in Eighteenth-Century Fiction
Director: Michael McKeon

M.A. Comparative Literature, Rutgers University, May 2003

B.A. summa cum laude, English Literature, California State University, Fresno, 1999

Certificate in Teaching with Technologies, Rutgers University, 2008

ACADEMIC EMPLOYMENT

Shepherd University, Assistant Professor of English, August 2009-present
Rutgers University, Teaching Fellow, Lecturer, and Teaching Associate, 2002-2009
California State University, Fresno, PTL, Fall 1998-Spring 1999

DISTINCTIONS

Shepherd U. Foundation and Academic Affairs Prof. Development Stipend Grant (2010)
Shepherd University, Professional Development Mini-Grant, for conference travel (2009)
Graduate School Travel Award, Rutgers University (2008)
Teaching Associateship, English Writing Program, Rutgers University (2005-2008)
Modern Greek Studies Lectureship, Rutgers University (2006 & 2007)
Teaching Fellowship, Comparative Literature, Rutgers University (2002-2004)
Transliteratures Program Travel Award, Rutgers University (2003)
Rutgers Excellence Fellowship for Graduate Studies, Rutgers University (2000-2002)

PUBLICATIONS

“Pity, or the Providence of the Body in Richardson’s Clarissa,” Eighteenth-Century Fiction, 22, no. 1 (Fall 2009), 1-28.

“Local Attachments and the Backwash of Empire: Pity as Political Self-Protectionism in Henry Mackenzie’s The Man of Feeling,” Eighteenth-Century Studies (under submission).

PAPERS AND PRESENTATIONS


“Pity, or the Providence of the Body,” Comparative Literature Graduate Colloquium, Rutgers University, New Brunswick, New Jersey, April 2007.


“From the Wings to Center Stage: A Genealogy of Pity,” Spheres of Power: The University of Massachusetts Graduate History Association Five College History Conference, University of Massachusetts-Amherst, October 2005.


TEACHING INTERESTS


TEACHING EXPERIENCE (one or more sections of the following)

Shepherd University, Assistant Professor of English

• English 490: Independent Study—Japanese, Filipino, and Chinese Lit and Film.
  Student: Jeff Jarina
English 423: Milton
A historically informed and detailed critical reading of a selection of Milton's most influential works, with a primary focus on Paradise Lost. Assigned readings will be accompanied by the excerpts, essays, and commentaries of a variety of Milton scholars/admirers from Marvell to the present.

English 405: Seminar, Women in the Rise of the Novel (Scheduled for Spring 2011)
This course focuses not on women writers per se, but rather on the increasingly prominent use of female protagonists as vehicles of cultural reorientation in eighteenth-century and Romantic prose fiction. Includes a brief survey of relevant female characters from the ancient and into the Early Modern periods. We will then turn to characters like Behn’s Sylvia, Moll Flanders, Pamela/Clarissa, Madame Bovary and figures from Ann Racliffe, Sade, and Jane Austen. This course will explore the history and nature of the relationship between form (novel) and content (female characterization).

English 400: Greek Mythology (currently)
An in-depth study of Greek mythology through discussion of significant Greek and Roman texts read in translation, with emphasis on the historical, cultural, and literary influence that Greek myths have exerted on the thinking and writing of the Western world.

English 311: Survey of British Lit II, 1660-1900
A survey of major works of poetry, prose, and philosophy of British literature from the Neoclassical through the Modern periods, including Hobbes, Milton, Marvell, Locke, Behn, Shaftesbury, Swift, Pope, Defoe, Adam Smith, Wordsworth, Austen, Elizabeth Barrett Browning, Robert Browning, Arnold, Hopkins, and others.

English 208 & 208 Honors: Survey of World Lit I (Ancient to 1650)
A survey of world literature from the ancient world to the seventeenth century: Western and non-Western texts, such as Gilgamesh, The Odyssey, The Tale of Genji, The Inferno, and Don Quixote.

English 104: Science and Technical Writing (scheduled for Spring 2011)
A continuation of Engl 101 (below) for students with an interest or major in the physical or natural sciences or technical disciplines. The course focuses on critical reading, thinking, and writing using science and technical texts as a basis for writing assignments and class discussion. The course also emphasizes computer skills, collaborative writing, and research and presentation methods for the scientific and technical communities.

English 101: Written English
A course designed to enhance critical thinking, reading, and writing skills through exposure to a diverse range of “great ideas,” from Plato and Hobbes to Marx and Dr. Martin Luther King Jr.

Rutgers University, Instructor and Part Time Lecturer:

Modern Greek Studies 358: Odysseus in Literature (Cross Listed with Comp Lit)
Examines the literary reincarnations of the Homeric figure of Odysseus: How the Odysseus myth is altered from culture to culture (Greece, Rome, Ireland, the Caribbean, etc.), how it is re-adapted in different historical periods, and how Odysseus changes as the genre changes (epic, the novel, poetry, film, drama).

Comp Lit 150: World Mythology
An introduction to mythology from The Ramayana and The Bible to the Alchemist (1988) and contemporary film: including an overview of various theories of Myth (Hamilton, Eliade, Jung, Freud, Girard and others).

Comp Lit 101: World Literature
Introduction to literatures of the world in all basic genres and across multiple historical periods: both Western and non-Western texts.

English 101: Expository Writing
University-required composition and rhetoric course that emphasizes revision, close reading practices, and the generation of original arguments from a selection of interdisciplinary essays.

English 100R: Basic Composition 100/Reading for English 099 or “R” (4.5 Credits)
100R combines English 100 (Basic Composition) and Reading for English 099. Together the course is called 100R: It emphasizes grammar, transitional sentences, paragraph development, and forming a coherent argument from a set of interdisciplinary essays.

California State University, Fresno, Part Time Lecturer
Composition I: University-required composition, research, and rhetoric course.
LCC International University (Klaipeda, Lithuania), Instructor (ESL):
(Summer Language Institute for adults and business executives, 1995)

English Idioms; Writing and Reading Poetry in English (Marvell, Shelley, Keats, Stevens, Rich); Speech (Group Leader)

SERVICE

To the University:

Technology Oversight Committee, Fall 2010-present
Curriculum and Instruction Committee, Fall 2010-present
Women’s Studies Board, Fall 2010-present (NOT TOTALLY FINALIZED!!!)

To the Department:

Chair, Undergraduate Honors and Awards Committee, Fall 2010-present
Technology Liaison, Fall 2010-present
Advisor to English Majors, Fall 2010-present
Search and Hiring Committees, Fall 2009-present
Departmental Open Houses, Fall 2009-present

PROFESSIONAL ACTIVITIES

Capstone Project Director: “Naming in Defoe and the Eighteenth Century” by Kara Townsend (Fall 2010). Capstone is for English Education Majors in their graduating year. Include a 25 page essay, an academic portfolio, and a formal presentation to an audience of faculty and peers.

Featured Reader: Poetry/Fiction at the Blue Moon, an event sponsored by Shepherd University’s chapter of Sigma Tau Delta: The International English Honor Society, September 29, 2009.


Co-chair and treasurer of a two-day inter-disciplinary conference titled after an ACLA seminar ran in 2005: “Psychoanalysis and the Strategies of Resistance,” co-hosted by the Rutgers University English Department and Program in Comparative Literature, Rutgers University, April 2006.

Co-fundraiser for the conference: raised funding from the following Rutgers University offices, programs, and affiliates: Office of the Vice-President; Office of the Associate Dean of Academic Affairs of the Graduate School, New Brunswick; Faculty of Arts and Sciences Area Deans’ Office-Dean of Humanities; English Department; Program in Comparative Literature; Professor Martin Gliserman. Invited speakers included: Ranjana Khanna, Duke U.; Anna Ornstein, M.D., Harvard Medical School; Drucilla Cornell, Rutgers U.; Tom Cohen, SUNY at Albany; Patricia Gherovici, The Philadelphia Lacan Study Group; Deborah Luepnitz, U. of Penn., Medical School; Annie Lee Jones, Harlem Family Institute/New York Harbor Dep. of Veterans Affairs, and others.

Panel moderator: “Literature and Its Interrelations with the Arts,” Comparative Literature Alumni/ae Reunion, Rutgers University, October 2003.


Head Teaching Assistant, Comparative Literature, Rutgers University (2003-2004): As Head TA, along with providing teaching excellence support for junior lecturers, I lead a workshop, “Using the Web in the Classroom,” which introduced new TAs to the basics of web-design and use in the classroom (Spring 2003); I also ran a seminar, “Grading and Syllabus Development,” for new TAs, and organized a panel “Teaching from the Canon,” for all TAs in the Comp. Lit. Program (Fall 2003).

Comparative Literature TA liaison to the Graduate School (2002-2003 academic year).

President: The Comparative Literature Division of the Graduate Student Association (2002-2003). Responsible for representing the program and writing grants for all graduate student related activities, including Exit 9: The Rutgers Journal of Comparative Literature, the Bi-annual Graduate Symposia, The Comparative Literature Film Forum, and other events.

Director and organizer: The Comparative Literature Biannual Symposia (2001-2003): provides Comparative Literature graduate students with a venue in which to present their ongoing research to faculty and peers.

Grant writer, Committee to Advance our Common Purposes. Raised funding for “Exit 9: The Rutgers Journal of Comparative Literature,” Volume IV (Fall 2001).

LANGUAGES: (reading knowledge) ancient Greek, Latin, French

PROFESSIONAL ASSOCIATIONS

American Comparative Literature Association
British Society for Eighteenth-Century Studies
Canadian Society for Eighteenth-Century Studies
Modern Language Association
South Central Society for Eighteenth-Century Studies

RECOMMENDERS/REFERENCES

*Lynn Festa*, Associate Professor, Department of English, Rutgers University
Phone: 732-932-7391   Email: lmfesta@rci.rutgers.edu

*Martin Gliserman*, Associate Professor, Department of English, Rutgers University
Phone: 732-247-6746  Email: gliserma@rci.rutgers.edu

*Michael McKeon*, (Dissertation Chair), Professor II and Board of Governors Professor of Literature, Department of English, Rutgers University
Phone: 609-683-9251   Email: mck343@gmail.com

*Timothy Nixon*, Department Chair, Department of English and Modern Languages, Shepherd University
Phone: 304-876-5365   Email: tnixon@shepherd.edu
CARRIE MESSENGER
Shepherd University
PO Box 5000
Shepherdstown, WV 25443
e-mail: cmesseng@shepherd.edu

EDUCATION

2010  Ph.D., University of Illinois at Chicago.  
Dissertation: “Unwelcome Guests: Stories.”  
Examination Areas:  Asian Cinema and Film Theory, History and the Postmodern  
Novel, 20th Century American Feminist Literature and Theory, 20th century  
American Urban Novels and Memoirs.
2000  M.F.A, Iowa Writers’ Workshop.  
1994  B.A. in English with distinction, cum laude, Yale University.

TEACHING EXPERIENCE

2010-  Assistant Professor, Department of English, Shepherd University.
2009  Visiting Instructor, Department of English, Loyola University.
2009  Visiting Instructor, Department of English, DePaul University.
2003-2010  Teaching Assistant, Department of English, University of Illinois at Chicago.
2003-2006  Instructor, Center for Talent Development, Northwestern University.
1999-2000  Teaching Fellow, Iowa Writers’ Workshop, University of Iowa.
1998-1999  Teaching Assistant, Department of English, University of Iowa.

HONORS, FELLOWSHIPS AND AWARDS

2005-2006  University Fellowship, University of Illinois at Chicago.
2005  Charles F. Goodnow Prize for Fiction, University of Illinois at Chicago.
2003-2004  University Fellowship, University of Illinois at Chicago.
2000-2001  Fulbright Scholarship to Romania.
1999-2000  Teaching Writing Fellowship, Iowa Writers’ Workshop, University of Iowa.
1994  Elmore A. Willets Prize for Fiction, Yale University.
1993  James A. Veech Prize for Fiction, Yale University.

PUBLICATIONS

Fiction

• "Edgewater.”  Crab Orchard Review, Volume 14, Number 2, Summer/Fall 2009, 82-98.
• "In the Pines."  Witness, Volume XXI, 2007, 10-22.
• "International Women’s Day."  Cream City Review, Volume 31, Number 1, Spring 2007, 114-126.

Nonfiction


Reviews

• The Lazarus Project by Aleksandar Hemon, Packingtown Review, Volume 1, Issue 1, 2009, 104-106.

Translation: fiction


Translation: nonfiction

• "Ghetto” by Mircea Cartarescu. Writing from Postcommunist Romania, Dalkey Archives Press, forthcoming.
• "Some Thoughts on Saul Bellow" by Norman Manea. Salmagundi, Winter 2006, 258-270.

Translation: poetry


PUBLIC READINGS

2007 Featured Reader, Barbara’s Bookstore, University of Illinois at Chicago Program for Writers Graduate and Faculty Reading Series.

2006 Shorts Night, Barbara’s Bookstore, University of Illinois at Chicago Program for Writers.

2005 Shorts Night, Barbara’s Bookstore, University of Illinois at Chicago Program for Writers.

2001 Featured Reader, East-West Cultural Passage Conference, Lucian Blaga University, Sibiu, Romania.
2000  Featured Reader, Asian American Coalition Authors Night, University of Iowa.

PAPERS PRESENTED


COURSES TAUGHT

Shepherd University

CREATIVE WRITING
English 371: Introduction to Creative Writing (Fall 2010)
English 474: Creative Writing: Drama (Fall 2010)

LITERATURE
English 204: Survey of American Literature (Fall 2010; two sections)

Loyola University

CREATIVE WRITING
English 318: The Writing of Fiction (Fall 2009)

DePaul University

LITERATURE

University of Illinois at Chicago

CREATIVE WRITING
English 201: Introduction to Nonfiction Writing (Spring 2010, Spring 2006)

LITERATURE
English 241: Survey of English Literature I: Beowulf to Milton (Spring 2008; two sections)
English 101: Understanding Literature (Fall 2005)
English 114: Colonial and Post-Colonial Literature (Fall 2005)

FILM STUDIES
English 102: Introduction to Film (Summer 2009)
English 121: Introduction to Moving Image Arts: Film, Television, and New Media (Fall 2009, Fall 2007)
English 120: Film and Culture: Film Noir (Fall 2008)

COMPOSITION
English 160: Composition I (Fall 2004)
English 161: Composition II: A research writing course focused on Chicago architecture, city planning, and urban development (Fall 2009, Spring 2009, Spring 2004)

University of Iowa

CREATIVE WRITING
8W:151 Fiction Writing (Spring 2000, Fall 1999)

LITERATURE
8G:001 Interpretation of Literature (Spring 1999, Fall 1998)

Northwestern University, Center for Talent Development

CREATIVE WRITING (Portfolio and workshop-based courses for advanced high school students.)
Advanced Creative Writing (Summer 2003)
Intermediate Creative Writing (Summer 2003)

LITERATURE (Seminars for advanced high school students.)
Literary Analysis: Shakespeare (Summer 2006, Summer 2005)
Literary Analysis: American Novels (Summer 2005)

TEACHING AND RESEARCH INTERESTS

• Introductory and advanced creative writing: fiction, nonfiction, and translation.
• Film Studies: Film Theory, Popular Genres, Television Studies, Asian cinema.
• Post-colonial Theory and Literature.
• Postmodernist Theory and Literature.
• Feminist Theory and Literature.
• Urban Narratives in Fiction, Film, and Nonfiction.
• Contemporary Romanian Literature and Film.
• History of the Novel.
• British and American Fiction.

EDITORIAL EXPERIENCE

2009- Nonfiction editorial staff of *Epiphany*, New York.
2008-2009 Editorial staff of *Packingtown Review*, University of Illinois at Chicago.
1996-2006 Editorial staff of *Other Voices*, Chicago.
PROFESSIONAL EXPERIENCE

2002-2003  Associate Director of Corporate & Foundation Relations, Newberry Library, Chicago.
            • Researched, wrote and edited grant proposals and reports.
            • Designed sponsorship packages for exhibitions and special events.

            • Researched, wrote and edited grant proposals for environmental and arts education.

ACADEMIC SERVICE

2010-      Faculty Advisor, Sans Merci, Shepherd University.

2008-2009  Liberal Arts Careers Panel, Center for Talent Development, Northwestern University.
2006-      Writing Workshop Volunteer, 826 Chicago.
2007       Story Week Evaluator, Columbia College, Chicago.
2003       Tutor, Writing Center, University of Illinois at Chicago.
2002-2009  Judge, Chicago Metro History Fair.
1995-1996  Director, Moldovan American Summer Camp journalism program, Peace Corps.
1995-1996  Director, Straseni Region English teacher workshops, Peace Corps Moldova.
EDUCATION


This study builds upon Edward Said’s ruminations on exile and suggests that exile manifests itself in numerous ways and can even be a wholly internal phenomenon—in both an intra-national sense and as a purely psychic condition. Moreover, for queers, exile is oftentimes an a priori condition, for they frequently are alienated by the homophobia of their families and communities long before their relationship to a national entity is even considered. This project demonstrates these aspects of the exilic experience through case studies of four twentieth-century, modernist authors, each with a noteworthy relationship to the United States: Christopher Isherwood and Klaus Mann both were naturalized US citizens; James Baldwin and Arturo Islas were native-born Americans who never felt fully at home here. Finally, this study concurs with Said’s view that exile is a resoundingly painful, life-altering experience, but one which has at least one consolation: a clarity of vision, a new way of looking at the world. While not solely responsible for the artistic output of the four writers considered in this study, this contrapuntal vision enriches the work of these authors by enabling views of their respective worlds that have a perspective simultaneously from within and without.


PUBLICATIONS, PEER-REVIEWED


PUBLICATIONS, PEER-REVIEWED (Cont’d.)


PUBLICATIONS, OTHER


SCHOLARLY WORK CURRENTLY UNDER REVIEW

Selected Short Works of Klaus Mann

“Linguistic Bias and English as a Counter-Offensive in the Fiction of Arturo Islas”

CONFERENCE PRESENTATIONS

CONFERENCE PRESENTATIONS (Cont'd.)

“In It Even the Same America? Klaus Mann and Christopher Isherwood: Disparate Experiences in the US.” Modernist Studies Association Conference. Long Beach, CA (November 2007).

“English as a Counter-Offensive in Arturo Islas’s Fiction.” Mid-Atlantic Popular Culture/American Culture Association Conference. Baltimore, MD (October 2006).


“Was ist denn ‘deutsch’?: Germanness as a Quandary for Thomas Mann.” Southern Comparative Literature Association Conference. Austin, TX (September 2003).


"Beautiful, Beautiful: Cinematic Interplay of Gay Male Couples and Surrounding Subcultures." Popular Culture/American Culture Association Conference. Toronto, Canada (March 2002).


TEACHING EXPERIENCE

Assistant Professor and Chair, Department of English and Modern Languages, Shepherd University: 2010 – Present. Courses taught during entire tenure at Shepherd:

- English 448 (Senior Capstone Practicum in English)
- English 447 (American Literature Travel Practicum)
- English 446 (American Literature and the Prominence of Place)
- English 405 (Seminar in Literature: The Literature of Exile)
- English 399 (Special Topics: Lesbian Writers)
- English 365 (Contemporary Literature)
- English 355 (American Ethnic Literature)
- English 313 (Literature in English since 1900)
TEACHING EXPERIENCE (Cont’d.)

English 312 (American Literature to 1900)
English 301 (Introduction to Literary Studies)
English 280 (Introduction to Technical Communication)
English 209 (Survey of World Literature II)
English 208 (Survey of World Literature I)
English 204 (Survey of American Literature)
English 104 (Science and Technical Writing)
English 102 (Writing for the Humanities)

Assistant Professor, Department of English and Modern Languages, Shepherd University: 2007 – 10.

Visiting Assistant Professor, Department of English and Modern Languages, Shepherd University: 2006 – 07.

Visiting Assistant Professor, Department of English, McDaniel College: 2005 – 06. Courses taught:

English 2258 (African-American Literature)
Comparative Literature 2220 (Great Works of the Western World II)
Comparative Literature 2219 (Great Works of the Western World I)
English 1101 (Introduction to College Writing)
Topic—Writing about Food

Graduate Teaching Assistant, Department of English, The George Washington University: 2002 – 04. Courses taught:

English 11 (English Composition: Language and the Arts and Sciences)
Topic—(1) Research Writing for All Disciplines; (2) Queer Culture
English 10 (English Composition: Language as Communication)
Topic—Shipwrecks and Shark Attacks: Personal Narrative vs. Reportage


Adjunct Instructor, Department of English, Northern Virginia Community College: fall 1993, fall 1994, fall 2000, spring 2001. Courses taught:

English 116 (Writing for Business)
English 112 (Introduction to Literature)

ADDITIONAL ACADEMIC EXPERIENCE

Foreign-Language Assistant for English Instruction through the US Fulbright Commission and the German Pädagogischer Austauschdienst, Friedrich Ebert Gymnasium (Hamburg, Germany): 1988 – 89.
TEACHING INTERESTS

World Literature; American/African-American/Multi-Ethnic American Literatures; Lesbian and Gay Studies; Writing across the Curriculum.

SERVICE

To the University

General Studies Committee Member, 2007 – present.
Mentor for Honors Theses:
  • Brittney Scaccia (2009)
  • Phillip Zapkin (2008 – 09)
  • Elizabeth Bessom (2007 – 08)

To the Department

Coordinator of Science and Technical Writing, 2007 – present.
Member of the Modern Languages Committee, 2007 – present.
Member of the Program Advisory Committee, 2007 – present.
Advisor to English Majors, 2007 – present.
Search and Hiring Committees, 2007 – present.
Departmental Open Houses, 2007 – present.

HONORS/AWARDS/FELLOWSHIPS

Summer Development Professional Grant from Shepherd University: $560 for travel expenses related to presenting at an international conference (2010)

Summer Development Professional Grant from Shepherd University: $3,500 for travel and archival research (2008)

Dean’s Fellowship from the Columbian College of the Arts and Sciences at The George Washington University (2004 – 05)

The George Washington University’s Philip Amsterdam Graduate Teaching Assistant Award for Outstanding Teaching (2004)

Graduate Teaching Award from the Department of English at The George Washington University (2004)

Nominee: The George Washington University’s Trachtenberg Teaching Prize/Bender Teaching Award (2003)

Fellowship and Graduate Teaching Assistantship from The George Washington University (2001 – 04)
HONORS/AWARDS/FELLOWSHIPS (Cont’d.)

Research Assistantship from The College of William and Mary (1989 – 90)

Fulbright Scholarship to Hamburg, Germany (1988 – 89)

Jerry E. Lambdin Award for Belmont University’s Outstanding Graduating Senior (1987)

MEMBERSHIPS

Modern Language Association

LANGUAGES

Conversancy and high-level competency in German; basic knowledge of French and Italian.

LIST OF REFERENCES

Michael Austin, Ph.D. 
Provost and 
Vice President for Academic Affairs 
Newman University 
3100 McCormick 
Wichita, KS 67213 
(316) 942-4291 ext. 2127 
austinm@newmanu.edu

James Miller, Ph.D. 
Professor 
Department of English 
The George Washington University 
Rome Hall, Room 760 
Washington, DC 20052 
(202) 994-6743 
jam@gwu.edu

Kathy Mangan, Ph.D. 
Professor 
Department of English 
McDaniel College 
2 College Hill 
Westminster, MD 21157 
(410) 857-2433 
kmangan@mcdaniel.edu

Ann Romines, Ph.D. 
Professor 
Department of English 
The George Washington University 
Rome Hall, Room 760 
Washington, DC 20052 
(202) 994-6901 
amnrom@gwu.edu

Robert McRuer, Ph.D. 
Professor 
Department of English 
The George Washington University 
Rome Hall, Room 760 
Washington, DC 20052 
(202) 994-0497 
rmcruer@gwu.edu

Christopher Sten, Ph.D. 
Professor 
Department of English 
The George Washington University 
Rome Hall, Room 760 
Washington, DC 20052 
(202) 994-8223 
csten@gwu.edu
Dr. Sylvia Bailey Shurbutt  
Vitae

Department of English, Shepherd University          Phone:  (304) 876-5207, (912) 884-5527  
Shepherdstown, West Virginia 25443 WV          Fax: (304) 876-5405  
Webpage:  http://www.shepherd.edu/englweb/shurbutt.htm  
WV Address:  P. O. Box 599, Shepherdstown, WV 25443  
GA Address: 705 Brigantine Dunmore, The Pointe Sunbury, Midway, GA 31320

Education:

Dissertation--"Matthew Arnold's Concept of Nature"--deals with the nineteenth-century concept of  
nature as it evolved from the Romantic (Wordsworthian) to the Victorian (Arnoldian) visions.

M.A. Georgia Southern University, 1972-1974, American Literature.  
Thesis--"A Developing Self As Revealed through the Royalty Imagery in the Poems and Letters of Emily Dickinson"--  
explores Emily Dickinson's use of imagery as it parallels an evolving self.

Employment:

Shepherd University (1987-), Professor of English (1993-), English Chair (1993-2000), English  
Education Specialization Coordinator (1987-)  
Georgia Southern University, Associate Professor (1979-87)  
SE Bullock High School, English Dept. Chair (1975-78)

Teaching/Research Interests:

Appalachian Studies  
19th-Century British Literature  
Women's Studies  
English Pedagogy and Linguistics

Professional Organizations:

Appalachian Studies Association  
National Council of Teachers of English  
Organization for the Study of Communication, Language and Gender  
Virginia Woolf Society  
American Culture Association

Publications:

"The Short Fiction of Katherine Anne Porter: Momentos de Verdades."  
(Research clarified Porter's fictional "grace moments.")

"E. L. Masters' 'Spooniad' as Homeric Burlesque."  
(Research explored Classical influence on Masters' poetry.)

"Emily Dickinson: A Poet the Product of Her Age."  
(Research established Dickinson as a Romantic/Transcendental poet.)

"A Developing Self as Revealed in the Royalty Imagery in the Poems and Letters of Emily Dickinson."  
(Research explored "royalty" image in Dickinson's work.)


Reading/Writing Relationships, co-author. Dubuque: Kendall-Hunt, 1986. (Pedagogy text to teach writing and reading.)


"Integration of Classroom Computer Use and the Peer Evaluation Process: Increasing the Level of Composition Proficiency through Student Revision." The Writing Center Journal 8 (Fall/Winter 1987): 35-42. (Pedagogy article explored how to introduce computer drafting and peer evaluation in the English workshop.)


"Margaret Drabble's The Waterfall: The Writer as Fiction, or Overcoming the Dilemma of Female Authorship." Women's Studies 16 (Fall 1988): 30-38. (Research explored Drabble's vision of the female artist and obstacles she must overcome to create.)

Introduction to Lost and Saved by Caroline Norton. 1864. Delmar, NY: Scholars' Facsimiles and Reprints 1989. (This volume allowed me to get 19th-century novelist Caroline Sheridan Norton's work back into print. My introduction explains the work and Norton's significance in the immensely important Women Question of the 19th Century.)

"Revisionist Mythmaking in Christina Rossetti's 'Goblin Market': Eve's Apple and Other Questions Revised and Reconsidered." The Victorian Newsletter 82 (Fall 1992): 40-44. (Research explored Rossetti's importance among the Pre-Raphaelite artists and the revisionist myth-making she undertakes in "Goblin Market." In 2004, Gale Research asked permission to reprint the essay in the first volume of Feminism in Literature.)

"Zelda Fitzgerald: The Collected Writings." Review for Southern Humanities Review 27 (3 Summer 1993): 288-290. (This review essay was commissioned by Southern Humanities Review, the research and..."
preparation introducing me to the importance and significance of Zelda Fitzgerald as an early 20th-century artist.)

"The Cane River Characters and Revisionist Mythmaking in the Work of Kate Chopin." *The Southern Literary Journal* 25 (Spring 1993): 14-23. (Research explored the revisionist myth-making in Chopin’s work.)

"Creating a Woman's Life Through Words: A Language of Their Own." *Women and Language* 17 (Spring 1994): 38-42. (Research on Zelda Fitzgerald explored her attempt to “write” her own version of her life as a response to husband Scott’s appropriating of her life for his fiction.)

"Writing Lives and Telling Tales: Visions and Revisions." *Untying the Tongue: Gender, Power, and the Word*, Eds. Linda Longmire and Lisa Merrill, Greenwood Press, 1998. (Chapter in this volume explored the work of Zelda Fitzgerald and her significance to Jazz Age literature and early 20th-century feminism.)

"Agony, Ecstasy, and Art: Four Plays." *Contemporary American Theater Festival, Program Notes* (July 2001): 11, 16. (Research involved reading and researching four plays for The Contemporary American Theater Festival, a national theater festival for presenting new playwrights.)


"Zelda Fitzgerald." *The Literary Encyclopedia*. On-line Research & EbscoHost Publication @ A12


“Where Mountain Meets Atom, Within the Healing Circle: The Writing of Marilou Awiakta.” The Journal of Appalachian Studies 11 (Spring/Fall 2005): 195-204. (Research explores the work of Appalachian poet Marilou Awiakta and environmental themes in her poetry.)

“A Roadmap for Becoming an Artist: ‘Unstoppering the Story Jug’ in the Poetry and Prose of Fred Chappell and Listening to the Female Voice.” The Journal of Kentucky Studies 23 (September 2006): 137-146. (Research explores the poetry and prose of Appalachian storyteller Fred Chappell and his use of the female voice in his work.)


Conference and Professional Presentations:


"The Cane River Characters and Revisionist Mythmaking in the Work of Kate Chopin." Kate Chopin
Conference, Northwestern Louisiana University, April 5, 1991.


"Zelda Writing Zelda: Reading a Woman's Life in Fitzgerald's Save Me the Waltz," South Atlantic Modern Language Association, Atlanta, November 5, 1993.

"Writing a Woman's Life: Visions and Revisions," American Culture Association of the South, Savannah, October 18, 1996.


“Zelda Fitzgerald and the Age of Jazz," Faculty Forum, Byrd Legislative Center, Shepherd University,
March 2005.


Editing/Review Work:


Reviewer for Proteus, 1989.


Reviewer for PMLA, 1996-97, assessment and recommendation of articles for possible publication.


Grants Received:
Co-author, NEH Challenge Grant, Georgia Southern U., November 1983, $400,000.00 (for faculty professional development and library acquisition).

Author, Georgia Regents Quality Improvement Funds, 1986, Composition Computer Lab, $41,541.90.

Author, Shepherd College Computer Technologies Grant, Fall 1993, Composition Collaborative Learning/Computer Lab, $50,000.


Author, WV Humanities Planning Grant, Teacher Institute, 1999, $1,500.

Co-author, WV Humanities Grant: WV Teacher Institute, 2001, $16,000.

Phi Kappa Phi Literacy Grant, Appalachian Heritage Young Writers Fiction Competition, 2003, $1000.


Courses Taught at Shepherd:
General Studies English: ENGL 101, 102, 204, 209, including Learning Community with Dr. Gordon, Eastern Traditions. (http://webpages.shepherd.edu/sshurbut/NewEngl204/English_204.htm and http://webpages.shepherd.edu/sshurbut/engl209/)
ENGL 270, Traditional Grammar and Modern English Usage (http://webpages.shepherd.edu/sshurbut/engl370/index.html)
ENGL 340, British Romantic Literature (http://www.shepherd.edu/englweb/romantics/romantics.htm)
ENGL 341, Victorian Literature (http://www.shepherd.edu/englweb/engl341/engl341.htm)
ENGL 358, Appalachian Literature (http://webpages.shepherd.edu/sshurbut/indexstudents3.html)
ENGL 366, Women in Arts & Literature (Gateway, http://webpages.shepherd.edu/sshurbut/ENGL366/366index.HTML)
ENGL 370, Structure and Evolution of English (http://webpages.shepherd.edu/sshurbut/engl370/)
ENGL 375, History of English (http://webpages.shepherd.edu/sshurbut/eng375/index.htm)
ENGL 430, British Literature and the Prominence of Place (http://webpages.shepherd.edu/sshurbut/travelcourse1.htm)
ENGL 431, Travel Practicum Place (http://webpages.shepherd.edu/sshurbut/travelcourse1.htm)
EDUC 421, Methods of Teaching English (http://webpages.shepherd.edu/sshurbut/educ421/)
ENGL 485, English Capstone
ENGL 486, English LA Capstone Presentation

Graduate Courses Taught:
CIS 930, Women & Writing: A Different Voice, WVU, July 2001 (http://www.shepherd.edu/englweb/institute/)
ENGL 599, Methods of Teaching English, Fall 2006
ENGL 599, Literary Footprints, Summer 2009

Institution & Community Activities:
<table>
<thead>
<tr>
<th>Name of Committee, Task Force, etc.</th>
<th>Years of Active Involvement</th>
<th>Specific Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>WV Advisory Council of Faculty State Chair</td>
<td>2004-06</td>
<td>WV U. Presidential Search Com. 2006- Faculty Senate Representative</td>
</tr>
<tr>
<td>WV Advisory Council of Faculty Legislative Subcommittee Coordinator</td>
<td>2006-</td>
<td>WV Advisory Council of Faculty State Chair 2004-06 (Duties included organizing state meetings and setting ACF agendas, making presentations to Higher Education Policy Commission, the CTC Council, and the West Virginia Legislature, organizing faculty summer ACF retreats, gathering information and preparing Higher Education Faculty Resource Directory, Representing WV Higher Education Faculty and their issues before a variety of groups, including the Governor.) See ACF website at <a href="http://www.wvacf.org/wvacf/home.aspx">http://www.wvacf.org/wvacf/home.aspx</a>.</td>
</tr>
<tr>
<td>WV Advisory Council of Faculty Shepherd U. Representative</td>
<td>2000-</td>
<td>WV Advisory Council of Faculty Legislative Subcommittee Coordinator 2006- (Duties include coordinating advice to the Legislature on Higher Education issues.)</td>
</tr>
<tr>
<td>Appalachian Heritage Writer-in-Residence Project</td>
<td>1999-</td>
<td>Appalachian Heritage Writer-in-Residence Project 1999- Project Director &amp; Grant</td>
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<tr>
<td>WV New Writers Fiction Competition</td>
<td>2003-</td>
<td>WV New Writers Fiction Competition 2003- Originator of competition and contest facilitator (See website at <a href="http://www.shepherd.edu/ahwirweb/new_writers.html">http://www.shepherd.edu/ahwirweb/new_writers.html</a>).</td>
</tr>
<tr>
<td>Shepherd Friends of Music</td>
<td>2001-</td>
<td>Shepherd Friends of Music 2001- Support Music Events</td>
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<tr>
<td>Shepherd Women’s Caucus</td>
<td>1990-92</td>
<td>Shepherd Women’s Caucus 1990-92 Caucus addressed women’s issues and discrimination on campus, Secretary Women’s Studies Committee</td>
</tr>
<tr>
<td>Shepherd Scholarship and Awards Com. (2008-)</td>
<td>2008-</td>
<td>Shepherd Scholarship and Awards Com. (2008-) 2008- S&amp;A Member &amp; Chair</td>
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<tr>
<td>Shepherd Strategic Planning Com.</td>
<td>2000-</td>
<td>Shepherd Strategic Planning Com. 2000- Faculty Representative</td>
</tr>
<tr>
<td>Graduate Committee</td>
<td>2001-02</td>
<td>Graduate Committee 2001-02 English</td>
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<tr>
<td>Education Representative</td>
<td>1999-2001</td>
<td>Education Representative 1999-2001 Preparation for Univ. accreditation</td>
</tr>
<tr>
<td>General Studies Committee</td>
<td>2009-</td>
<td>General Studies Committee 2009- Non-voting member of GSC charged with revising the GS curriculum and overseeing the GS curriculum</td>
</tr>
<tr>
<td>GS Curriculum Coordinating Committee</td>
<td>2009-</td>
<td>GS Curriculum Coordinating Committee 2009- Member of GSCC charged with coordinating curricular issues among University governing and coordinating bodies</td>
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<tr>
<td>Assessment Task Force</td>
<td>1999-2003</td>
<td>Assessment Task Force 1999-2003 Committee members reviewed assessment reports and made recommendations</td>
</tr>
<tr>
<td>Professional Education Unit Council Program</td>
<td>1987-</td>
<td>Professional Education Unit Council Program 1987- Committee oversees TE Program</td>
</tr>
<tr>
<td>Shepherd Women’s Caucus</td>
<td>1993</td>
<td>Shepherd Women’s Caucus 1993 Coordinator of Activities</td>
</tr>
</tbody>
</table>
committee that developed Women’s Studies Minor
Performing Arts Committee
approved arts performances

1991-93 Committee

Awards and Recognitions:

<table>
<thead>
<tr>
<th>Name &amp; Nature of Award or Recognition</th>
<th>Year</th>
<th>Organization Making the Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAR Teacher Award</td>
<td>1978</td>
<td>Georgia Chamber of Commerce</td>
</tr>
<tr>
<td>NEH Challenge Grant Co-Author (GSU)</td>
<td>1983</td>
<td>National Endowment for Humanities ($400,000 for Faculty Professional Development)</td>
</tr>
<tr>
<td>Phi Kappa Phi</td>
<td>1984</td>
<td>Georgia Southern U. Chapter</td>
</tr>
<tr>
<td>Georgia Regents Quality Improvement Grant for Computer Lab</td>
<td>1985</td>
<td>GA Board of Regents</td>
</tr>
<tr>
<td>NEH Yale Univ. Summer Sem. Humanities</td>
<td>1987</td>
<td>National Endowment for Humanities</td>
</tr>
<tr>
<td>Faculty Research Grant for Girton College Archives, Cambridge, UK</td>
<td>1987</td>
<td>Georgia Southern University</td>
</tr>
<tr>
<td>Faculty Research Grant for Strathclyde Archives, Glasgow, Scotland</td>
<td>1990</td>
<td>Shepherd University</td>
</tr>
<tr>
<td>Shepherd Computer Tech Grant</td>
<td>1992</td>
<td>Shepherd University</td>
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<tr>
<td>WV Humanities Planning Grant for WV Teacher Institute</td>
<td>2001</td>
<td>WV Humanities Council</td>
</tr>
<tr>
<td>Faculty Mini Grant for NCTE Global Conference Presentation, Utrecht, Netherlands</td>
<td>2002</td>
<td>Shepherd University</td>
</tr>
<tr>
<td>WV Humanities Planning Grant for WV Teacher Institute</td>
<td>2002</td>
<td>Shepherd University</td>
</tr>
<tr>
<td>Faculty Mini Grant for Virginia Woolf Conference, London, UK</td>
<td>2004</td>
<td>Shepherd University</td>
</tr>
<tr>
<td>Faculty Mini Grant for Appalachian St. Conf. 2008</td>
<td>2008</td>
<td>Shepherd University</td>
</tr>
<tr>
<td>2004 Summer Fellowship for Appalachian Writers Research Project (Voices from the Misty Mountains)</td>
<td>2004</td>
<td>WV Humanities Council</td>
</tr>
<tr>
<td>2004 PKP Literacy Grant Recipient for WV New Writers Fiction Competition</td>
<td>2004</td>
<td>Phi Kappa Phi</td>
</tr>
<tr>
<td>2006 West Virginia Professor of the Years Foundation</td>
<td>2007</td>
<td>West Virginia Merit</td>
</tr>
</tbody>
</table>
Summary Resume of

Helen Pollack Becker
P. O. Box 694
Harpers Ferry, West Virginia 25425
304.535.2717/hapbecker@gmail.com

EDUCATION

<table>
<thead>
<tr>
<th>Degree</th>
<th>Institution</th>
<th>Major</th>
<th>Date Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.A.</td>
<td>The George Washington University</td>
<td>Secondary Education</td>
<td>1968</td>
</tr>
<tr>
<td>B.A.</td>
<td>The Ohio State University</td>
<td>English</td>
<td>1967</td>
</tr>
</tbody>
</table>

EXPERIENCE

January, 2004-present
Adjunct Professor of English
Shepherd University, Shepherdstown, West Virginia

May, 1993-July, 2000
Principal, Boonsboro High School
Board of Education of Washington County, Maryland

July, 1987-May, 1993
Assistant Principal, Gaithersburg High School and
Walt Whitman High School
Montgomery County Public Schools, Maryland

August, 1985-June, 1987
Acting English Resource Teacher and Acting Assistant
Principal, T.W. Pyle Intermediate (now Middle) School
Montgomery County Public Schools, Maryland

January, 1987-May, 1987
Assistant Professorial Lecturer in Family Counseling
The George Washington University

September, 1977-August, 1985
Classroom teacher, English
Montgomery County Public Schools, Maryland

PUBLISHED FICTION


“Miss Elly’s Fish Fry,” THEMAt (2003)


“Raise Your Glasses, Folks, to Franny and Bernice,” *Seeking the Swan*, West Virginia Writers, Inc. (2008)

**PUBLICATIONS and PRESENTATIONS**


*Where Have All the Principals Gone*, a presentation at the National Association of Secondary School Principals Annual Convention (2000)

The Transition from AP to principal, a presentation to the MASSP Assistant Principals’ conference (1993)

*Be Your Own Boss: A curriculum on entrepreneurship for high school students* (Access, Inc., copyright 1985)


**SERVICE**

2000 Member, appointed by State Superintendent Nancy Grasmick, Maryland Task Force on the Principalship

1985-1987 Executive Committee, Women in Education, Montgomery County, Maryland


**REFERENCES**

available upon request
CURRICULUM VITAE

PAMELA C. EDWARDS

Address: 24 N. Main St. Keedysville, MD 21756

Phone: (301) 432-0421
Email: pedwards@shepherd.edu

Education

Appalachian State University. History Department. MA in History completed in 1987. BS in History completed in 1984.

Teaching Experience
1) Shepherd University, History Department and English Department, Shepherdstown, WV

2) Murray State University, History Department, Murray, KY

3) Shippensburg University, History and Philosophy Department, Shippensburg, PA

4) University of Rhode Island in Providence, History Department

5) University of Massachusetts at Lowell, History Department and Continuing Education, Lowell, MA.

6) New Hampshire College, Continuing Education Program, Manchester, NH

7) Franklin Pierce College, Extension Program, Salem, NH

8) University of Delaware, History Department, Newark, DE

9) Appalachian State University, History Department, Boone, NC
Institutional Service and Committee Work
1) Murray State University, Aug. 2001 – June 2004
   College Curriculum Committee and Department Curriculum Committee
   Multicultural, Class, and Gender Studies Steering Committee
   New Faculty Cohort Committee and College Merit Task Force
   Public History Search Committee and World History Textbook Committee
   Ally to Alliance Organization
   Teaching Circle – The Civil Rights Movement (organizer and contact person)
   Martin Luther King Day Events (participant and organizer)

2) Shippensburg University, Aug. 1999 – May 2001
   Martin Luther King Day Events (participant) and History Day Judge of Contestant Presentations
   World History Textbook Search Committee and 5 Year Evaluation – Student Learning Committee

Public History Experience
1) History Associates Incorporated, Rockville, MD

2) City of Manchester, Manchester, NH
   Title: Archivist, 1997-1998. Duties: Establishing archive for the City of Manchester, New Hampshire, and documenting the city’s past as a center of industrial development and deindustrialization.

3) American Textile History Museum, Lowell, MA
   Title: Archivist, 1994-1997. Duties: Management of the museum archives and manuscript collection, processing large business history collections, reference services for the manuscript collection, and overseeing interns and volunteers in the manuscript collection.

4) Center for Historic Architecture and Engineering, University of Delaware, Newark, DE
   Title: Graduate Research Assistant, Sept. 1993-May 1984. Duties: Researching eighteenth century land acquisition and use of the John Dickinson Plantation, creating electronic maps to indicate the same, and writing a fifty page script used by the Dickinson Plantation site for interpretation and tours.

5) History Associates Incorporated, Rockville, MD
   Duties: Organizing archives and developing records management plans for several organizations in the non-profit, corporate, and government sectors. As Assistant Director of Archival Services, I instructed and supervised others in archival and records management procedures.

6) United Technologies Archives and Historical Resource Center, Hartford, CT
   Title: Archival Internship, 1987, six months. Duties and Training: Extensive reading in archival theory and procedures, preparing documents for microfilming, arranging a photographic collection, and researching and writing a paper concerning the development of the air conditioning industry.

7) Historical Society of the Presbyterian and Reformed Churches, Montreat, NC
   Title: Archival Internship, 1984, six months. Duties and Training: Processing one archival and one manuscript collection, creating finding aids for both collections, completing extensive reading in archival theory, and discussing readings and topics with the supervising archivist.
Awards and Fellowships
2001 Research Grant for “From Dissertation to Manuscript.” Murray State University, College of Humanities and Fine Arts. Summer research grant.

2001 Research Grant to Initiate New Project Dealing with Desegregation of Public Schools in West Virginia, Murray State University.


1990-1993 Hagley Fellowship. University of Delaware and Hagley Museum. Fellowship for three years of graduate study in History at the University of Delaware.

1987 Thesis of the Year (Second Place). Appalachian State University, Graduate School. Award for the most outstanding thesis submitted during the academic year.

1986 Zigli Research Grant. Appalachian State University, Graduate School. Travel grant awarded for the most promising thesis topic submitted.

1984 Cum Laude. Appalachian State University. Graduation with honors upon completion of BS.

Presentations
2005 November Southern Industrialization Project Session, Southern Historical Association, Atlanta, GA, “Grist and Flour Mills in the West Virginia Panhandle (Then Virginia), 1790-1850.”


2003 November Social Science History Association, Baltimore, MD, “West Virginia’s Women Volunteers During World War II.”

2003 April Economic & Business History Conference, Memphis, TN, “‘This Class of Work People’: The Language of Class in Pacific Mills’ Statement to the Paris Exposition of 1867.”

2003 April Alliance – Come Together Kentucky, Murray, KY, Panel Moderator for “Healthy Gay/Lesbian Relationships.”


2003 Multicultural Class and Gender Studies Conference, Panel Presentation, Murray, KY, “50 Years After the Brown Decision – The Status of Public School Desegregation” and Panel Moderator for “Projects in Multiculturalism.”
Presentations, continued:


2001 Phi Alpha Theta Conference. Murray, KY, Panel member Multiculturalism in the classroom. Chair & discussant for student panel on the Civil Rights Movement.


1991 Annual Student Research on Women Conference, Newark, DE, “Emerging Feminist Perspectives in the Lifestyle and Art of the Classic Blueswomen.”

Publications


“The Whaley Mills in Columbia, South Carolina, and the National Textile Industry” South Carolina Historical Magazine (Spring 2005).

Publications, continued:


**Book Reviews**


F. Ethan Fischer

P. O. Box 1082
Harpers Ferry, WV 25425

Knutti Hall G-6 ffischer@shepherd.edu

EDUCATION

Cornell University --- Engineering and Liberal Arts studies
University of Pittsburgh --- B.A., Cum Laude, English/German
University of Michigan Law School --- Juris Doctor
West Virginia University & Saint Mary’s College --- (Various)

TEACHING-EDITING

* Teach Creative Writing, English literature and composition at Shepherd University where am a co-editor of the Anthology of Appalachian Writers. Have also taught graduate and undergraduate courses at National-Louis University and at Frederick Community College. Summer workshops continue, supported by our state and region thanks to generous AHA grant.

* Have long served as senior editor of Antietam Review, prizewinning national journal of the arts. Was the visiting poet/professor/editor to Bluefield College, WV, and to the Huntington Library.

* Have conducted many writing lecture-workshops on behalf of West Virginia Writers (was elected vice president), Sotto Voce Poetry Festival, the Arts & Humanities Alliance, VA Hospital programs, Antietam Review with Hagerstown Community College Writer’s Day, & inaugurating Martinsburg’s The Arts Centre.

* At SU, Chair annual WV New Writers Fiction Award; assist with publication of Sans Merci; served as mentor in dramatic writing at SU & as judge for writing competitions around the state of West Virginia. Am an official of WV Writers, Inc.

* For many seasons, have presented Poetry for Children events out of doors in our local parks. Helped originate an independent tutorial program for gifted students of greater Shepherdstown. Shall be teaching new Toolkit Writing Classes in March 2011 in Charleston, WV, on behalf of the Center for the Book.
WRITING PLUS

* Ethan Fischer’s latest work in progress Cascades: Ore for Peace contains Antietam Review interviews conducted with major Appalachian authors. Provided ongoing Poetry column to Shepherdstown Chronicle; served as Arts & Culture editor of the quarterly Mountain Pathways. Edited/collaborated on the young adult novels The Turning and Mystic Uncle & the Magical Bridge; wrote preface to the gift book Charlotte the Wonder Dog by Carol Gallant (from the Dog Ear Press). Have served as CATF theater critic and reviewer since its inception.

* My recent volume of poetry Beached in the Hourglass was published by The Bunny & Crocodile Press. Have been honored by inclusion in WILD, SWEET NOTES: Fifty Years of West Virginia Poetry, 1950-1999. Participant with the Art Farm Performance Café and contributor to the Melvin Gelman Library collection at George Washington University as well as to Poets House in New York City.

* Contributed the Oxford Encyclopedia monograph on Delmore Schwartz; serve as reporter at large for WRNR & Chronicle and contribute to the Good News Paper as playwright and interviewer; created popular radio mystery series (“Johnny Dime the Poet of Crime”); curated poetry exhibition at Boarman Arts Center, with published catalogue; curated also the traveling show “Works on Walls.”

* Read and cyber-recorded my work at the Library of Congress with Grace Cavalieri. Broadcast my plays and poetry (Rumsey Radio Hour), some by satellite, as producer-writer for Shepherdstown Radio Company, whose programs have aired in eight states and streamed—Collaborated with Shepherd University’s traveling medieval drama troupe, The Rude Mechanicals. Have published widely my translations from German; in 2010 my bilingual recipe poem “Party Menu” will be appear in a cookbook/anthology from DC’s Goethe Institute.

<> Ethan Fischer’s poetry and prose have appeared in the following publications among others: Potomac Review; Dickinsonian; WPFW Anthology (next to Ferlinghetti); Antietam Review; A Public Hanging; Dogwood Tree; POETRY; Free State (anthology); WV Magazine; Asterisk; The Rosslyn Review; Virginia Country; St. Paul Arts & Press; The Muse Apprentice; The Pembroke Magazine; WPFW Anthology (next to Ferlinghetti); Kestrel; Mountain Pathways; Tuscarora Review; Ruby, OCHO, Praxilla, along with frequent poems & drawings in other venues. <>
Curriculum Vitae

Robert W. Hershey
46 Belview Avenue
Hagerstown, MD 21742
Home 301.733.3323  Cell 301.667.0009
rhershey@shepherd.edu

EDUCATION

M.L.A., Humanities (1977)
Western Maryland College, Westminster, MD
B.S., English, Secondary concentration (1968)
Towson State College, Baltimore, MD
A.A., Communications (1962)
Hagerstown Junior College, Hagerstown, MD

EXPERIENCE

Adjunct professor, Academic Foundations/English Department, Shepherd University, 2001-
• Academic Foundations, ACFN English 010
• Written English I
• Survey American Literature

Adjunct professor, Humanities Division, Hagerstown Community College, 1992-2010
• Developmental Composition 100
• English Composition 101
• English Composition and Literature 102
• American Literature 205

Tech Prep Coordinator, Hagerstown Community College, 1996-2000
• Served as liaison between Maryland State Department of Education, Washington County Board of Education, Maryland Higher Education Commission, and Hagerstown Community College
• Implemented legislative initiatives into HCC tech prep program and general curriculum
• Conducted focus groups of faculty and business community evaluating tech prep programs

English teacher/department chair, South Hagerstown High School, Hagerstown, MD, 1967-1992
Classroom
- Taught all grades and levels of English
- Implemented state and county guidelines
- Adapted curriculum to students with wide-ranging abilities

Department chair
- Supervised 10-14 teachers
- Provided department members with teaching materials and instructional guidance
- Assigned classes and prepared teaching schedules
- Maintained textbook and supplies inventory
- Ordered all materials
- Allocated department funds

School
- Chaired Middle States evaluation
- Middle States evaluation visiting team member
- Member, School Improvement Team and Disciplinary Procedures Committee
- Served as class advisor, drama coach, and publications advisor
- Supervised student teachers

County
- Conducted in-service activities for county English teachers
- Wrote county AP English curriculum
- Wrote and revised in committee county English 9-12 curriculum

RELATED PROFESSIONAL EXPERIENCE

Maryland State Department of Education
- Maryland Writing Test Scoring Committee
- State Functional Testing Program Implementation Committee
- Writing Improvement Network
- National Teachers Exam Validating Panel
- MSPAP Scoring Director, Eighth Grade Language Arts
- Site Monitor for Functional Test Scoring Contractor

Frederick County Board of Education
- Middle School Writing Assessment Scoring Director
- Writing Assessment In-Service Facilitator
- New Teacher In-Service Training, Language Arts 6-12

CTB McGraw-Hill
- Consultant, Maryland School Performance Assessment Program, Eighth grade language arts component

Washington County Board of Education
• Served as AP English interactive television instructor for county high schools
• Prepared adult learners for the GED test

PRESENTATIONS

The Learning Community: Strategies for Blending Instruction
Celebration of Excellence Conference, Community College Showcase, College Board Middle States Regional Office
Atlantic City, NJ (November 6, 1997)

Using Technology to Augment Classroom Instruction
Celebration of Excellence Conference, Community College Showcase, College Board Middle States Regional Office
Charleston, SC (March 12, 1997)

Computers in the Classroom: Using A Networked Learning Environment
National Tech Prep Network Conference, San Antonio, TX (October 4, 1996)

Mainstreaming: Special Education Populations and the Maryland Functional Testing Program
Frederick County Public Schools, Special Education teachers (April 1994)

Maryland Functional Testing Program: What Guidance Counselors Need to Know
Frederick County Public Schools, Secondary counselors (summer 1993)

Using a Rubric to Select Anchor Papers and Score Student Responses
Frederick County Public Schools, Subject area curriculum specialists (June 27, 1991)

Teaching Writing as a Process
Maryland Association for Adult Community Continuing Education (March 19, 1988)

HONORS

Nominated by student for inclusion in Who’s Who Among America’s Teachers

Sent as representative from community college to be trained by Center for Occupational Research and Development as a focus group facilitator
Kelley Martin
447 Trent Arden Court
Martinsburg, WV 25405
304-260-8297
443-869-0520
kmartin@shepherd.edu

Professional Experience

Adjunct Professor of English, Shepherd College, Shepherdstown, WV (2010-present)
Adjunct Faculty in English, University of Maryland University College, College Park, MD (2007-Present)
Adjunct Faculty in English and Writing Consultant, University of Baltimore, MD (2009-2010)
Adjunct Faculty in English, Stevenson University, Owings Mill, MD. (2006-2010)
Adjunct Faculty in English, Community College of Baltimore County, Catonsville, MD (2006-2009)
Information and Communications Specialist, City of Westminster, Westminster, MD (2008-2009)
Adjunct Faculty in English, Towson University, Towson, MD (2006-2008)
Academic Advisor/ Adjunct Faculty in Literature, Mohawk Valley College, Rome, NY (2005-2006)
Adjunct Faculty in English, Utica College of Syracuse University, Utica, NY (2005-2006)
Adjunct Faculty in English, Shepherd College, Shepherdstown, WV (2003-2005)
Director of Public Relations and Communications, Connelly School, Potomac, MD (2002-2003)
Director of Continuing Education, UNC Chapel Hill, Friday Center, Chapel Hill, NC (2001-2002)
Director, Carolina Wren Press, Durham Arts Council, Durham, NC (1999-2002)
Program Director, PineCone, the Piedmont Council of Traditional Music, Raleigh, NC (1997-1998)
Publication Coordinator, NC State University, Obsidian II Review, Raleigh, NC (1995-1999)
Manager, NCSU, Professional Writing Center, Raleigh, NC (1995-1996)
Program Coordinator, Weymouth Center for the Arts and Humanities, Southern Pines, NC (1990-1993)

Education

• MFA in Creative Writing & Publishing Arts, University of Baltimore, Baltimore, MD 2010 Magna Cum Laude
• MA in English, North Carolina State University, Raleigh, NC 2001 Magna Cum Laude
• BA in Liberal Arts, Summa Cum Laude, Saint Andrews Presbyterian College, Laurinburg, NC 1993
• AA in Journalism, St. Petersburg College, St. Petersburg, FL 1988

Other Information:

Scholarships

• Scholarship for Appalachian Writers’ Workshop, Hindman Settlement School, Kentucky (2002)
• Allegheny Echoes Writers’ Workshop Scholarship (2001)
• Writer’s Residency, Wildacres (2000)
• Writer-in-Residence, Weymouth Center for the Arts and Humanities (1999-2003)

Publications

• A Place Called Solid, Sweet Tea Sisters Press, 2010
• “Deja View,” Mountain Echoes: 2005
• Advisory Board, sauti mpya, University of North Carolina at Chapel Hill: 1998-2001
• Published “Blue Beach” excerpt, Now and Then Magazine: 2000
• Published “Our Bars,” Now and Then Magazine: 2001
• Associate Editor for Sandhills Review: 1997-1999

Related Experience

• Developed Community Classroom Series for the UNC Friday Center, Continuing Education (2001)
• Coordinated North Carolina State University Creative Writing Program Alumni Reunion (2000)
• Faculty, North Carolina Writers Network, fall Conference (2000)
• Fiction Judge for Wake County Public Schools writing competition (1999)
• Advisory Committee, Town of Cary Page One Festival of Books (1995-1997)
• Computer consultant for Visual Solutions Inc. (1996)

Awards

• West Virginia Writers, Inc. Honorable Mention for “When Kenneta Saw Jesus,”
  Non-fiction category (2005)

Computer Experience

• Creative Suite 4.0
• Desktop publishing in InDesign, PageMaker, Quark, and MS Publisher
• Graphics using Photoshop, scanner, electronic files, and digital camera
• Industry specific software written for universities and nonprofits
• Contact Management Software, Act!, Goldmine, and Outlook
• Academic classroom management software: Blackboard, WebCT, Banner, Simon, and WebTycho

Workshops

• Kate Long and Paul Epstein, Songwriting (2001) • Joyce Dyer, Nonfiction (2001)
• Angela Davis-Gardner, Fiction (1995) • Stephen Smith, Poetry (1992)

Academic Experience

• GREATS common assignment grading session for accreditation, CCBC 2010
• Professional Development, CCBC, fall 2007
• Professional Development, CCBC, spring 2007
• Learning Outcomes Assessment, CCBC, spring 2007
• Norming Session, CCBC spring 2007 and summer 2007
**Classes Taught**

**WRIT 200 Practicum in Writing (UB)** Designed to increase students’ mastery of the word, the sentence and the paragraph. Emphasis is given to correctness and appropriateness in the choice of words, sentence structures and modes of paragraph development. Models for expository writing are drawn from a variety of contemporary materials. May not be counted toward the requirements of the major.

**WRTG 391 Advanced Expository and Research Writing (UMUC)**
Instruction and practice in methods of presenting ideas and factual information clearly and effectively. Emphasis is on developing skills fundamental to academic writing. Published writings are discussed and evaluated. Assignments include composing a total of 6,000 words (approximately 25 pages). Students may receive credit for only one of the following courses: WRTG 391, WRTG 391X, ENGL 391, or ENGL 391X.

**ENGL 232 American Literature Since 1865 (TU)**
Literary movements and major writers since the Civil War, such as Dickinson, Twain, James, Frost, Hemingway, Fitzgerald, and Faulkner. Prerequisite: ENGL 102. (UG)

**ENG 221 Creative Essay Writing (SU)**
In this course, student will study and practice writing using voice and style in short personal and informal essays. Students read and analyze various types of non-fiction essays and explore a range of approaches in their writing. Students write from their own experiences but also use research and outside resources to expand the scope of their essays. Workshops and discussions focus on close reading and revision of writing assignments.  
**Prerequisite(s):** ENG 152 or equivalent **General Education:** 200-level writing skills course for select majors.

**ENGL 151 Composition & Writing from Sources (SU)**
Develops the ability to write clear, coherent, and well-developed expository prose. This course requires analytical reading and critical thinking and includes instruction and practice in research methods and writing from sources.  
**Prerequisite(s):** Placement (see above) or a grade of “C-” or better in ENG 148.

**ENGL 152 Writing About Literature (SU)**
Through close reading of poetry, drama, and fiction, develops analytical writing skills, an appreciation of literature, and an understanding of major literary terms and traditions. Continues instruction in writing and requires an essay incorporating and documenting secondary sources. Prerequisite: “C” or better in ENG 151 or HON 171. (fall and spring 2006-7).

**ENG 210 Business Writing (SU)**
Emphasizes basic principles of effective business writing and communication. Includes a range of assignments from memos, emails, and letters to more complex proposals, recommendations, and research reports. Includes oral reports and presentations, digital communication, APA style, and resume writing. Prerequisite: ENG 152 or equivalent. Three credits. (summer 2007).

**ENGL 102 - Writing For A Liberal Education (TU)**
Learning the critical methods of liberal education by writing college-level prose about significant books in four areas: the natural sciences, the humanities, the social sciences, and the fine arts.

**ENGL 101 College Composition I (CCBC)**
Provides instruction that focuses on writing skills, evaluating and explaining ideas, conducting library and Internet research, developing a research paper, and documenting research. Placement is based on assessment and/or successful completion of ENGL 052 or LVE 2 or ESOL 052 and RDNG 052 or ESOL 054 or LVR 2 (fall 2006)
ENGL 102 – College Composition II (CCBC)
Increases the writing and thinking skills developed in English 101; covers applying critical thinking and writing skills to a variety of academic assignments, including analyzing complex texts. (spring, 2007).

EN 228 Interpersonal Communications, (Herkimer County Community College): This course is designed to increase interpersonal effectiveness by developing skills in self-expression, listening and responding, and communicating support and resolving conflict. Essential skills and outcomes to be acquired through the course include: an ability to self-disclosure; an ability to describe feelings; an ability to demonstrate effective non-verbal behavior; an ability to engage in different styles of listening and responding; an ability to give constructive feedback; an understanding of how to express acceptance of another individual; an ability to effectively use paragraphing; an ability to confront another individual and negotiate a solution; an ability to recognize and manage stress. Required texts and materials: Reaching Out: Interpersonal Effectiveness and Self-Actualization, Eighth Edition, by David W. Johnson, University of Minnesota Press and various in-class handouts as well as a student computer account or home computer for online research. Students also need a composition book for assignments and journaling (fall 2005).

ENG 099 Writing Skills (Utica College): Provides in-depth review of grammar, improvement of mechanical accuracy, emphasis on sentence writing, and construction of paragraphs. Prepares students for Written Communications I (fall 2005)

ENG 101 Written Communications I (Utica College): Practice in College Level writing, focusing on research. Students will demonstrate the ability to write logically, clearly, precisely, and persuasively through accurate reading and observation; and to acquire, organize, present, and document information and ideas.

ENG 102 Written Communications I, (Utica College): Further practice in college-level writing, focusing on research (fall 2005 to spring 2006)

ENG 135 Introduction to Literature, (Utica College): Study of literary genres: fiction, poetry, drama, basic strategies for better understanding and enjoyment of literature (spring 2006).

African American Literature (Rome Art and Community Center): This course will survey some African American literature exploring how differences in geography, gender, and race affect the voices of various African American writers, including Douglass, Chesnutt, Jacobs, King, Hughes, Wright, Dove, DuBois, and more. A familiarity with other forms of writing will be necessary to place these fictional works into a larger context. Develop a better understanding of how these questions, and answers offered, have helped to shape our society and its culture today (spring 2006).

ED100 College Seminar (MVCC)
College Seminar is an opportunity for students to develop the skills necessary to improve the chances for success in the college environment. General College procedures, the fundamental notions of time management and study skills, and the specific responsibilities of today's students in a variety of local and global environments are discussed. One or more collaborative projects will be an integral part of the course. Corequisites: The course must be taken in the student's first thirty hours of study. General first year courses would usually be taken at the same time.

EN 102: Ideas & Values in Literature (MVCC): This course seeks to deepen the students' understanding of human nature and the human condition through the study of ideas and values expressed in both imaginative literature and a full-length book of non-fiction. To this end, students use and develop critical thinking and language skills. They do so mainly in their attempts to raise and answer questions in their readings, discussions, and expository writing tasks, which may include exploratory writing, an academic journal, reports and essays. A library-oriented research project is required. Prerequisite: EN101 English 1: Composition or EN105 English Composition for Speakers of Other Languages

ENGL 101: Written English I (Shepherd University): To develop students' critical reading, thinking, and writing skills. Students will be expected to read, understand, analyze, and relate selections from the Jacobus
text to their experience and/or other ways of knowing. To help students develop critical reading, thinking, and writing strategies over the term, the Department asks teachers to present writing as a process. Ideas for brainstorming (i.e. clustering, free writing, etc.), revising drafts, editing, and proofreading should be taught. Designing a series of assignments, which build upon each other (i.e. grouping assignments thematically, reading one author through another, etc.) will help students make connections and synthesize information. Students will also be expected to become familiar with expository modes of writing and rhetorical strategies (spring 2003 to fall 2004).

**ENGL 102 Writing for the Humanities (Shepherd University):** To develop students’ critical reading, thinking, and writing skills as they discuss and write about a variety of literary genres: fiction, poetry, and drama. The readings for this course will include American and world literature selections that reflect a range of ethnic and cultural diversity, and a thematic approach may be utilized as long as characteristics of the genres and close reading skills and textual analysis are taught. Emphasis is placed on learning to develop clear, logical, well-structured critical essays, free from serious usage/mechanics errors. To help students accomplish these goals, teachers are asked to present writing as a process. Students will also receive instruction in research techniques and in writing the research paper. In addition, students will become familiar with and cultivate an appreciation for stylistic characteristics of each literary genre and the timeless insights into the human condition provided through the reading and study of literature (spring 2003 to fall 2004).

**ACFN 010: Introduction to Critical Composition (Shepherd University):** Provides practice in composition and usage skills to bridge the gap between high school and college English courses. Objectives are for the student to utilize a central idea or thesis; to compose essays which include an introduction, body, and conclusion; to compose paragraphs with topic sentences and supporting details; to write complete, grammatically correct sentences with some variety in syntax; to demonstrate appropriate diction; to use transitions to provide a clear flow from one part of a composition to another. The student will demonstrate proficient use of Standard Written English. Required texts are: *Real Writing with Readings, 3rd* edition by Anker, *A Writer's Reference, 5th* edition by Hacker, Handout Packet, and a good dictionary and thesaurus (BRCTC).
LOUISE MCDONALD

822 WOWER RD, KEARNEYSVILLE, WV 25430
PHONE (239) 810-0272 • E-MAIL JIMLOUI@EARTHLLINK.NET

EDUCATION

1999    University of Minnesota, Minneapolis, MN
PhD English: Emphasis in Composition and Communication; graduate minor in Composition, Literacy and Rhetorical Studies


1987    Carleton College, Northfield, Minnesota
B.A. Political Science, Cum Laude

1982    Lycée Watteau, Valenciennes, France
Baccalauréat Littéral

COMPOSITION EXPERIENCE

2009-2010    Shepherd University
Adjunct Professor of English
- Courses Taught: Written English 101 (Fall 2009), Writing about Literature 102 (Winter 2010).

1994 - 1999    University of Minnesota, Department of English & Carlson School of Business
Instructor of Writing, Program in Composition and Communication
- Courses Taught: Writing Practice, Preprofessional Writing for Business, Advanced Composition.

Faculty Development Assistant
- Member of team to design and implement 40-hour training seminar for young teachers and ongoing instruction and evaluation.

1999    Longman, New York, NY
Textbook Reviewer
- Reviewed new publications.

Instructional Design Writer
- Wrote online and textual instructional materials for training in commercial applications, clients included Target Inc., Fortis.
**CONFERENCE PRESENTATIONS**

Freshman Writing at Stanford University, 1905-1910: Students as Writers and Critics," National Council of Teachers of English, Sonoma, CA April 17-19, 1997

"English Usage as a Measure of Social Status: Harvard University 1870-1890" Conference on College Composition and Communication, Phoenix AZ, March 13-15, 1997

"Reading Classroom Agendas in Responses to Student Writing” Young Rhetoricians Conference, Monterrey CA, June 21-24, 1996

"Reading Classroom Agendas in Responses to Student Writing” Young Rhetoricians Conference, Monterrey CA, June 21-24, 1996


"Too Many Paths will Spoil the Brew,” Penn State Conference on Composition and Rhetoric, State College PA, July 12-15, 1995

**REFERENCES**

References and letters of recommendation available on request.
Thomas Panebianco  PO Box 342, Great Cacapon, WV 25422  (304) 947-5183

Work Experience:

Current:  Adjunct Professor of English, Shepherd University, Shepherdstown, WV 25443

Teach composition and literature courses on Tuesdays and Thursdays. Have taught between two and four courses per semester since 1996.

Municipal Judge, Town of Bath (Berkeley Springs), West Virginia 25411

Prior:  General Counsel, Federal Maritime Commission, Washington, DC 20573


Assistant State Attorney, Dade County, Miami, Florida 33135

Was assistant prosecutor under then-State Attorney Janet Reno, from 1976 to 1978. Prosecuted misdemeanors and felonies in both bench and jury trials.

Education:

University of Pennsylvania Law School, J.D. 1976

Rutgers University, A.B. in English, with Highest Honors, 1973

Other activities, memberships, personal information:

Current:  President of Board of Directors, Morgan Woods Property Owners Association

Inactive member of District of Columbia Bar

Prior:  Retired member of the Florida and Pennsylvania Bars

Appointed to Obama Presidential Transition Team, Transportation agencies unit

Born November 28, 1951 in Camden, New Jersey
JAMES PATE  
5454 N. Paulina St. #3N  
Chicago, IL  60640  
(773) 784-5253  
e-mail: jpate2@uic.edu

EDUCATION

2009  Ph.D., University of Illinois at Chicago.  
Dissertation: "Exhibit X: Stories."  
Dissertation Director: Gene Wildman.  
Examination Committee: Nicholas Brown, Lennard Davis, John Huntington, Gene Wildman, Luis Urrea.

2000  M.F.A, Iowa Writers' Workshop.  
Thesis: "Merengue and Other Stories."  
Thesis Supervisor: Marilynne Robinson.

1998  M.A. in English, University of Memphis.

1996  B.A. in English, University of Memphis.

TEACHING EXPERIENCE

2003-2009  Teaching Assistant, Department of English, University of Illinois at Chicago.

1998-2000  Teaching Assistant, Department of English, University of Iowa.

AWARDS

2009  *Exhibit X: Stories*, Finalist for Lake Forest College's 2010 Madeleine Plonsker Prize.


PUBLICATIONS

Fiction

- "In the Desert," *storySouth*, Summer/Fall 2008.

Poetry


- "Damaged Movie Reel," "Train Ride Under the Mountain, Through the Bridge," "Short

**Essays**


**PUBLIC READINGS**

2009  Short Story Featured Reader, &Now Conference, University at Buffalo.
2008  Short Story Featured Reader, Hull House, UIC Program for Writers.
2007  Curator for the creative writing reading for the UIC Biocultures Conference.
2006  Shorts Night, Barbara’s Bookstore, UIC Program for Writers.
2001  Featured Poet, East-West Cultural Passage Conference, Lucian Blaga University, Sibiu, Romania.
2000  Short Story Featured Reader, Art Talk, the Iowa Writers’ Workshop.
1998  Featured Poet, Creative Writing Program, University of Memphis.
1998  Featured Poet, Java Cabana, Memphis.
1998  Featured Poet, Creative Writing Program, University of Memphis.

**CONFERENCES**

2008  *Black Mirror* novel manuscript workshopped, Sewanee Writers’ Conference.
2007  "Monstrous Bodies: The Gothic, the Grotesque and the Avant-Garde" and "Literary Biocultures."
       Panel Moderator, Biocultures Conference, University of Illinois at Chicago.
2006  "War Melodrama and Guy Maddin's *Archangel,*," presented at MMLA, Chicago.
2001  "Infinite Regress: The Return of Race in Faulkner's *Absalom, Absalom!*" presented at East-West Cultural Passage Conference, Lucian Blaga University, Sibiu, Romania.

**COURSES TAUGHT**

University of Illinois at Chicago, Department of English

Creative Writing
Fiction Writing (Fall 2008, Summer 2006, Spring 2006)

Literature
Understanding Literature (Fall 2009, Fall 2007, Spring 2005, Fall 2004)
Introduction to British and American Poetry (Spring 2007) Focusing on Metaphysical poets, British Romantics, Emily Dickinson, Walt Whitman, Ezra Pound, William Carlos Williams, Philip Larkin, the Beatniks, the New York School of poetry, and Clayton Eshleman.

Composition
Composition I (Fall 2008, Fall 2007, Fall 2004)
Composition II (Summer 2007, Fall 2006, Summer 2005, Spring 2004: two sections) A research writing course about the global food market, including labor, health, and production.
University of Iowa, Department of English

Literature
Interpretation of Literature (Spring 1999, Fall 1998)

TEACHING AND RESEARCH INTERESTS

- Urban American Literature Post-WWII
- African Literature, with special interest in Nigerian Literature
- British Modernism, with special interest in Woolf and Joyce
- Biocultures: Theory and Literature
- Southern American Writing
- Modern Irish Literature, with special interest in Beckett and Heaney
- Film Studies, with special interest in French cinema
- Contemporary American Poetry, with special interest in avant-garde poetics
- British Poetry, with special interest in Metaphysical poets and the Romantics

EDITORIAL EXPERIENCE

2002-2004  Associate Editor for Another Chicago Magazine.
2001-2002  Staff member for Another Chicago Magazine.

ACADEMIC SERVICE

2009  Story Week Evaluator, Columbia College, Chicago.
2007  Planning Committee for the Biocultures Conference, University of Illinois at Chicago.

References
Nicholas Brown, Associate Professor, 312 413-2238, cola@uic.edu, University of Illinois at Chicago.
Lennard Davis, Professor, 312 413-8910, lendavis@uic.edu, University of Illinois at Chicago.
Luis Urrea, Professor, 312 413-2221, lurrea@uic.edu, University of Illinois at Chicago.
Gene Wildman, Associate Professor, 312 413-2229, gwild@uic.edu, University of Illinois at Chicago.

University of Illinois at Chicago, Department of English (MC 162), Room 2027, University Hall, 601 South Morgan Street, Chicago, IL 60607-7120
PROGRAM REVIEW
2006-2010
B.A. IN HISTORY
SHEPHERD UNIVERSITY
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1. Introduction and Mission Statement

The Shepherd University baccalaureate degree in history is a broadly based liberal arts program which offers students an opportunity to prepare for a life of informed citizenship. The University Mission Statement defines Shepherd as a public liberal arts university whose core values include the belief that, “meaningful engagement, with ideas and with people, promotes deep learning and nurtures critical thought.” The history major is a strong and academically rigorous program which is central to the work of the School of Arts and Humanities and to the fulfillment of the University mission. The Department of History Mission Statement reflects this commitment:

The history program prepares graduates to appreciate the past as a key to understanding the human condition, to understand their own and other civilizations, and to confront the present and future with intelligence, perspective, and tolerance. It introduces students to divergent historical interpretations and develops in them the ability to think outside of their own experience in time and place. Students are prepared to pursue graduate-level work in history and in related professional studies, including law, theology, journalism, museum studies, international relations, and information science.

History majors take a wide variety of required and elective courses in the history of the United States, the ancient world, medieval and modern Europe, Asia, Africa, and Latin America. Particular strengths of the program include a well-credentialed faculty committed to teaching and scholarship, the departmentally administered George Tyler
Moore Center for the Study of the Civil War, the historic location of the University, adequate numbers of students to support a variety of upper-division courses, a solid library collection of major secondary works in most areas of history, an active chapter of the international history honor society Phi Alpha Theta, and a record of student success.

2. Curriculum

The Shepherd B.A. degree in history currently requires 128 credit hours. These include 47 hours in the General Studies core curriculum and 36 hours in the major field (beyond the 6 hours in the history of civilization sequence required in the General Studies core curriculum). History majors are also required to complete 12 hours in a foreign language or to demonstrate equivalent competence.

The period since the last program review has witnessed significant curricular change and development. This reflects the expertise of new faculty hires, the application of assessment results, the adoption of suggestions made by an external reviewer at the time of our last review, and an effort to make greater use of the rich historical resources available in our region. Principal among these changes have been the adoption of a required sophomore-level course in historical methods (History 250: Introduction to Historical Studies) and a redesign of the curriculum to increase options and possibilities for specialization for students while guaranteeing that all students complete courses in a variety of fields. We have also added several new elective upper-division courses in areas which were previously underrepresented in the curriculum. These changes necessitated an increase in the major from 30 to 36 credit hours.

The history major includes an 18 hour core designed to provide a broadly gauged foundation of knowledge in the discipline. The core comprises a course in historical
methods, a two-semester survey of United States History, a choice between Recent U.S. History or Contemporary World History, an upper-division course in European history, and an upper-division course in non-Western history. The program offers three options for the configuration of the remaining 18 hours in the major. Students may satisfy this requirement either by completing 6 upper-division courses chosen freely from among department offerings in all areas of the discipline or by opting for a concentration either in public history or in Civil War and Nineteenth-Century America. Students enrolled in the public history concentration must complete a 3 hour internship, 9 hours of coursework in the public history field, and 2 electives from among upper division history offerings. Students who choose the Civil War and Nineteenth-Century America concentration take 12 hours of coursework in that field and 2 upper-division history electives. See Appendix I.

It should be noted that history majors, like all Shepherd students, take 6 hours in the History of World Civilization sequence as part of their General Studies requirements. These hours are not counted as part of their major.

The history program also provides students with regular opportunities for study abroad. A summer course on the evolution of European government takes students to Greece, Italy, and Belgium. Two other courses, one on the First World War and another on the United States in World War II, take students to historical sites in Europe on field trips organized during the spring or Thanksgiving break.

Upon completion of the history program it is expected that students will have a good general knowledge of United States and world history. They are expected to be able to
read critically, evaluate primary and secondary sources, communicate their findings in suitable English, and document their research.

The Department of History also offers a 24-hour minor. This program has also been redesigned to provide more options. History minors take a 15-hour core (the two-semester survey of United States History, a choice between Recent U.S. History or Contemporary World History, an upper division course in European history, and an upper-division course in non-Western history) and select 3 upper-division electives. See Appendix I

3. Assessment

The Department of History has conducted regular assessments of its program since 1997. The 2006-2010 assessment cycles saw department efforts focus on the Civil War and Nineteenth-Century America concentration. Two intended student outcomes were assessed:

1. The concentration makes effective use of available archival, material, and cultural resources in the area. (One of the rationales for the existence of the concentration is the special nature of Shepherd’s geographical proximity to Civil War era historic sites and other sources.)

2. Students who complete the program will display broad knowledge and a cogent understanding of the Civil War era.

The assessment plan employed the following means:

1. A survey completed by students in their junior year. The survey inquired after student perceptions of the concentration’s success in making use of area resources.
2. A survey completed by recent graduates. The survey inquired after perceptions of the concentration’s use of area resources and its success in preparing them for further study or employment in the Civil War studies field.

3. A panel of three history professors read student research papers submitted for coursework in the concentration. Using a Likert scale, panel members responded to the following statements: a.) “The paper is well organized and properly documented”; b.) “The paper displays an understanding of the topic in the wider context of the Civil War and American historical experience”; and c.) “The paper is written in cogent, grammatical English prose.”

Assessment results have shown that the concentration is achieving the assessed outcomes. Both students and graduates describe a program which makes extensive use of area resources. Documentation in the papers read by the panel led to the same conclusion. Concentration graduates, including those engaged in graduate (M.A. and Ph.D.) study and others employed in the historic preservation field, praise the program as provider of a solid foundation for further work or study. The surveys also invited written commentary, and this evidenced widespread desire for more coursework options in the concentration and more formal preparation in historical methods. These findings strongly influenced the recent redesign of the overall major and the Civil War and Nineteenth-Century America concentration.

Assessment results from the past two cycles have been very encouraging; and the History Department has decided to shift its focus back to the wider major for the 2010-12 cycle. We will assess two outcomes:
1. Students completing the program will have a basic grasp of historiography and the role it plays within the discipline.

2. Students completing the program will be able to produce cogent, well-written, properly documented papers based on historical research.

4. Faculty

The faculty constitute the greatest strength of the program. All eight full-time members of the department hold the Ph.D. degree in history. They are the products of seven doctoral programs: the Catholic University of America, the University of Hawaii-Manoa, the University of Massachusetts-Amherst, the University of Missouri-Kansas City, the University of Toronto, the University of Virginia, and West Virginia University. Six of the full-time faculty are tenured. The remaining two hold tenure-track appointments. During the 2006-2010 reporting period, the program also employed ten part-time instructors. Six hold the Ph.D. degree in History, one has a Ph.D. in Asian Studies, one has an Ed.D., one is a Ph.D. candidate (ABD) in Political Science, and one, a rabbi, holds a graduate degree in Hebrew letters. See Appendices II and III

The history faculty are committed to effective teaching and to the maintenance of rigorous academic standards. Most employ technology to enrich the classroom experience; and Shepherd historians often supplement classroom instruction with field trips to historic sites in the region. The Department of History is a campus leader in offering students study abroad opportunities. Three history courses take students to historic sites in Europe. History faculty also play a major teaching and organizational role in both the University Honors Program and in the Women’s Studies Program. A historian
currently serves as director of the Honors Program. Another is co-coordinator of Women’s Studies.

Nearly all faculty members are active scholars. Five of the eight are the authors of one or more scholarly books, and a sixth is currently under contract for a book with the University of North Carolina Press. Shepherd historians have published articles in a wide spectrum of scholarly journals, including *Canadian Slavonic Papers, Civil War History, Comparative Civilizations Review*, the *Journal of Baltic Studies, Magistra: A Journal of Women’s Spirituality in the Middle Ages, Russian Review, Virginia Quarterly Review*, and *West Virginia History*. In recent years Shepherd historians have also presented papers at numerous learned conferences throughout the United States. During the current reporting period, academic research has taken Shepherd historians to archives and libraries throughout the United States and in Canada, Germany, and China.

The Shepherd history faculty boast a long tradition of service to the profession and to the community. One faculty member has recently served as an outside examiner on a doctoral committee at West Virginia University, while several have been peer reviewers of scholarly books and articles submitted for publication to journals and academic presses. As in the past, the Department of History provides personnel and programs which assist and encourage historical organizations like Historic Shepherdstown, the Community History Project at Shenandoah University, various Civil War Roundtables, and the Jefferson County Historical Society. Faculty members, moreover, are individually active in community life as representatives of the University and of their profession, offering talks to a wide variety of local organizations and serving on various boards.
The G.T. Moore Center for the Study of the Civil War, which is administratively under the aegis of the Department of History and whose director is a tenured member of the history faculty, offers a wide range of educational programs aimed at academicians, the public schools, and the general public. These include lectures, tours of historic sites, and an annual public seminar. The Center for the Study of the Civil War also recently released *Mountaineers of the Blue and Gray*, a multimedia CD. Aimed at secondary school students, the CD was distributed free of charge to every public high school and middle school in the state.

5. Students

- **Entrance Standards**

  Standards for entrance into the history program conform with the general standards for entrance into Shepherd baccalaureate programs: high school GPA of 2.0 (or a GED), and a combined SAT score of 910 or a combined ACT score of 19.

- **Entrance Abilities**

  The reliability of high school GPAs and ACT/SAT scores as predictors of success in university is difficult to establish. Data collected since 2005 indicate that entering freshman history majors have somewhat higher high school GPAs, and ACT/SAT scores than do Shepherd undergraduates measured as a whole. *[See Appendix IV]*

- **Exit Abilities**

  Graduates of the history program have completed a curriculum which provides them with a broad knowledge of United States and world history as well as more specialized knowledge in areas where they have chosen to concentrate. Successful completion of this coursework demands the ability to analyze primary and secondary sources critically, to
solve non-quantitative problems, to conduct extensive research on historical topics, and to write cogent, well-documented research papers. During the current reporting period, the abilities of Shepherd history students have won recognition both within and beyond the University. Twelve history majors were admitted to the Honor Society of Phi Kappa Phi. Eight were named McMurran Scholars, the highest academic award bestowed by Shepherd University. Richard A. Hulver, a 2009 Shepherd history graduate, won both the George C. Marshall Undergraduate Essay Prize and the Western Front Association-Phi Alpha Theta Essay Prize for a paper he wrote on the role of General John J. Pershing in the American Battle Monuments Commission. Mr. Hulver was the second Shepherd history major to win both awards. (Blaine G. Horton won both prizes in 2002.)

Graduates

The history baccalaureate is a liberal arts program not designed to prepare students for specific jobs. The history program does, however, produce graduates with strong skills in written and oral communications, research, critical analysis, and problem solving. These skills lend themselves to a wide range of employment possibilities. History graduates are also prepared to continue study at the graduate level – either in history or in various allied fields, including law, library science, museum studies, theology, and others.

Placement information is available from two sources: One of these is data collected by the Shepherd University Career Development Survey. The other is personal contact between faculty and recent graduates. We have reliable information on 51.1% of program graduates from the 2006-2010 period. Among this group, 21.5% are employed in jobs directly related to their history degree (social studies teacher, historic preservation, government research), 27.4% are employed in other jobs, 28.9% are studying history at
the graduate level, 17.8% are studying other disciplines at the graduate level (law, theology, library science, public administration, education), and 4.4% are currently serving in the military. It is noteworthy that two recent graduates were able to parlay what began as internships into full-time employment – one with the National Park Service and one with the Civil War Preservation Trust.

6. Resources

➢ Financial

Nearly all of the financial support for the history program comes from the state. The Shepherd Foundation owns and maintains the facilities used by the G.T. Moore Center for the Study of the Civil War. Some faculty development and research funding is from external sources.

➢ Facilities

Classroom and office facilities have been recently upgraded and much improved. All full-time faculty have spacious offices, six of which have been newly renovated. Shared office space for adjuncts is available in White Hall. The G.T. Moore Center provides space for meetings and presentations. All full-time faculty have office PCs and Internet access. Secretarial services are shared with several other departments. All history classrooms have computers, Internet connections, PowerPoint projectors, and DVD players. This constitutes a major recent improvement. The History faculty, working with the University librarians, have built library collections that are more than adequate for an undergraduate history program and which can support graduate-level work in some areas, including United States, European, women’s, and East Asian history. The history program also utilizes the resources of the G.T. Moore Center, which has a small,
specialized library collection and is building a computerized database of information on Civil War soldiers.

 Location

The physical location of the University is a major resource for the history program. In and around Shepherdstown, the oldest town in the state, one can find remarkably well-preserved examples of architecture and material culture from the colonial era onward. The University also lies in close proximity to three national historic parks: Chesapeake & Ohio Canal, Antietam Battlefield, and Harpers Ferry. Other major resources, among them the Gettysburg, Monocacy, and Manassas Civil War Battlefields as well as the vast library, archival, museum, and other historical assets of the Washington-Baltimore metropolitan area, are within easy reach. Each of these sites provides opportunities for research, field trips, and hands-on learning.

7. Viability and Necessity

 Similar Programs

Virtually every liberal arts institution in the nation offers a baccalaureate program in history. However, the only comparable history program within a 50-mile radius is at Hood College, a private institution in Frederick, Maryland,

 Enrollments

Enrollments in the history program have displayed a measure of volatility, but represent not only a substantial increase from the prior reporting period and constitute the highest numbers in the entire history of the program. During the period 2005-2009 program enrollments averaged 91.4, compared to 56 in the 2000-2004 period. The
number of program graduates in 2006-2010 averaged 18.4, compared to 9.6 in 2001-2005. See Appendix V

Total enrollment in history courses increased from 927 (Fall)/868 (Spring) in 2005-06 to 1177 (Fall)/049 (Spring) in 2009-10. See Appendix VI

➢ Enrollment Projections

Recent increases in enrollments in the history program reflect the overall growth in enrollment in the University, the development of both the Civil War and the public history concentrations, the redesign of the major curriculum, and the department’s ability to offer a wider variety of courses than in the past. We expect these increases to continue. An additional factor will be the implementation of a planned new B.A. program in historic preservation and public history, which should substantially expand the number of students in History Department programs. We estimate that in five years the combined enrollment in the two history B.A. programs will be in the neighborhood of 150.

➢ Cost per Student Hour

The cost per student hour of the history program has averaged $73.00 over the last three years.

➢ Service Courses

The history program devotes a substantial proportion of its resources to the provision of service courses for other programs. These are as follow:

1. General Studies: All baccalaureate Shepherd students must complete 6 credit hours in the History of Civilization sequence.

2. Elementary Education: 6 credit hours in History

3. Teaching Field in Social Studies Grades 5-8: 6 credit hours in history
4. **B.A. in Comprehensive Social Studies Education:** 21 credit hours in history

5. **M.A. in Curriculum and Instruction:** Students in the Social Studies specialization area take graduate level courses in history.

6. **Women’s Studies Minor:** Students in this minor take a 3 credit hour team-taught interdisciplinary course (WMST 201: Introduction to Women’s Studies) in which history faculty contribute the equivalent of 1 credit hour. Students may also take up to 9 credit hours in history electives within the minor.

7. **Honors Program:** The Department of History supports the Honors Program every Fall term by offering 3 of the 6 hours in the freshman Honors learning community course (Honors 101). Several upper-division History courses have also been designated to serve as electives within the Honors Program.

8. **B.A. in Environmental Studies – Historic Preservation Concentration:** Students are required to take 6 credit hours in history and may select up to 6 more hours as electives within the concentration.

9. **Appalachian Studies:** Students are required to take 3 credit hours in history and may select up to 6 more hours as electives within the concentration.
8. Previous Reviews

No corrective action was recommended at the time of the last program review. The external reviewer, Dr. Steven Guerrier of James Madison University, did, however make two recommendations:

1.) The addition of a course in historiography and methodology to the curriculum in the major.

2.) The achievement of greater diversity among the faculty. (At the time of the review, seven of the eight history faculty were male and there was no minority representation.)

The Department of History has addressed both of these concerns during the current review period. The redesign of the major includes the addition of History 250 (Introduction to Historical Studies), a course which focuses on methodology and historiography, to the required core. The second issue can only be addressed as new or replacement positions come open. Its resolution is also linked to the vagaries of the applicant pool for any given position. The department made one tenure-track faculty hire during this period, an opportunity which we were able to use to move toward redressing the gender imbalance.

9. Strengths and Weaknesses

The strengths of the program are:

1. A highly credentialed faculty committed to excellence in both teaching and scholarship.

2. A physical location rich in historical resources.
3. A good library collection.

4. Sufficient numbers of students in the history and in the closely related social studies education majors to create the critical mass necessary for the cost-effective maintenance of the program.

5. The resources of the George Tyler Moore Center for the Study of the Civil War.

The weaknesses of the program are:

1. The lack of full-time faculty with expertise in the history of sub-Saharan Africa and the Middle East.

2. Reliance on adjuncts to staff a high proportion of the General Studies history sequence.

3. There is a large measure of overlap between the history program’s concentration in public history and the historic preservation concentration offered by the Institute for Environmental Studies. This causes confusion for students and duplication of effort.

Plans for removing weaknesses:

1. In the short run, we continue to be able to staff courses in African and Middle Eastern history with highly qualified adjuncts. Over time, we plan to add diversity of expertise through the recruitment of new faculty.

2. Rising enrollments at Shepherd continue to put pressure on the Department of History (and other departments) to staff more sections of General Studies than we can possibly cover with full-time faculty. Our adjuncts are well credentialed and experienced instructors, but it would be in the students’ interest to learn from full-time professionals in the field. The solution to this
problem lies in the current move to reform the General Studies curriculum in a
direction that would enable the Department of History to better cover its
obligations in that area.

3. Working with the Institute for Environmental Studies, the Department of
History has approved and submitted a plan to replace both the public history
and historic preservation concentrations with an interdisciplinary B.A.
program in historic preservation and public history.

10. History Department Goals

Short-term goals (1-2 years)

1. Reform the major curriculum in a manner consistent with ongoing University
   plans for reform of the major. This would include the addition of a capstone
   experience.

2. Develop an assessment strategy based on the reformed curriculum.

3. Establish a new interdisciplinary B.A. program in historic preservation and public
   history.

4. Establish a minor in historic preservation and public history.

Long-term goals (3-5 years)

1. Increase enrollments in the history major and in other history programs.

2. Develop new options in history for students in the reformed General Studies
   curriculum.

3. Secure new faculty lines in areas which we cannot presently cover with full-time
   faculty.
4. Establish an M.A. program in public history. (A department plan for this degree program has been accepted at the University and at the state level. It awaits approval from our accrediting agency for the establishment of new graduate programs at Shepherd.)
APPENDIX I

Curriculum for the History Major (36 hours)

Core Courses

All history majors must complete the following 18 hours of core courses (3 credit hours per course):

HIST 201 United States History to 1865
HIST 202 United States History Since 1865
HIST 250 Introduction to Historical Studies
HIST 314 Recent United States History 1945 to Present OR
HIST 404 The Contemporary World Since 1929

One 300 or 400 level course in European history from among the following:
- HIST 329 Renaissance and Reformation
- HIST 332 Medieval History
- HIST 333 Modern Europe
- HIST 338 European Women to 1500
- HIST 339 European Women since 1500
- HIST 360 Evolution of European Government
- HIST 375 First World War
- HIST 407 England to 1603
- HIST 408 England since 1603
- HIST 410 Russia to 1855
- HIST 412 Russia since 1855
- HIST 416 Italian City States
- HIST 440 Ideas in the Modern West

Any other 300/400 level course (including independent studies and special topics courses) in European history with permission of the department

One 300 or 400 level course in the history of Africa, Asia, Middle Easter, or Latin America chosen from among the following:
- HIST 320 Sub-Saharan Africa
- HIST 331 Ancient History
- HIST 419 East Asia to 1800
- HIST 420 East Asia since 1800
- HIST 421 Modern Japan
- HIST 445 Latin American History to 1840
- HIST 446 Latin American History since 1820

Any other 300/400 level course (including independent studies and special topics courses) in African, Asian, Middle Eastern, or Latin American history with permission of the department
Concentrations

History majors enroll in one of three Concentrations:

- Traditional
- Civil War and Nineteenth-Century America
- Public History

Traditional Concentration (18 hours)

Students select 18 credit hours from among the following electives (all 3 credit hour courses):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIST 300</td>
<td>Historic Preservation</td>
</tr>
<tr>
<td>HIST 302</td>
<td>American Colonial History and Revolutionary Experience</td>
</tr>
<tr>
<td>HIST 303</td>
<td>The Early Republic, 1781-1850</td>
</tr>
<tr>
<td>HIST 304</td>
<td>Civil War America, 1850-1865</td>
</tr>
<tr>
<td>HIST 305</td>
<td>History of the Lower Shenandoah Valley</td>
</tr>
<tr>
<td>HIST 307</td>
<td>The Reconstruction Era, 1865-1877</td>
</tr>
<tr>
<td>HIST 308</td>
<td>The Old South</td>
</tr>
<tr>
<td>HIST 309</td>
<td>West Virginia and the Appalachian Region</td>
</tr>
<tr>
<td>HIST 310</td>
<td>The Gilded Age and Progressive Era</td>
</tr>
<tr>
<td>HIST 311</td>
<td>Economic History of the United States</td>
</tr>
<tr>
<td>HIST 312</td>
<td>American Society in an Era of Crises, 1917-1945</td>
</tr>
<tr>
<td>HIST 314</td>
<td>Recent U.S. History since 1945</td>
</tr>
<tr>
<td>HIST 315</td>
<td>History of American Women</td>
</tr>
<tr>
<td>HIST 318</td>
<td>The United States and World War II</td>
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<td>HIST 320</td>
<td>Sub-Saharan Africa</td>
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<td>HIST 329</td>
<td>The Renaissance and Reformation</td>
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<td>Modern Europe</td>
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<td>European Women to 1500</td>
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<td>European Women Since 1500</td>
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<td>HIST 345</td>
<td>Introduction to Public History</td>
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<td>HIST 360</td>
<td>Evolution of European Government</td>
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<td>HIST 375</td>
<td>First World War</td>
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<td>HIST 378</td>
<td>American Military History</td>
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<td>HIST 402</td>
<td>Diplomatic History of the United States</td>
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<td>HIST 404</td>
<td>Contemporary World since 1929</td>
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<td>Introduction to African-American History</td>
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<td>HIST 407</td>
<td>England to 1603</td>
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<td>HIST 408</td>
<td>England Since 1603</td>
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<td>HIST 412</td>
<td>Russia since 1855</td>
</tr>
<tr>
<td>HIST 416</td>
<td>Italian City States</td>
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</table>
HIST 419 East Asia to 1800
HIST 420 East Asia since 1800
HIST 421 History of Modern Japan
HIST 425/426 Readings in American and Western Hemisphere History
HIST 426/427 Readings in European and World History
HIST 430 Civil War Seminar
HIST 438 Soldiers and American Society, 1861-1865
HIST 440 Ideas in the Modern West
HIST 445 Latin American History to 1840
HIST 446 Latin American History since 1820
300/400 level special topics courses listed as HIST 399 or HIST 499
PSCI 400 Supreme Court and Constitutional Law

Concentration in Civil War and Nineteenth-Century America (18 hours)

HIST 304 Civil War America, 1850-1865
HIST 307 The Reconstruction Era, 1865-1877
HIST 430 Civil War Seminar OR
HIST 435 Practicum in Civil War Studies
One course from among the following:
    HIST 303 The Early Republic, 1781-1850
    HIST 308 The Old South
    HIST 345 Introduction to Public History
    HIST 405 Introduction to African American History
    HIST 438 Soldiers and American Society, 1861-1865
Two electives chosen from those listed above under traditional concentration

Concentration in Public History (18 hours)

HIST 345 Introduction to Public History
HIST 300 Historic Preservation
HIST 432 Internship in Public History OR
HIST 435 Civil War Practicum
One course from among the following:
    HIST 360 Evolution of European Government
    HIST 375 First World War
    Any 300 or 400 level course in American history (not HIST 432 or HIST 435)
    Any other 300 or 400 level history course by special arrangement with the instructor
    ANTH 221 Introduction to Museum Studies
    ANTH 345 Archaeological Field Methods and Lab
    ANTH 370 Historic Architecture in the United States
    ENVS 220 Battlefield Preservation
    ENVS 322 Environmental History
Two electives chosen from those listed above under traditional concentration
Curriculum for the History Minor (24 Hours)

Core Courses (15 hours)

HIST 201 United States History to 1865
HIST 202 United States History Since 1865
HIST 314 Recent United States History 1945 to Present OR
    HIST 404 The Contemporary World Since 1929
One 300 or 400 level course in European history from among the following:
    HIST 329 Renaissance and Reformation
    HIST 332 Medieval History
    HIST 333 Modern Europe
    HIST 338 European Women to 1500
    HIST 339 European Women since 1500
    HIST 360 Evolution of European Government
    HIST 375 First World War
    HIST 407 England to 1603
    HIST 408 England since 1603
    HIST 410 Russia to 1855
    HIST 412 Russia since 1855
    HIST 416 Italian City States
    HIST 440 Ideas in the Modern West
Any other 300/400 level course (including independent studies and special topics courses) in European history with permission of the Department

One 300 or 400 level course in the history of Africa, Asia, Middle East, or Latin America chosen from among the following:
    HIST 320 Sub-Saharan Africa
    HIST 331 Ancient History
    HIST 419 East Asia to 1800
    HIST 420 East Asia since 1800
    HIST 421 Modern Japan
    HIST 445 Latin American History to 1840
    HIST 446 Latin American History since 1820
Any other 300/400 level course (including independent studies and special topics courses) in African, Asian, Middle Eastern, or Latin American history with permission of the department.

Elective Courses (9 hours)

Three courses selected from those listed above under the traditional concentration
APPENDIX II
Faculty Data

Name_Sally M. Brasher__     Rank_Associate_____

Check One: Full-Time__X__     Part-time_____     Adjunct_____

Highest Degree Earned_Ph.D.____     Conferred by_The Catholic University of America___________

Date Degree Received_2002_____     Areas of Specialization_Medieval Europe, Medieval and Renaissance Italy, Early Modern Europe and Gender____________

Professional registration/licensure_______________

Years of Employment at Present Institution_7________

Years of Employment in Higher Education_9__________

Years of related Experience Outside Higher Education_____

Non-Teaching Experience_______________________

To determine compatibility of credentials with assignment:

a.) List courses you taught this year and last year (if you participated in a team-taught course, indicate what percent of the course(s) you taught) For each course include year and semester taught, course number, course title, and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
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<td>Sum III 2010</td>
<td>HIST 460/PSC 399 Study Abroad: Evolution of European Culture and Society</td>
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<td>HIST 101 H History of Civilization: Ancient and Medieval Honors HIST 332 Medieval Europe</td>
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<td>Fall 2009</td>
<td>HIST 101H History of Civilization: Ancient and Medieval Honors HIST 338 Ancient and Medieval European Women</td>
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</table>
b.) If degree is not in area of current assignment, explain.

c.) Identify your professional development activities during the last five years.

In addition to the publications listed below I have attended and presented papers at the following conferences:


Chaired a panel entitled “Teaching Hrosvitha” with Betty Ellzey and presented “Putting Hrosvitha in Her Place: Transcending Biography in Presenting the Experience of Medieval Women’s Lives” at the 45th International Congress on Medieval Studies, Kalamazoo, MI. May 2009.


d.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years.

e.) Indicate any other activities which have contributed to effective teaching.


f.) List professional books/papers published during the last five years.


g.) List externally funded research (grants and contracts) during the last five years.
APPENDIX II
Faculty Data

Name  David B. Gordon  Rank  Associate Professor

Check One:  Full-Time  X  Part-time  Adjunct

Highest Degree Earned  Ph.D. (History)  Conferred by  University of Hawaii

Date Degree Received  1997  Areas of Specialization  Modern Japan (major field), Modern China (minor), Modern Europe (minor), Comparative Philosophy (minor)

Professional registration/licensure  N/A

Years of Employment at Present Institution  10

Years of Employment in Higher Education  12

Years of related Experience Outside Higher Education  0

Non-Teaching Experience  N/A

To determine compatibility of credentials with assignment:

a.) List courses you taught this year and last year (if you participated in a team-taught course, indicate what percent of the course(s) you taught) For each course include year and semester taught, course number, course title, and enrollment.

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<td>Fall 09</td>
<td>HIST 100  Hist Civ Asian</td>
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<td>HIST 100  Hist Civ Asian</td>
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<td>Fall 09</td>
<td>HIST 420  Modern East Asia</td>
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<td>Fall 09</td>
<td>FYEX 102  Japanese Culture</td>
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<tr>
<td>Spr 10</td>
<td>HIST 419  Early East Asia</td>
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<td>Fall 10</td>
<td>HIST 100  Hist Civ Asian</td>
<td>41</td>
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<td>HIST 100  Hist Civ Asian</td>
<td>39</td>
</tr>
<tr>
<td>Fall 10</td>
<td>HIST 100  Hist Civ Asian</td>
<td>39</td>
</tr>
<tr>
<td>Fall 10</td>
<td>HIST 420  Modern East Asia</td>
<td>34</td>
</tr>
</tbody>
</table>
b.) If degree is not in area of current assignment, explain.

c.) Identify your professional development activities during the last five years.

From 2005 to 2010 my principal focus was on researching and writing a biography of Chinese revolutionary Sun Yatsen for textbook publisher Pearson Prentice Hall’s Library of World Biography Series, aimed at freshmen taking overview world history courses. The book was published in 2009—see below. It is currently under consideration for a possible Hebrew translation through Schocken Books in Tel Aviv, Israel. I recently completed an article summarizing the achievements of Teresa Teng, a noted late twentieth-century Taiwanese pop singer, for *Education About Asia*, a quarterly for secondary school and college instructors. I am also conducting research toward a future documents reader for Bedford/St. Martins, a textbook publisher, regarding the Allied Occupation of Japan.

d.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years.


“Iran: A Short Introduction to a Long History,” public lecture in association with the Common Reading program at Shepherd University, Shepherdstown, WV, September 18, 2008.

“Sun Yatsen: Seeking a Newer China,” Scarborough Society lecture at Shepherd University, Shepherdstown, WV, April 23, 2008.


e.) Indicate any other activities which have contributed to effective teaching.

Since Fall 2008 I have served as the faculty advisor for the Shepherd University branch of Phi Alpha Theta, the national history honor society. In that capacity I have assisted a number of Shepherd history majors with papers that they presented at regional and national Phi Alpha Theta conferences. I have also chaired panels of student presenters from various universities at these conferences. In addition, on February 26, 2010 I gave a presentation regarding
the development of my interest in the field of history for the Shepherd branch of Phi Alpha Theta. All of these activities have given me a broader understanding of our students and the ways that they identify with the field of history at an emotional level.

f.) List professional books/papers published during the last five years.

**Book**

**Article**

**Review**

g.) List externally funded research (grants and contracts) during the last five years.

Shepherd University Professional Development Grant, 2007. (Used to support research conducted in Cuiheng and Hong Kong, People’s Republic of China).
APPENDIX II

Faculty Data

Name__Anders Henriksson  Rank__Professor___

Check One: Full-Time____ X____  Part-time____  Adjunct____

Highest Degree Earned__Ph.D. (History)  Conferred by__University of Toronto____

Date Degree Received__1978  Areas of Specialization__Modern Russia (major field), Modern East-Central Europe (minor), Medieval England (minor)

Professional registration/licensure_____N/A_________

Years of Employment at Present Institution___25________

Years of Employment in Higher Education___30________

Years of related Experience Outside Higher Education___3____

Non-Teaching Experience___Political Analyst – East European Affairs, Defense Dept, C.I.A.

To determine compatibility of credentials with assignment:

h.) List courses you taught this year and last year (if you participated in a team-taught course, indicate what percent of the course(s) you taught) For each course include year and semester taught, course number, course title, and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>Fall 09</td>
<td>HNRS 101 Honors Core: Modern History</td>
<td>20</td>
</tr>
<tr>
<td>Fall 09</td>
<td>HIST 333 Modern Europe</td>
<td>37</td>
</tr>
<tr>
<td>Fall 09</td>
<td>HIST 375 First World War</td>
<td>18</td>
</tr>
<tr>
<td>Spr 10</td>
<td>HIST 103 Hist Civ Modern</td>
<td>39</td>
</tr>
<tr>
<td>Spr 10</td>
<td>HIST 103 Hist Civ Modern</td>
<td>40</td>
</tr>
<tr>
<td>Spr 10</td>
<td>HIST 339 European Women Since 1500</td>
<td>22</td>
</tr>
<tr>
<td>Fall 10</td>
<td>HNRS 101 Honors Core: Modern History</td>
<td>18</td>
</tr>
<tr>
<td>Fall 10</td>
<td>HIST 333 Modern Europe</td>
<td>38</td>
</tr>
<tr>
<td>Fall 10</td>
<td>HIST 407 England to 1603</td>
<td>20</td>
</tr>
<tr>
<td>Fall 10</td>
<td>WMST 201 Intro to Women’s Studies*</td>
<td>29</td>
</tr>
</tbody>
</table>

*Team–taught (33%) with Dr. Ellzey (English) and Dr. Crawley-Woods (Social Work)
i.) If degree is not in area of current assignment, explain.

j.) Identify your professional development activities during the last five years

   From 2005 to 2010 my principal focus was on research and writing a book which studies the role played by class, gender, and ethnic identity in the emergence of civil society in late imperial Russia. It was published in 2009 - see below. I am currently in the research phase of two more book projects: I am co-author (with my Shepherd colleague Dr. Snell and with Dr. James Greenlee of McMaster University) of a projected college-level textbook on the First World War. I am also translating and editing the memoir of a Russian nurse in the Russo-Japanese War.

k.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years.

   Served as peer reviewer for articles in Imperial Russian history submitted to *Russian Review*.

   Spoke on my recent book to the Shepherd chapter of the history honorary Phi Alpha Theta

l.) Indicate any other activities which have contributed to effective teaching.


m.) List professional books/papers published during the last five years.

   **Book**
   *Vassals and Citizens. The Baltic Germans in Constitutional Russia, 1905-1914.*

   **Encyclopedia Entries**


Reviews


n.) List externally funded research (grants and contracts) during the last five years.

Shepherd University Professional Development Grant, 2007. (Used to support archival research in Berlin and Marburg, Germany.)
APPENDIX II
Faculty Data

Name__Robert G. Parkinson     Rank_Assistant Professor

Check One:  Full-Time__X___     Part-time_____     Adjunct_____

Highest Degree Earned_Ph.D.____    Conferred by__University of Virginia

Date Degree Received_2005_____     Areas of Specialization_Early America

Professional registration/licensure_____N/A

Years of Employment at Present Institution__5_______

Years of Employment in Higher Education__5__________

Years of related Experience Outside Higher Education__0_____

Non-Teaching Experience__________N/A__________

To determine compatibility of credentials with assignment:

a.) List courses you taught this year and last year (if you participated in a team-taught course, indicate what percent of the course(s) you taught) For each course include year and semester taught, course number, course title, and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>Summer 2009</td>
<td>HIST 103/History of the Modern World</td>
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<tr>
<td>Summer 2009</td>
<td>HIST 201/U.S. History to 1865</td>
<td>9</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HIST 103/History of the Modern World</td>
<td>38</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HONORS 101/Modern World History – Honors Core</td>
<td>16</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HIST 250/Introduction to Historical Methods</td>
<td>18</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HIST 302/Era of the American Revolution</td>
<td>26</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>HIST 103/History of the Modern World</td>
<td>36</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>HIST 103/History of the Modern World</td>
<td>42</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>HIST 201/U.S. History to 1865</td>
<td>27</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>HIST 301/American Colonial History</td>
<td>22</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>HIST 599/Graduate Readings in American Colonial Hist</td>
<td>1</td>
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<tr>
<td>Fall 2010</td>
<td>HIST 103/History of the Modern World</td>
<td>41</td>
</tr>
<tr>
<td>Fall 2010</td>
<td>HIST 103/History of the Modern World</td>
<td>42</td>
</tr>
<tr>
<td>Fall 2010</td>
<td>HIST 250/Introduction to Historical Methods</td>
<td>19</td>
</tr>
<tr>
<td>Fall 2010</td>
<td>HIST 499A/HONORS 389 Seminar: Slavery and</td>
<td></td>
</tr>
</tbody>
</table>
b.) If degree is not in area of current assignment, explain.

c.) Identify your professional development activities during the last five years.

Since my degree, my principal focus has been to revise my dissertation into a book for publication. I received a two-year postdoctoral fellowship in 2006 (postponed until 2007) granted by the National Endowment of the Humanities and the College of William & Mary to further these efforts. As part of that fellowship, my book manuscript will be published by the Omohundro Institute of Early American History and Culture series for the University of North Carolina Press.

I have also presented papers at three professional conferences, acted as a commentator for a panel at another, and presented my work at a colloquia workshop. I have also served as a book manuscript referee for Palgrave-Macmillan, and have refereed articles for the *William & Mary Quarterly* three times.

I am also serving as a co-chair of the conference committee of an upcoming professional conference entitled “Warring for America, c. 1808-1820” jointly presented by the Library of Congress, New York University, Huntington Library, the Kluge Center, and the Omohundro Institute for Early American History and Culture. The conference will be held March 31-April 1, 2011.

d.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years.

NEH Postdoctoral Fellowship, 2006-2008 (awarded).

e.) Indicate any other activities which have contributed to effective teaching.

I was the preceptor of a “Teaching American History” seminar held for 60 secondary education teachers in Fresno, California, in October 2009.

f.) List professional books/papers published during the last five years.

I have published two articles in peer-reviewed journals, published one article in an edited collection, and have two more articles forthcoming in two more edited collections, and have published (or will publish) ten book reviews, and one encyclopedia article.

g.) List externally funded research (grants and contracts) during the last five years.
National Endowment for the Humanities Postdoctoral Fellowship, 2006-2008 (awarded).
APPENDIX II
Faculty Data

Name __Julia Sandy-Bailey_________ Rank __Assistant Professor________________

Check One: Full-Time _X_____ Part-time_____ Adjunct____

Highest Degree Earned __Ph.D (History) Conferred by University of Massachusetts Amherst

Date Degree Received __2006_____ Areas of Specialization _Modern United States;
Colonial and Modern Latin America; Public History_____

Professional registration/licensure _N/A___________

Years of Employment at Present Institution __1_____

Years of Employment in Higher Education __1 at Assistant Professor level; 8 as
lector

Years of related Experience Outside Higher Education __5___

Non-Teaching Experience __Director of Career Planning and Student Development at the
University of Massachusetts Amherst; Senior Online Content Manager for the Disability
History Museum; Senior Fellow for Digital Humanities at the UMass Donahue Institute;
Academic Director for Teaching American History program at the UMass Donahue
Institute

To determine compatibility of credentials with assignment:

a.) List courses you taught this year and last year (if you participated in a team-taught
course, indicate what percent of the course(s) you taught) For each course include
year and semester taught, course number, course title, and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
<th>Enrollment</th>
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</thead>
<tbody>
<tr>
<td>Fall 2009</td>
<td>HIST 103: History of Civilization: the Modern World</td>
<td>39</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HIST 103: History of Civilization: the Modern World</td>
<td>36</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HIST 202: History of the U.S.: 1865 to Present</td>
<td>32</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HIST 202: History of the U.S.: 1865 to Present</td>
<td>22</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>HNRS 488: Directed Readings Course</td>
<td>1</td>
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<tr>
<td>Spring 2010</td>
<td>HIST 103: History of Civilization: the Modern World</td>
<td>38</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>HIST 202: History of the U.S.: 1865 to Present</td>
<td>33</td>
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<tr>
<td>Spring 2010</td>
<td>HIST 314: Recent American History: 1945 to Present</td>
<td>34</td>
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<tr>
<td>Spring 2010</td>
<td>HRNS 489: Honors Capstone Project</td>
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<td>Fall 2010</td>
<td>HIST 103: History of Civilization: the Modern World</td>
<td>44</td>
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<tr>
<td>Fall 2010</td>
<td>HNRS 101: Honors Core: Modern World History</td>
<td>22</td>
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</table>
b.) If degree is not in area of current assignment, explain.

c.) Identify your professional development activities during the last five years.

During the last five years I completed my Ph.D in history, gained experience teaching undergraduate and graduate courses, and worked in the field of public history. I taught at the University of Massachusetts Amherst, Central Connecticut State University, Keene State University, and the New School University. Public history related work includes employment as the director of Career Planning and Student Development for the College of Arts and Humanities at the University of Massachusetts Amherst, senior online content manager for the Disability History Museum, associate coordinator of the Valley Women’s History Collaborative in western Massachusetts. I also served as the senior fellow for Digital Humanities and the academic director for a Teaching American History program at the University of Massachusetts Donahue Institute. I am currently serving a three-year term on the Committee on Public History for the Organization of American Historians.

Additionally, I published several book chapters and an encyclopedia entry (see below), and am currently editing a book manuscript on the civil rights movement in Harlem from 1930 to 1970.

d.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years.

I have delivered presentations at the Study of the United States Institute on American Political Development (Amherst, Massachusetts, 2008 and 2006); the Researching New York Conference (Albany, New York, 2007); the Constitutional History Renewal Project (Amherst, Massachusetts, 2006); the Western Association of Women’s History Annual Meeting (Monterey, California, 2006); the New England Historical Association Annual Meeting (Kingston, Rhode Island, 2005); the Association for the Study of African American Life and History Annual Meeting (Buffalo, New York, 2005). In the fall of 2009 I spoke about my current research project to the Shepherd chapter of the history honorary society, Phi Alpha Theta. In 2005 I was invited to be the advisory editor to a special edition on race and politics for Proteus: A Journal Of Ideas.

e.) Indicate any other activities which have contributed to effective teaching.

In addition to the experience I’ve gained teaching graduate and undergraduate courses during the past nine years, I’ve also sat on several committees related to enhancing teaching effectiveness. During 2002 I was a member of a faculty development seminar on online teaching, at the New School University. In that
same year I helped develop a new undergraduate concentration on urban studies, also at the New School University. As a graduate student and new professional I took a number of workshops given by the University Massachusetts Amherst’s Center for Teaching, all designed to help college professors enhance their courses and teaching styles. In my first year at Shepherd (2009-2010), I participated in the New Faculty Learning Community workshops on teaching.

f.) List professional books/papers published during the last five years.


“‘Stop that Rambo Shit . . . This is Feminist Softball’: Reconsidering Women’s Organizing in the Reagan Era and Beyond,” in *Breaking the Wave: Women, Their Organizations, and Feminism, 1945 – 1985* (Routledge, September 2010).


g.) List externally funded research (grants and contracts) during the last five years.
APPENDIX II
Faculty Data

Name Mark A. Snell

Rank __Assoc. Professor____

Check One:  Full-Time____ X ____ Part-time ______ Adjunct ______

Highest Degree Earned ___Ph.D. (History) Conferred by ___University of Missouri at Kansas City

Date Degree Received ___1999____ Areas of Specialization ___US History (major field), Public Administration (minor field)____

Professional registration/licensure _____ N/A ______

Years of Employment at Present Institution ___17____

Years of Employment in Higher Education ___21____

Years of related Experience Outside Higher Education ___21____

Non-Teaching Experience ___Logisician, trainer, administrator, commander, historian (US ARMY)____

To determine compatibility of credentials with assignment:

a.) List courses you taught this year and last year (if you participated in a team-taught course, indicate what percent of the course(s) you taught) For each course include year and semester taught, course number, course title, and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>Fall 09</td>
<td>HIST 304 Civil War America</td>
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<tr>
<td>Fall 09</td>
<td>HIST 375 First World War</td>
<td>18</td>
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<tr>
<td>Spr 10</td>
<td>HIST 435 Civil War Seminar</td>
<td>12</td>
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<tr>
<td>Spr 10</td>
<td>HIST 399 American Military History</td>
<td>11</td>
</tr>
<tr>
<td>Fall 10</td>
<td>HIST 201 U.S. History to 1865</td>
<td>28</td>
</tr>
<tr>
<td>Fall 10</td>
<td>HIST 304 Civil War America</td>
<td>11</td>
</tr>
</tbody>
</table>

b.) If degree is not in area of current assignment, explain. N/A

c.) Identify your professional development activities during the last five years

From 2005 to 2010 my principal focus has been on research and writing of several monographs, edited anthologies, and essays in anthologies. One was published in 2008 (Unknown Soldiers), while two scholarly essays were published in 2010,
both in anthologies published by Fordham University Press. I am currently in the research or writing phase of four more book projects: I am co-author (with my Shepherd colleague Dr. Henriksson and with Dr. James Greenlee of McMaster University) of a projected college-level textbook on the First World War, and I am under contract (LSU Press, WVU Press, and the History Press) for three book-length Civil War projects.

d.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years:

Named “Honorary West Virginian” by Governor Joe Manchin, Feb. 2009.

Numerous speaking engagements at academic seminars, symposia, public conferences, Civil War roundtables, professional development presentations, teacher workshops, etc.

Elected vice chairman of the West Virginia Sesquicentennial of the American Civil War Commission, August 2009.

e.) Indicate any other activities which have contributed to effective teaching.

Selected to teach in the War Studies Department at the Royal Military Academy Sandhurst as Visiting Senior Lecturer, Fall 2008.

f.) List professional books/papers published during the last five years.

**Book:**

*Unknown Soldiers: The American Expeditionary Forces in Memory and Remembrance* (Kent, Ohio: Kent State University Press, 2008).

**Essays in edited anthologies:**


**Essay in a history magazine:**

“‘Rascality in High Places’: Captain William B. Franklin vs. the Secretary of War” in *The Capitol Dome* (a quarterly publication of the U.S. Capitol Historical Society, Washington, D.C.), vol. 44, no. 4 (Fall 2007).
Other publications:

“Preface” to From Home Guards to Heroes: The 87th Pennsylvania and its Civil War Community” by Dennis W. Brandt (Columbia, MO: University of Missouri Press, 2006).


Reviews: None

g.) List externally funded research (grants and contracts) during the last five years.

None.
Appendix II
Faculty Data

Name   John E. Stealey III   Rank   Distinguished Professor of History

Check One: Full-Time   X   Part-time   _______   Adjunct   _______

Highest Degree Earned   Ph.D.   Conferred by   West Virginia University

Date Degree Received   1970
Areas of Specialization   United States, England, American Constitutional Law and Development

Professional registration/licensure   N/A

Years of Employment at Present Institution   42

Years of Employment in Higher Education   44

Years of related Experience Outside Higher Education   N/A

Non-Teaching Experience   Oral History Projects/Public History/Horseman

To determine compatibility of credentials with assignment:

o.) List courses you taught this year and last year (if you participated in a team-taught course, indicate what percent of the course(s) you taught) For each course include year and semester taught, course number, course title, and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010 – Fall</td>
<td>HIST 201, U.S. to 1865</td>
<td>33</td>
</tr>
<tr>
<td>2010 – Fall</td>
<td>HIST 309, West Virginia and Appalachian Region</td>
<td>37</td>
</tr>
<tr>
<td>2010 – Fall</td>
<td>HIST 309, West Virginia and Appalachian Region</td>
<td>32</td>
</tr>
<tr>
<td>2010 – Fall</td>
<td>HIST 432, Public History Internship</td>
<td>1</td>
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<tr>
<td>2010 – Spring</td>
<td>HIST 201, U.S. to 1865</td>
<td>17</td>
</tr>
<tr>
<td>2010 – Spring</td>
<td>HIST 309, West Virginia and Appalachian Region</td>
<td>35</td>
</tr>
<tr>
<td>2010 – Spring</td>
<td>HIST 309, West Virginia and Appalachian Region</td>
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<tr>
<td>2010 – Spring</td>
<td>HIST 432, Public History Internship</td>
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<td>2009 – Fall</td>
<td>HIST 201, U.S. to 1865</td>
<td>16</td>
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<tr>
<td>2009 – Fall</td>
<td>HIST 309, West Virginia and Appalachian Region</td>
<td>34</td>
</tr>
<tr>
<td>2009 – Fall</td>
<td>HIST 309, West Virginia and Appalachian Region</td>
<td>31</td>
</tr>
</tbody>
</table>
2009 – Spring  HIST 308, The Old South  18
2009 – Spring  HIST 309, West Virginia and Appalachian Region  36
2009 – Spring  HIST 309, West Virginia and Appalachian Region  31

2008 – Fall  HIST 201, U.S. to 1865  29
2008 – Fall  HIST 309, West Virginia & Appalachian Region  34
2008 – Fall  HIST 309, West Virginia & Appalachian Region  31

p.) If degree is not in area of current assignment, explain.  N/A

q.) Identify your professional development activities during the last five years.

   Nearly everything that I do involves professional development, including teaching.

   I spent three summers at the Library of Congress reacquainting myself with reading the Spanish and French languages by investigating Mexican travel accounts and memoirs, 1855-1912.

   The Department of History, West Virginia University, invited me to serve on the dissertation committee of a doctoral candidate. On 10 April 2009, I met with the committee about the candidate’s proposal.

   The last five years have primarily been devoted to three projects:

       1) West Virginia’s constitutional development until 1872;
       2) a Civil War biography of a valorous man and pathological memory; and
       3) the photographic work of Lewis Wickes Hine in Appalachia in behalf of the Child Welfare Committee of New York City.

   In this later project, I am acquiring competence in the interpretation and analysis of visual documentation for historical purposes.

r.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years.

   On 9 March 2006, upon recommendation of all responsible academic officers, the Shepherd University Board of Governors promoted me to Distinguished Professor of History. I had been professor of history since 1974.

   The officials of West Virginia Independence Hall have invited me to speak in April 2011 upon the sesquicentennial of the Virginia Convention’s secret
adoption of the Ordinance of Secession. The Wheeling Custom House (Independence Hall) is a deeply symbolic location of the West Virginia statehood movement.

The College of Law, West Virginia University, has requested that I serve on a panel discussing all aspects of the West Virginia statehood movement in April 2011.

In November 2007, the Board of Directors of the Jefferson County Historical Society named me an emeritus officer in recognition of my service as president for twenty-one years and editor for 24 years of the Magazine of the Jefferson County Historical Society.

On 28 March 2006, I spoke on the opening at the exhibit, “Born of Rebellion: West Virginia Statehood,” at the Robert C. Byrd Center for Legislative Studies at Shepherd University. The title was “Virginia’s Extremity, West Virginia’s Opportunity.”

In November and December 2006, Cecelia Mason’s interview about my study of David Hunter Strother in Mexico ran several times on West Virginia Public Radio and National Public Radio.

On 17 May 2007, I gave an interpretive talk about “Pack Horse Ford” to Friends of Shepherdstown Riverfront at Cress Creek, Shepherdstown, WV.

On 15 June 2007, I discussed the process of book publication and the impact of subventions on university presses and significance to scholars with the board of directors of the West Virginia Humanities Council, at Clarion Hotel, Shepherdstown.

On 27 September 2007, the Byrd Center was the scene of a formal lecture to the Shepherd University community and public entitled “An Evening with Porte Crayon.” I used an extensive array of audio-visual materials including the music, art, and Mexican places of David Hunter Strother.

On 4 June 2008, I spoke about “how West Virginia was made” to 6- attendees at the annual dinner meeting of the Mineral County Historical Society at Piedmont, West Virginia.

On 24 April 2009, I appeared on a panel entitled “Divided Virginia” at the Virginia Forum, Longwood University, Farmville, Virginia, with a presentation entitled “West Virginia’s Constitutional Critique in 1861: Reflections of Virginia’s Undemocratic Reality.”

s.) Indicate any other activities which have contributed to effective teaching.
Attendance at professional meetings is the lifeblood of a professor who wishes to keep current in his field in all aspects. Over the last five years, I have attended the following:


**Virginia Forum**, April 2006, Shenandoah University, Winchester; April 2008, University of Mary Washington, Fredericksburg; April 2009, Longwood University, Farmville.
t.) List professional books/papers published during the last five years.

**BOOKS:**


**ARTICLE:**

“West Virginia’s Constitutional Critique of Virginia: The Revolution of 1861-1863.” Accepted by *Civil War History* for publication in March 2011.

**OP-ED PIECES:**

“Quiet Revolution in Hampshire County,” *Sunday Gazette-Mail* (Charleston, W. Va.), 26 March 2006, pp. 1C, 4C.

“Who Gets to be Governor? Let’s see what W. Va.’s constitutional framers have to say,” *Sunday Gazette-Mail*, 29 August 2010, pp. C1, C4.

**BOOK REVIEWS:**


**ENCYCLOPEDIA ARTICLES:**


“Constitutional Convention of 1872,” p. 165

“Freedmen’s Bureau,” p. 264
“Kanawha Salines,” pp. 393-94  
“Kanawha Salt Company,” p. 394  
“The Rending of Virginia,” pp. 611-12  
“Salt Industry,” pp. 636-37  
“Slavery,” pp. 660-61  

All in Ken Sullivan, ed., The West Virginia Encyclopedia (Charleston: West Virginia Humanities Council, 2006). All these articles are now online.

u.) List externally funded research (grants and contracts) during the last five years.

Strother Family Trust Fund – provided travel and research expenses.

APPENDIX II

Faculty Data

Name Robert Willgoos  Rank Associate Professor

Check One:  Full-Time ___X___  Part-time ______  Adjunct ______

Highest Degree Earned Ph.D (history)  Conferred by The Catholic University of America

Date Degree Received 1970  Areas of Specialization English History/ European Social Movements

Professional registration/licensure_____________________

Years of Employment at Present Institution 41 years

Years of Employment in Higher Education 41 years

Years of related Experience Outside Higher Education_____

Non-Teaching Experience___________________________

To determine compatibility of credentials with assignment:

a.) List courses you taught this year and last year (if you participated in a team-taught course, indicate what percent of the course(s) you taught) For each course include year and semester taught, course number, course title, and enrollment.

<table>
<thead>
<tr>
<th>Year/Semester</th>
<th>Course Number &amp; Title</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>Fall 09</td>
<td>Hist 101</td>
<td>40</td>
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<tr>
<td>Fall 09</td>
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<tr>
<td>Fall 09</td>
<td>Hist 102</td>
<td>40</td>
</tr>
<tr>
<td>Fall 09</td>
<td>Hist 404</td>
<td>25</td>
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<tr>
<td>Spr 10</td>
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<td>40</td>
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<tr>
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<td>Hist 101</td>
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<tr>
<td>Fall 10</td>
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<td>40</td>
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<tr>
<td>Fall 10</td>
<td>Hist 101</td>
<td>40</td>
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</table>

b.) If degree is not in area of current assignment, explain. NA
c.) Identify your professional development activities during the last five years.

-For the last five years I have focused on two areas.
  1. Studies on how accurately historic novels reflect the historic period about which they are written. This has resulted in three presentations and two papers presented for publication. (See below).
  2. Studies in the historical development of terrorism. This has resulted in four presentations and one publication (below).

d.) List awards/honors (including invitations to speak in your area of expertise) or special recognitions in the last five years.

I was invited to speak twice at the Oxford Round Table. Both presentations were accepted for publication. (See below)
I have spoken three times at the PCAS convention. Two papers were requested for publication. (See below)
I have spoken twice at the Civil War Roundtable in Chambersburg Pa,
I have spoken before the local DARs 3 times on defense issues twice on terrorism.

Received the **2010 Action Award** from the Charlestown Historic Landmarks Committee

e.) Indicate any other activities which have contributed to effective teaching.

I directed *The Anvil: the Trial of John Brown* Fall 2009. This was performed in the actual courthouse where the trial was held and included several students.
I directed and acted in the *The Miners Trial for Treason: The Bill Blizzard Trial*. The production was held in the actual courthouse where the trial was held and include several students.

f.) List professional books/papers published during the last five years.

**Articles/ Chapters**

*The Development of Terrorism from The Zealots to the Twentieth Century,* A chapter in Terrorism: Causes and Considerations for Assessment and Mitigation To be published 2011.

**Presentations:**

2008 PACS Convention: “*Maigret and the Other: Maigret as a reflection of anti-immigrant attitudes in 1930’s France.*”
2009 PACS Convention: “*The Miners Culture of New Zealand, Wales and West Virginia as seen in Three Novels of Miner’s Strikes.*”

48

g.) List externally funded research (grants and contracts) during the last five years.
## APPENDIX III

### Adjunct Faculty

<table>
<thead>
<tr>
<th>Name</th>
<th>Degree/Institution</th>
<th>Courses Taught</th>
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<tbody>
<tr>
<td>Brown, Jonathan</td>
<td>M.A. (Hebrew Letters) Hebrew Union College</td>
<td>History 399 (Modern Jewish Experience)</td>
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<tr>
<td>Cavey, Michael</td>
<td>Ph.D. (History) University of Maryland</td>
<td>History 102</td>
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<td>Edwards, Pamela</td>
<td>Ph.D. (History) University of Delaware</td>
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<td>History 202</td>
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<td>Franklin, Lawrence</td>
<td>Ph.D. (Asian Studies) St. John’s University</td>
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<tr>
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<td>Hostetter, David</td>
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<td>History 320</td>
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<td>Pelon Khayed, Abeer</td>
<td>Ph.D. candidate (Political Science) Université de Paris X</td>
<td>History 399 (Modern Middle East)</td>
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<td>History 101</td>
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<td>Smock, Raymond</td>
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Appendix IV

First-Time College Admissions

A. Mean High School Grade Point Average

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<tr>
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<td>History Majors</td>
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B. Mean ACT Score

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<th>2009</th>
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<td>22</td>
<td>22</td>
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C. Mean SAT Score

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Appendix V

Program Enrollments

Graduates

2006 14
2007 12
2008 24
2009 22
2010 20

Program Enrollment

Fall 2005 81
Fall 2006 80
Fall 2007 97
Fall 2008 107
Fall 2009 92
## Appendix VI

### History Course Enrollments, 2005-2010

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<th>Course</th>
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<td>Hist 100: History of Civilization: Asian Traditions to 1500</td>
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<td>Hist 202: United States since 1865</td>
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<td>Hist 304: Civil War America, 1850-1865</td>
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<td>Hist 307: Reconstruction Era, 1865-1877</td>
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<td>Hist 308: Old South</td>
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<td>Hist 416: Italian City States</td>
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<td>Hist 420: Modern East Asia since 1800</td>
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<td>Hist 314: Recent United States History since 1945</td>
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<td>Hist 318: United States in World War II</td>
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<td>Hist 399: Special Topic – American Revolutionary Era</td>
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<td>Hist 100: History of Civilization: Asian Traditions to 1500</td>
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Undergraduate: Fall 2007
Hist 100: Asian Traditions to 1500 107
Hist 101: History of Civilization Ancient and Medieval 140
Hist 102: History of Civilization Early Modern 230
Hist 103: History of Civilization Modern World 260
Honors 101: First-Year Core (History Component) 21
Hist 201: United States to 1865 56
Hist 202: United States since 1865 33
Hist 300: Historic Preservation 25
Hist 303: Jacksonian Era, 1816-1850 18
Hist 304: Civil War America 14
Hist 309: West Virginia and Appalachian Region 57
Hist 310: Gilded Age and Progress Era, 1877-1917 23
Hist 333: Modern Europe 39
Hist 338: European Women to 1500 30
Hist 404: Contemporary World Since 1929 14
Hist 407: England to 1603 26
Hist 420: Modern East Asia 20
Total 1095

Graduate: Fall, 2007
Hist 573: History of Women in Europe 2
Hist 599: Special Topic – Jacksonian Era 1
Total 3

Undergraduate: Spring 2008
Hist 100: Asian Traditions to 1500 98
Hist 101: History of Civilization Ancient and Medieval 94
Hist 102: History of Civilization Early Modern 205
Hist 103: History of Civilization Modern World 149
Hist 201: United States to 1865 50
Hist 202: United States since 1865 45
Hist 300: Historic Preservation 12
Hist 309: West Virginia and Appalachian Region 39
Hist 314: Recent United States History since 1945 37
Hist 318: United States and World War II 15
Hist 339: European Women since 1500 25
Hist 399: Special Topic – Modern Jewish Experience 11
Hist 405: Introduction to African-American History 17
Hist 408: England since 1603 9
Hist 412: Russia since 1855 31
Hist 416: Italian City States 21
Hist 440: History of Ideas in the Modern West 16
Hist 499: Special Topic: Latin America to 1840 10
Total 884
### Undergraduate: Fall 2008

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### Graduate: Fall, 2008

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<td>Hist 329: Renaissance and Reformation</td>
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Graduate: Spring, 2009
Hist 599: Special Topic: Renaissance and Reformation 2
**Total** 2

Undergraduate: Fall, 2009
Hist 100: Asian Traditions to 1500 149
Hist 101: History of Civilization Ancient and Medieval 134
Hist 102: History of Civilization Early Modern 288
Hist 103: History of Civilization Modern World 193
Honors 101: First-Year Core (History Component) 37
Hist 201: United States to 1865 40
Hist 202: United States since 1865 60
Hist 250: Introduction to Historical Studies 20
Hist 300: Historic Preservation 18
Hist 302: Era of the American Revolution, 1763-1815 27
Hist 304: Civil War America 13
Hist 309: West Virginia and Appalachian Region 66
Hist 320: Sub-Saharan Africa 16
Hist 333: Modern Europe 33
Hist 338: European Women to 1500 28
Hist 375: First World War 34
Hist 399: Special Topic - Modern Middle East 10
Hist 404: Contemporary World since 1929 28
Hist 420: Modern East Asia since 1800 20
**Total** 1214

Graduate: Fall, 2009
Hist 599: Special Topic – Tudor and Stuart England 1
**Total** 1

Undergraduate: Spring 2010
Hist 100: Asian Traditions to 1500 148
Hist 101: History of Civilization Ancient and Medieval 140
Hist 102: History of Civilization Early Modern 137
Hist 103: History of Civilization Modern World 275
Hist 201: United States to 1865 41
Hist 202: United States since 1865 56
Hist 309: West Virginia and Appalachian Region 58
Hist 300 Historic Preservation 19
Hist 301 American Colonial History 20
Hist 307 Reconstruction Era, 1865-1877 10
Hist 314: Recent United States History since 1945 31
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<td>Hist 399</td>
<td>Special Topic – American Military History</td>
<td>9</td>
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<tr>
<td>Hist 408</td>
<td>England since 1603</td>
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<td>Hist 419</td>
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Graduate: Spring 2010

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<td>American Colonial History</td>
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</tr>
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<td><strong>Total</strong></td>
<td><strong>2</strong></td>
<td></td>
</tr>
</tbody>
</table>

During this period the history program also offered the following courses for individual students (none of which count in the faculty regular workload):

- 14 Independent Studies (Hist 399/ Hist 499)
- 2 Co-ops (Hist 392)
- 7 Civil War Practicums (Hist 435)
- 6 Public History Internships (Hist 432)
Shepherd University

Modern Languages Section

of

Department of English and Modern Languages

Baccalaureate Program Review

AY 2010-2011
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"Language and communication are at the heart of the human experience. The United States must educate students who are linguistically and culturally equipped to communicate successfully in a pluralistic American society and abroad. This imperative envisions a future in which ALL students will develop and maintain proficiency in English and at least one other language, modern or classical."

Statement of Philosophy
ACTFL Standards for Foreign Language Learning

I. Program Purpose and Overview

A. Background

The Department of English and Modern Languages at Shepherd University last underwent program review in AY 2005-2006. At that time, the modern language program offered only a minor in Spanish and French. However, the University had received approval to begin degree programs in Spanish and Spanish education with the academic year 2006-2007. For this reason, the Program Committee decided not to include the minor in modern languages in the 2005-2006 review. However, they did add the Spanish/Spanish Education degrees to the program review cycle. Academic year 2010-2011 is thus the first time that the new degree programs will be reviewed.

In preparation for this program review, the Modern Languages Committee met in August 2010 to revise the existing mission statement and to formulate intended student outcomes that will constitute the touchstones of our assessment program going forward. This discussion yielded the following results:

Program Mission and Goals:
By exposing students to a study of the language, literature, and culture of other countries, the modern language component of Shepherd University seeks to help prepare students for life in a multinational, multicultural global society. The primary objectives of the modern language program include the following:

1. To provide a vital and useful part of a student’s liberal arts education.

2. To help students develop the language abilities necessary to pursue graduate study, or to pursue a professional career in which knowledge of one or more modern languages is necessary.

3. To help students gain an international perspective by introducing them to the language, literature, and culture of other countries.

4. To help students develop critical-thinking skills through the interpretation of messages transmitted by the media of the target culture (radio, television, film, print media).
5. To help students develop critical language awareness, historical and political consciousness, and social sensibility through the study of another culture.

**Intended Student Outcomes**

- **1. Communicative competence**
  - ISO 1.1 Students will engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
  - ISO 1.2 Students will understand and interpret written and spoken language on a variety of topics.
  - ISO 1.3 Students will present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

- **2. Intercultural competence**
  - ISO 2.1 Students will demonstrate an understanding of the relationship between a culture’s products (e.g., books, tools, foods, laws, music, games, etc.) and its perspectives (its world view, i.e., attitudes and values).
  - ISO 2.2 Students will demonstrate an understanding of the relationship between a culture’s practices (i.e., its patterns of social interaction) and its perspectives.

- **3. Self-awareness**
  - ISO 3.1 Students will demonstrate an understanding of the concept of culture through comparisons of the cultures studied and their own.
  - ISO 3.2 Students will demonstrate an understanding of the nature of language through comparisons of the languages studied and their own.

The modern language program at Shepherd currently offers coursework in French, Spanish, and German. The German sequence is limited to the first two years of language study, while the Spanish sequence can lead to a minor, a B.A. in Spanish, or a B.A. in Spanish Education. The French sequence leads to a minor only; however, plans have been made to offer a B.A. in French as soon as enrollment and staffing allow. At this time, there are three full-time faculty in modern languages: Dr. Denis Berenschot in Spanish, Dr. Eva-Maria Suárez Büdenbender in Spanish/German, and Dr. Rachel Ritterbusch in French/German. There are also three adjunct instructors (two in Spanish, one in French). The courses offered by the modern language faculty are taken by a wide variety of students. For some, language constitutes an elective that they choose for personal or practical reasons (future employment, graduate school requirement). For others, two years of language study are required for their major; this is the case for students specializing in history, music, English, and psychology. There is currently no language requirement for all Shepherd students, although this may change as a result of the on-going internationalization initiative and the general studies reform at our institution.
B. Centrality

The modern language program at Shepherd contributes to the fulfillment of the University’s mission, its core values, and its Strategic Plan in many ways. First, both the mission statement and the Strategic Plan 2009-2013 highlight the University’s status as a liberal arts institution, (i.e., one which facilitates close interaction between faculty and students and has a strong focus on liberal arts disciplines). Historically, language has always been included in these disciplines, since the modern liberal arts have evolved from the quadrivium (mathematics, geometry, astronomy, music) and the trivium (grammar, logic, and rhetoric) of the medieval Western university. In the 21st century, the study of language still has a central role to play in a liberal education. Indeed, the authors of the Standards for Foreign Language Learning (2006) affirm that “[f]or American students, the ability to functioncompetently in at least one language other than English will become increasingly important in the rapidlyshrinking, interdependent world of the twenty-first century”(39).

Second, the modern language program supports the University’s core values of learning and engagement: we constantly endeavor to create challenging, relevant experiences, inside and outside the classroom, and to foster environments in which students, faculty, and community members engage with each other in mutually beneficial ways. Department members have done this in many ways, such as founding language clubs and organizing film screenings. For example, since fall 2004, Dr. Ritterbusch has overseen the French language club Le cercle d’amis. Club activities have included conversation hours at local coffeehouses, film potlucks at members’ houses, and game afternoons. In addition, Dr. Ritterbusch started a German conversation group called Stammtisch in fall 2005. Since then, a dedicated core of faculty and students has met regularly 2-3 times a month at coffeehouses in town. Club members have also hosted potluck dinners at their homes, organized a picnic in Morgan’s Grove Park, and eaten German food at the Schmankerlstube in Hagerstown. Since fall 2009, Dr. Suárez Büdenbender has coordinated the Stammtisch activities, and she is currently establishing a student club for speakers of Spanish. The goal is to create an official group which would serve as a forum for Latinos and other Spanish speakers. Proposed activities include hosting cultural events for the Shepherd community, going on trips to Washington, D.C., and cooking specialties from one’s home culture together.

Learning and engagement are also fostered by the modern language program in the arena of film studies. Since starting at Shepherd, Dr. Ritterbusch has worked with a number of University and community organizations to screen thought-provoking films that deal with issues such as genocide, assisted suicide, racism, and colonial exploitation. For example, in spring 2005, she collaborated with Lynn Yellott from Amnesty International to show the film Hotel Rwanda on campus. In fall 2005, in conjunction with her upper-division course on colonialism/post-colonialism in former French colonies, Dr. Ritterbusch organized the free screening of ten French films to which both campus and community were invited. In fall 2006, she worked with Dr. Sylvia Shurbutt and the Shepherdstown Film Society to screen two films by Terry Kay in conjunction with his visit as Appalachian Heritage Writer-in-Residence. In spring 2008, she worked with Multicultural Student Affairs and the Shepherdstown Film Society to screen Tsotsi during Black History Month, and in spring 2009, she obtained a mini-grant from the West Virginia Higher Education Policy Commission (HEPC) to increase the visibility of international
programs at Shepherd. Part of the grant money was used to fund the screening of *La grande séduction*, a French-Canadian comedy.

Third, the modern language program contributes to the fulfillment of the Strategic Plan by improving the quality of learning across the curriculum in accordance with the goals set forth in the Liberal Education and America’s Promise (LEAP) initiative (Strategic Priority 1). LEAP is a national initiative that champions the importance of a twenty-first-century liberal education for individual students and for a nation dependent on economic creativity and democratic vitality. Through LEAP, hundreds of campuses and several state systems are making far-reaching educational changes to help all their students—whatever their chosen fields of study—achieve a set of essential learning outcomes fostered through liberal education. The modern language program aligns with the LEAP goals both in terms of essential learning outcomes and best practices.¹ In terms of learning outcomes, the modern language curriculum 1) provides knowledge of human cultures through the study of history, literature, and languages, 2) develops intellectual and practical skills, including inquiry and analysis, critical thinking, and written and oral communication, and 3) fosters personal and social responsibility including intercultural knowledge and competence. Furthermore, the modern language program already uses five of the ten educational high-impact practices recommended by LEAP, namely learning communities, collaborative assignments and projects, diversity/global learning, internships, and capstone projects.

Fourth, the modern language program supports the University’s efforts to internationalize the campus and the curriculum. Beginning in fall 2010, Shepherd University joined an internationalization laboratory organized by the American Council of Education (ACE). The laboratory is an invitational learning community to assist institutions in achieving their internationalization goals. Dr. Ritterbusch is a member of the internationalization task force charged with setting clear goals for how Shepherd University will become more integrated in the global community.

It is clear that much remains to be done in order to achieve what ACE terms “comprehensive internationalization” (i.e., broad, deep, and integrative international practice in teaching, learning, research, and service). However, much of what the department currently does aligns directly with the strategies suggested by ACE to advance campus internationalization.² In addition to advancing language learning, the department seeks to engage faculty from across the campus in interdisciplinary learning communities. For example, in fall 2008, Dr. Ritterbusch taught an honors section of world literature focusing on the literature of East and South Asia from ca. 1000 BC to 1800 AD. This course was linked in a learning community to the history course entitled Asian Traditions. The department has also established partnerships with international institutions of higher education (University of San Marcos in Peru and University of Laval in Quebec) to facilitate the exchange of both faculty and students.

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¹ See [http://www.aacu.org/leap/vision.cfm](http://www.aacu.org/leap/vision.cfm) and [http://www.aacu.org/leap/hip.cfm](http://www.aacu.org/leap/hip.cfm) for more information about LEAP learning outcomes and high-impact practices.

² See [http://www.acenet.edu/Content/NavigationMenu/ProgramsServices/cii/tool/good/index.htm](http://www.acenet.edu/Content/NavigationMenu/ProgramsServices/cii/tool/good/index.htm) for more information about ACE best practices for internationalization
Furthermore, the department seeks to maximize short-term study abroad. In recent years, Dr. Berenschot has organized and led the following summer study abroad trips that combine three weeks of formal language study with a family home stay and diverse cultural activities: Peru (2005, 2006, 2007), Argentina and Uruguay (2008), and Costa Rica (2010, 2011). In the future, he will accompany students to Alicante, Spain (2012) and La Habana, Cuba (2013). Dr. Ritterbusch has developed and led similar trips to French-speaking areas, including southern Louisiana (spring 2005, 2011), Chicoutimi, Quebec (summer 2006, 2007), Hyères, France (summer 2008), and Jonquière, Quebec (summer 2009, 2011).

C. Program Mission, Goals, and Accomplishments

The current mission statement of the modern language program accurately reflects its nature and the scope. As one can see from the curricula for the various language majors and minors (see Appendix), the program is designed to familiarize students with the language and literature of the target cultures. Students spend the first two years of their studies learning to speak, read, write, and interpret the target language. Their exposure to the history, art, literature, music, and cinema of the target cultures begins in these courses but intensifies once they have completed Advanced Conversation and Composition, the gateway course to the major/minor. Thereafter, students take a certain number of upper-division electives. For Spanish majors, the program culminates in a capstone project requiring students to draw on and synthesize what they have previously learned. Thus, as indicated in the mission statement, the current modern language curriculum is designed to help prepare students for life in a multinational, multicultural global society.

Since the last review of the Department of English and Modern Languages in AY 2005-2006, modern language faculty have worked hard to improve the quality of the program through curriculum revision, the creation of a language lab, the expansion of library holdings, and the addition of technology to the language classroom.

These changes were imperative, since when Dr. Berenschot and Dr. Ritterbusch began teaching at Shepherd in fall 2004, the modern language program was rudimentary at best. The curriculum lacked coherence; there were no language majors, only minors; and there was no lab space for practice outside the classroom. The first change involved the curriculum. After drafting a proposal for a B.A. in Spanish, Dr. Berenschot and Dr. Ritterbusch worked with Shepherd’s Department of Education to create a parallel proposal for a B.A. in Spanish education, which was approved by the West Virginia Board of Education in August 2006. Then, in fall 2007, Dr. Ritterbusch revised the French curriculum to bring it into alignment with the updated Spanish curriculum. The resultant changes to the French course offerings and the French minor were approved by the University’s Curriculum and Instruction Committee in March 2007.

The second change entailed the creation of a dedicated lab space for all language students. During AY 2005-2006 Dr. Berenschot and Dr. Ritterbusch worked with their department chair

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3 See [http://webpages.shepherd.edu/dberensc/](http://webpages.shepherd.edu/dberensc/) for information on the next study abroad opportunity.
and the dean of Arts and Humanities to fund such a facility. The result of this effort was the Modern Language Lab, housed in the basement of the Scarborough Library, which contains not only computers with appropriate language software (e.g., Rosetta Stone, Tell Me More), but also reference texts, foreign films, music CDs, target language magazines, comic books, and texts appropriate for beginning and intermediate learners. These materials are available for use in the lab and can also be checked out, since they have been cataloged as part of the library’s holdings.

The third change targeted the modern language materials available in the Scarborough Library. Each semester, a certain part of the modern language budget was set aside to purchase reference works, texts, films, and music in Spanish, French, and German for the language lab. In addition, Dr. Berenschot and Dr. Ritterbusch met often with the Dean of Libraries to discuss current holdings and strategies for future acquisition. For example, in fall 2005, Dr. Ritterbusch noted that the French/Francophone collection lacked texts by women authors and those from French-speaking areas such as North Africa and the Caribbean. She proposed a list of texts to acquire, which the library then purchased and added to their collection. More recently, Dr. Ritterbusch was contacted by Bill Gray, a professor emeritus of French, who wished to donate his 400-volume collection of French literature to Shepherd University. The works in this bequest are currently being sorted and will soon be cataloged and made available to students.

The final change involved updating the technology in the language classroom, 205 Knutti Hall. Before fall 2010, the existing technology was adequate for teaching: we had an overhead projector, a TV/DVD player, a portable CD player, and a computer system on a cart. Now, however, that technology is easier to use because it has been streamlined and housed in a single central console. In addition, the language classroom is now equipped with a SmartBoard that can be used to enhance student learning. Finally, once the necessary funding becomes available, twelve computer stations with Internet connection, Microsoft Office, and language software will be added to the classroom so that students can do Web quests, correspond in the target language with e-pals, draft/edit writing assignments, get feedback on their pronunciation using voice recognition software, etc.

In addition to these previous changes, in the upcoming review period the modern language program will be considering revisions to its mission, goals, and objectives based on the results of assessment. In doing so, it will draw upon measures previously in place (capstone project for all Spanish majors; Oral Proficiency Interview testing and Praxis test for Spanish education majors; Integrated Performance Assessment for all French students) as well as the following recently implemented means of evaluation: pre- and post-testing of all majors using the online language test WebCAPE and an exit survey for all graduating majors. Interpreting the data generated by these assessments will allow us to better determine our strengths and weaknesses.


**D. Regional Involvement**

As mentioned earlier, faculty and students involved in the modern language program are engaged with the region in ways that benefit both the community and the program. In addition to facilitating language clubs and film screenings, members of the department have worked to bring a variety of cultural activities to Shepherd for students and community members to enjoy. For example, in spring 2005 Dr. Ritterbusch organized a campus visit by the Cajun-Creole band Creole Stomp. The band members did classroom presentations in French and English, plus gave an evening concert preceded by a dance lesson. Then, in fall 2008, Dr. Ritterbusch brought the French-Canadian band Réveillons to campus using funding obtained from the Honors Program and Multicultural Student Affairs. For spring 2011, she is organizing a performance of Tim Mooney’s one-man-show *Molière Than Thou*. Dr. Berenschot has been equally active in bringing Hispanic dance and music to campus, sponsoring a series of classes/demonstrations of salsa, Brazilian dance, flamenco, and reggaeton. With regard to art, every year Dr. Ritterbusch has received funding for a Gateway trip to museums in either Washington, D.C. or Baltimore. The trip is always taken in collaboration with faculty and students of the art department, resulting in a beneficial exchange of ideas and expertise. Highlights of this Gateway activity include exhibits on Toulouse-Lautrec (spring 2005), Cézanne (spring 2006), Henri Rousseau (fall 2006), Matisse (fall 2007), Impressionism (spring 2008), and post-Impressionism (spring 2010).

Dr. Ritterbusch has also used National French Week, a weeklong event at the beginning of November sponsored by the American Association of Teachers of French, to bring all things French and Francophone to the attention of campus and community. One year, for example, first-year French students made posters emphasizing importance of language study, which they displayed in the Ram’s Den; second-year students wrote calligramme poetry, which was displayed on the bulletin board outside the language classroom; and third-year students did a public reading of French poetry. There was also a visit to Baltimore Museum of Art (Monet exhibit), a free cheese tasting, and a free film from Cameroon. Dr. Ritterbusch has also been involved with the cultural activities coordinated by the Alliance Française of Frederick, Maryland, including the *Fêtes des rois* (Epiphany), Mardi Gras, Bastille Day, singing French Christmas carols, etc. And in October 2010, Dr. Ritterbusch will present a lecture to the Frederick Alliance based on her current research concerning memory and identity in Quebecois and American cinema.

Finally, members of the modern language department have frequently provided interpretation, translation, and tutoring services for community members. For instance, at request of parents from the region, Dr. Ritterbusch found suitable advanced students to tutor young children in French, coordinated the first parent-tutor meeting, and helped the tutor to select age-appropriate materials in the target language. In addition, when community members needed a French or German document translated into English (such as a birth certificate, or diploma), Dr. Ritterbusch provided this service free of charge. She also provided interpretation services for the West Virginia Birth to Three, a statewide system of supports for children under age three who have a delay in their development, or may be at risk of having a delay, and their family. Dr. Berenschot has involved his students in similar community service efforts with regard to Spanish. For instance, students from his classes have participated in the Global Village Jubilee, a three-day camp experience organized by Richard Anson focusing on the social and economic
challenges facing developing countries. Dr. Berenschot’s students have also served as interpreters for the Hispanic Forum organized by Ezekiel’s Place, a retreat center dedicated to promoting individual, community, and global efforts toward peace, justice, renewal and reconciliation.

### E. Accreditation and Awards

The modern language program at Shepherd has achieved and maintained its accreditation during the period since the previous review. The Spanish education B.A program was approved by the National Council for Accreditation of Teacher Education (NCATE) in January 2009 with the status “recognized with conditions.” The conditions highlighted in the review—chief among which are lack of data—have been addressed and, at this time, the Spanish education program is undergoing review by NCATE for full accreditation.

Furthermore, students in the modern language program have received a variety of national honors. Ten students have been inducted into the Shepherd chapter of Sigma Delta Pi (the Spanish national honor society) since its formation by Dr. Berenschot in March 2009. One of the society’s members, Sarah Crickenberger, was awarded a scholarship for study in Mexico, an experience which helped her attain the advanced low level of language proficiency necessary for teacher certification. With regard to French, several of Dr. Ritterbusch’s students have received the American Association of Teachers of French Award for Outstanding Senior in French: Ravyn Merritt (2005), Frances Gray (2007), Richard Kaufman (2008), Kelly Iverson (2009), and Nader Bouberhan (2010). In addition, two of her French minors received awards for excellence at the annual Alliance Française awards ceremony at Hood College.
II. Assessment: Curriculum and the Assessment of Students’ Learning

A. Curriculum

The modern language section of the Department of English and Modern Languages is composed of two minors: a minor in Spanish and a minor in French, two majors (a B.A. in Spanish and a B.A. in Spanish Education), and a M.A. in Spanish Education. The majors in Spanish did not exist during the last departmental review, and the minors that existed at that time have undergone a complete overhaul.

The curriculum for the major in Spanish appeared for the first time in the 2005-2007 Supplemental Catalog of May 2006. The total credit hours for the Spanish major is 30 hours divided as follow: 16 required credit hours and 14 elective credit hours (see Appendix D).

The pedagogical logic behind the required section of the curriculum is the following:

- The curriculum was designed keeping all the American Council on the Teaching of Foreign Languages (ACTFL) standards in mind and each course syllabus details which standards are addressed.
- The required courses include six credits in advanced grammar and composition (SPAN 301 and SPAN 302) designed to solidify the students’ language skills, reading comprehension, writing skills, and oral skills. (Students will have already taken four semesters of lower-level Spanish language credits before being allowed to take these courses.)
- The required courses also include six credits in culture and civilization (SPAN 306 and SPAN 307) covering Latin America and Spain.
- A very important required element of the curriculum is the Study Abroad course (SPAN 411). The Department offers a yearly in-house study abroad opportunity, and students can also opt to take advantage of the opportunities available at the Study Abroad Office on campus. At the time of this report we have student in Granada, Spain, and Buenos Aires, Argentina, and the seventh iteration of our in-house Study Abroad program will be in San José, Costa Rica, in July 2012.
- Students are required to take a Capstone course (SPAN 485) designed to bring together the most important aspects of what they have learned during their studies at Shepherd University. They will research a relevant issue, write a paper, and present the paper to the Modern Language faculty. In addition, students put together a portfolio of their previous work and a C.V. in Spanish.

The pedagogical logic behind the elective section of the curriculum is the following:

- All courses are designed following strict guidelines and standards set by ACTFL.

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4 See http://www.shepherd.edu/university/catalog/supplement06.pdf.
5 Students can take a Webcape placement exam in order to opt out of some of the lower level Spanish courses.
• Students are exposed to Latin American and Spanish literature of all genres and periods.
• Students also are exposed to Spanish linguistics, Spanish Business, and Film studies.
• Students can choose to learn Methods of Teaching Spanish (EDUC 425).
• Students can choose to intern at Spanish-speaking organizations in Washington, D.C., in the Spanish Practicum (SPAN 410).
• Students can identify their own interests and work on a one-on-one basis with the instructor to pursue these interests.

The curriculum for the major in Spanish Education was approved by the State of West Virginia in 2006 and appeared for the first time in the 2007-2009 catalog\(^6\). The total credit hours for the Spanish major is 31 hours divided as follow: 22 required credit hours and 9 elective credit hours. This major offers a little less choice, because the students are required to take Methods of Teaching Spanish (EDUC 425) and Spanish Linguistics (SPAN 404), as well as the education version of the Capstone (SPAN 486).

The pedagogical logic behind the Spanish Education curriculum is the following:
• In addition to the important content that both majors have in common, the Spanish Education curriculum requires Methods of Teaching Spanish (EDUC 425), which is crucial to the teacher candidate's student teaching experiences in middle and high schools.
• Spanish Linguistics (SPAN 404) is required in order to foster a more in-depth understanding of the Spanish language and its history and is important in order to pass the Spanish Praxis II, which is a key assessment for the Spanish Education major.
• The Spanish Education Capstone (SPAN 486) is also a key assessment for the major, and the required portfolio, paper, and presentation are focused on aspects relevant to Spanish Education.

The Spanish Education major is subject to certification by the State of West Virginia and the National Council for the Accreditation of Teacher Education (NCATE); the latter follows the guidelines set by the American Council on the Teaching of Foreign Languages (ACTFL). Table II.1 Standards across the Spanish Curriculum details when and how the standards are introduced to the students:

---

\(^6\) See [http://www.shepherd.edu/university/catalog/catalog07-09.pdf](http://www.shepherd.edu/university/catalog/catalog07-09.pdf)
Table II.1

| Spanish Content Courses | 3 | 0 | 1 | 2 | 0 | 4 | 3 | 0 | 0 | 6 | 5 | 3 | 0 | 0 | 7 | 3 | 1 | 1 | 2 | 3 | 1 | 6 | 7 | 4 | 0 | 0 | 1 | 4 | 0 | 0 | 2 | 3 | 4 | 0 | 0 | 5 | 4 | 0 | 0 | 6 | 4 | 1 | 0 | 4 | 1 | 1 |

**Standard # 1**

1.a Demonstrating language proficiency


1.b Understanding linguistics


1.c Identifying language comparisons

### Spanish Content Courses

#### Standard # 2

<table>
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<th>2.a Demonstrating cultural understandings</th>
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| 2.a.1. Cultural knowledge | I R R R P P P P P P P P P P  
| 2.a.2. Cultural experience | I R R R P P P P P P P P P P  
| 2.a.3. Analyzing cultures | I R R R P P P P P P P P P P  
| 2.a.4. Integrating culture | I R R R P P P P P P P P P P  
| 2.a.5. Dispositions | I R R R P P P P P P P P P P  

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<th>2.b Demonstrating understanding of literary and cultural texts and traditions</th>
</tr>
</thead>
</table>
| 2.b.1. Knowledge of texts | I R R R P P P P P P P P P P  
| 2.b.2. Integrating texts | I R R R P P P P P P P P P P  
| 2.b.3. Dispositions | I R R R P P P P P P P P P P  

<table>
<thead>
<tr>
<th>2.c Integrating other disciplines in instruction</th>
</tr>
</thead>
</table>
| 2.c.1. Other subject matter | I I I I I I I I I I I I I I I I I  
| 2.c.2. Cross-disciplinary instruction | I I I I I I I I I I I I I I I I I  
| 2.c.3. Dispositions | I I I I I I I I I I I I I I I I I  

*Key: I = Standard Introduced; R = Standard Reinforced; P = Standard Practiced*

The curricula for the minors in Spanish and French were adjusted to mirror the Spanish major and consists of a total of 24 hours: 12 credit hours of required lower-level language courses and 12 hours of electives (see Appendix E for French Minor Checklist).

### B. Assessment of Student Learning

I. The assessment tools.

Assessment of student learning is different in the two majors. The Spanish Education major follows the strict guidelines set by NCATE and ACTFL as stated above. Up to eight key
assessments are used to examine student learning on the professional education side and on the Spanish content side. On the professional education side, we find assessments 3, 4, and 5. The following is a brief explanation of these assessments:

- **Assessment 3: The Unit Plan** Assignment takes place during Special Methods of Teaching Spanish (EDUC 425), which Spanish Education candidates complete prior to student teaching. Candidates create a methods unit assignment. The assignment is designed throughout the course and brings together all of the theories and classroom practices that candidates have learned throughout the course.

- **Assessment 4: Student Teaching** which is evaluated by observers of the Department of Education and the Modern Languages section of Shepherd University. The observation is assessed using two separate assessment instruments: one from the Department of Education and one from the Modern Languages section of the Department of English and Modern Languages, which follows ACTFL guidelines.

- **Assessment 5: Teacher Work Sample.** During student teaching, all teacher candidates complete a teacher work sample (TWS). The TWS entails creating a unit of instruction for the student teaching classroom, developing assessment instruments, administering the assessments, and then analyzing the assessment data to determine whether and what their students learned. The assignment requires candidates to demonstrate their ability to plan a standards-based unit of instruction that is developmentally appropriate and builds upon the prior knowledge that students bring with them to the classroom. It also requires that candidates use assessment data to drive their instruction both during the completion of the TWS and after the TWS is completed.

On the Spanish content side, we find assessments 1, 2, 6, and 8. The following is a brief explanation of these assessments:

- **Assessment 1 Praxis II.** West Virginia teacher candidates in foreign languages are required to take the ETS PRAXIS II Content Knowledge Test as a requirement for state teacher licensure. This PRAXIS II consists of listening comprehension, structure of the language, reading comprehension, and culture.

- **Assessment 2 Grades.** The Spanish education program examines overall GPA for content coursework as well as examining grades for each course to determine whether students have demonstrated content mastery. Candidates must maintain a GPA of 2.5 in their content coursework in order to be eligible for admission to student teaching and to be eligible for licensure. In addition, each individual content course must be completed with a C or above or the candidate has to retake the course.

---

7 For a more in-depth explanation please see [http://www.shepherd.edu/ncate/standard2.html](http://www.shepherd.edu/ncate/standard2.html)

8 Also see [http://www.shepherd.edu/englweb/manualv4.pdf](http://www.shepherd.edu/englweb/manualv4.pdf) a link to the Spanish Secondary Handbook, which contains extensive information on the Spanish Education assessments.
• Assessment 6: **Oral Proficiency Interview (OPI).** The Spanish program requires its teacher candidates to demonstrate advanced low speaking proficiency as a prerequisite to graduate and to demonstrate this level by taking the ACTFL Oral Proficiency Interview. Candidates are required to attain a level of *advanced low* in order to move to Juncture II.

• Assessment 7: **Spanish 486 Capstone.** Spanish Education students are required to take SPAN 486, a one-credit course that culminates with an elaborate portfolio, a paper, and a presentation at the end of the semester. Professional teaching portfolios are organized collections of evidence from the students’ educational, pre-service, and personal experiences that demonstrate important knowledge and skills. Capstone is usually taken during the last semester at Shepherd University.

• Assessment 8: **Professional Involvement Log. Brief Description of the Assessment.** This assessment ensures that ACTFL’s Standard 6 is met. Candidates have to show that they are continuing their professional development outside of the classroom by participating in Spanish clubs, attending Spanish theater performances, and joining in other Spanish-speaking opportunities. In addition, candidates are required to become members of professional organizations and participate in conferences, and finally, candidates are asked to study abroad or participate in immersion programs.

The Spanish major uses similar assessments but not as many as the Spanish Education major. The common assessments are the Grades, the Capstone, the Professional Involvement Log, and starting spring 2012, the Praxis II exam.

**II. Brief analysis of the Spanish content assessment data**9.

Assessment 1 **Praxis II:** Currently only Spanish Education candidates take this ETS-administered test. Data for the Spanish major should be available at the end of the spring 2012 semester. The State of West Virginia requires a score of 143 out of 200. This test fulfills the ACTFL standards in the following manner:

<table>
<thead>
<tr>
<th>Knowledge &amp; Competencies Tested</th>
<th>Approximate number of questions vs. %</th>
<th>ETS Description</th>
<th>National Standards for Foreign Language Learning</th>
<th>ACTFL Content Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpretive listening</td>
<td>32  27%</td>
<td>Questions are designed to test, correct, or describe phonemic discrimination, understanding of idiomatic expressions, familiarity with vocabulary and structures typical of conversational Spanish,</td>
<td>1.2</td>
<td>1a, 1b</td>
</tr>
</tbody>
</table>

---

9 Assessment data from the Professional Education assessment can be found in the Spanish Education SPA report.
and comprehension of relevant cultural information contained in the spoken material

| Structure of the language | 34 | 28% | Focus is on the test takers’ ability to recognize errors and error patterns in spoken and written Spanish and to analyze the structural components of the language, including speech analysis, writing analysis, language analysis, and grammar analysis | 1.2 | 1a, 1b |

| Interpretive Reading | 31 | 26% | Reading selections are on a variety of topics, and the questions focus on content and organization, implied content, and use of language | 2.2 | 1a, 1b, 2a, 2b |

| Cultural Perspectives | 23 | 19% | Questions focus on: history, contemporary issues, geography, literature and the arts, lifestyles, and societies of the Spanish-speaking world and sociolinguistic elements of Spanish | 2.1 | 2a, 2b |

Due to the current low enrollment in the Spanish Education major, the numbers are somewhat skewed; however, we can boast of a 100% pass rate.

Assessment 2 Grades: The grading scale for all content courses is as follows:

<table>
<thead>
<tr>
<th>Table II.3: Grading Scale for Spanish Content Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Letter Grade</strong></td>
</tr>
<tr>
<td>A</td>
</tr>
<tr>
<td>B</td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>D</td>
</tr>
<tr>
<td>F</td>
</tr>
</tbody>
</table>

The content courses are varied as can be deduced from the course descriptions, but all content courses have certain commonalities. Grades are assigned for participation (attendance, class participation, initiative in group activities, homework), examination (oral, chapter, midterm, and final), written assignments (compositions, essays, reaction papers) and orals (mock OPI or presentations). The percentage value of each element varies depending on the level of the course and the subject of the course. A typical grade distribution is as follows:
Each element is gauged using a variety of assessment matrices that are adjusted for course level and subject matter and are aligned with ACTFL standards. For example, written assignments can be evaluated using the following rubric for written assignments (See Table II.5):

<table>
<thead>
<tr>
<th>Table II.5</th>
<th>Target (3 pts)</th>
<th>Acceptable (2 pts)</th>
<th>Unacceptable (1 pt)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpretive Communication: Reading</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.1.a.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interpretive Communication: Multiple viewpoints</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.1.a.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interpersonal &amp; Presentational Communication: Writing, Summary</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.1.a.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing: Time Frames</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.1.a.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing: Cohesive Devices</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.1.a.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing: Comprehensibility</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.1.a.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultural Understanding</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.2.a ACTFL.2.a.1 ACTFL.2.a.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Understanding of Literary &amp; Cultural Texts &amp; Traditions</td>
<td>Description depends on the level and subject of</td>
<td>Description depends on the level and subject of the</td>
<td>Description depends on the level and subject of the</td>
</tr>
<tr>
<td>1/8 (12.5%)</td>
<td>the course</td>
<td>course</td>
<td>course</td>
</tr>
<tr>
<td>ACTFL.2.b ACTFL.2.b.1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Rubric based of the rubric used by the Illinois Department of Education)

There are currently a total of 13 graduates in the Spanish majors. Their overall GPA in all courses taken at Shepherd University, as well as all transfer credit, ranges from a 2.5 to a 4.0, and their GPA in the content area ranges from a 3.5 to a 4.0. Table II.6 illustrates GPAs divided by years of graduation. (The data set consists of 13 graduates.)
The following table illustrates the disparity between the graduates’ overall GPA and their GPA in the major.

Table II.7

<table>
<thead>
<tr>
<th>Year</th>
<th>GPA variation</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>1.200</td>
<td>4.00</td>
<td>4.00</td>
<td>4.00</td>
<td>4.00</td>
</tr>
<tr>
<td>2008</td>
<td>1.000</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>2009</td>
<td>0.800</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>2010</td>
<td>0.600</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>

The data show that other than the dataset from 2007—which consists of one graduate who also represents the first ever graduate from the Spanish major—10—the variation between both grade point averages does not exceed 0.35, which we consider an acceptable variation. All graduate

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10 The disparity in the data set of 2007 results from a special situation in which the student in question was an average student but also a native speaker of Spanish who was able to obtain somewhat better grades in the major coursework.
GPAs in the coursework of the Spanish major are above 3.5, and since the 2008 high, GPAs have only experienced a 0.15 decline. Given the excellent group of students expected to graduate at the end of 2010 and 2011, it is anticipated that this declining trend will reverse itself.

Assessment 6: **Oral Proficiency Interview (OPI).** This assessment has proven to be serious obstacle to the Spanish education candidates. The benchmark is *advanced low* on a scale of novice low, novice mid, novice high, intermediate low, intermediate mid, intermediate high, advanced low, advanced mid, advanced high, and superior.

Table II.8 NCATE illustration of the OPI levels

Currently Dr. Berenschot performs interim unofficial OPIs in order to assess students at every stage of the program. During the initial report, students are expected to be at the intermediate mid level or higher at the time of admission to Teacher Education Candidate status (Juncture II). Presently, in order to better ensure the candidates’ oral proficiency, the Spanish Department requires its candidates to obtain a level of *advanced low* before proceeding to Juncture II. In the case that a candidate does not attain this level, he/she is encouraged to participate in intensive study abroad experiences for a summer, semester, or year. In the recent past, Dr. Berenschot was able to guide a candidate in her successful application for a full scholarship to study at the Universidad Internacional de Cuernavaca, México. Upon her return, she attained a level of *advanced low*.

We currently have only one Spanish Teacher Education Candidate who has achieved the level of *advanced low*. Using the OPI for all majors is under consideration at this time, but the cost to the student is an important hindrance to the implementation of this assessment.
Assessment 7: **Spanish Capstone.** Students’ presentations take place at the end of the semester. They work under close supervision of their instructor, and the final product becomes illustrative of the work they performed in their major the previous four years. This assessment also includes a paper and a portfolio. Some portfolios are available for examination in Knutti Hall 201B. All 13 graduates have fulfilled this requirement successfully.

Assessment 8: **Professional Involvement Log.** This is a relatively new assessment that is being implemented in both majors. It is to be presented during the candidates’ final semester.

Table II.9

<table>
<thead>
<tr>
<th>Nature/Name of Activity</th>
<th>Dates</th>
<th>Experiences or Responsibilities during Activity</th>
<th>Learning that Resulted from Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Efforts to Improve Spanish Outside of Class (e.g., club activities, conversational partners)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attendance at Professional Development Events (e.g., conferences, workshops)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Membership &amp; Involvement in Professional Organizations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Study Abroad experience</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table II.10 is the scoring rubric used.

<table>
<thead>
<tr>
<th>Category</th>
<th>Target 3</th>
<th>Acceptable 2</th>
<th>Unacceptable 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Efforts to Improve Spanish Outside of Class (e.g., club activities, conversational partners)</strong></td>
<td>Has developed a systematic approach to improving language proficiency outside of coursework.</td>
<td>Has taken some steps to improve language proficiency outside of coursework.</td>
<td>Has done little to nothing to improve language proficiency outside of coursework.</td>
</tr>
<tr>
<td><strong>Attendance at Professional Development Events (e.g., conferences, workshops)</strong></td>
<td>Has attended more than 3 professional development events.</td>
<td>Has attended 1-3 professional development events.</td>
<td>Has not attended any professional development events.</td>
</tr>
<tr>
<td><strong>Membership &amp; Involvement in Professional Organizations</strong></td>
<td>Has joined at least one professional organization and become involved in more than one organization.</td>
<td>Has joined and become involved in at least one professional organization.</td>
<td>Has not joined or become involved in any professional organization.</td>
</tr>
<tr>
<td><strong>Study Abroad experience</strong></td>
<td>Has participated in a semester long study abroad or two four-week summer abroad programs</td>
<td>Has participated in at least one four-week summer abroad program</td>
<td>Has not participated in a study abroad program</td>
</tr>
</tbody>
</table>

Rubric formula: \((\text{Total points} \times 52)/15) + 48 = \underline{\text{___________}} \text{% Grade: ________}

Some examples are available for examination in Knutti Hall 201B.
III. Student Recruitment, Enrollment, Retention, and Graduation

A. Students

Entrance Standards. There are no official entrance standards. Students with previous credits (high school or college) in Spanish or French are required to participate in placement exams. These are offered every Friday before the beginning of the semester and proctored by Dr. Berenschot (Spanish) and Dr. Ritterbusch (French). The placement exam used is WEBCAPE, an online exam created by Brigham Young University. In individual cases, this placement exam can also be taken at home.

Entrance Abilities. The average high school GPA, SAT, and ACT scores for first-time-in-college Spanish majors (FTIC) are represented in Table III.1 and for French minors in Table III.2.

Table III.1 Average high school scores for Spanish majors (FTIC). In parentheses is the number of students.* The Spanish major was not introduced until fall 2006.

<table>
<thead>
<tr>
<th></th>
<th>GPA</th>
<th>ACT</th>
<th>SAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Fall 2006</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Majors</td>
<td>3.16</td>
<td>24</td>
<td>1100</td>
</tr>
<tr>
<td>FTIC Majors</td>
<td>2.90</td>
<td>N/A</td>
<td>1115</td>
</tr>
<tr>
<td>Fall 2007</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Majors</td>
<td>3.27</td>
<td>26</td>
<td>1102</td>
</tr>
<tr>
<td>FTIC Majors</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Fall 2008</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Majors</td>
<td>3.01</td>
<td>22</td>
<td>1060</td>
</tr>
<tr>
<td>FTIC Majors</td>
<td>2.92</td>
<td>24</td>
<td>N/A</td>
</tr>
<tr>
<td>Fall 2009</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Majors</td>
<td>2.99</td>
<td>22</td>
<td>1015</td>
</tr>
<tr>
<td>FTIC Majors</td>
<td>4.00</td>
<td>26</td>
<td>N/A</td>
</tr>
<tr>
<td>Mean</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Majors</td>
<td>3.10</td>
<td>23.5</td>
<td>1069</td>
</tr>
</tbody>
</table>
GPA scores for all Spanish majors increased between fall 2006 and fall 2007 and have dropped in fall 2008 and fall 2009 (3.16 vs. 2.99). The FTIC scores for the GPA have increased (2.90 vs. 4.00). The ACT score for all Spanish majors vary between 22 and 26. The SAT scores for Spanish majors have experienced a slight drop (1100 vs. 1015) over the last four years.

Table III.2 Average high school scores for French minors. In parentheses is the number of students.

<table>
<thead>
<tr>
<th></th>
<th>GPA</th>
<th>ACT</th>
<th>SAT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 2005</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Minors</td>
<td>3.67 (11)</td>
<td>23 (9)</td>
<td>1116 (5)</td>
</tr>
<tr>
<td>FTIC Minors</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Fall 2006</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Minors</td>
<td>3.56 (10)</td>
<td>23 (7)</td>
<td>1190 (2)</td>
</tr>
<tr>
<td>FTIC Minors</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Fall 2007</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Minors</td>
<td>3.48 (5)</td>
<td>25 (3)</td>
<td>1210 (4)</td>
</tr>
<tr>
<td>FTIC Minors</td>
<td>3.55 (4)</td>
<td>21 (2)</td>
<td>1020 (3)</td>
</tr>
<tr>
<td>Fall 2008</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Minors</td>
<td>3.30 (12)</td>
<td>22 (4)</td>
<td>1047 (11)</td>
</tr>
<tr>
<td>FTIC Minors</td>
<td>3.20 (1)</td>
<td>22 (1)</td>
<td>N/A</td>
</tr>
<tr>
<td>Fall 2009</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Minors</td>
<td>3.40 (11)</td>
<td>22 (6)</td>
<td>1081 (9)</td>
</tr>
<tr>
<td>FTIC Minors</td>
<td>3.10 (1)</td>
<td>21 (1)</td>
<td>850 (1)</td>
</tr>
<tr>
<td>Mean</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Majors</td>
<td>3.48</td>
<td>23</td>
<td>1128</td>
</tr>
<tr>
<td>FTIC Majors</td>
<td>3.28</td>
<td>21</td>
<td>935</td>
</tr>
</tbody>
</table>
GPA scores for French minors have decreased slightly between fall 2007 and fall 2009 (3.56 vs. 3.40). ACT scores remained fairly stable during the same period (23 vs. 22) with the exception of fall 2007 with a score of 25. The SAT scores for French minors increased between fall 2005 and fall 2007 (1116 vs. 1210) but have since experienced a dip in fall 2008 and fall 2009 (1047 and 1081, respectively). The FTIC scores for the GPA for fall 2007 and fall 2009 are comparable (3.55 and 3.40). However, in fall 2008 the score reached a low of 3.20.

**Exit Abilities.** Exit abilities are measured differently for Spanish Education majors and for Spanish majors. Education majors are required to pass the PRAXIS II test as part of their certification process required by the state of West Virginia. PRAXIS II will be implemented for all majors starting in 2011. All Spanish majors are required to complete Capstone presentations on a topic previously accepted by the Department.

**Graduates.** Graduation rates for the French and Spanish program as well as for the University are shown in Table III.3 and III.4 respectively.

<table>
<thead>
<tr>
<th>Cohort</th>
<th>Spanish Majors</th>
<th>Spanish Minors</th>
<th>French Minors</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005/2006</td>
<td>N/A</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>2006/2007</td>
<td>1</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>2007/2008</td>
<td>5</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>2008/2009</td>
<td>5</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>2009/2010</td>
<td>2</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>13</strong></td>
<td><strong>37</strong></td>
<td><strong>14</strong></td>
</tr>
<tr>
<td><strong>Mean</strong></td>
<td><strong>4.0</strong></td>
<td><strong>7.4</strong></td>
<td><strong>2.80</strong></td>
</tr>
</tbody>
</table>

As can be seen in Table III.3 and Table III.4 graduation rates for both Spanish and French are consistent, and compared to the total number of majors in Spanish and minors in French, the percentage of graduation is very high, especially compared to those of the University as a whole. The consistent number of students graduating with a degree (major or minor) in foreign languages underlines the faculty’s efforts to address students’ needs and concerns effectively.
Table III.4 Percentages of graduation for Spanish majors, minors, French minors, and University total.

<table>
<thead>
<tr>
<th>Cohort</th>
<th>Spanish Majors</th>
<th>Spanish Minors</th>
<th>French Minors</th>
<th>University Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005/2006</td>
<td>N/A</td>
<td>20%</td>
<td>15%</td>
<td>20%</td>
</tr>
<tr>
<td>2006/2007</td>
<td>N/A</td>
<td>28%</td>
<td>50%</td>
<td>N/A</td>
</tr>
<tr>
<td>2007/2008</td>
<td>38%</td>
<td>22%</td>
<td>22%</td>
<td>16%</td>
</tr>
<tr>
<td>2008/2009</td>
<td>38%</td>
<td>35%</td>
<td>30%</td>
<td>17%</td>
</tr>
<tr>
<td>2009/2010</td>
<td>14%</td>
<td>54%</td>
<td>7%</td>
<td>15%</td>
</tr>
<tr>
<td>Mean</td>
<td>30%</td>
<td>32%</td>
<td>25%</td>
<td>17%</td>
</tr>
</tbody>
</table>

**B. Enrollment**

As can be observed in Table III.5 (Spanish) and Table III.6 (French), enrollment for both Spanish and French has been stable, with a mean of 23.6 for Spanish (13.25 for Spanish majors) and 11.8 for French, except for a minor regression in numbers in 2007/2008 for French and 2008/2009 for Spanish. Notably the number of Spanish majors (including Spanish Education majors) has not seen fluctuations since 2006/2007. The number of Spanish minors remained stable between 2005 and 2009 but exhibited a strong increase in fall 2009 (13). These numbers underline a continued and increasing interest among students in studying both French and Spanish at Shepherd. However, the growth of the Spanish/Spanish Education major and the French minor is limited by the fact that to this date only four majors have a foreign language requirement: History, English, Psychology, and Music. As mentioned above in the statement of intended student outcomes, it is possible that one of the effects of the process of internationalization at Shepherd University would be the realization of a college-wide language requirement. This, in turn, would increase student numbers significantly and enable the department to offer an even wider range of languages and class content. An increase in student numbers would also facilitate the creation of a French major.
Table III.5 Number of Spanish majors/minors

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>Number of Spanish Majors and Minors, Fall Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Majors</td>
</tr>
<tr>
<td>2005/2006</td>
<td>N/A</td>
</tr>
<tr>
<td>2006/2007</td>
<td>13</td>
</tr>
<tr>
<td>2007/2008</td>
<td>13</td>
</tr>
<tr>
<td>2008/2009</td>
<td>13</td>
</tr>
<tr>
<td>2009/2010</td>
<td>14</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>53</strong></td>
</tr>
<tr>
<td><strong>MEAN</strong></td>
<td><strong>13.25</strong></td>
</tr>
</tbody>
</table>

Table III.6 Number of French minors

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>French (Minors)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005/2006</td>
<td>13</td>
</tr>
<tr>
<td>2006/2007</td>
<td>10</td>
</tr>
<tr>
<td>2007/2008</td>
<td>9</td>
</tr>
<tr>
<td>2008/2009</td>
<td>13</td>
</tr>
<tr>
<td>2009/2010</td>
<td>14</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>33</strong></td>
</tr>
<tr>
<td><strong>MEAN</strong></td>
<td><strong>11.8</strong></td>
</tr>
</tbody>
</table>
C. Necessity

As previously mentioned, the Modern Languages curriculum is in accordance with the goals described in the Liberal Education and America’s Promise (LEAP) initiative (Strategic Priority 1). Moreover, it contributes to the goals put forth by the Shepherd University Strategic Plan, by contributing to the internationalization of Shepherd students. Beyond that, we offer a number of opportunities that encourage the exploration of languages and cultures different from our own (e.g., field trips to culturally relevant events, the showing of foreign language movies, conversation groups open to native and non-native speakers of French, Spanish, and German, and study abroad experiences).

Furthermore, we have created an atmosphere wherein academic excellence is held up as a model for other students in our department. This is exemplified by the fact that several of our students have been recognized for their academic excellence by being named McMurrans Scholars or by their acceptance to the local chapter of Sigma Tau Delta.

All Shepherd University graduates are required to prepare a Capstone presentation. This tradition allows the student to carry out original research and report the findings in publication format in our capstone sequence. Spanish majors and Spanish Education majors have presented on more theoretical topics of language usage (translation Spanish-English), topics related to second language acquisition, and topics embedded in the cultural context. This experience has allowed our students to develop their interests and to acquire important skills needed in their professional development.

Similar Programs. Undergraduate majors in modern languages (esp. French and Spanish) are offered at the institution listed in Table III.7.

<table>
<thead>
<tr>
<th>Institution</th>
<th>Location</th>
<th>Distance from SU</th>
<th>Public or Private</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Hood College</td>
<td>Frederick, MD</td>
<td>About 30 miles</td>
<td>Private</td>
</tr>
<tr>
<td>Shenandoah University</td>
<td>Winchester, VA</td>
<td>About 35 miles</td>
<td>Private</td>
</tr>
<tr>
<td>Wilson College</td>
<td>Chambersburg, PA</td>
<td>About 40 miles</td>
<td>Private</td>
</tr>
<tr>
<td>*Mount St. Mary’s University</td>
<td>Emmitsburg, MD</td>
<td>About 40 miles</td>
<td>Private</td>
</tr>
<tr>
<td>McDaniel College</td>
<td>Westminster, MD</td>
<td>About 50 miles</td>
<td>Private</td>
</tr>
<tr>
<td>Gettysburg College</td>
<td>Gettysburg, PA</td>
<td>About 50 miles</td>
<td>Private</td>
</tr>
</tbody>
</table>
All institutions listed are out-of-state and private colleges, with tuition and fees significantly greater than those of Shepherd University. As such, they are generally beyond the financial means of many potential students in the 50-mile radius around Shepherd. Some of the nearest institutions, Liberty University (Lynchburg, VA) and Marshall University (Huntington, WV), are 198 and 358 miles, respectively, from Shepherd and, therefore, not a viable option for many people seeking a degree of higher education in the area of the Eastern Panhandle.

Also, Shepherd University is the only institution in the area offering a degree in Spanish Education. The other two places offering this degree, Hood College and Mount St. Mary’s University, are private institutions and, as a result, not financially feasible for many individuals.

**Cost per Student Credit Hour.** The cost per student credit hour for Spanish and for all programs at Shepherd University is shown in Table III.8. The average cost for Spanish per credit hour for the past three years was $79.

<table>
<thead>
<tr>
<th>Program Cost per SCH</th>
<th>Program</th>
<th>Baccalaureate Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>$74</td>
<td>$72</td>
</tr>
<tr>
<td>2008</td>
<td>$87</td>
<td>$76</td>
</tr>
<tr>
<td>2009</td>
<td>$77</td>
<td>$72</td>
</tr>
<tr>
<td>3-Year Average</td>
<td>$79</td>
<td>$73</td>
</tr>
</tbody>
</table>
IV. Resource Availability and Development

A. Faculty Characteristics

At this time, there are three full-time faculty in modern languages: Dr. Denis Berenschot (Ph.D.), Associate Professor of Spanish; Dr. Eva-Maria Suárez Büdenbender (Ph.D.), Visiting Assistant Professor of Spanish; and Dr. Rachel Ritterbusch (Ph.D.), Associate Professor of French. There are also three adjunct instructors (two in Spanish, one in French).

Although severely understaffed, the modern language program manages to be successful by hiring adjuncts and by drawing on the expertise of its faculty. Dr. Suárez Büdenbender, a native speaker of German, is able to teach that language as well as Spanish. The same is true of Dr. Ritterbusch, who lived for seven years in Germany and received her M.A. degree from the University of Munich. In addition, because of her training in film studies, Dr. Ritterbusch is also able to offer film courses.

Having recognized the need for additional full-time staffing, the members of the modern language department submitted a request in August 2010 for a tenure-track position in French and Spanish. This request was denied, but we in modern languages are hopeful that our next request will be granted. It is impossible to grow the program without adequate support.

B. Teaching and Learning Enhancement

Dr. Ritterbusch frequently engages in activities to improve her teaching. For example, in November 2005, she completed a four-day Oral Proficiency Interview (OPI) workshop at the University of Maryland, College Park. In April 2006, she participated in a Smart Classroom training workshop on campus, and in November 2006, she attended a Center for Teaching and Learning (CTL) presentation on how to facilitate active group discussion in class. In February 2007, she attended a CTL presentation on creating grading rubrics and using them effectively. Later that year, she participated in a workshop on team-based teaching sponsored by the CTL. In November 2008, Dr. Ritterbusch attended an all-day workshop on foreign language assessment at the American Council on the Teaching of Foreign Language (ACTFL) conference. In September 2009, she participated in the Focus on Student Learning (FOSL) workshop on the scholarship of teaching and learning. And in December 2009, she attended a presentation on the critical use of audio-visual materials in classroom instruction.

In addition, Dr. Ritterbusch has worked to enhance teaching and learning through the revision of existing courses and the creation of new ones. For instance, in spring 2007, she designed a special topic seminar entitled Key Moments in French History which introduced participants to the history of France from the Roman occupation to the present day. Each key event was presented in a multifaceted way: through first-hand accounts from the time period,
excerpts from recent works on French history, and film clips. Using multiple sources helped to emphasize the relative nature of history. This relativeness was also foregrounded in the activities that the students completed at the end of each unit (i.e., a debate that brought together two opposing viewpoints and a creative writing project in which the students “became” a particular historical figure and used first-person discourse to reflect on the events of his/her time). Later, in spring 2008, Dr. Ritterbusch worked with her colleague Dr. Keith Alexander to develop an intensive German course that was offered for the first time at Shepherd in summer 2008. We distributed flyers, designed table tents that were displayed in the Student Center, submitted a press release to The Record, and got The Picket to run an article on the course. As a result, the course filled up quickly. President Shipley took a keen interest in the project, attending a luncheon at the Bavarian Inn at the end of the course, where she took time to talk with each student individually. Feedback from the fifteen participants was very positive, and the course was offered again in summer 2009 and 2010. Most recently, in spring 2010, Dr. Ritterbusch created a one-week unit of an online course to be offered throughout West Virginia as part of the RBA Today initiative. The course, designed by Dr. Laura Renninger, focuses on perceptions of beauty in various disciplines (music, literature, psychology, etc.)

The interaction with the Department of Education has informed many of the curricular developments and initiatives in the Spanish section. Dr. Berenschot is the Spanish Coordinator and the Secondary Teaching Specialization Coordinator. In this last capacity he attends the meetings of the PEUC council, is responsible for writing the Spanish Education SPA reviews (B.A. and M.A.), and represents the Modern Language section of the department during the recertification process by the National Council for the Accreditation of Teacher Education (NCATE). His duties as the STSC also include numerous school visits to observe the Spanish Education candidates during their placement in secondary schools. The assessment requirements by the American Council on the Teaching of Foreign Languages (ACTFL) which is the organization that sets the content standards for Spanish Education and which include the Oral Proficiency Interview (OPI), were the impetus for Dr. Berenschot to seek OPI training. This training was, in turn, reflected in the classroom and in the student assessments at each level.

When Dr. Berenschot arrived in 2004, Shepherd University only had a Spanish minor. Dr. Berenschot designed a brand new curriculum for the majors and created a syllabus for each new course. Since these programs were approved in 2006, Dr. Berenschot has taught all the courses offered in the curriculum at least once. Some of these courses are now in their second, third, or fourth edition, and each time Dr. Berenschot and Dr. Suárez Büdenbender have endeavored to improve the content and the methodology of the courses. For instance, in Intermediate Spanish, a textbook was chosen that had an interactive website and allows the students to take online tests and review their work with quick instructor feedback. This ensures that the students maintain their language acquisition momentum outside of the classroom and also fulfills important technology guidelines.
Dr. Suárez Büdenbender has a Ph.D. in Hispanic Linguistics and, therefore, completed a number of classes in theories of second language acquisition. She was initially trained in framework that required the ordering of input and output activities as crucial in the language acquisition process—a pattern that she currently applies at Shepherd. Moreover, based on her previous experiences in teaching languages at university level, she frequently incorporates a variety of technologies in teaching, such as PowerPoint presentations, visual and audio materials, as well as traditional blackboard and T(otal) P(hysical) R(esponse) exercises. Her teaching is always embedded in a communicational context.

Dr. Suárez Büdenbender has attended several workshops and presentations offered by the Center of Teaching and Learning that promote the improvement of teaching strategies and foster understanding of the social, educational, and cultural environment of the “millennial generation.” Additionally, she has taken part in workshops on new technologies used in the classroom at Shepherd University, such as podcasting and Smart technologies recently added to the language classrooms in Knutti Hall.

In the fall of 2009, Dr. Suárez Büdenbender offered a 400-level class introducing the basics of Spanish linguistics to majors and minors of Spanish. The course introduced students to topics such as the sound inventory of Spanish and pronunciation, word creation in Spanish (Morphology), basic sentence structures of Spanish and their origins (SVO sentence order), and differences among a variety of Spanish dialects and their historical development. A rudimentary knowledge of Spanish linguistics as offered by the course will prove to be invaluable for learners of Spanish and future educators in Spanish.

C. Research and other Scholarly/Creative Activities

Dr. Ritterbusch is very active as a scholar, and many of her publications and conference presentations are directly related to course materials or pedagogical concerns. One strand of her research is classroom-based and deals with learning styles and issues of second language acquisition. For example, in July 2005, Dr. Ritterbusch presented a paper entitled “How to Get Students Talking about French Texts” at the Seventy-Eighth Annual Convention of the American Association of Teachers of French. In fall 2006, she published an article entitled “Learner Difficulties with German Case: Implications from an Action Research Study” in Die Unterrichtspraxis/Learning German. Then, in 2008, she participated in the spring FOSL series with a presentation entitled “Drawing on Students’ Creativity” in which she discussed ways to motivate students by drawing on their imagination (e.g., group projects involving art, theater, music, and cooking). Most recently, in March 2010, as part of FOSL’s 4th Annual Celebration of Student Learning, Dr. Ritterbusch talked about making culture the core of the foreign language classroom.

A second strand of her research focuses on film, especially works by French and Quebecois directors. This research interest draws from and informs the film courses she offers at Shepherd. For example, in October 2007, Dr. Ritterbusch gave a paper entitled “Depictions of Female Sexuality in Contemporary French Cinema: The Case of Anne Fontaine” at the
Sixty-First Annual Rocky Mountain Modern Language Association Convention. Her research on Anne Fontaine resulted in two publications, “Shifting Gender(ed) Desire in Anne Fontaine’s Nathalie...” in *Situating the Feminist Gaze and Spectatorship in Post World War II Cinema* (2008) and “Anne Fontaine and Contemporary Women’s Cinema in France” in the *Rocky Mountain Review* (fall 2008). Dr. Ritterbusch is also concerned with teaching film at the undergraduate level, as demonstrated by her publication “From the Page to the Screen: The Process of Film Adaptation,” which appeared in *Practical Approaches to Teaching Film* (2009), a collection of essays that she edited for Cambridge Scholars Publishing.

The research focus of Dr. Suárez Büdenbender lies at the intersection of sociolinguistics and language contact. In her dissertation project “Perceptions of Dominican Spanish and Dominican Self-Perception in the Puerto Rican Diaspora,” she examined the language situation of Dominicans residing in Puerto Rico. The study aimed to provide insights into the consequences of social and linguistic profiling on attitudes toward minority/immigrant language varieties and on the ensuing consequences for the speakers of these varieties (e.g., language insecurity, language shift). The results of these studies allow insights into the emergence and maintenance of socio-economically motivated prejudices that have become linked with perceived linguistic differences. This line of research and its results are crucial in the education process at Shepherd, with an increasingly diverse group of students. It highlights the importance of tolerance and understanding that underlie any internationalization effort.

A part of the qualitative and quantitative results was presented in fall 2009 at the Hispanic Linguistics Symposium (HLS), in Puerto Rico. The presentation was entitled “‘Te conozco, bacalao’: The Influence of Socioeconomic Differences on Linguistic Attitudes.” The manuscript of this talk was submitted in March 2010 to the Proceedings of the Hispanic Linguistics Symposium 2008.

A paper entitled "Puerto Rican Attitudes toward Dominican Spanish,” previously presented at the HLS 2008, was accepted by the Proceedings of the Hispanic Linguistic Symposium. This volume is currently in print.

In August 2010, a book review was published in the *Review for Linguist List* issue number 21.2886, August 2010: Selected papers from the 4th International Conference on Language Variation in Europe (ICLaVE 4), (eds.) Tsiplakou, Stavroula; Karyolemou, Marilena; Pavlou, Pavlos Nicosia, June 2007.

In fall 2010, Dr. Suárez Büdenbender will present two papers: (i) “Perceptions of Linguistic (Dis)Similarities among Native Dominican and Puerto Rican Spanish Speakers,” will be presented at the Hispanic Linguistic Symposium (HLS 2010), Indiana University, Bloomington, October 2010; (ii) the paper “Dominican Identity and Language Choice in the Puerto Rican Diaspora,” will be presented at the New Ways of Analyzing Variation (NWAV 39), University of Texas, San Antonio, November 2010.
A collaborative study with Dr. Berenschot began in summer 2010. The project entitled “Study abroad experiences at Shepherd University” seeks to examine Spanish students’ attitudes toward the study abroad program offered by Shepherd University.

Dr. Berenschot’s other research is centered on contemporary Cuban literature, theater, and film. In 2005 he published his book entitled *Performing Cuba*, which is a study of works by Cuban and Cuban-American authors and their transformation from prose to film and theater. It focuses on Edmundo Desnoes’s *Memorias del subdesarrollo*, Elías Miguel Muñoz’s *The Greatest Performance*, and Senel Paz’s *El Lobo, el bosque y el hombre nuevo*. Some of his refereed publications include articles such as: “Cubania(s): alternativa intertextual en la narrativa y el teatro cubanos del siglo XXI” published in *Revista Iberoamericana*, “Él mito griego en el teatro Cubano Contemporáneo” published in *Encuentros*; book reviews such as: “*By Heart/De Memoria: Cuban Women’s Journey In and Out of Exile*” by María de los Angeles Torres published in *The Americas: A Quarterly Review of Inter American Cultural History* and “*Aire de luz: Cuentos cubanos del siglo XX,*** published in *Hispamérica*; as well as an interview: “Entrevista con Edmundo Desnoes” published in *La Habana Elegante*, an online publication.

Dr. Berenschot has made numerous conference presentations in the United States and internationally. His most recent presentation took place in Lima, Peru, in 2010 where he presented a paper entitled: “Vázquez Montalbán y los ruidos en la Memoria histórica,” which examined Spain’s painful relationship with its historical memory of the civil war.

**D. External Funding**

Dr. Ritterbusch has received a variety of grants to fund her professional development and scholarship. In October 2005, she received a $1,000 Teaching and Learning mini-grant to help pay for her OPI training. In spring 2007, she was awarded $459 from the Professional Development Committee to cover the costs of presenting at the Northeast MLA conference in March of that year. In spring 2008, she received two grants totaling $1,500 from the Professional Development Committee and the Center of Teaching and Learning. These funds enabled her to attend an all-day workshop on foreign language assessment at the ACTFL conference that year. In spring 2009, Dr. Ritterbusch obtained release time equivalent to one three-credit hour course for the purpose of professional development. She used this time to work on the volume *Practical Approaches to Teaching Film*, which was published in July 2009. In spring 2010, she was given $300 by the Professional Development Committee to help cover the costs of attending the Northeast MLA in Montreal. She also received a $500 grant from the CTL to attend a weeklong teacher seminar “Culture as Core of the Foreign Language Classroom” at the Center for Advanced Research on Language Acquisition in July 2010.

Dr. Berenschot has received Shepherd University grants for OPI training, research, and conference travel. These grants include the Professional Development Grant (2007), the Alumni Association Mini Grant (2004, 2007, 2009, and 2010), and the Teaching, Learning,
and Instructional Resources Grant (2007). In addition, he obtained a fellowship award from the West Virginia Humanities Council (2005).

E. Professional and Public Service

Like her colleagues in modern languages, Dr. Ritterbusch engages in professional and public service in ways that benefit both internal and external constituencies. For example, every year she has participated in the department open house, informing prospective students and their parents about the language curriculum, opportunities for study abroad, cultural activities, etc. In addition, she has been a member of many departmental and University committees related to the mission of the modern language program, such as the Study Abroad Board, the International Studies Committee, the Internationalization Task Force, and the Modern Languages Committee. Finally, she has regularly attended the meetings and screenings of the Shepherdstown Film Society, which she co-founded with town resident Lisa Welch in fall 2004.

Dr. Berenschot is very active in committees at all levels of Shepherd University. He is a member of the Study Abroad Committee, the International Studies Committee, the Professional Education University Council, the Faculty Senate (2004-2008), the University Merit Pay Committee, as well as several Faculty Search Committees. In addition, Dr. Berenschot was the chair of the McMurry Scholar Committee, which organizes the McMurry awards ceremony, and he is the founder and faculty advisor for the Hispanic Honors Society’s (Sigma Delta Pi) local chapter Lambda Psi. Dr. Berenschot also works with Ezekiel’s Place and other tri-state grassroots organizations to promote and staff the Hispanic Forum held on campus every year.

Since the beginning of her tenure at Shepherd University in fall of 2009, Dr. Suárez Büdenbender has been active in promoting the interest of the Modern Languages section of the department. She is a member of the Modern Languages Committee and as such has started an initial investigation into the possibility to create foreign language dormitories on campus. Also, in spring 2010, she was a guest host of the movie “Abre los Ojos” at a showing of the Shepherdstown Film Society. Moreover, she is the faculty advisor to a new student group “Latinos in Shepherd,” a forum for Spanish speakers (native and non-native) on campus. Since spring 2010, she has taken over as organizer of the German “Stammtisch,” an informal gathering of speakers of German.

F. Resources for Students in the Program

As mentioned earlier, the modern language program needs at least one more full-time faculty member in order to adequately serve its undergraduate student population. However, in all other respects, the program is well-equipped. We have a classroom with the latest technology, a dedicated lab space, language tutoring available in the Dr. Howard N. Carper, Jr. Learning Commons, and enough money in the budget to fund some cultural activities and to purchase additional audio-visual materials, etc.
G. Facilities, Equipment, and Library Holding

As mentioned above under “Resources for Students in the Program,” the modern language program has adequate facilities, equipment, and technological resources to serve its students. We encourage you to visit the language classroom (205 Knutti Hall) and the language lab (in the basement of the Scarborough Library) to see these facilities for yourself. However, what is good can always be better. In this vein, we hope to find funding for the following in the near future:

1) computer stations with Internet connection for use in the language classroom;

2) satellite television, such as SCOLA, for the language lab so that students can watch news and television programs in the target languages;

3) expanded capabilities for the Rosetta Stone language software (add more levels for French and Spanish, plus acquire German and Japanese);

4) a scholarship fund for study abroad;

5) partnership agreements with institutions in target language countries (e.g., Quebec, Costa Rica) to facilitate the exchange of faculty and students.
Appendices

I. Curricula Vitae

A. Dr. Suárez

EVA-MARÍA SUÁREZ BÜDENBENDER

Department of English and Modern Languages
Shepherd University
222 Knutti Building
Shepherdstown, WV 25443 - 5000
(814) 321-3174
http://www.shepherd.edu/englweb/esuarez.htm
esuarezb@shepherd.edu

EDUCATION
Ph.D., Hispanic Linguistics (minor: Linguistics), The Pennsylvania State University, 2009
M.A., Hispanic Linguistics, The Pennsylvania State University, 2005
M.A., History (minors: American Literature and Politics), Ruhr-Universität Bochum (Germany), 1997

RESEARCH
Major fields: Spanish linguistics, sociolinguistics
Areas of specialization: language variation, language attitudes, language contact
Others areas of interest: German linguistics

EMPLOYMENT
Department of English and Modern Languages, Shepherd University, WV, Visiting Assistant Professor, 2009 - ongoing

LANGUAGES
German, native speaker
Spanish, native speaker
English, near-native speaker
French, advanced proficiency

DISSERTATION
Title: Perceptions of Dominican Spanish and Dominican self-perception in the Puerto Rican Diaspora
Thesis Director: Almeida Jacqueline Toribio

RESEARCH ACTIVITY

REFEREED CONFERENCE PRESENTATIONS


• Hispanic Linguistic Symposium (HLS 2010) Indiana University, Bloomington, October 2010. Suárez Büdenbender, E.-M., “Perceptions of linguistic (dis)similarities among native Dominican and Puerto Rican Spanish speakers.”
• **Hispanic Linguistic Symposium** (HLS 2009) Universidad de Puerto Rico, Río Piedras, October 2009. Suárez Büdenbender, E.-M., “‘Te conozco, bacalao’: The influence of socioeconomic differences on linguistic attitudes.”


• **Hispanic Linguistic Symposium** (HLS 2008) Laval University, Québec, October 2008. Suárez Büdenbender, E.-M., “Comparing Dominican linguistic (in)security in the Dominican Republic and in the Diaspora”.


• **German Linguistics Annual Conference** (GLAC 13), The Pennsylvania State University, April 2007. Suárez Büdenbender, E.-M., “Accounting for opacity in a colloquial variety of German: The role of dialectal influence.”


**Publications**

• “Comparing Dominican linguistic (in)security in the Dominican Republic and in the Diaspora” (forthcoming in HLS 2008 Conference Proceedings, Cascadilla Press)

**Papers Submitted**

• “‘Te conozco, bacalao’: The influence of socioeconomic differences on linguistic attitudes” (manuscript, submitted to HLS 2009 Conference Proceedings)

**Papers in Progress**

• “Maintaining Dominican identity in the Puerto Rican Diaspora”. (manuscript in preparation)

**Book Reviews**

• Selected papers from the 4th International Conference on Language Variation in Europe (ICLaVE 4), (eds.) Tsiplakou, Stavroula; Karyolemou, Marilena; Pavlou, Pavlos Nicosia, June 2007. Review for Linguis List issue number 21.2886, August 2010.

**Research Projects in Progress**
• “The Dominican and Puerto Rican migration to Martinsburg, WV”. An investigation into the motivation and circumstances of Dominican and Puerto Rican migration to rural WV.

• “Study abroad experiences at Shepherd University. Department of English and Modern Languages”. A collaborative study with Dr. D. J. Berenschot (Shepherd University) to examine Spanish students’ attitudes towards the study abroad program offered by Shepherd University.

• “Dialectal Perceptions and Attitudes among Puerto Rican and Dominican Spanish speakers”. An investigation exploring the importance of socioeconomic differences on linguistic attitudes and perceptions.

TEACHING AND RESEARCH EXPERIENCE

SHEPHERD UNIVERSITY

• Department of English and Modern Languages
  Instructor: Elementary Spanish (SPAN 101, 102), 2009, 2010
  Instructor: Intermediate Spanish (SPAN 203, 204), 2009, 2010
  Instructor: Advanced Spanish Conversation (SPAN 301, 302), 2009, 2010
  Instructor: Introducción a la lingüística hispánica (SPAN 404), 2010
  Instructor: Cultura y Civilización de Latinoamérica (SPAN 307), 2010

PENNSYLVANIA STATE UNIVERSITY

• Program in Linguistics, College of the Liberal Arts
  Instructor: Foundations of Linguistics (LING 100), 2008

• Department of Spanish, Italian & Portuguese
  Instructor: Introducción a la lingüística hispánica (SPAN 215), 2007, 2008
  Instructor: Spanish Grammar and Composition (SPAN 100), 2006

• Continuing and Distance Education Summer Intensive Language Institute
  Course Supervisor: morning session, 2005

• Social Science Research Consortium
  Research Assistant, “PODER: La población dominicana en Reading,” 2004

PRIVATE SECTOR

• Alta Language Services, Inc., Atlanta
  Evaluator: German Language (Distance Learning System and Software), 1998-2002
  Instructor: German and English (Distance Learning System and Software), 1998-2002
  Materials Development: Online German and English, 1998-2002

• Inlingua Language School, Atlanta
  Instructor: German and English, 1998-2002

PROFESSIONAL ACTIVITIES AND MEMBERSHIPS

AWARDS

• Merit Award for Professional Development, Shepherd University, 2010
• Teaching Excellence Award, Pennsylvania State University, 2007

GRANTS AND FUNDING


**SERVICE**

• **Professional**
  - Session Chair, Hispanic Linguistic Symposium (HLS 2009)
  - Session Chair, Hispanic Linguistic Symposium (HLS 2008)
  - Conference Planner, Hispanic Linguistics Symposium (HLS 2005)
  - Session Chair, Second Language Research Forum (SLRF 2004)

• **Departmental**
  - **Shepherd University**
    - Undergraduate Advisor. Meeting with assigned students for advising and mentoring, Fall 2010
    - Library Liaison for the Department of English and Modern Languages, Shepherd University, 2010/2011
    - Faculty Advisor for “Latinos/as at Shepherd University”, an informal student forum for native Spanish speaking students, 2010
    - Organizer for “Stammtisch”, informal German conversational group for faculty and students, 2009/2010
    - Member of Modern Languages Committee, Department of English and Modern Languages

  - **The Pennsylvania State University**
    - Vice President, Graduate Student Organization, The Pennsylvania State University, 2006-07

**AFFILIATIONS**

• **Professional**
  - Linguistic Society of America
  - Modern Language Association

• **Other**
  - Center for Language Science, The Pennsylvania State University (http://lsrg.psu.edu)
  - Graduate Student Organization, Department of Spanish, Italian, and Portuguese, The Pennsylvania State University

**EDUCATIONAL FOUNDATION**

**GRADUATE LEVEL COURSES**

  - General Linguistics: Phonology, Syntax, Morphology, Semantics, Romance Phonology, Romance Syntax
  - Spanish Linguistics: Spanish Dialectology, Spanish Second Language Acquisition
  - Seminars: Field Methods, Bilingualism, Contact Linguistics, Psycholinguistics
  - Specialized Workshops: L1/L2 Interfaces, Bilingual Pronunciation

**TECHNOLOGICAL SKILLS**

  - Working Experience of PRAAT, VARBRUL, Excel, SPSS
  - Teaching with Technology Certificate, The Pennsylvania State University
Dr. Rachel Ritterbusch

Assistant Professor of French
Department of English and Modern Languages
Shepherd University
P.O. Box 3210
Shepherdstown, WV 25443-3210
rritterb@shepherd.edu

EDUCATION

Dissertation: “In Search of the Duras Effect”. The dissertation examines possible explanations for the powerful effect Duras’ texts have upon the reader.

AWARDS AND HONORS

1988  Phi Beta Kappa, Grinnell College
1988  Andrew W. Archibald Prize for Highest Scholarship, Grinnell College
1988 – 1992  Joyce Fellowship
1994 – 1995  Wisconsin Alumni Research Foundation Fellowship, Univ. of Wisconsin
1999  Beatrice Lebow Dissertator Award, Univ. of Wisconsin
2004-2005  Merit Award for Excellence in Teaching, Shepherd University
2005-2006  Merit Award for Excellence in Teaching, Shepherd University
2006-2007  Merit Award for Excellence in Teaching, Shepherd University
2007-2008  Merit Award for Excellence in Teaching, Shepherd University
2008-2009  Merit Award for Excellence in Scholarship, Shepherd University
2009-2010  Merit Award for Excellence in Service, Shepherd University
TEACHING AND STUDY ABROAD

**Teaching**

1995 – 2000  *University of Wisconsin-Madison, teaching assistant*

**Experience**

2000 – 2004  *Southern Illinois University Edwardsville (SIUE), non-tenure track instructor*

2004 – present  Shepherd University, associate professor of French

**Study**

1986 – 1987  *Junior year in Strasbourg, France (family home-stay, university courses)*

**Abroad**

1988 – 1994  Residence in Germany

2001 – 2004  Instructor for Upward Bound, a head start program for high school students

summer 2001  Accompanied university students on exchange program in Angers, France

spring 2002  Accompanied university students on study-abroad program in Quebec City

spring 2005  Accompanied students to Louisiana for exploration of Cajun and Creole culture

summer 2005  Accompanied university students on Spanish immersion program in Peru

summer 2006  Coordinated three-week French immersion program in Chicoutimi, Canada

summer 2007  Coordinated five-week French immersion program in Chicoutimi, Canada

summer 2008  Accompanied university students on immersion program in Hyères, France

summer 2009  Accompanied university students on immersion program in Jonquièrè, Quebec

summer 2010  Participated in a program for teachers focusing on the language and culture of Quebec at the University of Laval

**Teaching**  *All levels of language; 19th- and 20th-century literature (French and German); Francophone*

**Interests**  *literature; French, Francophone, and German cinema; French-German comparative literature*
WORKSHOPS AND PROFESSIONAL DEVELOPMENT

- November 2005. Attended an Oral Proficiency Interview (OPI) workshop sponsored by ACTFL at the University of Maryland.
- March 2006. Gave a presentation on using the OPI as an assessment tool at the annual Assessor Refresher Workshop at Shepherd University.
- November 2007. Attended the 27th Annual Workshops of the West Virginia Consortium for Faculty and Course Development in International Studies (FACDIS) that focused on the theme “Learning from the Developing World”.
- April 2008. Participated in the spring Focus on Student Learning (FOSL) series at Shepherd University with a presentation entitled “Drawing on Students’ Creativity” in which I discussed ways to motivate students through group projects involving art, theatre, music and cooking.
- June 2008. Attended the four-day Great Teachers Seminar in Cairo, WV.
- November 2008. As part of a series sponsored by the Center for Teaching and Learning at Shepherd University, I reported on my experience at the Great Teachers Seminar.
- February 2009. Spoke to the Faculty Research Forum at Shepherd University about my recent scholarship on contemporary women’s cinema in France.
- March 2009. Participated in the 3rd Annual Celebration of Student Learning organized by the Center for Teaching and Learning, where I spoke about implementing integrated performance assessment (IPA) in the foreign language classroom.
- August 2009. As part of the FOSL Fall Series, I presented ideas for incorporating the campus-wide common reading Animal, Vegetable, Miracle into classroom activities.
- March 2010: As part of FOSL’s 4th Annual Celebration of Student Learning, I talked about making culture the core of the foreign language classroom.
- July 2010: Completed “Culture as Core,” a one-week summer teaching institute offered by the Center for Advanced Research on Language Acquisition at the University of Minnesota
- August 2010: Guest taught for Ryan Film Institute in Martinsburg, WV.
SCHOLARSHIP

Conferences

February 2002. Food Representation in Literature, Film, and Other Arts, University of Texas at San Antonio. “Seduction and Sustenance: The Symbolism of Bread in Marcel Pagnol’s The Baker’s Wife.”


October 2003. Thirty-second Annual Meeting of the Linguistic Association of the Southwest, University of Texas-Pan American. Presentation of research focusing on case acquisition strategies of L2 learners of German (results of pilot study).


July 2005: 14th World Congress of Applied Linguistics. Presentation of research focusing on case acquisition strategies of L2 learners of German (results of follow-up study).


**Publications**


“Learner Difficulties with German Case: Implications from an Action Research Study.” *Die Unterrichtspraxis / Learning German.* 39.2 (fall 2006).


“*Anne Fontaine and Contemporary Women's Cinema in France*.” *Rocky Mountain Review* 62.2 (fall 2008).


**Research**

French and Francophone women writers of the 20th century; *le nouveau roman*;

**Interests**

subversion of generic norms; French and Francophone film; narratology; reader-response criticism; course design and assessment.
MEMBERSHIPS

Alliance Française of Frederick
American Association of Teachers of French (AATF)
American Council on the Teaching of Foreign Languages (ACTFL)
Northeast Modern Language Association (NeMLA)
Rocky Mountain Modern Language Association (RMMLA)
Ryan Film Institute
Shepherdstown Film Society
Women in French (WiF)

SERVICE

Departmental Curriculum Revision Committee, SIUE, 2001
Foreign Language Training Center Advisory Committee, SIUE, 2002
Section and Textbook Coordinator for 1st-year German, SIUE, 2002-2003
NCATE Recertification Committee, SIUE, 2002-2003
Shepherdstown Film Society, fall 2004 – present
Modern Languages Committee, chair Shepherd University, fall 2004 – present
Program Advisory Committee, Shepherd University, fall 2004 – present
Admission and Credits Committee, Shepherd University, fall 2005 – present
Professional Education Unit Council (PEUC), Shepherd Univ., spring 2005 – present
Study Abroad Board, Shepherd University, spring 2006 – present
International Studies Committee, spring and fall 2009
Academic Advising Committee, fall 2009 –
Internationalization Leadership Team, spring 2010 –
C. Dr. Berenschot

Denis J. Berenschot

Education

UNIVERSITY OF MARYLAND AT COLLEGE PARK, MD.
Ph.D. Latin American Literature 1999
Major field of concentration: Caribbean and U.S. Latina/o literature.
Dissertation: (Re)Writing Performance: Exile and Identity in Cuban Literature.

AMERICAN UNIVERSITY AT WASHINGTON, D.C.
MA, Latin American Studies  1992
Major field of concentration: 20th-century Latin American studies.

SYRACUSE UNIVERSITY AT SYRACUSE, N.Y.
MA, International Relations  1990
Maxwell School of Citizenship and Public Affairs.
Major field of concentration: European Community policy and development economics.

UNIVERSITY OF ARKANSAS AT LITTLE ROCK, AR.
BA, triple major in Spanish, French and international studies 1988

Instructional Experience

- **Associate Professor of Spanish at Shepherd University** 2004-Pres
  As the coordinator for the Spanish section, I teach Spanish languages courses, undergraduate seminars on Latin American literature and culture and courses in Spanish for Business and Linguistics. I supervise the Spanish adjuncts in our department and wrote the program review of the Spanish specialization for NCATE. In addition, I direct the summer study abroad program to Peru, Argentina or Costa Rica which is the corner stone to our new Spanish major.

- **Visiting Assistant Professor at American University** 2003-2004
  Taught Spanish languages courses, undergraduate and graduate seminars on Latin American Studies and several translation courses. Extensive class use of Blackboard; a web-based learning system.

- **Assistant Professor at State University of West Georgia** 1999-2003
  In this tenure track position, I taught Spanish languages courses, Latin American Civilization, Latin American and Peninsular Literature courses, commercial Spanish and Spanish for the
professions as well as a myriad of multidisciplinary courses such as XIDS 2100: “Cuba: Past, Present & Future” which included a trip to Havana, Cuba (2000, 01,02).

- **Language Instructor** 1998
  Taught various Spanish Language and Translation courses at the University of Maryland. The duties included syllabus design, course preparation, exam design, coordinating TAs as the course chair and implementing context based pedagogical strategies for language learning. In addition, I used Project ICONS, an internet-deliverable negotiation simulation to teach translation in context.

- **Computer Simulation for Language Learning** 1995-1997
  Developed a military scenario and extensive language drills to be used in a comprehensive computer aided language learning system for the United States Army. Studied specialized language acquisition and new ways of using PC systems for teaching languages.

- **Language Resource Center at American University** 1991-1992
  Developed audio-visual material and researched Computer Aided Language Learning. Supervised computer aided language classes. Designed programs to familiarize the teaching staff with the new technology. In addition, I taught two Spanish sections per semester as a teaching fellow.

**New Courses Created**

Having established the new majors, I have attempted to offer as many courses in the majors as possible and to date I have created and taught a total of 23 new courses including independent studies. These courses range from language and culture courses, literature classes, capstones, Spanish linguistics and Spanish for Business.

**Academic Service at Shepherd University**

- Created a BA in Spanish at Shepherd University
- Created a BA in Spanish Teacher education
- Created a MAT in Spanish
- Faculty Senate Representative Fall 2005 to Spring 2008
  Scholarship and Awards Committee 2004-2008
  Developed the procedures for the Shepherd University Faculty Scholarship Fund
- Foreign Language Committee 2004-2010
- Study Abroad
  Director & organizer of the Spanish Immersion program in Argentina & Peru 2008
Director & organizer of the Spanish Immersion program in Costa Rica. 2009
Director & organizer of the Spanish Immersion program in Costa Rica. 2010
Director & organizer of the forthcoming 7th Spanish Immersion program in Costa Rica.

- Coordinator of the Spanish Section at Shepherd University 2004-pres
- Spanish Teaching Specialization Coordinator 2006-200pres
- NCATE certification
  SPA report for the Spanish Secondary Education Specialization degree
  NCATE certification SPA report for the MAT in Spanish degree
- Wrote the Spanish Major promotion brochure
- Developed an extensive website for the Spanish section and for the courses
- Collaborated in the development of the Language Laboratory at the Library
- Introduced the webcape for language placement
- Carried out placement tests twice a year and on an ad hoc basis
- Participated in the Department of Education job searches
- Carried out advisement for all students in the new majors (14-20)
- Established a Spanish Speakers Club 2008
- Placed a student with the Ministry of Education in Spain
- Chair of Search Committee for the new faculty line in Spanish 2009
- Mentor for our new Visiting Assistant Professor of Spanish 2010
- Content Faculty observer for Spanish Education Candidates 2010
- Designed Syllabus for EDUC 425 Special Methods course 2010
- Work on the online Education portfolio TK20 2010
- Member of the Merit Evaluation Committee 2010
- Subcommittee Chair of the Merit Evaluation Committee 2010-pres
- Member of the International Studies Committee 2009
- Member of the Study Abroad Committee 2008-pres

Publications

Books:


Refereed articles:

“Cubania(s): alternativa intertextual en la narrativa y el teatro cubanos del siglo XXI.” Número especial de *Revista Iberoamericana; Representaciones de la nación: lengua, género, clase y raza en las sociedades caribeñas.* Publicado por Instituto Internacional de Literatura Iberoamericana. Vol LXIX Octubre-Diciembre 2003 Núm 205.

“Él mito griego en el teatro Cubano Contemporáneo” Article was published in Encuentros 2008-2009, a peer-reviewed publication.

Book reviews:


**Interviews:**


**Other publications:**


**Conferences**


• "The Dramatic Text in Transnational Theatre." 24th Comparative Drama Conference. Hosted at The Ohio State University in Columbus, April 2000.


• “The Subversive Nature of Cuba’s One Act Theatre.” 27th Comparative Drama Conference. Hosted at Ohio State University in Columbus, April 2003.

• “U.S.-Cuba Relations.” Canada, the U.S. and the Caribbean: Counterpoint Cuba. The Carter Center in Atlanta, April 2003.

• Visions of Post-Revolutionary Cuban Theatre” Fourth Meeting of Caribbean Studies Group, American University, April 10th, 2004.


Research/writing in progress

Book: Anthology on Contemporary Cuban Theatre.

Program Assessment: As the program coordinator, I am writing the program report for the Spanish Secondary Education Specialization for the NCATE review due in 2011.

Grants

Professional Development Grant, Shepherd University ($3500) 2007
Shepherd University Alumni Association mini Grant ($500) 2007
Teaching, Learning, and Instructional Resources Grant, ($1000) 2007
2005 fellowship award, The W.V. Humanities Council ($2500) 2005
Shepherd University Alumni Association mini Grant ($500) 2004 2009 2010
American University Discretionary Fund for Publishing ($500)
Faculty research grant travel to Cuba ($2000) 2003
Faculty research grant travel to Cuba ($1325) 2001
D. Jamie Paci

Jamie Adele Amato Paci

EDUCATION

BS in Spanish education, September, 1970
California University of Pennsylvania, California, PA

Universidad Internacional de Saltillo, Saltillo, México

Study Abroad (Summer, 1969)
Studied Spanish in an immersed environment for ten weeks

Completion of Masters equivalent, 1975
West Virginia University, Western Maryland College, Maryland State Department of Education

Masters in Curriculum and Instruction
McDaniel College, Westminster, MD Summer, 2002

AP Training Workshop, Lewes, Delaware, Summer, 2005

TEACHING

West Union High School, West Union, WV
Spanish/English teacher (1970-71)

Smithsburg High School, Smithsburg, MD

Shepherd College, Shepherdstown, WV
Adjunct instructor (1998 to present)

Hagerstown Community College, Hagerstown, MD
Continuing Education teacher
OTHER TEACHING POSITIONS

FORT RITCHIE, Cascade, MD (1974-75)
Taught Spanish to military personnel stationed at the installation (through Hagerstown Junior College)

PACE OF WASHINGTON COUNTY (1983-86)
Taught Spanish to children in grades K-5

MILLERSVILLE UNIVERSITY

IMMERSION CAMP, Millersville, PA (Summer, 1992)
Taught Spanish to high school students in a completely immersed environment

INTERPRETER, Spain (Spring, 1998)
Served as an interpreter/guide for a small group touring Spain.

HAGERSTOWN COMMUNITY COLLEGE, Hagerstown, MD. (Summer, 2004)
Taught a Spanish 102 course for one Session.

OTHER RESPONSIBILITIES


STUDENT GOVERNMENT ADVISOR (1990-95 – Smithsburg High School)

ADVISOR TO SPANISH CLUB (LOS CONQUISTADORES) (1971 – 2010 – Smithsburg High School)

CITIZENS ADVISORY COMMITTEE (1990-94)
Teacher/Parent member
E. GRANT H. PRILLAMAN

EXPERIENCE / ACCOMPLISHMENTS

January, 2008 to Present: Adjunct Professor, Shepherd University, Spanish 203, 204

August, 2007 to Present: Teacher, Clarke County (VA) Public Schools; Full time classroom teacher in Spanish, Levels 2 through 6-IB; certification in both Spanish and History.


May, 1994 – August, 2004: Vice President/Treasurer, Stillmeadow-Benchmark Associates, Inc.; (Consultant/Owner, Stillmeadow, Ink; Ongoing at intervals since 1984). A complete list of Stillmeadow-Benchmark Assoc. projects is available separately, on request.

March 1992 - May, 1994 Management and Budget Analyst, Loudoun County (VA) Dept. of Parks and Recreation

February 1987 - March 1992 Administrator, Loudoun County (VA) Office of Youth Services (Supervised 5 staff)

August 1984 - October 1986 Director, Centro Wilson, a non-profit agency providing social services and skills training to the Washington, D.C. Hispanic community. (Supervised 12 staff)


OTHER EXPERIENCE

Teaching (In addition to current position)

- Graduate Teaching Fellow, George Washington University: U.S. History survey; political theory undergraduate seminar. (1980-82)
- Instructor, Berkeley County (WV) Strings Program, cello and string bass.

EDUCATION

M.A. 1984 George Washington University: History/Latin American Studies
F. Carlos Rubio

EDUCATION

West Virginia University
MA in Latin American Studies, 1972

Concord College
BA in Foreign Languages, 1968
Minor in Psychology

PROFESSIONAL EMPLOYMENT

1999-2001 Hood College, Visiting Professor
1981-1985 Shepherd College, Instructor
1968-1999 Berkeley County Schools, Teacher

PUBLICATIONS


“Bullwhip” Publish America, October 2003.


AWARDS/HONORS

September 2005 - Secret Memories/Recuerdos secretos is listed on the Association of American Publisher recommended latino reading list.

April 2005 - Participated in a local-authors’ reading at the Martinsburg Public Library.

October 2004 - Listed on the Literary Map of West Virginia which was officially unveiled October 12.

June 2004 - Novel Dead Time received Foreword Magazine’s prestigious Book of the Year Award.
May 2004 - Novel *Dead Time* was a finalist in the Independent Publisher Book Awards.


Guest on the Monday night edition of “The Latin Flavor,” hosted by Nancy Alonso of WPFW Radio, part of the Pacifica family of radio stations.

September 2003 - WRNR radio interview on the program, “Panhandle Live,” hosted by Tom Tucker, Martinsburg, WV.

Interviewed by Cecelia Mason from WV Public Radio on the program, “Dateline West Virginia,”

2003 - Silver Award - *Dead Time/Tiempo Muerto.*
**G. Lois A. Jarman**

Objective: To obtain a full time teaching position at a small college.

Education:
- Goucher College, Towson, Maryland
  - B.A. French and Political Science, May 1982

  - Maryland State Teaching Certificate, French, July 2003
  - Maryland State Teaching Certificate, Social Studies, June 2007
  - Maryland State Teaching Certificate, Spanish, September 2008

- Hood College, Frederick, Maryland
  - M.A. Humanities, September 2006

- Shenandoah University, Winchester, Virginia
  - Currently Enrolled
  - Doctor of Education, anticipated date of degree-Aug. 2011

Experience:

**January 2006-Present**
- Adjunct faculty, Frederick Community College and Shepherd University
  - Teach French and History on a part time basis.

**September 1997-Present**
- French/foreign language teacher, Frederick County Public Schools

**November 1991-August 1997**
- Youth Outreach Educator, Frederick County Mental Health Assoc.
  - Led outreach programs on teen stress, safety for youth while at home alone, and HIV/AIDS prevention. Presentations were for middle and high school aged youth.

**August 1987-June 1991**
- Columbia Consultants, Columbia, Maryland
  - Served as marketing representative for this personnel placement agency. Contacted potential clients, developed marketing materials and led staff training sessions.

Related Volunteer Experience:

**2007-2010**
- Frederick County Landmarks Foundation, Board Member

**2003-Present**
- Frederick Memorial Hospital Auxiliary, Board Member

**1992-2004**
- Parent Volunteer, Frederick County Public Schools
  - Logged over 1,000 volunteer hours. Served as Secretary, Vice-President and President of the school parent organizations. Also chaired various PTO/PTA committees.
### H. Spanish Majors

#### Spanish Education Specialization (31 credit hours)

<table>
<thead>
<tr>
<th>Required Courses (22 hours)</th>
<th>Credit Hours</th>
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<tr>
<td>SPAN 301 Advanced Conversation and Composition I</td>
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<tr>
<td>SPAN 302 Advanced Conversation and Composition II</td>
<td>3</td>
</tr>
<tr>
<td>SPAN 306 Peninsular Culture and Civilization</td>
<td>3</td>
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<tr>
<td>SPAN 307 Latin American Culture and Civilization</td>
<td>3</td>
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<td>SPAN 404 Spanish Linguistics</td>
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<td>SPAN 411 Study Abroad</td>
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<td>SPAN 486 Capstone Presentation</td>
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<td>EDUC 425 Special Methods of Teaching Spanish</td>
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<table>
<thead>
<tr>
<th>Electives (9 hours)</th>
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<tr>
<td>SPAN 305 Spanish for Business</td>
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<tr>
<td>SPAN 310 Survey of Spanish Literature I</td>
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<td>SPAN 311 Survey of Spanish Literature II</td>
<td>3</td>
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<td>SPAN 312 Survey of Latin American Literature I</td>
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<tr>
<td>SPAN 313 Survey of Latin American Literature II</td>
<td>3</td>
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<tr>
<td>SPAN 367 Spanish and Latin American Film Studies</td>
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<tr>
<td>SPAN 400 Survey in Spanish I: Hispanic Short Story</td>
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<tr>
<td>SPAN 401 Survey in Spanish II: Hispanic Drama</td>
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<tr>
<td>SPAN 402 Survey in Spanish III: Hispanic Novel</td>
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<td>SPAN 403 Survey in Spanish IV: Hispanic Poetry</td>
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<td>SPAN 405 Seminar in Literature I</td>
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<td>SPAN 406 Seminar in Literature II</td>
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<td>SPAN 410 Practicum</td>
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<td>SPAN 419 Independent Study in Spanish</td>
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#### Spanish B.A. (30 credit hours)

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<thead>
<tr>
<th>Required Courses (16 hours)</th>
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<tbody>
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<td>SPAN 301 Advanced Conversation and Composition I</td>
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<td>SPAN 302 Advanced Conversation and Composition II</td>
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<td>SPAN 306 Peninsular Culture and Civilization</td>
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<td>SPAN 307 Latin American Culture and Civilization</td>
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<td>SPAN 411 Study Abroad</td>
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SPAN 485 Capstone Presentation ........................................................................1

Electives (9 hours)

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<tr>
<th>Course Code</th>
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<tr>
<td>SPAN 305</td>
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<td>SPAN 310</td>
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<td>SPAN 312</td>
<td>Survey of Latin American Literature I</td>
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<td>SPAN 367</td>
<td>Spanish and Latin American Film Studies</td>
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<td>SPAN 400</td>
<td>Survey in Spanish I: Hispanic Short Story</td>
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<td>SPAN 401</td>
<td>Survey in Spanish II: Hispanic Drama</td>
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<td>Survey in Spanish III: Hispanic Novel</td>
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<td>SPAN 403</td>
<td>Survey in Spanish IV: Hispanic Poetry</td>
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<td>Seminar in Literature I</td>
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<td>SPAN 406</td>
<td>Seminar in Literature II</td>
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<td>Seminar in Literature III</td>
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<tr>
<td>SPAN 410</td>
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<tr>
<td>SPAN 419</td>
<td>Independent Study in Spanish</td>
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</table>
### I. French Minor Checklist

**Shepherd University: French Minor**

*Addendum to 2007-09 Catalog (beginning fall 2008)*

<table>
<thead>
<tr>
<th>Total hours required for minor in French</th>
<th>24 hours</th>
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<tr>
<td><strong>Required Courses</strong></td>
<td>15 hours</td>
</tr>
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</table>

- FREN 101  Elementary French I ........................................ 3
- FREN 102  Elementary French II ........................................ 3
- FREN 203  Intermediate French I ....................................... 3
- FREN 204  Intermediate French II ....................................... 3
- FREN 301  Advanced Conversation and Composition .................... 3

| Electives*                          | 9 hours |

- FREN 306  Introduction to France and the Francophone World ...... 3
- FREN 307  Introduction to French and Francophone Literature ...... 3
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*Note: at least one elective must be at the 400-level*
Shepherd University
Department of Music

Program Review
2010

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A. Cover Letter and Introduction
B. National Association of Schools of Music Self-Study
C. NASM Visitors’ Report
D. Music Department’s Optional Response to Accreditation Commission
E. Commission Notification of Action
F. Music Department Update for 2010 Program Review
Shepherd University Department of Music

Program review

Contents:

A. Cover Letter and Introduction
B. National Association of Schools of Music Self-Study
C. NASM Visitors' Report
D. Music Department's optional response to Accreditation Commission
E. Commission notification of action
F. Music Department update for 2010 Program Review

This document contains pertinent information for the Shepherd University Department of Music Program Review. SU Music is accredited by the National Association of Schools of Music and applied to reaccreditation in 2005. Our self-study (section B of this document) was reviewed and a campus visit followed. The visitors' report (section C of this document) was filed with the commission on accreditation in June of 2005. The Music Department responded to the report with an optional response (section D of this document) and the NASM commission granted full accreditation effective 2005-2015 (section E of this document). An update of work since this process is included as section F of this document.
APPLICATION FOR MEMBERSHIP

NOTE: Paper copies must accompany Self-Study.

Please print or type all information.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248
Telephone 703-437-0700
Facsimile 703-437-6312

SHEPHERD UNIVERSITY Department of Music

Name of Institution and Music Unit

PO Box 3210

Street and/or Mailing Address
Shepherdstown, WV 25443

City State Zip Code

Multipurpose Institutions – Chief Executive Officer/President: DR. DAVID DUNLOP

Independent Schools of Music – Chief Executive Officer/President:

Chair, Board of Trustees:

Has the institution had a consultative visit? □ YES □ NO

If yes: Date of the consultative visit 11/29/30 Name of the consultant Robert Harper

I. APPLICATION CATEGORY (check only one):

☐ Membership (for first-time applicants or institutions with Associate Membership)

☐ Renewal of Membership (for institutions with Membership)

II. INSTITUTIONAL CATEGORY (check all that apply):

☑ Degree-Granting

☐ Non-Degree-granting

☐ Community/Junior College

☐ Doctoral Degree-Granting

☐ Public

☐ Private

☐ Not-for-Profit

☐ Proprietary

If applicable, please provide the following by indicating:

Year of last NASM accreditation visit 1999

Full name of regional accrediting agency North Central Association

Year of latest regional accreditation agency visitation 2002

Year of next regional accreditation agency visitation 2012

Is the institution presently being denied recognition or accreditation by any state or accreditation agency? □ YES □ NO

If yes, which agency(ies)?

Is the institution's recognition or accreditation presently being revoked by any state or accreditation agency? □ YES □ NO

If yes, which agency(ies)?

Is the institution accredited by NCATE? □ YES □ NO

If yes: Year of latest NCATE visitation 2002 Year of next NCATE visitation 2009

(continued on the reverse)
ITEMS TRANSMITTED WITH THIS APPLICATION FORM (please indicate the number of copies where requested):

☐ Self-Study Document - 3 copies  ☐ Catalog - 3 copies

☐ Application Fee (or date Fee was submitted: 8/04) Amount of Fee submitted: $ (00.00)

NOTE: One copy each of the Self-Study document, catalog, and all supportive materials should be sent directly to each visiting evaluator upon confirmation of the visit, and must be received by the visitors at least four weeks prior to the visit.

STATEMENT BY APPLICANT INSTITUTION

Failure to act favorably upon an application for Membership or renewal of Membership in the National Association of Schools of Music shall not, in and of itself, constitute grounds for legal action against NASM by the applicant institution or individuals therein.

In all cases when a disagreement cannot be resolved through normal NASM procedures, the institution and the individuals therein agree to abide by NASM procedures entitled Requests for Reconsideration by an Accrediting Commission and/or Appeals of Adverse Decisions Concerning Accredited Institutional Membership as set forth in the NASM Rules of Practice and Procedure. These procedures provide for final action after review in accordance with the Rules of the American Arbitration Association.

Upon receipt of an invoice before the visitation for an application fee, and after the visitation, for the expenses of the evaluators, the visited institution agrees to pay the application fee and to reimburse NASM for the expenses incurred by the visiting evaluators.

D. Mark McCoy, Chair, Dept of Music

Name and Title of Music Executive

Signature of Music Executive 3/01/05

Date

Telephone (include area code) 304 876 0911

Facsimile (include area code)

Web Address

NEW APPLICANTS ONLY

If your institution is seeking accredited institutional Membership for the first time, this Application Form must be signed by the Chief Executive Officer/President of the institution.

Name and Title of Chief Executive Officer/President

Signature of Chief Executive Officer/President

Date

Three copies of this Application form are to be returned to the NASM National Office. One copy is to be retained for the institution's files.
National Association of Schools of Music

SELF-STUDY

In the Portfolio Format

Presented for consideration by the
NASM Commission on Accreditation

By

Shepherd University
P. O. Box 3210
Shepherdstown, West Virginia 25443
304-876-5223
http://www.shepherd.edu/musicweb/

Bachelor of Arts in Music
With Concentrations in
Performance
Composition
Piano Pedagogy

Bachelor of Arts in Secondary Education: Music

The data submitted herewith are certified correct to the best of my knowledge and belief.

3/1/05
(Date)

D. Mark McCoy, Chair Department of Music & Theater
(Name and Title of Reporting Officer)

(Signature of Reporting Officer)
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          Rotruck, Jill

The History and Role of the Jewish Cantor
The Life and Influence of Philippe de Vitry
The Evolution of Tuning and Temperament: A Historical Survey of Tuning Systems with an
II.J.3  Music 226 Music Materials & Procedures (music methods class for elementary education majors) - Final Unit of Music Lessons
   II.J.3.1  Altman, Stacey  *Animals and Music, Grade 3, Spring 2004*
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   Freed, Vivan et al  *Blue's Clues, Grade 4, Spring 2000*

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   Cheryl Crawford  Jenn Neuman
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Shepherd College
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A. Mission Goals and Objectives

The Department of Music meets the standards as stated in the NASM Handbook regarding mission goals and objectives. These are clearly spelled out in the catalog, as well as each of the “three-year planning guides” that the department creates and utilizes in all MGO decisions. Each point in the nine-item mission statement is taken very seriously and is monitored through formal and informal assessment processes. (See appendix for materials).

The Department has set high goals for each program and each student. A strong commitment to musical excellence is evidenced in the quality of the teaching, course evaluations, jury and recital performances as well as national and international invitations for the ensembles. The goal of musical excellence is pervasive throughout the department; each student, staff and faculty member shares that goal and speaks of it openly and regularly.

The greatest challenge that the music unit faces in the area of goals and objectives is the same that it faces in all other areas; that being resources: human, fiscal and physical. That challenge will be addressed at several points in this document. There are specific opportunities that the unit will face, including the opportunity to add a Masters in Music Education, the opportunity to expand its current physical plant to the entire Creative Arts Center when Art and Theater move out, and the opportunity to continue to grow its undergraduate program in both quantity and quality. Plans are in place for each of these opportunities.

The unit believes that planning is one of its strengths; it is the implementation of many of these plans that presents the challenge. We feel that it is fair to characterize the department as a forward-looking unit. With solid formal three-year plans, and informal five and ten year plans, the departments knows precisely where it wants to go. The resources to meet these needs are the challenge. For example:

• Space is a critical issue in several ways. The actual space allotted to the 100+ majors is not adequate for the delivery of instruction. In addition, most of the space that is available has no sound isolation whatsoever. Further, music is allotted only a single small classroom in the summer.

• The music budget is pitifully small and much of it is controlled by students through the Student Government Association

• The small number of Full-time music faculty (6) and Administrative help (1.5) is a crippling weakness. A graduate program will further exacerbate this problem.

Fortunately, the department and the administration have worked together toward many positive remedies.
• The Art and Theater Departments are expected to have a new building within five years. Music is then slated to move into the areas of the building vacated by those programs. While we do not expect that these spaces will be any better acoustically and sound isolation-wise than those we currently inhabit, we believe that the ability to use one wing for academic courses and the other for performance and practice spaces will mitigate the negative impact of sound bleed-through.

• The President and executive staff have taken the extraordinary step of committing to triple the current state allotment to the department. Currently at $30,000, the administration has committed to raising it to $60,000 in 2005 and $90,000 in 2006. This permanent budget change, while still not enough to get the department near the HEADS average, will be an enormous improvement for the department and is a significant contribution by the administration. A backlog of equipment and instrument needs will begin to be addressed upon the arrival of these new monies.

• There is a plan in place to address Full-time faculty lines for future growth. The problem with this plan is that it addresses future growth. Though the department nearly tripled in size since 1995, no new faculty lines were added. Additional significant growth in our undergraduate program is difficult to imagine given that we have fewer than half of the HEADS average faculty lines for a program our size.

B. Size and Scope

With the addition of the increased budget in future years and the assumption by the department of the full Creative Arts Center building, the department meets the standards stated in the NASM handbook in regards to size and scope with the notable exception of full-time faculty.

The Department’s commitment to excellence requires regular and codified recruiting of the finest student/performers in the region. Ideally, 120-140 majors would staff ensembles of the highest merit. Additional fulltime faculty lines is also a worthy goal and one that the department has pursued for many years.

A simple statement of our goals over the next period is the addition of 2 to 3 faculty lines (ideally jazz, strings, vocal/choral), an undergraduate program of 120-140 complete with orchestral and masters in music education offerings and a staff of three, all with full access to the Creative Arts Center in its entirety, year round.

The challenge once again is one of resources. Staffing these faculty lines is unlikely given the current budget woes of the state and the institution. Still, the growth over the past years and the increased reputation in the region shows great promise for growing the program in a sensible and musically credible way.
In summary, the areas of improvement include:

- additional budget resources
- additional clerical and administrative staff
- additional space (especially space in the summer)
- small increase in number of majors
- additional faculty lines

The first four (with the exception of summer space) of these have specific and immediate remedies planned. The administration has promised additional budget resources beginning next year, the department will allocate some of the addition to clerical assistance, the music department will assume the full use of the Creative Arts Center and the department has a specific strategy to recruit the additional students. There are various plans for acquiring additional faculty lines.

C. Finances

The aforementioned budget increase slated for 05 and 06 should allow the department to meet the NASM standards stated in the NASM handbook. While these increases will not meet the HEADS average nationally, it is a significant increase to the budget that the department has been able to “scrape by” on for years. With the addition of these funds and with continued support of the Friends of Music, the department will be able to replace old and deteriorating equipment and instruments. We will also be able to fund “large-ticket” items such as the grand piano provided by the FOM last year. It is our goal to have quality instruments available for every ensemble and class and for every rehearsal and performance space. We will also likely hire part-time secretarial help to address serious need there.

Even with these increases and this expanded support, the department still faces issues that must be addressed in the coming years. The most serious concern is the control of a large percentage of the Music budget by students on the SGA board. (see report appendix for specific information on budget amounts and allotments.) While the music program typically sees increases in this allotment as enrollments go up and more monies are available to the SGA board, this year it saw a significant cut, despite the fact that enrollment (and therefore the amount of money to be disbursed) increased. The department is currently investigating ways to address this issue with the university administration and the current SGA executive board.

Another serious issue concerns scholarship dollars. While there is no chance that the institution will make additional scholarship monies available to the department, the Friends of Music board is currently investigating feasible ways to get contributors to commit to four-year funding of named scholarships. Without these, we feel the department will become less competitive in these days of rapidly rising tuitions.
D. Governance

The Department meets the standards for Governance stated in the NASM Handbook. An organizational table is presented in Section II. Responsibilities are clearly delineated and each person knows to whom they report. The music department has reasonable autonomy provided it meets the expectations and regulations of the University as a whole. The Music Operations Manager is employed 37.5 hours per week and the department chair has a reduced (six-credit hour) teaching load to allow time to administer the program. The chair is an active and effective leader and is responsible for creating an atmosphere of collegiality and shared goals.

Achieving the department’s goals as stated in its mission statement often causes a severe strain on the limited human resources available to the department. For example, the desire to be a cultural hub of the community and to provide students with first-class examples of excellent musicianship, the chair and operations manager are often inundated with the work necessary to bring quality performers to campus and then market their performances so that the department can afford the artist fees associated with the performance. Marketing all of the fine performances, both student and guest, require inordinate amounts of time and energy. While the University has an external communications staff, it is also severely understaffed and is unable to do any but the most perfunctory marketing.

It is the department’s intention to use the additional budget funds addressed earlier to hire part-time secretarial help to allow the chair and operations manager more time to focus on the leadership and management of the department.

The department chair is no longer expected to carry a full teaching load while administering and leading the department. However, the lack of full-time faculty often requires that he be hired as an adjunct to teach courses and lead ensembles that would have no instructor if he were unavailable. (see section E. Faculty and Staff)

E. Faculty and Staff

The Music Department employs 6 fulltime faculty, 25 adjunct faculty, one music operations manager, a part-time (10 hour per week) administrative assistant and shares a theater technician with many campus entities. The Dean’s secretary handles budget oversight.

As seen in the management portfolio, there are several issues that face the unit in meeting the standards in the NASM handbook. By and large, the department meets or exceeds these standards in that all of the full-time faculty hold earned doctorates and all of the adjuncts are highly qualified. The criterion and methods for appointment, evaluation and advancement are clearly defined and faculty course loads meet the NASM standards. Each faculty member has some limited funds for faculty development and there is a small support staff.
The department has clearly stated goals in this area that can be found in the Department Planning Guide, which is updated every three years. The most immediate and specific goals for the department are:

- A full-time jazz studies director
- A full-time strings specialist
- Additional clerical help
- Additional security staffing to keep the building open on Friday nights and Saturdays.

Once again, the greatest challenge facing the department is one of budget. There is little hope that two faculty lines will be added to the department. This will likely result in the decline of the jazz program and will continue to preclude the department's goal of adding a string program. Both of these positions are desperately needed if the department is to achieve its goal of a well-rounded musical offering with excellent ensemble opportunities. It is also debilitating to current full-time faculty who must shoulder all of the advisement, recital, concert attendance needs of the student body since adjunct cannot be expected to do so. Our fulltime-student to fulltime-faculty ratio is extremely high, often over the 95th percentile according to HEADS data.

For example, this year's Jazz ensemble is student-led with minimal oversight by a full-time faculty member. The reason for this is that that faculty director is the chair and simply cannot reasonably execute those duties associated with being the director of jazz studies. Further, those responsibilities and cannot be expected of an adjunct who is only paid by class load and not the additional duties (recruiting, touring, etc) that go with that position.

There is a strategic plan from the VPAA that will add a faculty line to a department that can increase by thirty majors and retain that growth for three years. The department maybe able to capitalize on that plan for one of these lines though the significant growth of the past ten years will go unrewarded. In addition, this plan will do little to improve our ratios. With additional budget funds from the administration, the department intends to hire a part-time secretary to help with clerical issues. The need for additional security on Friday nights and Saturdays is being explored.

F. Facilities, Equipment and Safety

1. Facilities

Most areas of the Creative Arts Center now meet the standards as stated in the handbook, following extensive renovations and additions completed in 2004. The older area of the building is still severely lacking in acoustical sound-proofing. Teaching History, Theory and Education courses in such a noisy environment is a severe challenge. However, this shortcoming will be addressed in the coming years
when Art and Theater move into a new building on campus. That will then allow the music department to split its operations into performance and academic spaces. The wing currently occupied by Art will become the academic wing of the department and all courses will be taught there. Ensembles and lessons will take place in the current music area, thereby separating these two functions to allow the maximum sound isolation between the two. Our goal is to have this completed within the next five years and to completely isolate the performance of music from the classroom areas. This will also address the critical shortage of storage and office space needs.

A major issue facing the department in this area is the funding for the new Art/Theater building and for the renovation/conversion of Art/Theater spaces for music use. Estimates for the new building are upwards of $44M and several hundred thousand would be needed to renovate. It is also imperative that music move into the vacated Art/Theater space as soon as possible so that the quality of our academic classes are not compromised.

Another major hurdle is the use of the space in the summer. Though the department has had summer camps as part of its ten year plan to grow a university string program, the administration has decided that music may not use any part of the Creative Arts Center for summer camps and recruiting so that they can instead give that space to the professional summer theater program that operates in the CAC in the summer.

The single biggest area for improvement of our facilities deals with sound isolation. The new rehearsal hall and practice room wing serve as the ideal standard against which any new work will be measured. Maintenance of these facilities is also major concern as the facilities management team is under staffed and under funded. There is concern that these facilities will be able to be maintained properly in the future.

There is currently a capital campaign underway to raise funds for the new building and the President has assured us that that campaign will also raise funds for the renovation.

2. Equipment

The department has particular difficulty achieving and maintaining the musical equipment necessary for its operations. Unfortunately, the department budget rarely allows for purchase of instruments, especially those of major cost. (e.g. the department has attempted for several years to purchase a good set of timpani but has been unable to save enough money to do so). Typically all budgetary allotments are spent in operations. The vast majority of the department’s budget comes from the Student Government Association. This group changes each year and the department’s major source of income is at the whim of a handful of ever-changing students. It is notably difficult to achieve the department’s standards of excellence without proper equipment or the budgetary need to achieve it. The current SGA executive board is exploring amendments to this process.
The Administration recently agreed to increase music's $30,000 annual budget to $60,000 in FY2005 and to $90,000 in FY 2006. This is much appreciated and is a real signal of the administrations support of the goals of the music program.

3. Safety

While personal safety is rarely if ever an issue, security of equipment continues to be a growing concern. To address this, new “hotel-style” door locks have been placed upon many of the doors in the building. When all doors have these locks, security concerns should be significantly lessened.

G. Library and Learning Resources

The Scarborough Library on main campus, and the Music resource Center within the music building serve different functions but both serve the music resource needs of students and faculty. The small Music Resource center is an easily accessible area within the Frank Center for the Creative Arts that provides MP3 access to nearly one thousand CD’s, the major encyclopedias and dictionaries of music, and small collection of study scores. The Scarborough library on main campus has a wide range of music resources available and adequately serves the needs of music student and faculty alike. Scarborough Library has had an online library catalog since 1992. In 2000, the Library upgraded to Endeavor's Voyager integrated library system. Our online public catalog is called “Max”. Current subscriptions to music periodicals in the Library total 26 titles. Additionally, the Library provides access to 101 full-text music periodicals through its databases. The two major music indexes the library subscribes to are: RILM Music Abstract (online subscription via OCLC's FirstSearch) and Music Index (paper subscription, 1949 to date). The library also has the following years of Music Article Guide: 1918-1991. These and all other standards concerning the library addressed in the NASM handbook are adequately met. The library and resource center have substantial and posted hours of operation and are adequately staffed; Faculty and students have easy and regular access; the library is adequately funded and systems are in place to address current and future needs of the music unit.

The Department continually updates and increases its library holdings. Perhaps the most significant goals for the department in this area include continuing to increase the holdings of scores so as to hold the complete catalogs of the major composers and to continue to see increased use of the library by music students.

The Library is woefully understaffed and has lost two excellent librarians (one of which served as the Dean) which have not yet been replaced. The Library is currently undertaking searches for both positions. An excellent working relationship had been developed with the librarian that was assigned to work with the music department. He served the music students and faculty well. Unfortunately, he resigned his position in the
summer of 2004 and has yet to be replaced. In the interim, another librarian has been assigned to work with the music unit and has done well.

The Administration is committed to growing the library, both its holdings and its staff, and the music unit is confident it will continue to do so.

H. Recruitment, Admission-Retention, Record-Keeping and Advisement

Our management document portfolio clearly shows that we meet the standards set forth in the NASM Handbook in this area. Our recruiting efforts have been markedly successful and continue to be assessed and revised. The department has improved the retention rate of students in several ways, including screening applicants more carefully, raising the entrance barrier and incorporating additional remedial or preparatory coursework. With the good work of our operations manager and administrative assistant, record keeping has become more codified and consistent throughout the department. Our advisement program, both within the department and within the university as a whole as markedly improved including new advisors handbooks and new curriculum checklists to assist in academic advisement.

The department sees enormous change in the next ten years and with very ambitious goals in the area of recruitment. The department is committed to growing a string program and has taken many steps in that direction. It is also committed to recruiting better scholars and performers to provide high quality ensemble opportunities. We further hope to recruit a solid class of graduate students for a music education graduate degree.

Our attrition rate has also dropped significantly. Through many interventions, the department has significantly reduced its attrition rate to well below the national average. It is our goal to see that rate further reduced to less than 20%.

Record keeping is much improved both within the department and the university as a whole. We are reaching our goals of internet record-access for faculty and student through the new RAIL system at Shepherd. We also have met our goal of a codified system of record keeping for each advisor and through our shared electronic database.

We have also reached our advisement goals with newly created handbooks and curriculum checklists. Our goal of quality individual attention is now realized.

These accomplishments now withstanding, there is still much to do in these areas. Our attrition rate is falling from year-to-year but the number of students that complete the program is still far fewer than those that start it. The department believes that this can be improved with higher entrance requirements and a more thorough screening of applicants.
While we can be justifiably proud of our recruitment efforts of the past many years, this is still (and perhaps always will be) an area of major concern. There have been numerous improvements to the recruitment process and we believe some of the most effective ones are too new to measure their efficacy yet we still face major hurdles. For example, many of the finer players (Strings winds or percussion) will not consider Shepherd because we lack a university orchestral experience. Eventually, we would like to generate enough applicants that we could admit students based upon an ideal enrollment distribution so that the quality of the ensemble experience would not vary greatly from year to year. We believe that our most recent initiatives in this area (summer camps (?), honor groups and festivals on campus) will yield the most significant results.

Still unaddressed is the department's inability to use any of the rehearsal spaces in the summer to recruit string and jazz students. The department has and has had ambitious, clearly communicated goals in this area. However, the administration has ruled that music may not use any of the rehearsal spaces in the summer so that the professional summer theater festival may add additional spaces for their rehearsals.

I. Credit and Time Requirements

The department clearly meets all standards in this area. All pertinent information can be found in the management documents portfolio. There are no strategic issues, major goals that have not been addressed or needed improvements in this area.

J. Published materials

The management document portfolio shows the location of all published materials required to meet the standards outlined in the NASM handbook. It has been a longstanding goal to continually update and improve the quality of our published materials and our website. We have received many accolades about the quality of these efforts and will continue to devote significant resources to them.

Several published documents are below the standards of excellence that we would desire. It is also particularly difficult to publish the newsletter as it is a time intensive task.

K. Branch Campuses, External programs, use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

N/A

L. Community Involvement and Articulation with other schools
The Department exceeds all standards in this area and is actively involved in the community through performances, educational outreach and cultural activities. Since the last NASM visit, the preparatory department and a 501c3 Friends of Music organization has been created and is incredibly active in the community. Simply put, the department strives to be the cultural hub of our community through concert programming of our own ensembles, carefully selection of quality guest artists, and educational outreach through our prep program. We continue to improve our community visibility through off campus concerts and events and strive to grow a program of which our community and region can be proud.

The department intends to increase the adult education options available to the community. One way to do this is through courses in foreign cultures and music history that culminate with the international concert tour that the department is undertaking that year. Another is to offer courses to the community that include more local travel, for example a course in symphonic or operatic repertoire that would include travel Baltimore or Washington for performances. The challenge here is staffing since the 6 full-time music faculty are completely consumed by the undergraduate program. Further, as the prep grows, so do the responsibilities of the prep administrator. The department will continue to monitor this area and will expand as it can.

The Friends of Music must continue to grow and expand within the community. A particular challenge here is again one of resources—in this case, human resources. Both the department chair and the operations manager are intricately involved in this—both sit on the board—however the time commitment is enormous, particularly for the operations manager. It is hoped that the addition of secretarial help will ameliorate this situation.

M. Non-degree granting programs for the community

The Shepherd Preparatory Program was officially begun in 2001 and is administered by the Prep Division Coordinator, Anne Munro. The preparatory is rapidly growing and has met with much success. Its goals and objectives are clearly stated and it complies with all NASM standards.

The preparatory program already enjoys an active kinder-music program and has a large number of school-aged children in the private lesson program. In 2004 the prep produced its first musical. It has ambitious goals of adding Suzuki program as well as moving toward adult education and perhaps even elder-hostel offerings.

As this program is completed housed and operated within the department, there are few strategic issues facing it. It will well managed and operated.

There is a need for a Suzuki program, wider enrollment for winds and percussion, and careful monitoring of physical plant space management. Since it is self-funded, it must grow enough to hire security personnel to keep the building open on Friday evenings and Saturdays.
N. Evaluation, planning and projections institutional Accréditeur

See Section III.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

A. NON-DEGREE-GRANTING INSTITUTIONS OR NON-DEGREE-GRANTING PROGRAMS WITHIN DEGREE-GRANTING INSTITUTIONS

N/A

B. ASSOCIATE DEGREE PROGRAMS

N/A

C. BACCALAUREATE AND GRADUATE DEGREES

1. General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music

The stated objectives for the department of music, as listed in the University catalog (page 117), are as follows:

- To develop performance and/or compositional skills which exhibit artistic integrity and competence;
- To establish and foster music ensembles which demonstrate the highest standards in artistic excellence;
- To foster student inquiry, interaction, and self-discovery;
- To provide a strong foundation for future graduate study in the field of music;
- To train students seeking public school music careers according to approved standards of teacher education;
- To develop student capacity to communicate music and its role in society to others;
- To develop the aesthetic sense of the general student in terms of musical understanding, appreciation, and perception;
- To provide avocational opportunities for interested students through participation in the various music ensembles and other music activities; and
- To enhance the image of the School of the Arts and Humanities, the Department of Music, and the University by serving as a hub or artistic activity for the community.

a. Musicianship

Standards for musicianship are set within our curricula, and then tested by a number of barrier exams, performance hurdles, and capstone events.

The music core curriculum is designed to meet the standards for musicianship as described in the NASM handbook. Students in all majors must take four semesters (11 credit hours) of music theory and four semesters (4 credit hours) of aural skills. Students may also have to take a semester of remedial music theory (2 credit hours) if they do poorly on the theory diagnostic test when they audition. All majors, except for the music theater concentration, must also take an advanced theory course in Forms and Analysis (3 credit hours). Students are also required to take three semesters (9 credit hours) of music history. The core curriculum also contains a First Year and Senior Music Seminar, as well as the Senior Music Activity. Depending on the concentration, students are required to have 7 or 8 credit hours of ensemble participation and at least 7 semesters (7 credit hours) of private applied instruction. Within these parameters, students are guided by either the curriculum for the teaching degree or the curriculum for the music concentration of choice; e.g.,
Music Performance, Music Composition/Arranging, Music Theater, and Piano Pedagogy.

The department has established a number of checks within our procedures to ensure that students are maintaining appropriate levels of musicianship. Every student must jury or perform a recital each semester they are in the program. Juries are ranked on a scale of 1-8, and students must achieve a level 6 on their instrument to graduate in Music Theater, Music Education or Music Composition, a 7 to graduate in Piano Pedagogy, and must reach level 8 to graduate with a performance degree. Vocal students must also pass a vocal barrier exam their Sophomore year if they wish to declare a vocal performance major. All sophomores must pass the Sophomore Competency exam, which measures students’ progress in music history, music theory, and aural skills.

**Conceptual understanding of musical components and processes** is covered within the core curriculum. The theory and history courses alone stress a comprehensive fluency with the components and processes inherent within music. In addition, many of the other courses, explore foundational elements of music and examine how this art proceeds through time.

**Continued practice in creating, interpreting, presenting, analyzing, and evaluating music** is accomplished in a number of ways. The department has in the past few years renewed emphasis on adequate practice, with the construction of the new practice wing, we finally have the minimal facilities needed to meet this need. Students are required to practice an average of two hours a day. Students are also required to perform each semester on the “Wednesday 1:10”, the weekly recital hour. Students learn in each of the ensembles to thoroughly examine the interpretation and presentation of music. MUSC 303, Forms and Analysis, specifically examines various ways for students to analyze and evaluate music. Students are required to create music in each of the theory courses and Electronic Music (MUSC 329), and may also take composition lessons for credit. MUSC 498, Senior Seminar, is a culminating course that bring each of the above elements of music into a single class.

**Increased understanding of various musical cultures and historical periods** is covered in our department in a number of ways. MUSC 341, Advanced Topics in World Music, is specifically designed to introduce students to musics of the world. The music history sequence (MUSC 310, 311, and 312) is designed to teach the students to become fluent in the various historical periods in western musical culture. The Department endeavors to bring speakers and performers from diverse areas of the world to the campus. Experts in music from Bali, Japan, Tibet, Russia, Spain, and Great Britain, to name just a few, have been on campus within the past five years. Some of these performers are brought to campus through the PASS program, or Performing Arts Series at Shepherd. This program specializes in bringing ensembles from various cultures or countries, or that specialize in specific historical styles. The department also takes its students to the metropolitan areas of Baltimore and Washington, D.C., to explore concerts that increase students understanding of various musical cultures and historical periods. The Department also hosts a number of ensembles that are dedicated to increasing students’ knowledge in these areas, specifically the Gamelan ensemble and the Early Music Ensemble.

Students acquire capacities to integrate musical knowledge and skills throughout the course of study; e.g., First Year Seminar, preparation for the Sophomore
Competency and Senior Exit exams. From the outset, individual responsibility for acquiring and maximizing one's musical prowess is emphasized. Developing a receptive mind open to modifying, expanding, or discarding previous attitudes and behaviors regarding musicianship, where deemed appropriate upon guided individual reflection, is a primary tenet of the Department's *modus operandi*.

Students accumulate capabilities for independent work in the music professions through an understanding of proper practice technique and discipline, rigorous expectations of ensemble quality, and the amount of performing students are expected to do. Each student must perform at least once a semester as part of the Wednesday recital series, and students gain multiple performance opportunities through large and small ensembles. The university is a center of culture for the area, and students often have opportunities to perform in professional capacities in the area while they are still in their programs of study.

b. **General Studies**

The standards for musicianship for this Department are reflected in the objectives listed above.

The well-rounded general education component is a strength of the degree. Both degree programs contain a minimum of 45 hours of general studies. In addition, the B. A. in Music requires 12 hours of foreign language, and, depending on the concentration chosen, from 7 to 23 hours of electives in disciplines other than music; e.g., Guitar Performance and Orchestral Performance, 23 hours; Piano Performance, 17; Voice Performance, 14 plus specific courses in Theater; Music Theater 10, plus specific courses in Theater; Composition 13, plus specific courses in Communications (Sound Design); Piano Pedagogy, 7, plus specific courses in Psychology and Education.

c. **Relationship Between Musicianship and General Studies.**

Except for the Regents B. A. degree, which has a separate set of requirements established by the state board of directors, Shepherd University has established a general studies program that is required for all bachelor's degrees. It is designed to give students a foundation in the humanities, life or physical sciences, mathematics, social sciences, and physical education. The General Studies program is intended to assist students in developing the ability to synthesize knowledge, both past and contemporary, to develop values, attitudes, and traits associated with an educated person in the modern world, and to provide the basis for a liberal arts education. The music degree programs are closely aligned with these objectives.

d. **Residence**

There is no residence (on-campus living) requirement at Shepherd College. However, there are resident credit hours required for all degrees and major fields of study. Students must complete at least 32 semester hours of course work at Shepherd College. The last 12 hours of course work must be completed at Shepherd. Any exception to these requirements must be approved by the Admissions and Credits Committee. Non-teaching degree candidates must earn a minimum of 15 hours of major field credits at Shepherd College. Teaching degree candidates must earn a minimum of 8 hours of major field credits prior to student teaching.
e. **Professional Health** *(additional item)*

The Department is committed to helping our students avoid performance injuries. This responsibility rests primarily with the applied teachers, however, workshops on Alexander Technique are offered with some regularity, and a new class, MUSC 199-01, Injury Prevention, has been developed by one of our adjuncts and is being offered this semester.

f. **Extent to which objectives and practices in these four areas (1.1 – 1.4.) meet additional institution-wide or music unit aspirations for excellence:**

The Department has been a leader in establishing standards for excellence for the University as a whole. It is our desire to passionately build extraordinary lives in and through music. We feel that processes described above provide ample opportunity for this goal.

g. **Areas for improvement the Self-Study has revealed and how they may be addressed include:**

(1) **Better Qualified Music Majors**

Better-prepared entering students is a condition which is necessary to build the stature of the degree to its deserved level. It has been addressed, in part, by a change in the focus of recruitment efforts, reflected by such actions as issuing full-tuition scholarships, and the development of the Adjunct Faculty Initiative. The preparatory school program is proving to be helpful as well. While there continues to be a number of marginal students admitted to the program, we have begun to deny entrance to students clearly unable to meet our rigorous performance standards, and more highly qualified students have enrolled. The over-all level of performance, be it individual or ensemble, has been raised to a heretofore unknown standard of excellence. Students’ progress is more closely tracked and advising is more frequent and forthright.

(2) **Excessive Number of Program Hours for Music Education Majors**

A factor, which may be considered a weakness of the program, is the number of hours required, although it certainly is well within the total nationally. The Department sought permission from the State Board of Education to offer more interest-specific degrees, which would reduce the total hour requirement. However, this has not yet been approved. Indeed, with the elimination of Marching Band as a valid fulfillment of the Physical Education general studies requirement, the load has increased somewhat since the last self-study. We continue to pursue permission to offer the BME, which would allow us to reduce the number of hours.

The department runs a great risk of having the quality of ensembles decrease because of the increased faculty load and lack of additional faculty lines.

2. **Competencies Common to All Professional Baccalaureate Degrees in Music**

a. **Performance**

Shepherd University offers two music degrees, the Bachelor of Arts in Music (with concentrations in music performance, composition, music theater, and piano
pedagogy) and the Bachelor of Arts in Secondary Education (with a teaching field in comprehensive music, grades K-12). The following discussion refers only to the Education Degree since the other concentrations are liberal arts and not professional degrees.

All music majors must achieve the appropriate performance level to meet graduation requirements. The Department has an eight-level system for ranking performance achievement. Levels are achieved through music juries, held one week before final exams each semester.

Music education majors must achieve a level VI. A level V must be assigned before any student attempts a Junior or Senior Recital. Music education majors must achieve their level before they begin student teaching.

Students must perform at least once per semester during the Wednesday afternoon 1:10 recital hour. The Junior Recital is optional for all Music education majors. They present a senior music activity which can assume one of the following forms: (1) a one-hour recital, (2) a one-hour lecture-recital, (3) a project (composition, arranging, conducting, innovative pedagogy, etc.), or (4) a recital-project.

Students are required to participate in the ensemble appropriate to their instrument each semester of residence, except for the semester of student teaching. Although not required for the degree, various chamber ensembles are also available to students. The student's academic advisor assists the students in choosing appropriate ensembles.

b. Aural Skills and Analysis

Aural and dictation skills are strengthened in Ear Training classes, taken during the first two years of study. These courses combine traditional elements of ear training, such as melodic dictation and counterpoint dictation, with more innovative sections on tuning and improvisation. Students’ skill in ear training is measured during the Sophomore Competency Exam, and they must pass this exam before they are allowed to student teach.

Students develop the ability to think critically about music during the four-semester sequence of Music Theory classes. These courses focus on the acquisition of fundamental skills in notation, part writing, and analysis of Western music after 1600. These skills are expanded and refined in the Forms and Analysis class. The Senior Seminar is the culmination of critical thought, integrating elements of music performance, history, and theory. Students must pass the theory portion of the sophomore competency exam before they are allowed to student teach.

Music education majors are also required to pass the piano proficiency exam before they may student teach.

c. Composition and Improvisation

Students learn basic composition skills and write several formal compositions within the music theory sequence. In Electronic Music (MUSC 329) students refine their improvisation skills through computer-assisted composition and arranging assignments. Electronic Music also requires that students experiment with sounds of various sources, both digital and acoustic. Students may take applied composition lessons, and there is a composition concert each semester that any
student, regardless of major, may contribute to with the permission of the Coordinator of Music Theory/Composition.

Improvisation is a component of each of the four aural skills courses. Students in these courses gradually learn to improvise rhythmic and melodic phrases, adapting the improvisation both from established styles and from newly composed motives and phrases.

d. Repertory and History

Basic repertory is covered during the three-semester sequence of Music History classes. Students undergo comprehensive assessment at two stages: (1) the Sophomore Competency Exam and (2) Senior Seminar. In addition, we have added repertory classes for each class of instrument to our course offerings.

All music majors must take the sophomore competency exam prior to registration for junior-year music classes. The exam is administered in the second semester and results distributed before the registration period for fall courses. The exam can be given during the fall semester, if necessary, and the results distributed before the registration period for spring courses. Students must receive a passing score on the exam before they may student teach.

Senior Seminar meets during the fall semester of the student’s senior year, and emphasizes the interconnectedness between music history, theory, and practice. The course covers the breadth of musical history, from antiquity to the 20th century. Special attention is paid to contemporary trends, especially in the realm of popular, film, and art music. The students must complete a comprehensive set of essays to pass the course.

e. Technology

Students are exposed to and utilize technology in a variety of ways within the Department of Music. In the First-Year Seminar, students are instructed in Internet technologies and are required to have their own e-mail account. They are also required to perform web searches, create a simple database and spreadsheet, and become familiar with word processing tools. They are introduced to CD-ROM materials and begin to work in the Finale notation program. In theory/ear training, students employ MacGumut and Finale software.

In Electronic Music Media, students are introduced to a host of sound-reinforcement and recording materials. Students are required to do their own digital recording projects and master their own CD’s. They are required to use the mixing board and all recording studio equipment. They receive detailed instruction in various music software, including sequencing, mastering, and recording. The final project demonstrates competencies in all of these areas.

Students have access to a 7-station Mac lab for research and homework purposes. Seven of the practice rooms are equipped with Macs that run the Smart Music accompaniment program, and one of these rooms is also connected to a keyboard for the composers’ use. Six of the new practice rooms are tunable, so that students may replicate a variety of performance venues. Students also have access to a separate MP-3 lab which has six stations. This lab is brand new, and will hold the University’s complete collection of CD’s. Currently over half of the CD library has been converted to the MP3 format.
The department has 4 Mark II XG Disklavier uprights, 1 MX II-100 Disklavier upright, and one C6 Grand Disklavier. These pianos allow students to have their accompaniments recorded onto a computer disk, which they can then use to practice with. The department also has a 10-unit piano lab, which consists of 9 Digital Clavinovas and one Teacher’s unit Sampling Keyboard, CVP 107, as well as a MLC 100 networking unit.

In addition, all Bachelor of Arts degree students must take Music 100, First Year Seminar for Music Majors that includes computer competency requirements. Education majors may also choose to take an introductory general studies computer course, Microcomputer Applications or Introduction to Computer and Information Sciences, and must demonstrate computer competency prior to admittance to the Teacher Education Program.

f. Synthesis

Music majors synthesize the diverse musical concepts presented during their undergraduate study by participating in the following activities: (1) senior Seminar, (2) the Senior Activity or Senior Recital, (3) Student Teaching, (4) off-campus performance opportunities.

Senior Seminar requires students to analyze and discuss a variety of compositions, thereby tapping their knowledge of history, styles, harmony, form, and orchestration. Students’ capabilities in performance and repertory are displayed during their Senior Recital.

In the Senior Activity, a student can demonstrate performance, composition, or improvisation skills.

Student teaching requires the music major to present their cumulative musical knowledge and defend their value judgments about music through the content and methods of their teaching.

Music students frequently perform in off-campus venues and teach private music lessons during their undergraduate years. Often, these are activities which students have initiated and coordinated themselves, without reliance on assistance from faculty. Such experiences enable students to cultivate personal independence and an understanding of music professions.

g. Areas for Improvement

(1) Technology is always changing, and it strains department resources to maintain appropriate upgrades. The electronic studio is in need of updating, and while a grant has been written and submitted to the University’s Technology Oversight Committee, no words has yet been received on whether or not this grant will be accepted.

(2) The inflexibility of the State Commission on Higher Education in allowing courses with fewer than 10 students means that many of our classes cannot be taught when they should, and that some elective courses, like the repertory courses, cannot be offered at all.
3. Specific Undergraduate Programs and Procedures

Programs

a. BACHELOR OF ARTS IN MUSIC

Concentrations: performance, composition/arranging, music theater, and piano pedagogy.

Assessment of compliance with NASM standards is generally addressed above and elsewhere in this document. Specific compliance is addressed below.

The program exceeds all NASM Handbook guidelines for curricular structure.

The current catalog states the following: "The bachelor of arts degree in music is a four-year program with concentrations offered in music performance music composition, and piano pedagogy. The program prepares students for recital work, private studio instruction, creative music in the communicative arts, church music, community music, or graduate school."

The performance emphasis is for those who wish to emphasize performance in their liberal arts studies. It prepares students for community music making, some private applied teaching and further study in graduate school. Composition enables those with a music writing interest to pursue requisite skills in shaping musical ideas. The music theater emphasis is structured around those students who wish to perform or pursue graduate school in a musical theater program. Piano pedagogy prepares those who wish to teach piano in a private setting an opportunity to study various pedagogical techniques, and enables students to pursue graduate studies in pedagogy if they so desire.

(1) The curricular tables will be found in Appendices B.2 and B.3 and at the end of this section on Instructional Programs as G.2 and G.3.

(2) General Education

The B. A. in Music requires twelve hours of foreign language, and students may choose from German, French, or Spanish. Music majors are an exception to university policy in that they may take these twelve hours from more than one language, i.e., six hours of French and six hours of German, if desired. Seventeen hours are required in the Humanities are required, including two hours of Art, twelve hours of English, and 3 hours of Communications. Eight hours of sciences are required, and may be selected from any of the sequences listed on page 52 of the 2003-05 catalog. Three hours of math are also required. Students must choose fifteen hours from the Social Sciences, selecting from courses in Economics, History, Political Science, and Sociology. Finally, all B.A. majors must complete a two-hour course in Physical Education. Depending on the concentration chosen, from 7 to 23 hours of electives in disciplines other than music; e.g., Guitar Performance and Orchestral Performance, 23 hours; Piano Performance, 17; Voice Performance, 14 plus specific courses in Theater; Music Theater 10, plus specific courses in Theater; Composition 13, plus specific courses in Communications (Sound Design); Piano Pedagogy, 7, plus specific courses in Psychology and Education.
(3) Procedures to Develop Musicianship

(a) The ability to hear, identify, and work conceptually with the elements of music—rhythm, melody, harmony, and structure.

Students' ability to hear and identify the elements of music is specifically addressed in the four-semester sequence of aural skills (MUSC 104, 106, 204, 206) within the music core. The core courses in music theory (MUSC 110, 103, 105, 203, 205) are specifically focused towards allowing students to visually and aurally identify the basic elements of music.

(b) An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

Students must engage in composition exercises in the theory courses, and improvise compositions in the aural skills sequence. One of the primary ways in which students attain this standard, however, is through performance, both solo and ensemble, and through their applied lessons. In addition, a portion of MUSC 303, Forms and Analysis, is specifically devoted to exploring the ways cultural forces shape artistic content. Students must also take MUSC 312, which examines world music, and may take MUSC 313, Women in Music, as an elective. The college also offers a world music ensemble, the Shepherd University Gamelan.

(c) An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.

The curriculum for all B.A. concentrations requires that students take a three-semester music history sequence (MUSC 310, 311, and 312). In addition, students become familiar with music literature through their ensembles and applied lessons. In addition, MUSC 100, Introduction to Music, provides students with a synopsis of the musical eras. A number of courses are devoted to literature courses and may be taken as part of the concentration or as electives, including Keyboard Literature (MUSC 314), History of Jazz Styles (MUSC 315), Vocal Literature (MUSC 316), Opera and Oratorio Literature (MUSC 317), Music Theater Literature (MUSC 318), Brass Repertoire (MUSC 332), Woodwind Repertoire (MUSC 333), Percussion Repertoire (MUSC 334), Piano Repertoire (MUSC 335), Strings Repertoire (MUSC 336), and Vocal Repertoire (MUSC 337).

(d) The Ability to develop and defend musical judgments.

Students acquire the ability to develop and defend musical judgments in almost all of their courses, beginning with the theory sequence. Conducting I (MUSC 227) and Conducting II (MUSC 237—choral or MUSC 328—instrumental) are also intended to help students develop and defend musical judgments. Students must also develop and defend musical judgments within their applied private lessons.

b. BACHELOR OF ARTS IN SECONDARY EDUCATION WITH A TEACHING FIELD IN COMPREHENSIVE MUSIC GRADES K-12

The current catalog states the following: "The bachelor of arts in secondary education with a teaching field in comprehensive music grades K-12 is a four-year
program designed to provide the graduate with skills and technical knowledge in music combined with an understanding and experience in the educational process. Upon satisfactory completion of curriculum requirements, the student is awarded a bachelor of arts degree in secondary education and can apply to the State Department of Education for certification.

Throughout the following section, alpha-numeric designations are given as found in pages 94-98 of the NASM handbook, in the “Standards for Baccalaureate and Graduate Degree-Granting Institutions and Programs,” Part J, “Baccalaureate Degree in Music Education.”

Assessment of compliance with NASM standards is generally addressed above and elsewhere in this document. Specific compliance is addressed below.

(1) Curricular Structure

The curricular tables will be found in Appendices B.2 and B.3 and at the end of this section on Instructional Programs as G.2 and G.3.

(2) Program content.

The program exceeds all NASM Handbook guidelines for curricular structure. Regional music administrators actively recruit our graduates. All recent graduates who have sought teaching positions have been hired. Shepherd College students have been in the forefront of music education in the area. The degree is designed to certify students who plan to teach in public and private schools. Due to West Virginia state mandates, the program provides preparation to teach across all grade levels in choral, instrumental, and general music. However, students may elect to emphasize instrumental or vocal music through the choice of the required private applied instruction and required band or choir participation as well as through elective ensembles participation.

(3) Desirable Attributes.

The Department is passionately committed to building extraordinary lives in and through music. This single-minded pursuit of the extraordinary life permeates through the curriculum and guides our daily interactions with students. Students are challenged on a daily basis to make a personal commitment to excellence—and not just musical excellence, but an emphatic emphasis on excellence in all that they do.

The entire curriculum is set up so that students will learn to think critically about, communicate effectively to, and perform with great artistic integrity the music that surrounds their lives. The curriculum is important, and effective, because it ensures a standard of achievement that students must progress through to graduate in our program. The curriculum (see tables above and more detailed discussion below) is designed specifically to graduate music teachers of superior quality. Students in the Music Education major must go through a rigorous core that consists of five courses in music theory, four in aural skills, and three in music history. They must take applied lessons every semester except the one they student teach, and must achieve a standardized jury level of six. They must be familiar with music technology, and have passing facility with other instruments, including, but not limited to, proficiency in a number of skills on the piano. Students must have both performance and conducting experience,
and also a strong background in the science of pedagogy. Our curriculum, described below, accomplishes this.

When examining the desirable attributes for a music education degree as listed in the NASM handbook, however, one cannot underestimate the importance of the extracurricular opportunities that this Department provides. The department regularly sponsors student trips to the Baltimore and Washington, DC, metropolitan areas, and also bring top-quality performers to campus for students to hear and study with. The department regularly tours, and has been invited to some of the most prestigious national and international performance venues. Students are encouraged to enter competitions, and have placed highly in these competitions. Faculty have often provided (without remuneration) study sessions or independent studies.

In conclusion, we believe our program encourages, both formally through the curriculum and informally through extracurricular activities, all of the desirable attributes listed in the NASM handbook.

(4) Music Competencies.

(a) Conducting.

The Music Department offers a course sequence in Conducting, and students may enroll in Advanced Conducting for applied, one-on-one instruction. Students may enroll in Composition, also as applied instruction after completing the theory sequence. Students are required to complete a Forms and Analysis course, also after completing the theory sequence.

(b) Arranging.

Students study arranging techniques throughout the music theory sequence. Students may also take applied composition/arranging lessons.

(c) Functional Performance

Students must take applied lessons on their instrument and perform in a major ensemble each semester that they are not student teaching. Each student must also reach a jury level of six before the may graduate.

(d) Analysis/History/Literature

Students take Forms and Analysis and three music history courses, all contained within the music core.

(e) Vocal/Choral specialization

Sufficient vocal and pedagogical skill to teach effective use of the voice is accomplished through voice class, private instruction, vocal pedagogy and choral methods and materials. Students have wide and varied opportunities for solo vocal and choral ensemble performance, including participation in the National Association of Teachers of Singing, the Cantata Singers (women's ensemble), Chamber Singers, and Masterworks Chorale. Students must pass a piano proficiency with the Director of Keyboard Studies, which entails scales and cadences in several keys, sight-reading, improvised
harmonization of a melody, and modal transposition. Other students gain practical experience by being utilized as rehearsal accompanists for vocal juries/recitals and choral ensembles. Students are given the opportunity to develop their beginning teaching/diagnostic skills in voice class through observation of their peers and through singing and observing in Vocal Area Meetings once each month. More advanced students gain practical experience by conducting sectional rehearsals once per week for the choral ensembles.

(f) Instrumental specialization

Instrumental music education majors go through a series of tech classes as shown in our curriculum. This prepares them for effective teaching of instrumental ensembles and beginning instrumentalists. All instrumental music students perform in large and small ensembles as well as prepare solo recitals. Students gain a great deal of practical experience through field experiences and private instruction.

5. Teaching Competencies

Music Education majors are required to complete 18 credit hours of professional education courses prior to student teaching. The professional Education Courses include Seminar in Education – 1, Foundations of American education – 3, Social and Psychological Conditions of Learning – 5, Creating Learning Environments – 4, Special Methods of Teaching Music – 3, and Special Methods Practicum – 2. In addition, they take Teaching Elementary Music – 2. There are several music courses directed at teaching: Vocal Pedagogy – 2, Instrumental Pedagogy – 2, Piano or Guitar Pedagogy – 2, Marching Band Pedagogy – 2, and instrumental technique courses – 5, and vocal technique – 1. Three courses have field components: Social and Psychological Conditions of Learning, Creating Learning Environments, and the Special Methods Practicum. Student Teaching – 9 and the Student Teaching Seminar – 3 provide a great deal of breadth, exposure, and opportunity to discuss effective strategies. Many Music Education majors also teach privately throughout their college years.

(a) Ability to teach music at various levels through field placement experiences, private teaching in music stores or in the university preparatory program or non-affiliated teaching, and in two student teaching placements – one at the elementary level and the other at the secondary level.

(b) An understanding of child growth and development

Understanding of child growth and development is acquired in both professional education and music methods courses.

(c) The ability to assess aptitudes.

Both Special Methods of Teaching Music (secondary) and Teaching Elementary Music courses have major components in which students discuss music program outcomes and strategies for achieving and measuring these outcomes. Survey instruments that gather student information and school records are discussed. Students also examine state and school system documents as well as MENC documents pertaining to music curricula.
(d) Knowledge of current methods, materials, and repertories is covered in music methods classes, pedagogy classes (piano, guitar, instrumental, marching band, and instrumental techniques classes).

(e) The ability to accept, amend, or reject methods and materials based on specific teaching situations is covered in music methods classes, pedagogy classes (piano, guitar, instrumental, marching band, and instrumental techniques classes).

(f) An understanding of evaluative techniques is covered in music methods classes, pedagogy classes (piano, guitar, instrumental, marching band, and instrumental techniques classes).

6. Professional Procedures

(a) Music education supervision

Both Special Methods of Teaching Music (secondary) and Teaching Elementary Music courses are taught by a professor with a Ph.D. in Secondary Education: Music. He has five years of public school teaching in instrumental, choral, and general music. Vocal, Instrumental, and Marching Band Pedagogy courses are taught by professors who have taught or are currently teaching in public schools. Some of the Techniques courses are taught by faculty, who have public school experience. All of the professors visit public schools and know regional music teachers. The professors provide clinics and serve as guest conductors throughout the year.

The field experiences cited above have some participation by the professor teaching music methods courses. The field experiences are placements with active public school music teachers. The primary college observer is from the college’s Department of Education. The student teaching experience has an education faculty observer and the music methods professor assigned to each student. The music professor makes two to four visits to each student teacher.

The official relationship between the Department of Music and the Department of Education is through the Professional Education Unit (PEU) and its Council (PEUC). The Council is comprised of representatives from the Department of Education and of the Specialization Coordinators in each of the departments offering education degrees. Problems unique to music education are discussed by the Council. A very open, close-knit working relationship exists between the two units due to their small size and to an effective meshing of individual personalities.

(b) Teaching experiences prior to admission to teacher program

The internship teaching program at Shepherd College is divided into two areas: (1) Practicums as integrated components of education courses and (2) Student Teaching. The practicums are integrated with:

EDUC 250 Social and Psychological Conditions of Learning 5 credits
EDUC 370 Creating Learning Environments 4 credits
EDUC 435 Special Methods Practicum 2 credits

Taken simultaneously with EDUC 426 or EDUC 370
EDUC 426 Special Methods of Teaching Music 3 credits

Since the Music Education degree encompasses grade levels K-12, the student completes practicums in elementary, middle school, and high school. Schools and cooperating teachers are chosen by the instructor of the class (currently a member of the Division of Education) and the individual student. The music faculty operates in an active advisory role in this selection in order to facilitate the matching of the individual student's needs and the cooperating teacher's strengths. There are a number of strong instrumental programs in close proximity to the campus. Strong vocal and general music programs are more limited in number and may require as much as forty-five minutes of travel time. Students may be placed out of state, but will not be placed with a cooperating teacher who is weak.

Student Teaching grants nine hours of credit. The course must encompass both elementary and secondary school experience. The selection process is the same as that for Field Experience.

A weakness in the current system is that the education classes with practicum components contain students from a variety of majors. It is difficult for the instructors to accommodate the special nature of many aspects of music education. The Department continues to propose music-specific practicum components that would be supervised by music faculty. Due to a freeze on faculty lines and due to practical logistics (including teaching loads), it has been impossible to arrange for sufficient release time or to hire music-specific adjuncts.

The current evaluation system provides ample opportunity for music faculty to observe student teachers and to have a voice in determining the final grade assigned. In addition, the cooperating teacher and the supervisor from the Department of Education contribute to grade determination.

(c) Specific evaluative procedures to assess students

All education majors must pass a Pre-Professional Skills Test. Education majors (including music education students) have two junctures to meet prior to student teaching. Juncture forms are reviewed by the Professional Education Unit Committee and are verified by an education staff member employed specifically for this purpose and for maintaining records to track each student. Students must be recommended by the Music Education Coordinator, the student's advisor, and approved by the department at juncture 1 in order to be admitted to the Teacher Education Program. The completion of specific courses and a listing of specific skills are contained in the Music Education Handbook distributed to each entering freshman student. Music students are checked on musical ability via juries each semester. There is a sophomore music competencies exam. Failure to pass the exam precludes students from entering junior level courses. The exam or parts failed may be retaken. There is a senior exit exam as part of the Senior Music Seminar. Students must also pass the National Teachers Exam, both on sections pertaining to general professional education and to music specific items for certification in West Virginia. Students must obtain grades of C or better in all professional education and music courses. The Music Department has also established that all music majors must achieve a GPA of 2.75 in all MUSC courses with no grade less than C.
As outlined in the 2003-05 Catalog on page 93, to be eligible for certification review, the student must:

1. have full status in the teacher education program;
2. have completed all coursework toward the degree, including a minimum of 45 upper division hours;
3. have required GPA of 2.5 GPA in each education studies and overall (unless specified higher by the specialization);
4. have no grade lower than a C in all education specialty studies;
5. have met any additional specialization requirements;
6. pass the state mandated tests for West Virginia certification; and
7. have submitted required forms and fees for certification.

In addition, the West Virginia Board of Education requires that the appropriate College official attest to the following statement: "To the best of my knowledge, the applicant is of good moral character and physically, mentally, and emotionally qualified to perform the duties of an educator and is not the subject of any criminal conviction or currently pending charges (felonies or misdemeanors) which would show a lack of good moral character."

(d) Opportunities for advanced study

Students may register for advanced private study in conducting, composition, analysis, and music research and independent study.

D. MUSIC STUDIES FOR THE GENERAL PUBLIC

1. The General College Student

With the exception of declared music majors and minors, all Shepherd University students enrolled in bachelor's degree programs are required to complete the 100-level Music Appreciation course (Music 111 - "Introduction to Music"). The class is designed to provide knowledge and experiences to develop musical awareness and promote cultural literacy among University graduates that will create wise "consumers" of music. All course instructors require music listening and critical analysis of live concert performances. Honors Music Appreciation courses and Music Learning Communities also require students to participate in a field trip to Washington D.C. or Baltimore to hear a professional concert. Music majors and minors may also enroll in upper-level music courses. Students who are not majors or minors in music may enroll in upper-level courses as long as they have completed the required prerequisites for those courses. Point 3 on p. 124 of the Shepherd University 2003-05 catalog states that, "The general student is encouraged to select music courses for elective credit."

In addition, the Music Department encourages and supports non-music majors to participate in its performing ensembles. However, the majority of performing ensembles require that the student first audition. The only exceptions are the Shepherd University Gamelan, the Shepherd University Marching Band and the Shepherd University Wind Symphony. Enrollment in some ensembles may range from 40 to 90% non-majors. Faculty actively recruits non-majors for many ensembles. All faculty members are provided with a list of admitted students that have an interest in musical ensembles. Music faculty members can then contact these students to recruit players.
for their ensembles. Prospective students may also contact the Music Department via its web site. Non-music majors may also enroll for private applied instruction through the Shepherd University Preparatory Program.

2. **Training of the Professional Musician**

Music students are always encouraged to perform off-campus as part of regular ensemble activities or as soloists. Additionally, students are encouraged to assume leadership of these performances. Within this context, students not only have exposure to advocacy and audience development issues, but also have responsibilities in these areas. Faculty members regularly participate in and coordinate these off-campus performance opportunities.

Visiting artists (e.g., from the University’s Performing Arts Series, or the Reynolds Hall Series), music majors and music faculty members often give presentations for the general studies music classes.

3. **Faculty and Administrative Involvement**

Music faculty members regularly perform and/or give musical presentations (workshops or seminars) at local, regional, national, and/or international levels.

4. **The Local Community**

The Music Department supports the activities of three community performing ensembles: the Masterworks Chorale, the Shepherd University Gamelan (Balinese ensemble) and the Shepherd University Preparatory Orchestra (SUPO). The Director of Choral Activities leads the Chorale; the Coordinator or Music History/Appreciation and the Percussion Instructor lead the Gamelan, and both the Flute Professor and Department Chair lead the SUPO. In the past the Keyboard Division Coordinator has performed as concerto soloist with the orchestra and has conducted a performance by the Millbrook Choral Society on its annual Christmas concert. The Department maintains membership on the University’s Performing Arts Series Committee. The Department also coordinates the annual WVMEA Regional VIII Solo and Ensemble Festival.

5. **The Media**

All contacts with the media are handled by the Office of External Affairs and by the Department’s Operations Manager, Barbara Spicher. Faculty members frequently consult with the Operations Manager and the director and staff of the Office of External Affairs in order to promote and publicize departmental events.

6. **Arts and Education Policy Development**

As a component of their professional development and service activities, faculty members are encouraged to become members of arts organizations and take leadership roles whenever possible. Students are also encouraged to be active in professional organizations and to be strong advocates for the arts.

7. **Courses Offered**

Appendix C shows all courses that have been offered since Fall of 1999. This includes courses offered for non-music majors. Pertinent information about the following
courses offered for non-music majors is contained within Appendix III.1. Catalog, pages 236-245:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 102*</td>
<td>Music as Art and Science</td>
</tr>
<tr>
<td>MUSC 111</td>
<td>Music Appreciation</td>
</tr>
<tr>
<td>MUSC 111H</td>
<td>Music Appreciation for Honors Students</td>
</tr>
<tr>
<td>MUSC 111LC</td>
<td>Music Appreciation/English Learning Community</td>
</tr>
<tr>
<td>MUSC 111D</td>
<td>Music Appreciation Distance Learning Course in conjunction with</td>
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<tr>
<td></td>
<td>Shepherd University South-Branch in Petersburg, WV</td>
</tr>
<tr>
<td>MUSC 226</td>
<td>Elementary Music Materials and Procedures</td>
</tr>
<tr>
<td>MUSC 399</td>
<td>Special Topics: Music Psychology (2001)</td>
</tr>
<tr>
<td>MUSC 350</td>
<td>Music Psychology (formally adopted as part of the curriculum in</td>
</tr>
<tr>
<td></td>
<td>2002).</td>
</tr>
<tr>
<td>MUSC 313</td>
<td>Women in Music</td>
</tr>
</tbody>
</table>

*previously MUSC 100

8. Non-Music Majors

8.1 Non-music majors are welcome to enroll in private studio instruction as a part of the Department’s Preparatory Program.

8.2 Non-music majors may enroll in any ensemble and are subject to the same audition procedure as music majors.

8.3 Non-music majors may enroll in any course intended primarily for music majors as long as they have met any prerequisites for the course.

9. Areas for Improvement

An additional burden is the volume of exams and reports which must be graded when faculty teach multiple sections of the Music Appreciation courses. Having smaller classes might facilitate (1) group field trips to major city performances, (2) more individualized instruction, and (3) greater attention to and familiarity with important aspects of the concert-going experience.

However, the larger sections of music appreciation, while not ideal, are still pedagogically possible and offset the high cost of applied instruction.

E. PERFORMANCE

It is the department’s aim to “inspire student growth in creative, artistic, and professional terms by providing a climate conducive to the development of the comprehensive musician.” (catalog, page 116)

1. Goals

The first two objectives of the program (catalog) are (1) to develop performance and/or compositional skills, which exhibit artistic integrity and competence, and (2) to establish and foster music ensembles, which demonstrate the highest standards in artistic excellence.
Music majors are required to study each and every semester on their private instrument except for music education majors during the semester of student teaching. All students, except first semester freshmen, are to perform at least once each semester on the weekly department recital. All students are to jury on their major instrument at the end of each semester until their jury level is achieved. Students are required to practice a minimum of one hour per day. At least two hours is preferred. Students sign up for practice rooms and are expected to be there at those times. Faculty periodically check the practice rooms to see if students are using them at the designated times.

Students must achieve the following jury levels before graduation: performance emphasis, VIII; piano pedagogy, VII; composition and music education, VI; All music majors must complete a senior music activity appropriate to their major and area of concentration; and, they must be within one full level of the graduation level requirement for their degree before presenting their senior music activity. (Specific requirements will be found in the catalog, pages 122-123.)

All students are to participate in the appropriate major ensemble each semester except music education majors during the semester of student teaching. Many students participate in two or more ensembles.

All students must pass a piano proficiency exam.

The quality of the applied faculty is exceptionally high and results in excellent instruction. The department chair has been an outstanding proponent for attracting only the best private applied instructors. Most are adjunct faculty who are active performers in the general area. Some have earned national reputations. Prolonged sessions with university administrators have produced ways to provide remuneration (albeit marginal) sufficient to attract these exceptional musician-teachers.

Directors are highly experienced and are recognized for producing outstanding ensemble performances.

The chair established the Friends of Music. This organization's fundraising efforts along with modest increases in line-item budget accounts and student government allocations have enabled the department to purchase and maintain the instruments and equipment requisite for quality musical performances.

It is clear that administrative support and efforts, curricular and programmatic considerations, and qualitative and evaluative approaches mesh to maximize training and performance opportunities within budgetary constraints.

2. Meeting Aspirations

The operational word in the department among students and faculty is "excellence." Students understand that achieving excellence requires effort and commitment. Assessment of student learning indicates that students are more on track in advancing their jury level each semester. Individual student performance levels are highlighted by students who have been selected to perform at Carnegie Hall with the American Collegiate Band, an increase in the number of student winners of competitions, students accepted into prestigious graduate schools with full tuition waivers or as teaching assistants, and invitations for ensembles to appear at Carnegie Hall, the Montreux Jazz Festival, and other venues in Europe. Some have been selected to appear as the honor ensemble at regional festivals. It should also be noted that the preparatory program is producing wonderful results. More pre-college and adults are studying instruments. The
student orchestra supplemented by a few others accompanied the recent premier of the new musical, “Anne of Green Gables.”

It should be noted that the music department is foremost in being cited time and again as a department of excellence by the University President, the Vice President of Academic Affairs, and others.

3. **Areas for Improvement**

The following items are deemed necessary to continue the advancement of the department’s pursuit of excellence in musical performance.

(a) Increasing the dollar amount for remunerating private applied instructors;

(b) Hiring an additional fulltime faculty member to direct the jazz ensembles, oversee the jazz studies program, and assist with the band program;

(c) Hiring additional faculty to teach stringed instruments;

(d) Increasing funding for the acquisition and maintenance of instruments and equipment;

(e) Increasing funding for ensemble touring and travel; and

(f) Increasing funding for and the number of music scholarships for deserving students.

The “plan” for addressing the above needs will be to continue the department’s outreach to the general community for financial support and to continue to plead our case to the university administration for increased funding commensurate with programs of similar size regionally and nationally and in keeping with NASM standards.

F. **OTHER PROGRAMMATIC ACTIVITIES**

Faculty members continue to utilize their particular professional interests and talents to enrich the opportunities for students and the general community. The music history professor has established a Gamelon orchestra and continues to arrange for expert performers of non-western music to appear on campus. One professor has a strong interest in Civil War music and has arranged programs as well as contributed to a recently published book on this music (co-editor). Another professor is very active in MTNA and organized the recent state conference that was held at Shepherd University. Another professor served as the curriculum consultant for instrumental music in a neighboring county. Several adjudicate festivals and competitions and involve current music majors as assistants or bring their observations to specific classes they teach.

1. **Goals**

(a) The department plans to continue to utilize the Gateway Program, that assists in meeting expenses to attend music events in Washington, D.C. and Baltimore. The department would like to expand these opportunities, provided it is able to have additional faculty lines to share in the oversight responsibilities.
(b) The department will continue to expand the preparatory program as long as teaching space is available and quality instructors can be hired.

(c) The department is actively working to have the music education degree designated as a Bachelor of Music Education. It appears this will be forthcoming.

(d) The department has been approved to offer a masters degree in music education. It should be in place by fall 2005 and will result in one additional faculty line.

2. Potential future activities

(a) The department has long wanted to establish a series of summer music camps: band, jazz, choral, and strings. The new addition to the Creative Arts Center was designed and designated for use by the music department. Unfortunately, the Contemporary American Theater Festival has been given permission by university administrators to use not only most of the music rooms that they have occupied in the past several summers, but CATF can now use the new band rehearsal space as well. That a non-university organization can ferret spaces from an established university program continues to be a major “bone of contention” and limits the department’s efforts to attract and recruit new students.

(b) Nevertheless, an honors band festival will be held early in the spring semester of 2005. The conductor/organizer of this event anticipated perhaps as many as 50 students attending. The response has been overwhelming. Over 100 students at this writing wish to participate. This speaks to the growing reputation of the department and, of course, to the reputation of the conductor.

(c) The department plans to increase the number of staged musicals and operas and will pursue participation by community members and non-music major students.

G. CURRICULUM CHARTS (following pages)

1. Explanation of Percentages of Degree Areas for Curriculum Charts

2. Curricular Table for B.A. in Music

3. Curricular Table for B.A. in Secondary Education: Music
Explanation of Percentages of Degree Areas for Curriculum Charts

NASM HANDBOOK – Curricular Charts, 120 Hour Base

**p. 82 Liberal Arts in Music**

<table>
<thead>
<tr>
<th>Subject</th>
<th>NASM</th>
<th>SHEPHERD % of 120 Hours</th>
<th>SHEPHERD % of 128 Hours</th>
<th>% of 132 Hours</th>
</tr>
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<tbody>
<tr>
<td>Music Perf/elec</td>
<td>10-20% 12-24 hours</td>
<td>14.2-16.7% 17-20 hours</td>
<td>13.3-15.6%</td>
<td>12.9-15.1%</td>
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<tr>
<td>Musicianship</td>
<td>20-25% 24-30 hours</td>
<td>24.2-33.3% 29-40 hours</td>
<td>22.7-31.2%</td>
<td>22.0-30.3%</td>
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<tr>
<td>General Studies</td>
<td>55-70% 66-84 hours</td>
<td>47.5% 57 hours</td>
<td>44.5%</td>
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<tr>
<td>Non-music required &amp; electives</td>
<td>+11.7-19.2% 14-23 hours</td>
<td>58.8-66.7% 71-80 hours</td>
<td>10.9%-18%</td>
<td>10.6-17.4%</td>
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<td></td>
<td>100% 120 hours</td>
<td>106.7-110% 128-131 hours</td>
<td>55.4-62.5%</td>
<td>53.8-60.6%</td>
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*p. 94 Music Education*

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<th>Subject</th>
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<th>SHEPHERD % of 120 Hours</th>
<th>SHEPHERD % of 142 Hours</th>
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<tr>
<td>Music:</td>
<td>50% 60 hours</td>
<td>55.8% 67 hours</td>
<td>47.2%</td>
</tr>
<tr>
<td>General Studies</td>
<td>30-35% 36-42 hours</td>
<td>37.5% 45 hours</td>
<td>31.7%</td>
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<tr>
<td>Professional Ed</td>
<td>15-20% 18-24 hours</td>
<td>25% 30 hours</td>
<td>21.1%</td>
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<td></td>
<td>100% 120 hours</td>
<td>118.3% 142 hours</td>
<td>100%</td>
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</table>

*Degree hours vary from 128-132 depending on area of concentration.*
**Shepherd University**  
**Department of Music**  
**Curricular Table**  
**B.A. in Music**

**Degree Title: Bachelor of Arts in Music**

<table>
<thead>
<tr>
<th>Area of Emphasis</th>
<th>Musicianship</th>
<th>Musical Performance and Music Electives</th>
<th>General Studies Including Language</th>
<th>Required Non-Music Courses for Emphasis</th>
<th>Non-Music Electives</th>
<th>Required Non-Music &amp; Non-Music Electives</th>
<th>Total Number of Credits</th>
<th>Current Semester's Enrollment in Majors</th>
<th>Name of Program Supervisor</th>
<th>1 &amp; 2 Music</th>
<th>3, 4, &amp; 5 Non-Music Total</th>
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<td><strong>57</strong></td>
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<tr>
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<td><strong>36</strong></td>
<td><strong>20</strong></td>
<td><strong>57</strong></td>
<td><strong>0.0%</strong></td>
<td><strong>14.2%</strong></td>
<td><strong>14.2%</strong></td>
<td><strong>108.3%</strong></td>
<td><strong>9</strong></td>
<td>S. Beard</td>
<td><strong>56</strong></td>
<td><strong>74</strong></td>
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<tr>
<td><strong>Piano</strong></td>
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<td><strong>17</strong></td>
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<td><strong>16.7%</strong></td>
<td><strong>109.2%</strong></td>
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<td><strong>77</strong></td>
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<td><strong>15.0%</strong></td>
<td><strong>47.5%</strong></td>
<td><strong>5.0%</strong></td>
<td><strong>14</strong></td>
<td><strong>20</strong></td>
<td><strong>131</strong></td>
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<td>19.7%</td>
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<td><strong>16.7%</strong></td>
<td><strong>109.2%</strong></td>
<td><strong>9</strong></td>
<td>M. McCoy</td>
<td><strong>45.0%</strong></td>
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<td><strong>23</strong></td>
<td><strong>128</strong></td>
<td><strong>9</strong></td>
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<td><strong>23</strong></td>
<td><strong>23</strong></td>
<td><strong>128</strong></td>
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<td><strong>132</strong></td>
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<td><strong>16</strong></td>
<td><strong>132</strong></td>
<td><strong>7</strong></td>
<td>B. Kelley</td>
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<td><strong>16</strong></td>
<td><strong>132</strong></td>
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<td><strong>8.3%</strong></td>
<td><strong>13.3%</strong></td>
<td><strong>110.0%</strong></td>
<td><strong>15.3%</strong></td>
<td>60.8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Per Cent</td>
<td><strong>40</strong></td>
<td><strong>19</strong></td>
<td><strong>57</strong></td>
<td><strong>6.0%</strong></td>
<td><strong>10</strong></td>
<td><strong>16</strong></td>
<td><strong>132</strong></td>
<td><strong>7</strong></td>
<td>B. Kelley</td>
<td><strong>59</strong></td>
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<td><strong>57</strong></td>
<td><strong>7.0%</strong></td>
<td><strong>14</strong></td>
<td><strong>131</strong></td>
<td><strong>109.2%</strong></td>
<td><strong>4.4%</strong></td>
<td>S. Beard</td>
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<td><strong>11.2%</strong></td>
<td><strong>109.2%</strong></td>
<td><strong>50.0%</strong></td>
<td><strong>59.2%</strong></td>
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<td><strong>57</strong></td>
<td><strong>7.0%</strong></td>
<td><strong>14</strong></td>
<td><strong>131</strong></td>
<td><strong>109.2%</strong></td>
<td><strong>4.4%</strong></td>
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* 1 student has 2 concentrations  
** 1 student has 2 concentrations

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Shepherd University  
Department of Music  
Curricular Table  
B.A. in Music

Performance Concentration: Orchestra Instrument

**Degree Title:** Bachelor of Arts in Music  
% = 120 denominator

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<thead>
<tr>
<th>Area of Emphasis OR Concentration</th>
<th>Musical Performance and Music Electives</th>
<th>General Studies Including Language</th>
<th>Non-Music Courses for Emphasis</th>
<th>Non-Music Electives</th>
<th>Total Number of Credits</th>
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<tbody>
<tr>
<td>Orchestral Instruments</td>
<td>29</td>
<td>57</td>
<td>0</td>
<td>23</td>
<td>128</td>
</tr>
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<td></td>
<td>24.2%</td>
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<td>106.7%</td>
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<table>
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<tr>
<th>1 &amp; 2 Music Total</th>
<th>3, 4, &amp; 5 Non-Music Total</th>
<th>Current Semester's Enrollment in Majors</th>
<th>Names of Program Supervisors</th>
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<tr>
<td>48</td>
<td>80</td>
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**Musicianship - Core for All Emphases**

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<tr>
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<th>General Studies</th>
<th>Humanities</th>
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<td>MUSC 104</td>
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<td>MUSC 105</td>
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<td>MUSC 106</td>
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<td>MUSC 311</td>
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**No Additional Hours for Musicianship Orchestral Instrument Emphasis**

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Shepherd University  
Department of Music  
Curricular Table  
B.A. in Music  

Performance Concentration: Piano

**Degree Title: Bachelor of Arts in Music**  

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<tr>
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<tr>
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<td>57</td>
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<td>17</td>
<td>17</td>
<td>130</td>
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**Units** per Cent: 30.0% 16.7% 47.5% 0.0% 14.2% 14.2% 108.3%

*1 student has 2 concentrations*

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**Additional Hours for Musicalship Piano Emphasis**

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**Performance Piano Emphasis**

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<tr>
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**General Studies**

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<th>Units</th>
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<tr>
<td>ART 103 Introduction to Visual Arts</td>
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<td>ART 104 Introduction to Visual Arts (required for art majors)</td>
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### Department of Music
#### Curricular Table
#### B.A. in Music

## Performance Concentration: Voice

### Degree Title: Bachelor of Arts in Music

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| 1 & 2 Music Total                | 55 | 45.8%| 77 | 64.2% | 9  | K. Bandanas |
| 3, 4, & 5 Non-Music Total        |    |      |    |       |    |             |
| Current Semester's Enrollment in Majors |    |      |    |       |    |             |
| Names of Program Supervisors     |    |      |    |       |    |             |

### Musicianhip - Core for All Emphases

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<td>MUSC 103</td>
<td>Theory I</td>
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<td>MUSC 204</td>
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<td>MUSC 205</td>
<td>Theory IV</td>
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<td>MUSC 206</td>
<td>Aural Skills IV</td>
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<td>MUSC 303</td>
<td>Forms and Analysis</td>
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<td>MUSC 310</td>
<td>Music History I</td>
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<td>MUSC 311</td>
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<td>MUSC 312</td>
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### Additional Hours for Musicianhip Voice Emphasis

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<td>MUSC 316</td>
<td>Vocal Literature</td>
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<td>MUSC 323</td>
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### Performance Voice Emphasis

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<td>MUEN 374</td>
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<td>Concert Choir (from core)</td>
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<td>MUAP 397</td>
<td>Junior Recital</td>
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### Required Non-Music Electives Voice Emphasis

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<td>THEA 207</td>
<td>Theater Practice OR</td>
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<tr>
<td>THEA 208</td>
<td>Theater Practice</td>
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## Performance Concentration: Guitar

**Degree Title: Bachelor of Arts in Music**

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<tbody>
<tr>
<td><strong>Guitar</strong></td>
<td>Musicianship</td>
<td>Musical Performance and Music Electives</td>
<td>General Studies Including Language</td>
<td>Required Non-Music Courses for Emphasis</td>
<td>Non-Music Electives</td>
<td>Required Non-Music &amp; Non-Music Electives</td>
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<td>Per Cent</td>
<td>25.8%</td>
<td>14.2%</td>
<td>47.5%</td>
<td>0%</td>
<td>19.2%</td>
<td>19.2%</td>
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- **Musicianship - Core for All Emphases**
  - MUSC 100: First Year Seminar for Music Major (1 unit)
  - MUSC 103: Theory I (3 units)
  - MUSC 104: Aural Skills I (1 unit)
  - MUSC 105: Theory II (3 units)
  - MUSC 106: Aural Skills II (1 unit)
  - MUSC 203: Theory III (3 units)
  - MUSC 204: Aural Skills III (1 unit)
  - MUSC 205: Theory IV (2 units)
  - MUSC 206: Aural Skills IV (1 unit)
  - MUSC 303: Forms and Analysis (3 units)
  - MUSC 310: Music History I (3 units)
  - MUSC 311: Music History II (3 units)
  - MUSC 312: Music History III (3 units)
  - MUSC 408: Senior Music Seminar (1 unit)

  **Sub-Total**: 29 units

- **Additional Hours for Musicianship Guitar Emphasis**
  - MUSC 320: Guitar Pedagogy (2 units)

  **Sub-Total**: 2 units

- **Total**: 31 units

- **Performance Guitar Emphasis**
  - MUAP 342: Guitar (8 units)
  - MUEN 360: Band (1 unit)
  - MUEN 360: Band OR (1 unit)
  - MUEN 374: Concert Choir (1 unit)
  - MUEN 374: Concert Choir (from core) (1 unit)
  - MUEN 372: Guitar Ensemble (4 units)
  - MUAP 397: Junior Recital (1 unit)
  - MUAP 497: Senior Music Activity (1 unit)

  **Total**: 17 units

#### General Studies

- MUSC 111: Introduction to Music (waived for music majors/minors) (2 units)
- ART 103: Introduction to Visual Arts (2 units)
- ART 104: Introduction to Visual Arts (required for art majors) (3 units)
- ENGL 101: Written English AND (3 units)
- ENGL 102: Writing for the Arts and Humanities OR (3 units)
- ENGL 103: Writing for the Social Sciences OR (3 units)
- ENGL 104: Science and Technical Writing (3 units)
- ENGL 204: Survey of World Literature I OR (3 units)
- ENGL 205: Survey of World Literature II (3 units)
- COMM 202: Fundamentals of Speech (3 units)
- Life or Physical Sciences (select one set of courses) (8 units)
  - BIOL 101, 1 General Biological Science (8 units)
  - BIOL 208, 2 Plants as Organisms and Animals as Organisms (8 units)
  - CHEM 101, 101L (8 units)
  - CHEM 102, Chemistry in Society I and II (8 units)
  - CHEM 120, 120L (8 units)
  - CHEM 207, 207L (8 units)
  - CHEM 209, 209L, General Chemistry I and II (8 units)
  - GSCI 101, 1 Astronomy I and II (8 units)
  - GSCI 103, 1 General Physical Science I and II (8 units)
  - PHYS 201, 202L (8 units)
  - PHYS 221, 221L (8 units)
  - PHYS 222, 222L, General Physics I and II (8 units)

  **Sub-Total**: 8 units

#### Mathematics

- MATH 101: Introduction to Mathematics OR (3 units)
- Any three or four credit mathematics course numbered MATH 106 or above except MATH 111.

  **Sub-Total**: 3 units

#### Social Sciences

- ECON 123: Contemporary Economics OR (3 units)
- ECON 203: Principles of Macroeconomics

  **Sub-Total**: 3 units

- HIST 100: History of Civilization: Asian Traditions OR (3 units)
- HIST 101: History of Civilization: Ancient World through M.A. (6 units)
- HIST 102: History of Civilization: Renaissance through French (6 units)
- HIST 103: History of Western Civilization: French Revol. To Pres. (6 units)
- PS31 100: Politics and Government OR (3 units)
- PS31 101: American Federal Government (3 units)
- SOC1 203: General Sociology (3 units)

  **Sub-Total**: 6 units

#### Physical Education (2 semester hours)

  **Sub-Total**: 2 units

- GEPE 210: Fitness for Life (2 units)

#### Foreign Language

  **Sub-Total**: 12 units

  **Total**: 57 units
Shepherd University  
Department of Music  
Curricular Table  
B.A. in Music  

Performance Concentration: Music Theater  

Degree Title: Bachelor of Arts in Music  
\( \% = 120 \) denomenator

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<th>Musicianship</th>
<th>Musical Performance and Music Electives</th>
<th>General Studies Including Language</th>
<th>Required Courses for Emphasis</th>
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<td><strong>Sub-Total</strong></td>
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<table>
<thead>
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<td>ECON 103 Marketing and Management</td>
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<tr>
<td>ECON 205 Principles of Macroeconomics</td>
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<tr>
<td>HIST 100 History of Civilization: Asian Traditons OR</td>
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<tr>
<td>HIST 101 History of Civilization: Ancient World through M.A.</td>
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<tr>
<td>HIST 102 History of Civilization: Renaissance through French</td>
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<td>HIST 103 History of Western Civilization: French Revol. To Pres.</td>
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<tr>
<td>PSCI 100 Polites and Government OR</td>
<td>3</td>
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<tr>
<td>PSCI 101 American Federal Government</td>
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<td>SOC 203 General Sociology</td>
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Shepherd University
Department of Music
Curricular Table
B.A. in Music

Concentration: Composition

Degree Title: Bachelor of Arts in Music

<table>
<thead>
<tr>
<th>Area of Emphasis OR Concentration</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>4 &amp; 5</th>
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<td>19</td>
<td>57</td>
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**Musicanship - Core for All Emphases**

- MUSC 100: First Year Seminar for Music Majors 1
- MUSC 103: Theory I 3
- MUSC 104: Aural Skills I 1
- MUSC 105: Theory II 3
- MUSC 106: Aural Skills II 1
- MUSC 203: Theory III 3
- MUSC 204: Aural Skills III 1
- MUSC 205: Theory IV 2
- MUSC 206: Aural Skills IV 1
- MUSC 303: Forms and Analysis 3
- MUSC 310: Music History I 3
- MUSC 311: Music History II 3
- MUSC 312: Music History III 3
- MUSC 498: Senior Music Seminar 1

Sub-Total: 29

**Musicanship Composition Concentration**

- MUSC 227: Introduction to Conducting 1
- MUSC 230: Woodwind Techniques I 1
- MUSC 231: Woodwind Techniques II 1
- MUSC 232: Brass Techniques 1
- MUSC 233: String Techniques 1
- MUSC 234: Percussion Techniques 1
- MUSC 327: Advanced Choral Conducting OR 3
- MUSC 328: Advanced Instrumental Conducting 3
- MUSC 329: Electronic Music Media 2

Sub-Total: 11

**General Studies**

- Humanities 19
  - MUSC 111: Introduction to Music (waived for music majors/minors) 2
  - ART 103: Introduction to Visual Arts 2
  - ART 104: Introduction to Visual Arts (required for art majors) 3
  - ENGL 101: Written English AND 3
  - ENGL 102: Writing for the Arts and Humanities OR 3
  - ENGL 103: Writing for the Social Sciences OR 3
  - ENGL 104: Science and Technical Writing 3
  - ENGL 204: Survey of American Literature 3
  - ENGL 208: Survey of World Literature I OR 3
  - ENGL 209: Survey of World Literature II 3
  - COMM 202: Fundamentals of Speech 3
  - Life or Physical Sciences (select one set of courses) Sub-Total 8
  - BIOL 101, 1 General Biological Science 8
  - BIOL 208, 2 Plants as Organisms and Animals as Organisms 8
  - CHEM 101, 101L, 102L, Chemistry in Society I and II 8
  - CHEM 120, 120L, 122, 122L, College Chemistry I and II 8
  - CHEM 207, 207L, General Chemistry I and II 8
  - GSCT 101, 1 Astronomy I and II 8
  - GSCT 103, 1 General Physical Science I and II 8
  - PHYS 201, 202L, College Physics I and II 8
  - PHYS 221, 221L, General Physics I and II 8

Sub-Total: 8

**Mathematics**

- MATH 101: Introduction to Mathematics OR 3
- Any three or four credit mathematics course numbered MATH 106 or above except MATH 111 3

Sub-Total: 3

**Social Sciences**

- ECON 123: Contemporary Economics OR 3
- ECON 205 Principles of Macroeconomics 3
- HIST 100: History of Civilization: Asian Traditions OR 3
- HIST 101: History of Civilization: Ancient World through M.A. 3
- HIST 102: History of Civilization: Renaissance through French 3
- HIST 103: History of Western Civilization: French Revol. To Pres. 6
- PSCI 100: Politics and Government OR 3
- PSCI 101: American Federal Government 3
- SOC 203: General Sociology 3
- Physical Education (2 semester hours) Sub-Total 2
- GSPE 210: Fitness for Life 2
- Foreign Language Sub-Total 12

Total: 57
Shepherd University  
Department of Music  
Curricular Table  
B.A. in Music

Concentration: Piano Pedagogy

Degree Title: Bachelor of Arts in Music

<table>
<thead>
<tr>
<th>Area of Emphasis OR Concentration</th>
<th>Musicianship</th>
<th>Musical Performance and Music Electives</th>
<th>General Studies Including Language</th>
<th>Required Non-Music Courses for Emphasis</th>
<th>Non-Music Electives</th>
<th>Required Non-Music &amp; Non-Music Electives</th>
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<td>33.3%</td>
<td>16.7%</td>
<td>47.5%</td>
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<td>11.7%</td>
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* 1 student has 2 concentrations

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<thead>
<tr>
<th>Music - Core for All Emphases</th>
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<tbody>
<tr>
<td>MUSC 100 First Year Seminar for Music Major</td>
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<tr>
<td>MUSC 103 Theory I</td>
</tr>
<tr>
<td>MUSC 104 Aural Skills I</td>
</tr>
<tr>
<td>MUSC 105 Theory II</td>
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<td>MUSC 106 Aural Skills II</td>
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<td>MUSC 203 Theory III</td>
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<td>MUSC 204 Aural Skills III</td>
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<td>MUSC 205 Theory IV</td>
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<td>MUSC 206 Aural Skills IV</td>
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<td>MUSC 303 Forms and Analysis</td>
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<td>MUSC 310 Music History I</td>
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<td>MUSC 312 Music History III</td>
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<tr>
<td>MUSC 498 Senior Music Seminar</td>
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<thead>
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<th>Music - Piano Pedagogy Concentration</th>
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<td>MUSC 111 Introduction to Music (waived for music majors/minors)</td>
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<tr>
<td>ART 103 Introduction to Visual Arts</td>
</tr>
<tr>
<td>ART 104 Introduction to Visual Arts (required for art majors)</td>
</tr>
<tr>
<td>ENGL 101 Written English AND</td>
</tr>
<tr>
<td>ENGL 102 Writing for the Arts and Humanities OR</td>
</tr>
<tr>
<td>ENGL 103 Writing for the Social Sciences OR</td>
</tr>
<tr>
<td>ENGL 104 Science and Technical Writing</td>
</tr>
<tr>
<td>ENGL 204 Survey of American Literature</td>
</tr>
<tr>
<td>ENGL 208 Survey of World Literature I OR</td>
</tr>
<tr>
<td>ENGL 209 Survey of World Literature II</td>
</tr>
<tr>
<td>COMM 202 Fundamentals of Speech</td>
</tr>
<tr>
<td>Life or Physical Sciences (select one set of course)</td>
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<tr>
<td>BIOL 101, General Biological Science</td>
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<tr>
<td>BIOL 206, Plants as Organisms and Animals as Organisms</td>
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<tr>
<td>CHEM 101, 101L</td>
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<tr>
<td>CHEM 102, Chemistry in Society I and II</td>
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<tr>
<td>CHEM 120, 120L</td>
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<tr>
<td>CHEM 207, 207L</td>
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<tr>
<td>CHEM 209, 209L, General Chemistry I and II</td>
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<td>GSCI 101, 1 Astronomy I and II</td>
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<td>GSCI 103, 1 General Physical Science I and II</td>
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<td>PHYS 201, 202L</td>
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<td>PHYS 221, 221L</td>
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<td>PHYS 222, General Physics I and II</td>
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<tr>
<td><strong>Mathematics</strong></td>
</tr>
<tr>
<td>MATH 101 Introduction to Mathematics OR</td>
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<td>Any three or four credit mathematics course numbered MATH 106 or above except MATH 111.</td>
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<td><strong>Social Sciences</strong></td>
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<tr>
<td>ECON 123 Contemporary Economics OR</td>
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<tr>
<td>ECON 205 Principles of Microeconomics</td>
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<td>HIST 100 History of Civilization: Asian Traditions OR</td>
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<td>HIST 101 History of Civilization: Ancient World through M.A.</td>
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<td>HIST 102 History of Civilization: Renaissance through French</td>
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<td>HIST 103 History of Western Civilization: French Revol. To Pres.</td>
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<td>PSY 100 Psychology and Government OR</td>
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<td>PSY 101 American Federal Government</td>
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<tr>
<td>PSY 203 General Psychology</td>
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<tr>
<td>Physical Education (2 semester hours)</td>
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<td>GESPE 210 Fitness for Life</td>
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<tr>
<td><strong>Foreign Language</strong></td>
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Shepherd University  
Department of Music  
Curricular Table  
B.A. Secondary Education: Music  
% = 120 denominator  

<table>
<thead>
<tr>
<th>Degree Title: Bachelor of Arts in Secondary Education: Music</th>
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<td><strong>Units</strong></td>
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<td>Units Per Cent</td>
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<th><strong>General Studies</strong></th>
<th><strong>Units</strong></th>
<th><strong>Sub-Total</strong></th>
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<tbody>
<tr>
<td>MUSC 100 First Year Seminar for Music Major</td>
<td>1</td>
<td>MUSC 111 Introduction to Music (waived for music majors/minors)</td>
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<td></td>
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<tr>
<td>MUSC 103 Theory I</td>
<td>3</td>
<td>ART 103 Introduction to Visual Arts</td>
<td>2</td>
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<td>MUSC 104 Aural Skills I</td>
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<td>ART 104 Introduction to Visual Arts (required for art majors)</td>
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<td>MUSC 105 Theory II</td>
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<td>ENGL 101 Written English AND</td>
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<td>MUSC 203 Theory III</td>
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<td>ENGL 103 Writing for the Social Sciences OR</td>
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<td>MUSC 205 Theory IV</td>
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<td>ENGL 208 Survey of World Literature I OR</td>
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<td>MUSC 227 Introduction to Conducting</td>
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<td>BIOC 208, 209 Plants as Organisms and Animals as Organisms</td>
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<td>MUSC237** Orchestration</td>
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<td>CHEM 101, 101L</td>
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<td>MUSC 303 Forms and Analysis</td>
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<td>CHEM 102, 102L Chemistry in Society I and II</td>
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<td>MUSC 310 Music History I</td>
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<td>CHEM 120, 120L</td>
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<td>MUSC 321 Piano Pedagogy</td>
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<td>GSCI 101, 102 Astronomy I and II</td>
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<td>MUSC 322 Instrumental Pedagogy</td>
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<td>GSCI 103, 104 General Physical Science I and II</td>
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<td>MUSC 323** Vocal Pedagogy</td>
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<td>PHYS 201, 202L</td>
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<td>MUSC 324* Marching Band Pedagogy</td>
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<td>PHYS 202, 202L College Physics I and II</td>
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<td>MUSC 325 Choral Methods and Materials</td>
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<td>MUSC 337 Conducting I - Choral OR</td>
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<td>MUSC 338* Conducting II - Instrumental</td>
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<td>except MATH 111:</td>
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**Total 51**

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<td>MUM 350 Senior Music Activity</td>
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<tr>
<td>MUM 354 Band</td>
<td>1</td>
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<tr>
<td>MUM 374 Concert Choir</td>
<td>1</td>
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<tr>
<td>MUM 350* Band (instrumentalists) OR</td>
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<td>MUM 374 Concert Choir (vocalists)</td>
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**Total 16**

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<th><strong>Professional Education</strong></th>
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<tr>
<td>EDUC 200 Foundations of Education</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 320 Social/psych Conditions Lrn</td>
<td>5</td>
</tr>
<tr>
<td>EDUC 370 Creating Learning Environments</td>
<td>4</td>
</tr>
<tr>
<td>EDUC 400 Student Teaching Seminar</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 425 Special Methods of Teaching Music</td>
<td>3</td>
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<tr>
<td>EDUC 435 Special Methods Practicum</td>
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<tr>
<td>EDUC 455 Student Teaching Grade K-12</td>
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</tbody>
</table>

**Total 30**

---

*Not required for chorale music education emphasis.
**Not required for instrumental music education emphasis.
SECTION III. SUMMARY

A. Strengths

1. The department is blessed with a hard-working, cohesive faculty that works together to achieve shared goals. A very team-centered approach and an obvious culture of mutual respect are evident. The fulltime faculty is well-educated, all with terminal degrees. The adjunct faculty is a talented set of performer-teachers that bring a wide array of skills and experience to the department.

2. The department enjoys strong leadership from each fulltime faculty member as head of their area, from the administrative assistant and operations manager, and from the department chair.

3. The department has a clear planning agenda and utilizes data-gathering to drive decisions concerning the direction of the program. There is a clear sense of vision.

4. The quality of the program is on an upward track. Both the quality and the quantity of new students steadily improve.

5. The location of the campus affords the serenity and safety of a rural area within short driving distance of metropolitan centers. This is a major factor in recruiting quality faculty and students.

B. Opportunities

1. The department has a clear opportunity to create an NCA, NASM and WV HEPC approved Masters Degree in Music Education.

2. The department has an opportunity to grow a string program.

3. The department can continue to improve the quality and quantity of the student body through new and more effective recruiting opportunities, including:

   (a) On-site festivals

   (b) Preparatory department

   (c) Summer camps

   (d) Guest appearances by faculty

   (e) Codified recruiting funnel
4. The department has the opportunity to finally and fully solve the space and sound isolation issue that has plagued it since moving to the Creative Arts Center in 1981.

5. There is opportunity for significant growth in the Friends of Music organization to support music department initiatives.

C. Challenges

1. The major challenge that always has and likely always will face the music unit is one of resources: fiscal, physical, and human.
   
   (a) Fiscal limitations are set to improve over the next several years as the administration has made a strong commitment to the music department by increasing its funding allotment from $30k per year to $90k per year beginning FY 06.
   
   (b) Physical plant space is still a crippling issue in several respects:

   (1) Sound isolation is only available in recently constructed spaces
   (2) There are not enough classroom, storage and office spaces for the department to operate effectively

   (c) There is only one classroom allotted to music operations in the summer. This precludes any possibility of coursework for majors, additional general studies offering, summer rehearsals or summer recruiting/community outreach camps.

   (d) The music department is sorely understaffed.

   (e) The department is 50% below HEADS averages for fulltime faculty for a program of our size

   (f) Fulltime faculty are much needed in the jazz, strings and vocal areas.

   (g) The department has far fewer administrative, clerical and technical employees than is recommended or needed.

2. The department is continually faced with the challenge of recruiting quality students for its programs. The quality of the ensemble experience can vary greatly from year to year. Many of the finest players (whether strings, wind or percussion) will not consider Shepherd due to its lack of a university orchestral program.

3. Faculty burnout is always a concern in understaffed, overworked programs
D. Major areas for improvement, with an indication of urgency for each

1. The items listed in section 3 above are the major areas for improvement. They are listed here in priority order.

   (a) Faculty: This is an urgent need and must be addressed through careful planning and workload assignment.

   (b) Staff: this is an issue critical to departmental operations

   (c) Physical space: this issue is a crippling one for all three reasons listed above.

   (d) Recruitment/programs

E. Overall plans for addressing or completing improvements and for working with challenges and opportunities

1. Opportunities

   (a) The department is pursuing the implementation of a Masters Degree in Music Education. It has earned preliminary state approval and has been being reviewed and received preliminary NCA approval. The program is being submitted to NASM for consideration. After necessary revisions, it is hoped that the degree will be offered.

   (b) The opportunity exists to rectify a long-term shortcoming within the program by adding a string and orchestra component. While an excellent idea and one that would also help in our recruiting process, it faces particular difficulties.

   (c) The department fully expects to improve its recruiting efforts through the development of:

      (1) On-site festivals
      (3) Preparatory department
      (4) Summer camps
      (5) Guest appearances by faculty
      (6) Codified recruiting funnel
SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO

Sub-section I. Operations Documents A-O

A. Objectives

The following statement of objectives of the music department appears on page 116 of the 2203-2005 Shepherd University Catalog, Appendix III.A.1).

The Music Department strives to inspire student growth in creative, artistic, and professional terms by providing a climate conducive to the development of the comprehensive musician. This is achieved through a highly personalized and student-centered approach that revolves around the integration of the various musical areas as a unified core of musical experiences. Toward this end, the program is designed:

1. To develop performance and/or compositional skills, which exhibit artistic integrity and competence;
2. To establish and foster music ensembles, which demonstrate the highest standards in artistic excellence;
3. To foster student inquiry, interaction, and self-discovery;
4. To provide a strong foundation for future graduate study in the field of music;
5. To train students seeking public school music careers according to approved standards of teacher education;
6. To develop student capacity to communicate music and its role in society to others;
7. To develop the aesthetic sense of the general student in terms of musical understanding, appreciation, and perception;
8. To provide a vocational opportunities for interested students through participation in the various music ensembles and other music activities; and
9. To enhance the image of the School of the Arts and Humanities, the Department of Music, and the College by serving as a hub of artistic activity for the community.

These objectives are in harmony with the stated objectives of the institution as found on page 9 of the current college catalog. (See Appendix III.A.1)

The department is committed to the mission statement and uses that statement as the foundation for all educational and artistic decisions. The commitment to artistic excellence is evidenced in the higher standards now placed on individual and ensemble performance. This in turn, when coupled with the revised course curriculum, fosters student inquiry and better prepares them for professional careers or graduate study. The wide variety and large number of concert offerings places the music department as the hub for artistic activity in the community.
Decisions regarding curricular modification are reached through an observation and analysis of current offerings in the field of music as well as the continued assessment of the success of our programs through the sophomore competency exam, the senior seminar, the senior activity/recital and our placement rate. Innovative activities are encouraged and rewarded through long-range planning inclusion and resource allocation. All innovative activities that reach operational status further the objectives of the department. These innovative activities particularly enhance Objective Nine.

The department has continued to dedicate itself to recruiting more and better-qualified students. The recruitment of new performer/teachers as adjunct applied faculty members has been a positive step in recruiting, maintaining and developing quality student musicians. The department has actively recruited new students and has initiated an audition policy for all incoming music students. To create the learning environment espoused in the mission statement, the department has allotted additional financial resources to the recruiting effort. In addition, outside sources of funding for scholarship monies have been nurtured and developed. Departmental policies, initiated and adopted in departmental meetings, are rigorously reviewed for adherence to mission statements.

Informal review of the department’s objectives occurs in regularly scheduled departmental meetings. A formal review of the department’s objectives occurs biannually as part of the process for creating a new college catalog. This system has served the department well. In addition, the department meets annually in a faculty retreat to review, modify and create the three-year planning guides that serve as guides for the program.

B. Size and Scope

The Department went through a period of dramatic, perhaps incredible growth from 1996-2002, nearly tripling in size to around 120 majors. Since that time the department has held in the 100-120 range. This seems to be a new enrollment ceiling for the department as the program has now become strong and organized enough to graduate a steady senior class. (Until recently, a graduating class of three or four students was the norm. Recently we have graduated ten to thirteen students a time.) The number of students accepted each year has dipped a bit as well. This can be attributed to two factors: a) our aggressive recruitment efforts and our improvement as a program has placed us in a stronger cross-application bracket and b) we are raising the entrance hurdle to improve the program and our attrition rate. Ideally, 120-140 majors of proper instrumentation/voice parts would provide ideal enrollment. The department continues to strive toward that number through a strong recruiting effort.

According to 2003 Heads Data, there should be a significantly higher number of fulltime faculty for a program of our size. The insufficient number of fulltime faculty is perhaps the greatest threat to our program. The very high number of “beyond the classroom” events including recitals, concerts, juries, advisements, field trips, tours and performances must be split among the 6 fulltime faculty members as there is no means to remunerate adjuncts for these activities (even if it were appropriate and feasible to do so). Perhaps the two most critical faculty needs are for a quality string instructor and for a director of jazz studies. Currently, while monitored by a fulltime faculty member, the University Jazz Ensemble is directed by three senior students. The “director” is also the department chair, the youth orchestra and wind ensemble conductor, the
marching band director, the stage director for the musicals, as well as a classroom professor. With planning for the Masters in Music Education degree and this NASM visit this year, he felt incapable of doing quality work with the band. The ridiculously low pay ($2,000-3,000 per year!) for this incredible responsibility (including touring and hosting a jazz festival) is far too small to attract an adjunct to the position.

This Shortage is also felt in the area of administrative staff. We have a full-time administrative assistant and a .25 clerical assistant to handle all of the paperwork for the program including recital and concert programs, budget management, recruitment contact, to name but a few. The department intends to fund a part time secretary with a portion of the funding increase of 2005.

Students at Shepherd avail themselves of numerous quality ensemble experiences including large and chamber choirs, marching band, jazz and wind ensembles, chamber and youth orchestras. The quality of these ensemble experiences is evidenced in invitation to perform around the world including concert tours of England, France, Ireland, Italy and Switzerland as well as performances at Giant Stadium for the marching band, the Montreux Jazz Festival for the jazz ensemble, Carnegie Hall for the wind ensemble and St Francis' in Italy for the choir.

The students also avail themselves to a wide range of coursework, much of it outside the required curriculum. Subjects include world music, women in music, injury prevention, jazz pedagogy and the like.

The notable exception to these fine offerings is a college string program. While the preparatory orchestra is quite fine and provides an opportunity to perform orchestral literature to the winds and percussion of the department (as well as the few college string players), and the chamber orchestra is yet another avenue toward that same goal, the lack of a dedicated string program hurts the program in many ways. The lack of orchestral opportunities precludes not just the recruitment of the finest string players but of the finer winds and percussion as well.

C. Finances

While the 2003 HEADS Data shows the current music budget to be nearly thirty percent below the twenty-fifth percentile, a promised budget increase in 2005 and 2006 will place the department between the 25th and 50th percentiles. This should afford the department the opportunity to replace aging equipment and instruments and address a wide range of long-standing needs. This commitment on the part of the administration is a serious commitment considering the severely limited budget of the institution. The current department budget picture is as follows:

Institutional Budget allotment $35,000
SGA allocation $72,000*
Monies from Student fees $19,000**

*(04-05—this amount is at the discretion of the SGA Board)
***(approximate—this varies with enrollment)

In 05-06 the institutional budget allotment will be raised to $65,000. In 06-07, it will be raised to $95,000.
While this certainly improves the budgetary situation, there is still a major concern that a major portion (nearly 60% in 04, nearly 40% in 06) will be at the discretion of an ever-changing SGA board comprised solely of students. In 2004 the music department received its first-ever budget cut from 80,000 in '03 to 72,000 in '04. The current SGA board has provided a wide range of reasons for this cut (especially considering all other areas received increases to their budget in the same year). The fact remains that a very large portion of the music budget is at the whim of an ever-changing cast of students. There is a serious fear that if a person with any degree of animosity toward the music program were elected to the SGA board (which typically requires fewer than 100 votes on a 4,000+ student campus), the music budget could be decimated.

The music unit, aware of the limited budget it would always face, took the bold step of creating a 501c3 organization called the Friends of Music. The Friends have been active fundraisers, (predominately through “membership levels”) and in 2004 were able to raise the funds for a new concert grand piano for the main stage of the Frank Arts Center. This group continues to grow and become more organized and is expected to be able to continue to support the department for many years to come.

D. Governance and Administration

1. Organizational Table

<table>
<thead>
<tr>
<th>SHEPHERD UNIVERSITY</th>
<th>BOARD OF GOVERNORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
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</tr>
<tr>
<td>P. EDELOPE</td>
<td>DR. DAVID DUNLOP</td>
</tr>
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<td>I</td>
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</tr>
<tr>
<td>VICE PRESIDENT FOR</td>
<td>ACADEMIC AFFAIRS</td>
</tr>
<tr>
<td>DR. MARK STERN</td>
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<td>I</td>
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<tr>
<td>DEAN, SCHOOL OF ARTS</td>
<td>AND HUMANITIES</td>
</tr>
<tr>
<td>PROFESSOR DOW BENEDICT</td>
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<td>I</td>
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<tr>
<td>CHAIR, DEPARTMENT OF</td>
<td>MUSIC</td>
</tr>
<tr>
<td>DR. MARK MCCOY</td>
<td></td>
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<td>I</td>
<td></td>
</tr>
<tr>
<td>FACULTY AND STAFF</td>
<td></td>
</tr>
</tbody>
</table>

2. N/A

3. The department chair receives a 1/2 of load release in his role as chair. However, the teaching responsibilities of the current Chair are still significant and he is in effect
hired as an adjunct to teach beyond six credits each semester. Currently, he directs the marching band, conducts the wind symphony and wind ensemble, directs one of the jazz ensembles, conducts the youth orchestra, serves as stage director for the musicals and operas, teaches conducting and private applied composition and conducting. He is also a member of the Friends of Music board of directors. In addition, he is an active adjudicator and guest conductor and remains active as a composer.

He acts as academic advisor to brass and percussion students and to those who do not naturally fall into the purview of other full-time faculty. He serves on several university committees and is frequently called upon to represent the department at various on and off campus functions. He administers all areas of the department of music and is responsible for the recruiting, hiring, observing and reviewing of all faculty.

4. The Department chair is elected to three-year terms by the full-time music faculty. The current chair is in his third term. He is eligible for review by all faculty each year. These reviews are submitted to the Dean. He is also available for informal review on a regular basis through dialog with faculty and students.

5. Support staff are outlined in the following section.

6. The Professional Education Unit has control over the professional education aspects of the music education degree.

E. Faculty and Instructional Staff

I. Qualifications
II. Number and distribution

There are six full-time music department faculty members and each is in charge of a specific facet of the curriculum.

Dr. Badanes is the Director of Choral and Vocal Activities. As such, he has oversight over all things vocal and choral, including adjunct voice professors, schedules, touring, etc. He conducts the Masterworks Chorale and the Chamber Singers. His courses include choral conducting, vocal pedagogy and vocal literature. He is also the vocal director for all musicals and operas.

Dr. Beard is the Coordinator of the Keyboard Activities. In this capacity, he is responsible for all adjunct keyboard faculty members, coordinates staff accompanists, scheduling, and also serves as the advisor to all piano students. He teaches applied piano as well as class piano, piano ensemble, keyboard literature, and keyboard pedagogy.
Dr. Renninger is the Coordinator of History/Appreciation. She is in charge of the appreciation curriculum and adjunct faculty as well as the teacher of the Music History Sequence. She also teaches Special topics courses including Women in Music and Music Psychology.

Dr. Kelley is the Coordinator of Theory/Composition. He teaches the theory/ear-training sequence as well as composition students. He is the advisor of all composition majors and is responsible for all adjuncts in this area. He also teaches electronic music and maintains our Electronic Music Studio.

Dr. Pantle is the Coordinator of Music Education. He teaches most of the education courses that relate to music, supervises all music student teachers, advises many of the music education majors, and serves as the department's representative to the Professional Education Unit.

Dr. McCoy is the Director of Bands and Jazz Studies. He conducts the Marching and Concert Bands and Jazz Ensemble I. He is in charge of the Jazz program and coordinates all adjunct faculty in the instrumental and jazz area. He teaches instrumental conducting, a few composition students and occasionally electronic music. He advises instrumental majors. He is the stage director for the musicals and conducts the youth orchestra. He serves as the Department Chair.

This distribution serves the department well. There are a few notable exceptions however. The jazz program is in desperate need of a full-time director of jazz studies. This program has done well in the past with the chair and an adjunct sharing the duties. It has been invited to perform throughout the region and in 2002 received a coveted invitation to perform at the Montreux Jazz Festival. It has performed with many of the finest names in Jazz including Bill Watrous and Kenny Werner. However, the load on the department chair is so great and so diverse that he has been unable to fulfill his duties as Director of Jazz Studies well. In the Fall of 2004, three senior students have taken over the band. While this serves the students and the band well for a semester, it is not a long-term solution. Adjunct faculty are not remunerated for “outside the classroom” responsibilities with which this position is laden.

It should also be noted that there is no full-time string faculty here. In order for the music program to effectively serve the students, a full-time string program with a university orchestra is desperately needed.

III. Appointment/Evaluation/Advancement

Shepherd University is an equal opportunity employer. Deans, together with the Vice President of Academic Affairs, with the approval of the President, determine which faculty lines are to be opened on a case-by-case basis, stemming from the University Strategic Plan. In rare instances, it is determined that a position will be a one-year-temporary position on a non-tenure track. Once a department has been informed that it may conduct a search for a new-faculty hire, the Chair and faculty of that department
meet with the director of human services who informs them as to hiring procedures and policy based upon equal opportunity guidelines.

All searches are conducted by the department, with the cooperation of the director of human resources who edits, approves, and circulates advertising statements to national discipline-specific, as recommended by the hiring department, and generic magazines and newspapers.

The Vice president for Academic Affairs establishes the number -- usually three -- of applicants who may be invited to the campus for on-site interviews. The University pays the cost of the interviewee's expenses incurred in the process.

New hires are expected, in most cases, to possess or have nearly completed a discipline-specific terminal degree. Based upon that criterion, the new hire is appointed to the rank of Assistant Professor, except in those instances where experience and the position being filled warrant an appointment to the rank of Associate Professor.

Every tenure-track faculty member is considered probationary and is issued contracts on a year-to-year basis and appointments may be terminated at the end of any contract period for any reason that is not arbitrary, capricious, or without factual basis. Each tenure-track faculty member must undergo a pre-tenure review process during the third year. This process is similar in scope to the tenure review and is conducted in a similar manner: The applicant prepares a dossier/portfolio which includes student evaluations, peer evaluations, chair evaluations, evidence of scholarly activity, and evidence of service; this is submitted to a committee of peers who are elected by the Division faculty, one from each department; a second copy is submitted to the Department Chair; the committee and the Chair prepare independent written evaluations which are then submitted to the Dean who will then provide a written review of the faculty member. The pre-tenure review is conducted to give the faculty member an opportunity to improve in those areas that are deemed weak. A favorable review at this stage does not assure the faculty member of tenure at a later date.

The maximum period of tenure-track status may not exceed seven years. Before completing the sixth year of a probationary appointment, any non-tenured faculty are given written notice of tenure or offered a one-year terminal contract of employment. Only in rare instances, is it possible for a probationary faculty member to apply for tenure prior to the completion of the 5th year. During the sixth year, probationary faculty are provided a written reminder of the tenure review process by the Department Chair. The process is identical in format to that of the third-year review except that, in those instances where the Dean does not concur with the findings of the Divisional (School) Tenure Committee, the materials are sent to the Professional Status Committee, which has membership from all Divisions. The Vice President for Academic Affairs shall consider the recommendations of the Division (School) Committee, the Department Chair, the Division Chair (School Dean), and, if applicable, the campus committee and then forwards these along with his or her own recommendation, along with the candidate’s application and all relevant documentation to the President.
Promotion in rank from assistant professor to associate professor may be applied for after six years of teaching or professional experience. Exceptions are based upon successful teaching at another institution and the like.

Promotion in rank from associate professor to full professor may be applied for after ten years of teaching or professional experience.

The criteria for promotion are spelled out specifically in the Shepherd University Faculty Handbook and the procedure for applying is similar in form and content to that of tenure. (See Appendix III.A.2, page 47.)

IV. Loads

Institutional policy presumes a 12 semester-hour teaching schedule and six scheduled office hours as a full-time load. There are exceptions to this. The most prevalent is private applied lessons for which two hours of credit are given for three hours of lessons (making 18 hours of lessons a full load). Other exceptions include student teacher observation, Junior recital, Senior Music Activity. Here the 3/2 ratio is also utilized. Stated and observed loads can be consistent with the exception of the problems created by the ratio. Occasionally faculty take on an additional student for no credit (since 1/3 faculty load credits cannot be issued). Faculty also take on additional duties for no credit when there seems to be no other option. Examples of this include Piano Studio class and recording techniques.

The fact remains, that no load credit is given for attendance and/or participation in concerts, recitals and the like, for additional preparation time given to such events, or for non-teaching duties such as recruitment, Open Houses, Auditions, Degree Recitals, off-campus visits, or administrative duties. Therefore, actual teaching loads (when considering responsibilities, expectations, etc.) are not reflected in published load formulas.

The teaching effectiveness of the Music faculty is evaluated in many ways. Peer observation methods have been adopted by the faculty, and the department chair is to observe faculty classes once per year. An optional mentoring process also exists.

Peer evaluation is be an option for any faculty member choosing to implement it.

V. Student/Faculty Ratio

The student to faculty ratio is very high by HEADS standards. Currently the average number of full-time students to full-time faculty is 17 and has been as high as 20. This is well very near 95th percentile and is nearly double the average.

VI. Graduate teaching assistants

None
VII. Faculty Development

Each year, each faculty member is allocated $400 for use in individual professional development. This amount has been unchanged in over ten years and is not typically enough to cover the expenses for each faculty member. Consequently, the department often finds additional monies to help with larger undertakings or pools its faculty development monies when necessary and possible.

Professional development has also been aided by the unofficial liberal leave policy. No department faculty member has been prevented from undertaking a professional developmental project because of conflict with school duties.

Additional funding is available through the Professional Development Committee. (See Appendix III.A.10.)

VIII. Support Staff

The department has a full-time Operations Manager that oversees daily operations of the program as well as recruiting, purchasing, student employment, correspondence and phone calls, scheduling and faculty assistance. She is also a liaison to the Friends of Music board of directors.

There is a limited (10 hours per week) administrative assistant that is funded by the Preparatory program proceeds. She records meeting minutes, prepares programs and handles classroom scheduling as well as a host of other duties. Budget oversight is handled by the Dean's Secretary.

There is a full-time theater technician that is shared by Music, Theater, and Art as well as by the Performing Arts Series at Shepherd and any other group holding events in the Frank Center Theater. It is imperative that this position remains with the music department when Art and Theater move into a new facility.

F. Facilities, Equipment, and Safety

1. The Music Department has its offices, classrooms, and performing spaces in the Frank Center for the Creative Arts (CAC). It shares this building with the Art Department and the Theater program. Music classes and performing events take place in the CAC, with a few exceptions. Because of their large enrollments, music appreciation classes (general studies curriculum) are held in Reynolds Hall on the opposite side of campus. Student recitals and other concerts are also held in that facility.

The music-related area of the main facility, the Creative Arts Center, includes the following:
• One theater-auditorium seating 466, with orchestra pit, sound and lighting booths, scene shop, and storage area.
• One 120-seat recital hall. (M08)
• One rehearsal hall with adjustable acoustic treatment (panels) and two storage closets. (M12)
• One recording booth/electronic studio located above and between the recital and the rehearsal hall. (M10)
• One music theory/history instruction room with capacity of approximately 30. (M16)
• One music education classroom with capacity of approximately 40. (M15)
• One 10-unit keyboard lab room, which also includes a grand piano. (M13)
• One music resource center room, which includes six MP3 file listening stations, administrative assistant’s office, student assistant workstations (2), video station and storage closet. (M14)
• One room dedicated to office and lounge space for adjunct faculty members. (M17)
• One instrumental repair lab and brass studio (M19)
• One percussion practice and teaching studio (M21)
• One large practice room (M30)
• Six smaller practice rooms, each of which contains an IPod computer with improvisation and accompaniment software. (M18, 20, 22, 24, 26, 28, and 30)
• One computer lab with ten computer units & printer (M11)
• One ensemble music storage area opposite rehearsal hall (M21)
• Seven faculty offices (M01-M07), of which, M04 & M05 are also used by those faculty members to teach applied lessons.

The CAC is constructed from cinder blocks and previously had no soundproofing except at door closures. In preparation for construction of the new wing of the building, additional soundproofing and new drop insulated ceilings were added in the spring of 2003 to the main hallways, the seven existing practice rooms (M18, 20, 22, 24, 26, 28, and 30), the percussion studio (M21), as well as to faculty offices M05 and M04.

The recent addition to the CAC was completed in early 2004 and includes the following:

• 3,000 sq. foot rehearsal space that includes adjustable acoustic curtains, digital recording and playback capability and two large storage closets for storing equipment.
• A new entry that provides an aesthetically pleasing entrance to the building and acts as a transition from the new space to the previously existing building.
• A new practice room wing that contains seven "V" technology self-contained practice rooms by the Wenger company. There are two large practice rooms (107, 109) and five smaller ones (105, 106, 108, 110, 111)
The temperature is regulated by individual thermostats in all rooms except practice rooms where it is controlled by a single thermostat.

A complete inventory of instructional equipment and instruments will be found in Appendix D.

2. The college Physical Plant has an adequate staff to cover the maintenance and repair of campus buildings. Maintenance of audio equipment, sound systems, and computers is managed by the Department Chair, the theater technician or by a faculty member. Arrangements for electronics repair are made through local repair shops off campus. Minor instrumental repairs can be made by faculty in the Department's instrumental repair room. Major repairs must be undertaken by instrument manufacturers or local instrument repair contractors. The college has repair monies set aside and when those are exhausted, the department provides repair monies form its own budget. This system works adequately.

2.b Equipment is replaced as needed through the normal budgetary process. Faculty solicit additional or replacement equipment each year through requests to the chair. Large expenditures are discussed by the full faculty and decisions are made.

2.c Computer equipment can be added through grants from the Technology Oversight Committee. Funds generated through a technology fee are disbursed through TOC grants. The Department received a $50,000 grant disbursed between 1997-2000. The department has added many student-use computers, a seven-station Mac lab and a new digital recording studio with these funds. In 2000, the department received a grant of $17,676 form this committee to set up a fully functional imac laboratory. In 2003, the department received a $23, 204 grant to up practice room computer, purchase Finale packages and an MP3 laboratory. A new grant in the $18,000 range has just been awarded.

In addition, the department has and continues to allocate funds for faculty computers and the like. The efficiency of a small department depends upon optimal use of technology and the department accepts these costs as necessary to its long-term goals.

3. Security access to the building remains a departmental concern. In addition, the Department now employs two part-time attendants who are on duty during evening and weekend hours. This has resulted in fewer concerns about the loss of valuable equipment and means that students have greater access to practice facilities, the computer lab, and so on.

With the new addition, access to the building, some offices and practice rooms is accomplished with a keycard system that tracks users. There are also attendants through the evening hours who monitor the computer and keyboard labs. These new systems and employees should help decrease any possible incidents of theft or improper usage that might damage the equipment.
Equipment in private studios and offices is the most secure because these doors are individually keyed. These rooms are accessible only to assigned faculty, maintenance employees, and administrators.

Four sets of audio equipment are now housed in locked cabinets in Rooms M08, M13, M15, M16 and the new rehearsal hall. The one movable stereo cart is generally returned to its storage area to assure security between classes. The BOSE speakers in several of these spaces are not secure and could easily be removed.

**Areas for Improvement**

4. With the new addition, renovation of current spaces and upgrade of the computer and keyboard labs, many issues concerning lack of physical space have been addressed in the last several years; however, maintenance of said equipment and the replacement of older equipment remains of grave concern, mostly due to our extremely low budget. Without proper financial support the department will not be able to keep pace with peer institutions in re: to our facilities.

Overall, security of the building and equipment remains a concern campus wide. While we are used to a relatively low crime rate, there is no institutional system in place that deals with security issues in an effective manner.

In terms of physical plant and facilities management, they are overworked, understaffed and underpaid. Maintenance requests for simple items such as light bulb replacement take a long time to fill, often because the staff are dealing with emergency issues on campus. Housekeeping has improved, but again more and better-trained staff would insure a professional appearance for our department at all times.

**G. LIBRARY**

1. **Governance**

The Library’s Mission Statement reads: “The mission of the Scarborough Library is to provide services and resources to meet the present and future scholarly and informational needs of the students, faculty, and staff of Shepherd University, and to share these resources with the broader community wherever practical. The Scarborough Library not only collects, organizes, and preserves traditional collections in a variety of formats, but also provides access to electronic information resources and promotes literacy through its educational services.”

The Dean of Libraries and Information Sciences provides leadership and management of campus library resources and media services. The Dean reports to the Vice-
President for Academic Affairs. The Dean is an ex-officio member of the faculty Library Committee that reports to the University's Faculty Senate.

The Department of Music operates and staffs its own Music Resource Center, located in Room M14 of the Creative Arts Center. Not intended to duplicate the holdings of Scarborough Library, the Resource Center contains music dictionaries, course reserve materials and stereo equipment purchased with Music Department funds. The Center exists primarily to offer music faculty and students easy access to materials for music listening, teaching, course assignments, and individual study. With University technology grant money (awarded by the Shepherd University Technology Oversight Committee in 2003), the department has recently installed an mp3 laboratory for student and faculty use.

2. Collections

The University's Scarborough Library provides a comprehensive collection including a circulating general collection, reference collection, periodicals, scores, recordings, compact discs, videos, and government documents supplied through the federal depository program and the West Virginia state depository program.

The Scarborough Library collections number 164,206 print volumes and 347,312 items (including microfilm, videocassettes, government documents, and other materials). The Library currently subscribes to approximately 559 print periodicals and provides access to more than 5,500 full-text periodicals through electronic databases.

The Association of College & Research Libraries (ACRL) Standards for Libraries in Higher Education (June 2004) encourages libraries to compare collections and services with their peer institutions. The Library will be working on these comparisons during the year. No specific formulas are provided in the new standards.

As of June 30, 2004 the music and music-related holdings are as follows:

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
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<tr>
<td>Volumes</td>
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<tr>
<td>Videocassettes</td>
<td>222</td>
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<td>CDs</td>
<td>349</td>
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<td>DVDs</td>
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<td>Phonograph records</td>
<td>2,203</td>
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<tr>
<td>Diskette</td>
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</tbody>
</table>

The statistics above include several videos and CDs transferred by the Music Department to the Library in spring 2004. Since June 30, 2004 the Library has added 250 CDs from the Music Department.

The Library received a large collection of musical biographies, histories, theoretical texts, and scores from music editor and critic Mr. Robert W. Dumm in the spring of 2004. The following items have been processed to date:
Volumes: 576
CDs: 5

Current subscriptions to music periodicals in the Library total 26 titles. Additionally, the Library provides access to 101 full-text music periodicals through its databases. The two major music indexes the library subscribes to are: RILM Music Abstract (online subscription via OCLC's FirstSearch) and Music Index (paper subscription, 1949 to date). The library also has the following years of Music Article Guide: 1918-1991.

Scarborough Library has had an online library catalog since 1992. In 2000, the Library upgraded to Endeavor's Voyager integrated library system. Our online public catalog is called "Max". The Library maintains three dedicated terminals for the catalog. The circulation module also maintains records for library reserve materials used by the faculty for student assignments.

The Library has an array of universal workstations from which students and faculty may access the online public catalog and premium databases. Users can access RILM Music Abstracts and Humanities Search from FirstSearch, ERIC from EBSCOhost, and several databases in Cambridge Scientific Abstracts including BHI: British Humanities Index. Full-text databases include: Lexis-Nexis, EbscoHost's Academic Search Elite, Gale’s Academic ASAP, Gale Literature Resource Center, and other Internet resources. The Library's web site (http://www.shepherd.edu/libweb) provides a convenient gateway to Max holdings and to all the Library's databases. Students and faculty by using their University computer ID and password have access on campus and remotely. Students also use the Library's universal workstations for word processing, e-mail, and other computer applications.

The responsibility for developing and expanding the holdings in the main library is shared with the Dean of Libraries and staff along with faculty, staff, and students. Funds for main library acquisitions are contingent upon the university's budget. The materials budget line is internally allocated by department to ensure that each area of the University's curriculum is represented. These allocations are reviewed by the Library Committee.

The Library actively encourages faculty members to order materials for its collections. Both classroom faculty and librarians (all of whom have assigned subject areas) select new materials for purchase. Requests for journal subscriptions and other standing orders are generally forwarded by departmental chairs or faculty members to the Dean of Libraries and Information Sciences. Librarians, as a group, periodically review the Library's periodical and standing order subscription commitments against patron demand and overlapping coverage in full-text databases.

The Library works with the community to build resources that will benefit the University and the surrounding community. Last year the Library became a member of the Foundation Center through a grant from the Community Collaborative.
Library received reference works and a FC Search CD to help faculty, students, and community members find information about grants.

In addition to inter-library loan, the Library belongs to several consortia, such as PALINET, a cooperative membership organization of hundreds of institutions that collect, preserve and provide access to information. These institutions include libraries, information centers, museums, archives, and other similar organizations in West Virginia, Delaware, Maryland, New Jersey, and Pennsylvania.

In the Music Resource Center, mp3 recordings are available for use by music faculty and all students enrolled in music courses.

The Music Department recently donated its complete LP record collection to the Scarborough Library, adding approximately 350 records to the library’s permanent collection. The Music Department has also recently donated its entire VHS/DVD and compact disc recording collections to the Scarborough Library. This has added more than 1000 compact discs and 70 VHS/DVD recordings to the library’s collection.

The Resource Center currently holds over 200 scores (primarily pocket scores of orchestral, opera, and chamber works), keyboard works, and miscellaneous hymnals and school music textbooks. The number and variety of scores in this location meet current curricular needs.

The Music Department currently subscribes to the *Journal of the International Association of Jazz Educators*, *The Instrumentalist*, and *The Saxophone Journal*. In addition, faculty members and individuals from the community have donated their copies of such periodicals as *The American Organist*, *Recorder*, *Women of Note*, *The Jazz Musician* and *BBC Music Magazine*, which are kept on file in the Resource Center.

The Library’s *Faculty Handbook* states that “developing the collection of library materials to support the teaching and research programs of the College is the joint responsibility of the Faculty and Library.” Both classroom faculty and librarians (all of whom have assigned subject areas) select new materials for purchase. Requests for journal subscriptions and other standing orders are generally forwarded by departmental chairs or faculty members to the Dean of Libraries and Information Sciences. Librarians, as a group, periodically review the Library’s subscription commitments against patron demand.

The Music Department has designated one faculty member to coordinate the acquisition of materials for the Library’s collection and for the Resource Center. For the Resource Center, faculty, staff, and students are encouraged to submit new acquisition requests to the coordinator. The coordinator, in conjunction with the department chair, determines which requests to fill according to current need and demand, and places the orders. The responsibility for developing and expanding the holdings in the main library is shared with the Library Director and staff. Funds for
main library acquisitions are contingent upon budget allocations for the respective disciplines. These allocations are determined by the Library Committee.

The current library facilities are adequate for Music Department needs, and with the exception of inter-library loan, there are no specific arrangements with information sources outside the institution to augment library holdings. However, the proximity of many library sources throughout the greater Baltimore-Washington area make it possible for faculty and students to avail themselves a host of research-material sources.

The Music department does not rely on community library facilities although many music students frequently use the public libraries in the area. Specific arrangements are neither necessary nor in place.

3. Personnel

The full-time staff of the Scarborough Library includes five professional librarians, including the Dean of Libraries and Information Sciences. Currently, the part-time librarians' hours account for one FTE professional librarian. The four full-time librarians have non-tenured faculty status, while the Dean is an administrator appointed by and serving at the will and pleasure of the president. All the full-time librarians are assigned academic departments and act as liaisons to these specific departments coordinating materials selection, library instruction, and accreditation information and reports.

Presently there are three full-time, professional, librarians and four part-time reference librarians all of whom possess, at minimum, the MLS degree from a school accredited by the American Library Association:

Barbara Maxwell, Interim Dean, MA, MLS
Ann Henriksson, MLS, library liaison to the Music Department
Laura Neal, MLS

This year the Library will hire a new Dean and a systems librarian as well as a temporary one-year catalog librarian.

The Library staff includes nine full-time paraprofessionals in public services, technical services, and administration. The staff has part-time clerical and technical assistants that equal another FTE staff position. In addition, the Library employs numerous student assistants.

The Resource Center is staffed by students from 9 a.m. to 11 p.m. on Monday – Thursday and 2 p.m. to 10 p.m. on Sundays and is coordinated by the Music Department Operations Manager (see section E.14. for a complete description of her duties).
4. Services

The Library's schedule for the 2004-2005 academic year is as follows:

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday-Thursday</td>
<td>8:00 A.M. - 11:00 P.M.</td>
</tr>
<tr>
<td>Friday</td>
<td>8:00 A.M. - 7:00 P.M.</td>
</tr>
<tr>
<td>Saturday</td>
<td>9:00 A.M. - 4:30 P.M.</td>
</tr>
<tr>
<td>Sunday</td>
<td>2:00 P.M. - 11:00 P.M.</td>
</tr>
</tbody>
</table>

The schedule totals 87-1/2 hours per week, typical for libraries of similar size and type. In addition, the Library has a 24-hour study area called a café that is accessible to students during the regular semesters. The Library schedule varies during the summer sessions.

Library services are supported through electronic technology. The library catalog is accessible through an Endeavor integrated library system. The Library's highly developed web pages provide access to a number of indexes and full-text services that can be accessed from workstations both in and outside the library building.

Owing in large part to the ready access to citations for distant resources, Shepherd students and faculty used of the interlibrary loan services as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1997-1998</td>
<td>3,775</td>
</tr>
<tr>
<td>1998-1999</td>
<td>3,551</td>
</tr>
<tr>
<td>1999-2000</td>
<td>2,854</td>
</tr>
<tr>
<td>2000-2001</td>
<td>3,239</td>
</tr>
<tr>
<td>2001-2002</td>
<td>3,684</td>
</tr>
<tr>
<td>2002-2003</td>
<td>3,535</td>
</tr>
<tr>
<td>2003-2004</td>
<td>2,969</td>
</tr>
</tbody>
</table>

The Library strives to promote information literacy and the development of research skills by its undergraduate constituency. The Library offers instruction in the use of the library, and faculty regularly arrange with the librarians for instruction pertaining to individual courses for which library research is required. Cooperative instruction allows faculty to consult with librarians to arrange sessions of library instruction on site or in the classroom. Librarians can tailor topics and discussions to the particular course or research assignment. For example, library staff members have presented on-site "library orientation" sessions for students enrolled in music history courses. Two to three classes are reserved for these sessions, which involve an introduction to music reference materials, the on-line catalog, search procedures, and the completion of a preliminary bibliography on an assigned research topic. This course component has proven to be an invaluable exercise for successful completion of students' music research papers and final projects.
The Library’s institutional instruction includes a one-credit course titled “Research Methods and Information Retrieval,” a practical introductory course designed to familiarize the student with resources, methods, and procedures common to libraries and other resource centers as well as the Internet.

The Resource Center has an mp3 lab, which contains all sound recordings. This system is available to students and faculty when the Resource Center is open.

5. Facilities

Faculty and students have access to the library materials and equipment belonging to the Department of Music and the Scarborough Library.

Scarborough Library completed a major addition in 2002 and a renovation of the original building in 2003. The Library more than doubled its size, and is equipped with many technological upgrades including outlets for internet access for students and faculty who bring in their laptops. The Library has expanded bibliographic instruction rooms to use for classes in library and information literacy.

The reference desk, public services desk, on-line catalog terminals, main reading room, and newspapers are all on the main floor. Book, media, and scores are found on the third floor shelves. Periodicals are located on the first floor. Stairways and an elevator connect all floors. Individual and group study spaces and study rooms are available on all floors.

The Library’s third floor Media Room contains CDs, cassettes, and listening and viewing equipment. The media alcove next to the Media Room contains the videos and DVDs. The records are adjacent to the media alcove. There are also four study rooms in addition to the Media Room that have TVs with DVD, CD, and VCR players. Other equipment in the Library includes:

2 phonograph players
1 high-speed audiocassette duplicator
3 portable CD players with headphones on permanent reserve
6 microfilm/microfiche reader-printers
5 photocopiers for public use
18 public-use universal workstations (networked Pentium PCs)
3 dedicated Public Access Catalog terminals

The Library is associated with the Media Services Department, housed in Knutti Hall, which provides the campus with audiovisual equipment, set-up services, production facilities, and access to interactive satellite programming for instruction and teleconferencing.

The Music Resource Center in the Frank Center for the Creative Arts is divided into three separate spaces: the main study area, a storage area for resource materials
(M14a), and an office for the Department’s Operations Manager (M14b). The main study area contains a small reception desk, bookshelves, a computer workstation on one wall, and six music listening stations plus one server computer (consisting of new emacs computers and mp3 files) in carols along both walls. Mounted on the reception desk is a computer terminal containing a list of materials in the Department’s collection.

The Music Resource Center equipment includes: two listening stations containing compact disc players and cassette decks, six Macintosh computers (emacs) with mp3 files and one Macintosh (emacs) that serves as the mp3 lab server, an audio cassette duplicator (housed in the storage room) and a tv/vcr combo station.

The music faculty has control of additional audio equipment that may be needed for classroom instruction. Classroom spaces in Rooms M15 and M16 have wall-mounted cabinets. A rolling stereo cart can be plugged into wall outlets in Rooms M08, M12, or M13 if audio equipment is needed in these areas. The large rehearsal hall contains a new Mackie surround-sound system. Music faculty members also control use of the video monitor, video camera, laser disc player, and video cassette recorder/player.

As explained above, resource materials, namely music dictionaries and certain scores, are available in two distinct locations, the Scarborough Library and the Music Resource Center. This system works very well in that most-often needed sources are readily available in the music building and the main library provides adequate large-scale research resources.

6. Finance

The subject allocation formula established by the faculty Library Committee assigns major weight to circulation, number of faculty, and number of credit hours generated by a given department. One-third of all materials funds is reserved by the Library for interdisciplinary works and reference works. During 1992-1998, the average percentage granted to the Music Department in the subject allocation formula has been about 3%. Overall expenditures for new library materials and for music materials during the past five years have been as follows:

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Materials Expenditures</th>
<th>Music Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1997-1998</td>
<td>$256,320</td>
<td>$5,806</td>
</tr>
<tr>
<td>1998-1999</td>
<td>239,336</td>
<td>5,806</td>
</tr>
<tr>
<td>1999-2000</td>
<td>242,940</td>
<td>5,010</td>
</tr>
<tr>
<td>2000-2001</td>
<td>260,598</td>
<td>6,344</td>
</tr>
<tr>
<td>2001-2002</td>
<td>273,139</td>
<td>5,970</td>
</tr>
</tbody>
</table>

Expenditures for acquisitions can be broken down as follows (music-specific acquisitions are the lower figures in each column):
<table>
<thead>
<tr>
<th>Library Expenditures</th>
<th>Actual FY03 Expenditures</th>
<th>Actual FY04 Expenditures</th>
<th>Budgeted For FY05</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Books</td>
<td>$95,447</td>
<td>$122,825</td>
<td>$175,476*</td>
</tr>
<tr>
<td></td>
<td>$249</td>
<td>$372</td>
<td></td>
</tr>
<tr>
<td>b. Periodicals</td>
<td>$86,299</td>
<td>$82,230</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td>$3,932</td>
<td>$3,948</td>
<td></td>
</tr>
<tr>
<td>c. Videotapes</td>
<td>$918 (NA)</td>
<td>$2,951 (NA)</td>
<td>$</td>
</tr>
<tr>
<td>d. Microfilm/Microfiche</td>
<td>$33,695</td>
<td>$25,340</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td>$160</td>
<td>$137</td>
<td></td>
</tr>
<tr>
<td>E. Electronic Access</td>
<td>$70,408</td>
<td>$53,401</td>
<td>$61,000</td>
</tr>
<tr>
<td></td>
<td>$2,779</td>
<td>$2,731</td>
<td>$2,803</td>
</tr>
<tr>
<td>f. Other (specify)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$286,767</td>
<td>$286,747</td>
<td>$236,456</td>
</tr>
<tr>
<td></td>
<td>$7,120</td>
<td>$7,188</td>
<td></td>
</tr>
</tbody>
</table>

- The 2004-2005 budget is awaiting information regarding price increases in periodicals before any further distribution is made.

The increases over the past four years in Library spending have come from a variety of sources including the Scarborough Society, various gifts to the library, revenue, and grants from other University departments.

The annual budget supports the employment of five full-time librarians and nine support staff members. Total of salaries in FY 2004 was $506,091 (an additional $27,817 was paid to part-timers, and $19,801 on student assistants). Total salary costs in FY04 were $553,709, a little more than half the Library's overall expenditures of $1,000,669.

Budgetary support for library equipment has been adequate. In addition to annual budget lines supporting equipment purchase and maintenance, the Library has benefited from special supplements for automation and for computer purchases, some money coming from students' technology fees. It should be noted that the Library purchases and maintains much of its traditional equipment (e.g., microfilm readers, printers, photocopiers) from revenue generated by machine use. The library’s friends’ group, the Scarborough Society, has provided laptop computers and large ticket reference materials.
H. Recruitment, Admissions-Retention, Record-Keeping, and Advisement  
(Corresponding to pp. 66-67 in NASM handbook)

1. Recruitment: Undergraduate Programs

The promotional and recruitment procedures routinely practiced by the Music Department begin with the initial contact and/or securing of names and other information about music students who may be potential Shepherd University music students. This procedure takes several forms:

a. Personal contact with potential students by music faculty
   (1) On-site visits to high schools
      (a) Clinics, rehearsal conducting, sectional work, etc.
      (b) Scheduled visits to schools in the immediate area
      (c) Speeches for band banquets, band parent organizations, school board meetings
      (d) consultation activities with local band, orchestra, choral directors, and piano teachers; as well as other private studio instructors
   (2) Host annual Honor Band for regional high school students
   (3) Host annual Vocal Competition for regional high school students
   (4) Adjudication of festivals and contests.
   (5) Private lessons.
   (6) Attending "college fairs" and other similar activities with admission personnel.
   (7) Presentations at local, state, regional, national, and international conventions where prospective students and/or teacher contacts can be made.

b. Posters circulated to high school music teachers and guidance counselors in a seven-state area surrounding the University. Each poster has attached mail-in information cards. A new poster is designed and produced when the Department feels it necessary to update or change the design and/or text display.

c. Contact with All-State participants. The students selected to All-State Band, Orchestra, and Choir are mailed a congratulatory letter, a departmental brochure, and the information request card.

d. College Admissions Office. The Music Department contacts the admissions office for the names of students who request information about music.

e. Clinics sponsored and hosted by the Department for instrumentalists, choirs, piano teachers, brass teachers; and other workshop activities. The clinicians are given information to distribute to interested students.

f. Three open houses each fall during which potential students and their parents
visit the campus. Those students indicating an interest in music meet with
music faculty and receive a tour of the Department and University. Two
faculty members and a group of students host the tour for the prospective
music and theater majors and their parents.

g. Annual ensemble visits to high schools that are within a 200-mile radius for
performance/promotion. The ensembles rotate their touring schedule.
Currently the Wind Symphony/Ensemble, the University Choir, and the Jazz
Ensemble tour each year. University Music Department Information is made
available to the schools. Follow-up letters are sent to the school’s music
directors along with a recruitment poster.

h. Internet website. The Department of Music displays an elaborate website
(www.shepherd.edu/musicweb) in excess of 60 pages, and is designed as a
recruiting and information sharing tool. This website contains information on
the Department, faculty, ensembles, course syllabi, and an events calendar.
There are e-mail links to all faculty members with e-mail capability. There is
a page where students can submit their information if they are interested in
applying to the Department of Music.

Student contact information is secured via one of the above procedures, and is entered
into a database file. This file is kept on a departmental computer rolodex, which is
networked so it can be accessed by any full-time faculty member from their office
computer. Each prospective student receives the current department brochure
(designed and produced annually), a cover letter from the Department Chair,
departmental admissions policies, audition information, a course list, communication
from the faculty member most closely associated with the student’s interests, an
MENC brochure on “How to Nail an Audition,” the department newsletter, and a
calendar of events for the semester during which the mailing is completed. Copies of
these materials are found in Appendix III.B.

As more information is learned about a potential student (instrument and/or
performance ensemble interest, GPA, SAT or ACT scores, etc.), their names are
distributed to appropriate faculty. The full-time and part-time faculty members
devote considerable time and effort to contacting potential students by telephone and
personal mailings. The effectiveness of telephoning and other personal contacts is
obvious, based upon recent enrollment statistics.

Prospective students are invited to the campus for a visit while classes are being held.
Such visits are arranged in advance so that the student can be paired with a current
student. The students visit classes, meet current students and faculty, "sit in" with
ensembles should they desire to do so, and get as accurate a preliminary picture of the
college experience at Shepherd as possible. Students are invited to attend studio
classes, attend departmental recitals, and many instructors offer the students a
coeaching session or lesson.
A group email list is collected and students are sent promotional information about upcoming performances. The potential students and their families encouraged to attend and are offered complimentary tickets to performances.

An Audition Day is scheduled between late February and early March. All prospective students must audition for admission to the Music Department and for consideration in the awarding of scholarship funds. The music faculty considers the audition process to be an integral part of the recruitment procedure. As numbers continue to grow, auditions will play a more discriminating role in the admissions process. During the Audition Day a buffet luncheon is served. The faculty members attend and introduce themselves. The Music Chair addresses the entire group and discusses our program. Current students have a presence as they manage the registration process, proctor the theory exam, and escort the recruits to/from the practice rooms. Faculty and current students give recitals throughout the day as a way of showcasing our program.

When the audition process is completed, the faculty confers to review the students that auditioned, and places them in a rank order based upon quality of audition and departmental needs. Auditions are video taped so that faculty not in attendance can evaluate the audition and provide input in the offering of financial assistance.

Make-Up Auditions are offered to those students unable to attend the Audition Day. These auditions are scheduled at a mutually agreeable time for the student, and a minimum of two faculty members. The auditions are video taped so that they may be assessed by the faculty at a later time.

The Music Operations Manager administers the recruiting process with Department Chair overseeing this process. The volume of materials disseminated and the frequency of contacts are considerable.

No procedure or practice related to recruitment and promotion is in any way contrary to the policies and practices of the institution. The integrity of the faculty and of all materials in this regard is above reproach and conforms to a high sense of public responsibility.

2. Admissions: Undergraduate Programs

All prospective students applying for admission directly from high school are required to have completed the following minimums: English, 4 units; Social Science, 3 units; Mathematics, 2 units; Physical Education, 1 unit; Laboratory Science, 2 units; and additional elective units to equal a minimum of 21 units (20 for high school graduates before 1989). In addition, SAT or ACT scores must be filed. Prospective students are eligible for admission if they have met the above course requirements, are graduates of accredited or approved high schools, have achieved the requisite GPA of 2.0 for in-state and 2.5 for out-of-state, and have attained the minimum ACT of 14 for in-state and 18 for out-of-state (or the equivalent SAT).
Students wishing to transfer to Shepherd College are required to have achieved a GPA of 2.0 in all previous college work.

In addition to these requirements, potential music majors must audition. This audition is used to determine acceptance into the department, and for consideration for music scholarships and for appropriate placement in music theory courses and private lessons. A poor audition or low grades/test scores may preclude a student from being accepted by the Department even if they are accepted into the university. Students who are not accepted into the department may audition again the following year. Students who are not accepted into the department may still declare a minor in music and take music courses and lessons. Any student, regardless of major or minor status, may participate fully in the ensembles.

Students may be admitted with the status of advanced standing; i.e., they may be able to bypass some courses, or they may be placed at more advanced levels with the standard courses. An emphasis upon auditions, which consist of applicants performing on primary instruments and completing a written music theory assessment appears to have resulted in more capable freshmen seeking admission. The department’s decision to deny entrance to students who perform poorly or have substandard grades has also had a positive impact on the quality of the incoming first-year students. The heavy emphasis on recruiting as well as the addition of many outstanding faculty members has resulted in an increase in the quantity and the quality of the student population.

3. Retention: Undergraduate Programs

The national music attrition rate is approximately 49%. The attrition rate for the Shepherd College Department of Music has fluctuated greatly in the past several years. There have been many changes in the past few years, some which have lessened attrition, others that have caused it. The Department’s view is that once the proper number of majors has been reached, the entrance process will become highly selective and the result should be a low attrition rate. The Department is committed to the following growth path: Greater recruiting yields greater numbers; higher standards in turn may mean higher attrition; higher standards also create better educational and performance opportunities which should finally, then, yield higher numbers.

The performance expectations of the Department have risen dramatically in the past several years. Consequently, some marginal students find frustration with these expectations and drop out. The Department, as a whole, has raised and is continuing to raise its standards in coursework, private applied, and ensemble areas. Consequently, some students find themselves unable to make the commitment to quality. The result is a higher attrition rate.

Sensing this increase in growth, and fluctuating rates of attrition, the Department implemented many interventions to address the attrition of music majors.
The interview/audition process receives additional attention now as the Department attempts to assess the strengths of prospective students. The audition process has been greatly expanded, and includes numerous opportunities for both formal and informal interaction between faculty, applied adjuncts, parents, and prospective students. This gives the Department greater opportunity to assess the student during the audition process.

The theory exam allows the grouping of students by ability. A music fundamentals course was created so that students with promising performance potential, but limited experience with music theory, would have a semester to catch up to the students with a more formal theory background.

In 1997, the Department added a first-year seminar course. This course allows all first-year students to review school and department policies and to receive seminar-style training in practice habits, time-management, and interpersonal skills. In addition, it provides an outlet for students to discuss issues with other students, teachers, and the Department Chair.

Students meet with their advisor at least once per semester to schedule courses. At this time, grades and performance are reviewed and suggestions made. All faculty maintain six posted office hours and students are free to consult with faculty freely during that time. Students may also schedule an appointment with their advisor at anytime during the semester.

4. Advertisement: Undergraduate Programs

The University has a Director of Advisement. This position is currently held by Dr. Charles Carter. Dr. Carter chairs the advisement committee, and publishes the Shepherd University Advisor’s handbook. The handbook contains all relevant materials pertaining to the University’s directives about the role and process of advising. (See the advising handbook found in appendix III.A.11.)

Advisement begins during the summer, prior to matriculation, when all new students are invited to attend college-wide orientation programs. Some of these programs include an overnight stay and an opportunity to become more familiar with the campus. In addition, during this time all new students complete English placement exams and meet in groups with selected faculty. At these meetings, students are given the University Student Handbook and Residence Life Policies and Registration Information, and register for classes. The Department of Music has a faculty member, Dr. Kelley, who is specifically assigned to the summer orientation process. Advisors are assigned by the Departmental Operations Manager prior to summer registration, and students find out through the process of course registration who their advisor is.

Advisement is a significant portion of each faculty member’s load. Faculty post and maintain six scheduled office hours each week and are available at other times upon request. Each advisor keeps detailed records (described below) of each advisee.
Ostensibly the purpose of the advisement program is to assist in course and career choices, yet in reality advisement in a small college entails much more than that. Much of advisement time in the Department is spent on personal issues and in development of life skills. Most students develop a close relationship with their advisor and call upon him or her with a host of questions and concerns.

There are many lines of communication available between student and advisor. Faculty and students have mail delivery in the Department, faculty and student phones have voice mail, and all faculty and students have e-mail as well.

The purpose of academic advising is to help each student plan an academic program consistent with both the aims of the curriculum and the student's particular background, abilities, and interests. New students in the Department are assigned a faculty advisor based on the current advising load each faculty member maintains. The Department attempts to keep the advising loads as equal between faculty as possible.

For scheduling purposes, academic advising takes place shortly after mid-term exam week each semester for the following semester. Faculty post advisement schedules on their office or studio doors. It is the student's responsibility to sign up for an advisement time. After the first semester, students present a workable schedule to their advisor for discussion and approval during advisement. Students keep their own records as well. The Step-by-Step curriculum checklists (see Appendix II.L.) enable students to keep track of what requirements they have met and which they have yet to complete.

At midterm, grade sheets are distributed to advisors for each of their advisees. Faculty review the grades and contact the advisee in any of the ways listed above. Additional conferences are scheduled if necessary.

While the advisor does much in the way of career counseling, the College has a career center dedicated to this purpose. The Career Development Office is located on the ground floor of Gardiner Hall, and is open from 8 a.m. to 4:30 p.m. The office offers a variety of services, including a computerized career guidance system, career resource library, individual and group career counseling sessions, job vacancy listings, resumé referrals, on-campus interviews, career and job fairs, student credential files, and career and employer literature. Through use of FOCUS, a computerized guidance system, and other interest inventories, students can match their skills, values, and interests with various career options. Individual counseling sessions and group workshops are available to students who wish to discuss career issues and who seek assistance in selecting a major or minor. Workshops are also conducted to assist students with resumé writing, interview skills, correspondence, and networking. The office also maintains job vacancy listings for students interested in full-time jobs, summer employment, internships, and co-op opportunities.
At the request of employers, the Career Services staff will notify qualified students about job vacancies and schedule on-campus interviews. On the day of the interview, employers will be provided with résumés and credential files of students.

Throughout the academic year, various career and job fairs are held at Shepherd University for graduating seniors and undergraduate students. Career fairs are generally less formal than job fairs, and students may meet with many employers during the day to obtain career/organizational materials. Job fairs are more formal and follow the guidelines of standard interviews. Student credential files contain résumés, letters of reference, unofficial transcripts, and student teacher evaluation forms (for teachers). At the request of the student, copies of credential files are sent to employers.

The Career Development Office maintains a career resource library of employer literature and career information for students to use. The library also includes graduate school information and catalogs, organizational literature and reference books, and career development books.

Test information is available for several tests. The CLEP (College Level Examination Program) is coordinated through the Career Center. Test booklets and study guides for preparation on exams, including the GRE, GMAT, LSAT, and Millers Analogy Test, are also available.

Advisors of music education majors as well as the music education coordinator visit with students to note each advisee’s suitability, commitment, preparation, and progress towards degree completion. In addition, students submit written materials (a portfolio) at two junctures to determine first, if they will be admitted to the teacher education program and second, if they will be continued in the program and permitted to advance to student teaching. If weaknesses are noted, students are counseled on how they may remove or overcome the deficiencies. In some cases, students are advised to pursue career directions other than in education.

5. Record-Keeping

Student record-keeping is shared between the Department and the Registrar’s Office. The Department maintains all records indigenous to its operations and some copies of Registrar materials. The Registrar maintains transcripts and status information.

Each advisor keeps an information file on all of his or her advisees. These files contain mid-term grade sheets for each semester, semester grade sheets for each semester, jury results from each semester, piano proficiency results, sophomore competency test results, and other evaluations and information. A summary of this information is kept in a computer database in the office of the administrative assistant. The database is linked to all full-time faculty offices where it can be read and modified by faculty to assist in their advising. Each student record in the database file contains the student’s home and campus addresses and phone numbers,
Social Security number, major area of concentration, class status, entry date, advisor, GRE, latest jury level, concert attendance record, department of education documents for the music education majors, and the sophomore comp and piano performance pass/fail information. Printouts of the information are distributed to the students once a semester to check for accuracy and to record changes in residence, etc.

Repertory studied and performed is documented on the Jury Forms (Appendix II.K.) completed each semester, which are filed in the student’s hard file, and in the printed programs of the weekly departmental recitals, junior and senior recitals, and ensemble performances which are kept on file in the administrative assistant’s office.

The effectiveness of such record maintenance is commensurate with the individual style and degree of thoroughness of each faculty member. Past history, however, tends to support good maintenance. When students graduate, their files are forwarded to the Department Chair, who retains the files indefinitely. (See sample Student Records File, Appendix II.K.)

I. Credit and Time Requirements

Course Credit in music is aligned with institutional policy; namely, one credit is the equivalent of 50 minutes of instruction minimum per week for 16 weeks for a total of 800 minutes or 13.3 hours a semester. Private applied lessons are the same. 1 credit for a 50-minute weekly lesson and .5 credit for a 25-minute weekly lesson. Faculty are credited at the NASM-approved 3/2 ratio. That is to say, three credits of applied lessons equates to two hours of a faculty member’s load. Independent study is not remunerated.

In the Shepherd College Catalog 2003-05 (Appendix III.A.1), page 20 are the credit hours transfer policies. It reads:

Matriculating students who transfer from a regionally-accredited junior or community college are assigned a maximum of 72 semester hours toward the 128 credit hour minimum for graduation from Shepherd University. In compliance with the West Virginia Higher Education Policy Commission, students who have completed more than 72 hours of course work may select the courses they wish to have evaluated as part of their semester hours of credit counted toward graduation. The total number of credit hours earned will be calculated in the student’s overall grade point average. Credits from colleges that do not have regional accreditation are assigned on the basis used by the state university in the state where the non-accredited college is located.

After enrollment at Shepherd University, a student may not transfer to this institution any courses in major, minor, or teaching fields. Advance permission will be required to take any course at another institution and transfer it to Shepherd University.

Students planning to enter teacher education should be aware that a minimum GPA of 2.5 is required for admission into the professional teacher education program. Students
planning to enter elementary education or secondary education also must have a minimum GPA of 2.5 in their respective teaching fields.

Shepherd University has developed transfer articulation agreements with many regional two-year and community colleges. These agreements facilitate the transferring of credits among participating institutions. Students may consult these documents for information on specific course-by-course transfer and are urged to do so early in planning their college programs. These articulation agreements only apply to courses taken prior to the first enrollment at Shepherd University. Thereafter advance permission is required.

Class standing at Shepherd University is based on the semester or quarter-hours transferable to Shepherd.

J. Published Materials

1. **Shepherd College Catalog**
   The College publishes a catalog every two years. The catalog lists the objectives of the program and outlines the various degree programs with specific course listings. Course descriptions are located in the back of the catalog. The special requirements for music majors are listed in an outline format. Student organizations are given a brief description. Finally, music for the general student is discussed. Faculty names, administration, and trustees are listed with the College faculty in a list found at the end of the catalog. The catalog includes a full statement of college resources and policies. These include: facilities; costs and refund policies; rules and regulations of conduct; policies and procedures for due process; and accreditation status with NASM and other appropriate accrediting agencies. The catalog states the registration, certification, and/or licensure to which their curricula will lead. Costs, qualitative and quantitative and time requirements, and academic calendars have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. The Catalog will be found in Appendix III.A.1.

2. **Music Department Mailer**
   During this time period, the mailer took the form of a poster, mailed to all band directors, choral directors, school orchestra directors, and any others identified as potential sources of students. This poster simply showed an attention-catching graphic and included a group of response cards for students to return to Shepherd for further information. The Mailer will be found in Appendix IV.8.1.

The Department has designed a search piece, which will be mailed to potential students, including those identifying themselves to the College and those names purchased from SAT lists or other sources. This piece features several pictures of the Department and general highlights and features of our program, which we feel would be most attractive to potential students, their parents, and teachers who might recommend students to us.
3. **Materials Folder**  
A corresponding folder has been designed to coordinate with the graphic theme of the posters and/or mailers, which are sent to prospective students. This folder is made to be attractive from a graphic perspective and contains inner pockets that can be used to hold the departmental information and application forms as listed below. One pocket contains slots for a business card from either the Department Chair or the faculty member most closely associated with the prospective student’s applied area. The Materials Folder will be found in Appendix III.C.2.

4. **Departmental Forms**  
Contained within the materials folder is a group of several forms that provide information and response forms for prospective students. These forms are produced on departmental computers by various faculty members and are duplicated on the departmental copy machine. These forms include:

   a. **Greeting Letter**  
   A form letter from each faculty member is kept on file. The faculty most closely associated with the prospective students’ degree program and/or applied area of instruction provides this letter to be included on top of the folder.

   b. **Area Brochure**  
   Each degree concentration or program and some applied areas have brochures which are specific to the areas of interest of the prospective student. These brochures include some of the highlights of the specific degree program or the applied areas, i.e. keyboard, choral/vocal, instrumental, or area of degree concentration. When applicable, students may be sent more than one brochure. These brochures are produced by the department faculty and duplicated on an average quality paper by the College duplicating center.

   c. **Facts Pages**  
   A list of all faculty, full-time and adjunct, gives an accounting of the positions of the full-time faculty with their various degrees listed along with the areas of concentration of each degree program. This also includes: ensembles, internship opportunities, fees, and student musical organizations.

   d. **Curriculum Check List**  
   Forms give students a full listing of the course work required for each degree program and the areas of concentration within the Bachelor of Arts degree program.

5. **Prospective Music Major Form**  
This requires the student to respond to the Music Department. The completed information is placed into the prospective student data list kept on the departmental server accessible to all faculty. The information includes: name, address, phone,
years of participation in various ensembles, years of private study, SAT/ACT scores, GPA, class rank, intended degree program, etc.

6. **Audition Request Form**
   This form allows the student to request an audition date. Four dates are listed, and students may choose one of these or indicate an alternate date which would be acceptable to them. The students are asked to list their name, address, and instrument.

7. **Accompaniment Request Form**
   Students requiring piano accompaniment may complete this form and a departmental accompanist will be assigned to them (at no charge to the prospective student). The policies and deadlines for the use of a departmental accompanist are listed. The Request Form will be found in Appendix E.1.

8. **Renewal of Scholarships and Tuition-Waivers**
   This form explains the tuition waiver process and conditions of acceptance. The Renewal Form will be found in Appendix E.2.

9. **Department Handbooks**
   These are distributed to faculty and students to further clarify policies and procedures.

   a. **Student Handbook**
      Updated annually, this guide is a complete resource for all music students. Among the topics covered are academic policies, facilities, advisement, freshman orientation, performance and recital requirements, instruments, and student organizations. Copies of all important forms are provided here. The Student Handbook will be found in Appendix III.D.1

   b. **Music Education Handbook**
      Updated annually, this guide is a complete resource for all music education students. The Music Education Handbook will be found in Appendix D.2.

   c. **Adjunct Faculty Handbook**
      Also updated annually, this serves to inform adjunct faculty members of the policies of the department, and give guidance in the areas of developing syllabi, university policies on grading, and assistance available to the adjunct. The department philosophy, goals, and objectives are outlined here. The Adjunct Faculty Handbook will be found in Appendix III.A.3.

   d. **Voice Area Guide**
      This is given to all vocal majors in the first week of the semester. It outlines specific vocal requirements for each concentration within the vocal area. The guide also serves to clarify the expectations of each level within the jury system, and also includes specific recital requirements. Accompanist forms
are included, along with a schedule of major vocal area events throughout the school year. The Voice Area Guide will be found in Appendix III.D.3.

e. **Keyboard Area Guide**
   This serves to codify the requirements of all keyboard students at Shepherd University. It outlines the repertoire and technical requirements of each jury level, as well as information pertaining to recitals and concert attendance. There are helpful suggestions to the keyboard major also included. The Keyboard Area Guide will be found in Appendix III.D.4.

10. **Department Newsletter**
   *On the Move* is the newsletter published by the Shepherd University music department. Members of the Friends of Music, alumni, and the campus community receive the letter three times per year. Included are articles on major upcoming musical events, distinguished campus guests, and faculty activities and achievements. Campus concerts are also listed here, and readers are able to follow the activities of our major ensembles. Copies of the Newsletter will be found in Appendix III.F.

11. **Department Website.** www.shepherd.edu/musicweb/
   The music department maintains a comprehensive website that is frequently updated. In addition to information about the specific degree programs offered, the site includes faculty profiles, performance calendar, information on the preparatory program and details concerning Shepherd University ensembles. The department is also able to obtain current alumni information from our graduates, and provide current department news through the website. Sample items taken from the Department Website will be found in Appendix III.E.

K. **Branch Campuses, etc.**

   N/A

L. **Community Involvement and Articulation with other Schools**

The Department is pleased to have enjoyed a long history of service to the larger community. The services provided have included: advanced private music instruction to area pre-college students; workshops; faculty service as clinicians and adjudicators; the hosting of regional band, jazz, and solo and ensemble festivals; outstanding guest artist performances; and a standing invitation to area music teachers and pre-college students to attend concerts and music-related events on campus.

The Department continues to provide special music for many community and campus occasions as well as musicians for area churches, social happenings, and business events. The Department has developed relationships with many area businesses and with the
Corporation of Shepherdstown. The Department performs regularly for town events including parades and special events.

A number of individuals in the larger community enroll in music courses for their own enjoyment and for opportunities to further enrich their lives. Of particular note is the Masterworks Chorale, an ensemble that is comprised of largely non-traditional students. The department has also created a rapidly growing preparatory program that serves hundreds of students each semester. In the fall of 2004, they even produced a musical bringing together Shepherd students, faculty, and alumni with area public and home schooled children.

In 1998, at the suggestion of the last NASM consultant, a free-standing 501c3 group was formed to support musical excellence at Shepherd. This has been successful beyond our expectations. The board consists of 12 active community members and there are several hundred donors each year. In 2004, the Friends of Music purchased a rare Fazioli Piano and donated it to the department. The board of the Friends is active in promoting our programs, bringing quality artists to campus and in raising funds for “big ticket” items.

The State has a policy whereby all general studies courses must transfer between sister institutions. In addition, the College has a number of articulation agreements with area schools. Each agreement lists those courses that will transfer, including music courses. The Department and the College review these lists on a regular basis to ensure accuracy. Agreements exist with the following 27 community colleges:

- Allegheny CC
- Anne Arundel CC
- Carroll CC
- Catonsville CC
- Cecil CC
- College of Southern Maryland
- Chesapeake
- Delaware Tech CC
- Dundalk CC
- Essex CC
- Frederick CC
- Garrett CC
- Hagerstown CC
- Hartford CC
- Harrisburg Area CC
- Howard CC
- Lord Fairfax CC
- Montgomery College
- Northern Virginia CC
- Parkersburg Center of WVU
- Potomac State College
- Prince Georges CC
- Southern West Virginia CC
- Virginia CC System
- West Virginia Northern CC
- WOR-WIC CC

A sample articulation agreement will be found in the Appendix E.3.

The Department Chair has met with many of the area college music executives to discuss closer ties with Shepherd. This effort, while limited in scope, has met with great success. Many incoming students have been and continue to be transfer students from these programs. The University as a whole is currently considering a 2+2 arrangement with Hagerstown Community College.
M. Formal Non-Degree-Granting Program for the Community

The Shepherd University Department of Music Preparatory Division’s primary goal is to offer quality music instruction, performance opportunities and ensemble opportunities for students of all ages in voice, piano, strings, woodwinds, brass, percussion and guitar. These opportunities include private instruction on all the instruments listed above and opportunities for students to study theory and jazz improvisation from qualified music instructors. The Shepherd Preparatory Orchestra offers an ensemble venue for students who qualify to participate by audition. Recitals are presented each semester providing students the opportunity to perform solo literature. Early childhood music classes are provided throughout the year for children aged 0 through 5 years. These classes are eurhythmics based and provide young children the opportunity to explore music in a variety of ways that include singing, movement and the use of Orff instruments. Preparatory students are also offered opportunities to audition and perform in musicals at the university. The Department of Music Piano Division offers free piano lessons to young students from the community during one semester of each school year. These students may then opt to continue their piano studies through the preparatory division after completing one semester of lessons.

Music instructors are responsible for overseeing each of their student’s individual progress. Students who study voice, piano or string, wind and percussion instruments are evaluated on a regular basis by means of weekly individual lessons. Performance venues such as recitals and concerts are also used as a means to evaluate the progress of students in the program. All concerts are recorded and are then placed in the music department archives. These recordings may also be used to evaluate student progress.

Those students who successfully complete a semester of lessons and perform on the semester recital receive certificates of participation from the preparatory division. Graduating high school students who have participated in the preparatory orchestra are recognized and given a certificate of participation at the final performance of the school year.

Registration packets, press releases, advertising in local youth oriented magazines, the department of music webpage, and flyers/posters are used to promote and inform the community about instructional programs, performance venues, and concerts/recitals. Titles for the instructional programs include Shepherd University Department of Music Preparatory Division, Shepherd University Department of Music Early Childhood Education Classes, Shepherd Preparatory Orchestra, and Shepherd University Community Piano Pedagogy Classes.

The preparatory division uses the West Virginia Department of Education Music Content Standards and Objectives as a means for planning music programs and activities for students as well as the techniques and standards of Suzuki, Orff, Kodaly, and Dalcroze for early childhood/preschool classes.
Operations Analyses and Projections

1. Operational Standards

Mission, Goals, and Objectives

Mission Statement: The Shepherd University Department of Music Preparatory Division offers quality music instruction to students of all ages.

Goals and Objectives: The Preparatory Division uses the West Virginia Department of Education Music Content Standards to determine goals and objectives for music instruction.

Music Content Standards K-12

Standard 1: Performing (MU.S.1)
Students will:
- sing, alone and with others, a varied repertoire of music; and
- perform on instruments, alone and with others, a varied repertoire of music.

Standard 2: Exploring (MU.S.2)
Students will:
- read and notate music;
- listen to, analyze, and describe music; and
- evaluate music and music performances.

Standard 3: Creating (MU.S.3)
Students will:
- improvise melodies, variations, and accompaniments; and
- compose and arrange music within specified guidelines.

Standard 4: Relating (MU.S.4)
Students will:
- understand relationships between music, the other arts, and disciplines outside the arts; and
- understand music in relation to history and culture.

2. Size and Scope

a. Enrollment:
One on one instruction is offered on all instruments including voice, piano, strings, winds, percussion and guitar. The Shepherd Preparatory Orchestra offers an ensemble venue for auditioned members. In addition early childhood music classes are offered to preschool children and free community piano lessons are offered on a yearly basis. A chart that provides an overview of Enrollment in the Preparatory Program will be found following page 40.

b. Faculty:
Shepherd University music faculty members (full-time and adjunct), and university students and certified music teachers offer instruction to students who are registered members of the preparatory division.
c. Offerings:
Students may study privately or may participate in the youth orchestra. Lessons and rehearsals take place during after-school hours and in the evening and on weekends. Students who are homeschooled have the option of studying during the day.

3. Finances
The preparatory division charges a tuition fee per each semester for students studying privately, students who participate in the youth orchestra and students who participate in the early childhood music classes. All fees received from students and instructors in the form of tuition and studio fees are deposited in the Shepherd University Preparatory account that is maintained by the university. Instructors set their own lesson fees and handle their own earnings. The preparatory division coordinator also works each year to acquire grant money from the state and local organizations to help meet the costs and financial needs of the division. Instructors must also pay a studio or user's fee to the university based upon the number of students they teach. Scholarship money is also available for students who need financial help in order to take lessons or participate in other music programs within the preparatory division. Information regarding fees is published in all materials distributed to students and the general public and also in press releases and advertising materials.

4. Governance and Administration
The preparatory division maintains an administrative position in the form of the Department of Music Preparatory Division Coordinator. The coordinator oversees the division by finding teachers for students seeking music instruction; collecting all fees and tuitions from students and instructors; coordinating schedules for teachers and students; writing grants; maintaining financial records and a data base of participants in the program; writing press releases; advertising; creating new programs for music education; maintaining the youth orchestra; helping students who need financial aid in order to study privately or participate in the orchestra; creating registration packets and informational materials regarding the preparatory program. The preparatory division coordinator works directly with the department chair and department faculty members to help maintain and develop the preparatory program within the music department.

5. Faculty and Staff

a. Qualifications
Full-time faculty or adjunct faculty members within the department of music may offer private instruction. Student instructors may teach with the permission of their faculty instructor. Other teachers must be interviewed by the preparatory coordinator and appropriate department faculty members and must also supply a resume to the preparatory coordinator in order to be considered for a teaching position.
b. Support Staff
   The preparatory division coordinator oversees the preparatory division
   with the aid of the chair of the music department.

6. Facilities, Equipment, and Safety
   The Preparatory Division is housed in the Frank Creative Arts Center where the
   Department of Music is located. Classrooms and practice rooms are available for
   instruction. The university maintains the Frank Center according to state and
   federal regulations regarding safety.

7. Published Materials
   The Department of Music maintains a website that includes information regarding
   the preparatory division and orchestra. Materials are published each semester
   regarding program and lesson information. Press releases and ads regarding the
   division are also published each semester.

8. Community Involvement and Articulation with Other Schools
   The Department of Music Preparatory Division works closely with the Arts and
   Humanities Alliance of Jefferson County (AHA!) and also with public school
   music teachers and other community organizations. The preparatory coordinator
   prepares grants in association with AHA! and also sends promotional materials
   regarding the program to local schools each semester. In return, instructors and
   ensembles are made available for school visitations and performances upon
   request. Community organizations may also request group or individual
   performances by preparatory members for any upcoming events within their
   organizations.

9. Evaluation, Planning and Projection
   The department chair, preparatory coordinator, and department and preparatory
   faculty members evaluate and plan for the program on a yearly basis. Parents,
   students and faculty members are encouraged to submit suggestions to the
   preparatory coordinator in order to help maintain the program and to allow it to
   grow according to the needs of students and programs within the division.

10. Summary

   a. Strengths
      (1) The department of music has successfully maintained a preparatory
          division over the past three years.
      (2) The Shepherd Preparatory Orchestra has become a part of the
          preparatory division.
      (3) Quality music instruction for the general public is available for
          students wanting to take applied music lessons.
      (4) Early childhood music instruction is available for preschool aged
          children.
b. Opportunities

(1) Plans to present a musical in conjunction with the Department of Music Preparatory Division will offer a new program venue for students and community members who are interested in musical theater.

(2) The youth orchestra will submit audition materials to the state in hopes of being chosen to perform at the WVMEA convention as an honors ensemble.

(3) With the aid of grants and donations from state and local organizations, scholarship opportunities for students will continue to be made available each year to students who need financial assistance.

(4) The program allows college level students to gain experience by teaching privately within the college setting and to also gain conducting experience by assisting with the youth orchestra.

(5) The youth orchestra offers college string, wind and percussion students an orchestral experience by allowing them to participate in the orchestra.

(6) Plans are in progress to implement summer camps for orchestra, jazz, and band beginning in 2005.

c. Challenges

(1) Space needs for the purposes of instruction continues to challenge the music department in general.

(2) Lesson coordination between teacher and student and time constraints regarding when the building is available for teaching lessons creates challenges for the instructors and the preparatory division coordinator.

(3) Restrictions on building availability keep instructors from teaching during prime weekend hours, particularly Saturday mornings.

d. Major Areas for Improvement

(1) A Suzuki program needs to be developed and implemented into the division. (Highest priority)

(2) More wind and percussion students need to be recruited into the preparatory program. (Highest priority)

(3) Space issues for instruction need to be addressed. (Not extremely urgent at this point in time)

(4) The program needs to make enough money to be able to pay a security official to keep the building open for teaching on Friday evenings and Saturday mornings. (Not extremely urgent at this point in time)

e. Overall plans

(1) Currently, the department of music preparatory division coordinator is working to implement a Suzuki program for young students for the
2005-06 school year. The department of Music string adjunct will assist in the planning and implementation of the program.

(2) The preparatory division coordinator plans to visit local schools in an effort to promote the program and to encourage wind and percussion students to study privately.

(3) The preparatory division coordinator continues to work with the department chair and faculty members to find solutions regarding space problems and scheduling challenges.

(4) The preparatory division coordinator continues to work with the division and department chair regarding building availability issues.

Preparatory Program materials will be found in Appendix E.

N. Evaluation, planning and projections

The department incorporates various and sundry tools in evaluation, planning and projection. First and foremost, the department utilizes Three Year Planning Guides that are created by the faculty in their annual retreat, then revisited and assessed in each of the 2 subsequent years. Every third year, a new planning guide is created. (Appendix III.A.4 contains the current planning guide.) This tool is the single most effective element of departmental planning.

The department also utilizes an assessment plan required for our University NCA assessment (Appendix II.K.3. and II.K.10 contain the current and past assessment plans.) These assessment plans have been very informative and have allowed the department to clearly see trends and issues. The department has responded quickly and effectively to the results of our assessment efforts. The department is seen as a leader in assessment on campus.

The department also considers its 100% placement rate in Music Education and its consistent placement of graduates in quality graduate schools as a marker of its success. (Appendix II.K.8.) Samples of student teacher evaluations will be found in Appendix II.K.10.

Teachers evaluate students in a wide variety of ways. Appendix II.K. includes:

II.K.1 Theory Placement Exam at Auditions for Prospective Students
II.K.2 Piano Proficiency Exams
II.K.3 Campus-wide Assessment of Student Learning: Music
II.K.4 Sophomore Competency Exam
II.K.5 Senior Seminar: Capstone Experience
II.K.6 Semester Juries
II.K.7 Recitals/Senior Activities
II.K.8 Student Teacher Placement
II.K.9 Student Teacher Evaluations
II.K.10 Campus-wide Assessment of Student Learning: General Studies

Students evaluate teaching in the formal class evaluations that the university administers. There are also advisement evaluations and informal student-opinion questionnaires. Evaluations of faculty will be found in Appendix I.E.
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<td>20</td>
<td>113</td>
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GROWTH

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<td>137</td>
<td>352</td>
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Orchestra Strings

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<td>CELLO</td>
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Sub-section II  Instructional Programs

A. Evaluation of Students

Information pertinent to evaluation will be found in Section II. Instructional Programs Portfolio, page 4, Competencies Common to All Professional Baccalaureate Degrees in Music and page 8, Specific Undergraduate Programs and Procedures, BACHELOR OF ARTS IN MUSIC

The following items will be found in Appendix II.K.

II.K.1. Theory Placement Exam at Auditions for Prospective Students
II.K.2. Piano Proficiency Exam
II.K.3. Campus-wide Assessment of Student Learning: Music
II.K.4. Sophomore Competency Exam Results
II.K.5. Senior Seminar: Capstone Experience
II.K.6. Jury Results
II.K.7. Recitals/Senior Activities

B. Teacher Preparation (Music Education) Programs

Information pertinent to evaluation will be found in Section II. Instructional Programs Portfolio, page 4, Competencies Common to All Professional Baccalaureate Degrees in Music and page 10, Specific Undergraduate Programs and Procedures BACHELOR OF ARTS IN SECONDARY EDUCATION WITH A TEACHING FIELD IN COMPREHENSIVE MUSIC GRADES K-12.

The following items will be found in the Appendices:

II.K.8. Student Teacher Placements
II.K.9. Student Teacher Evaluations

C. Graduate Programs – N/A

D. Music Studies for the General Public

II.K.10. Campus-wide Assessment of Student Learning: General Studies
Sub-section III Music Unit Evaluation, Planning, Projections

A. Any planning documents currently in effect or in use

1. The music department has created and updated a departmental planning guide for a number of years. In late summer, prior to the opening of the fall semester, a faculty retreat is held during which music faculty evaluate progress on various aspects of the 5-year plan and note completion or progress on assigned tasks and departmental goals. The plan is updated periodically. This document will be found in Appendix III.A.4.

2. In addition, the university completed a self-study for NCA accreditation (spring 2002). The university was approved with no stipulations for ten years. A list of strengths, weaknesses, and devised action plans were included in the self-study. One may find data pertaining to growth in the number of students by department, funding of units, and other information regarding critical dimensions of the university. The two-volume self-study will be found in Appendix III.A.6 and III.A.7.

B. Unit evaluation schedules and protocols

1. The music department submits an annual report to the Vice President of Academic Affairs that outlines the department’s accomplishments for the year, the challenges to be met, the plans to meet the challenges listed, and plans for the department’s future. (Sample Report will be found in Appendix III.A.8.

2. The department is on the NASM self-study cycle that encourages an in-depth examination of the department from top to bottom.

3. The department submits an annual request for technological updating to the Technological Oversight Committee (TOC). Requests will be found in Appendix III.A.9.

4. The university is scheduled for the next NCA visitation in 2012. In preparation, even at this early date, specific information is being updated and maintained.

C. Any current analytical or projective studies concerning the music unit.

No additional studies other than those cited in A. and B. are scheduled.
National Association of Schools of Music

SELF-STUDY

Shepherd University

SECTION V APPENDICES

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I.B  Faculty Charts
I.C  Fulltime Faculty Records
I.D  Part-time Faculty Records
I.E  Student Evaluations of Full-time Faculty
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  I.E.2  Beard, Scott
  I.E.3  McCoy, Mark
  I.E.4  Pantle, James
  I.E.5  Renninger, Laura

Appendix II  STUDENT DATA (Yellow Files)

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II.B  Alphabetized List of Music Majors by Name
II.C  List of Music Majors by Instrument
II.D  List of Music Majors by Area of Study
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II.F  List of Music Majors from the Department's Computer Rolodex File
II.G  List of Music Minors by Name
II.H  List of Graduates the Past Three years by Type of Degree
II.I  Transcripts for Graduates the Past Three Years
II.J  Student Sample Work
  II.J.1  MUSC 105 Music Theory II - Final Exam
   MUSC 205 Music Theory IV - Final Exam
  II.J.2  MUSC 310 Music History – Three Research Papers, Fall 2004
   Bright, Naomi  The History and Role of the Jewish Cantor
   Niederberger, Michael  The Life and Influence of Philippe de Vitry
Rotruck, Jill  
*The Evolution of Tuning and Temperament: A Historical Survey of Tuning Systems with an Emphasis on Physics in Music and Keyboard Instruments*

II.J.3 Music 226 Music Materials & Procedures (music methods class for elementary education majors) - Final Unit of Music Lessons

II.J.3.1 Altman, Stacey  
*Animals and Music, Grade 3, Spring 2004*

II.J.3.2 Grantham, Jana  
*Science: The Land and Animals, Grade 3, Spring 2002*

II.J.3.3 Passwaters, Gina  
*Four Seasons, Grade 3, Spring 2001*

II.J.4 MUSC 226 Music Materials & Procedures (music methods class for elementary education majors) Sample Group Listening Lesson

Freed, Vivan et al  
*Blue's Clues, Grade 4, Spring 2000*

II.J.5 Education 426 Special Methods of Teaching Secondary Music (music education majors) - Written Finals of Eight Students, Fall 2004

Arielle Bayer  
Peter Hopkins

Sean Cookus  
Chrissy Leffelman

Cheryl Crawford  
Jenn Neuman

Scott Hiser  
Tanalee Thomas

II.J.6 Education 426 Special Methods of Teaching Secondary Music (music education majors) - Independent Project by One Student

Hiser, Scott  
*Methods for Jazz Instruction, Fall 2004*

II.J.7 Student Compositions

II.J.7.1 Brown, Laurel  
*Autumnus Solacium* Autumn Solace
For Flute, Oboe, Trombone, Cello

II.J.7.2 Cambrel, Brian  
*Dialogue: Agreeing to Disagree*
For Chamber Orchestra featuring two clarinets, fall 2004,

II.J.7.3 Hopkins, Peter  
*Lunar Eclipse*
For Low Brass Ensemble

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4 Woodwind Quartet

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For Conical Brass & Snare Drum

II.J.8 Senior Project: Lecture/Recital - DVD of Elizabeth Beck's Presentation on Robert & Clara Schumann

II.J.9 MUSC 321 Piano Pedagogy: Method Book Evaluations by Two Students

II.J.10 Recordings of Department Ensemble Performances and Senior Recitals are archived in the Music Resource Center Storage Closet

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II.K.3 Campus-wide Assessment of Student Learning: Music Department
II.K.4 Sophomore Competency Exam and Results
II.K.5 Senior Seminar: Capstone Experience
II.K.6 Semester Juries
II.K.7 Recitals/Senior Activities
II.K.8 Student Teacher Placement
II.K.9 Student Teacher Evaluations – Samples
II.K.10 Campus wide Assessment of Student Learning: General Studies

II.L A Step-by-Step Guide Toward Your Degree

II.M Sample Advisor Student Records File
II.M.1 Baldwin, Joshua Senior Spring 2005 Advisor: Dr. James E. Pantle
II.M.2 Barb, Rachel Senior Spring 2005 Advisor: Dr. James E. Pantle
II.M.3 Groen, Jonathan Senior Fall 2004 Advisor: Dr. James E. Pantle
II.M.4 Long, Seth Senior Spring 2004 Advisor: Dr. R. Scott Beard

Appendix III PUBLISHED MATERIALS – Web Sites (Red Files)

III.A General
III.A.1 Shepherd College (University) Catalog 2003-05
III.A.2 Shepherd University Faculty Handbook 2004-05
III.A.3 Music Department Adjunct Handbook
III.A.4 A Planning Guide for the Department of Music 2002-2005
III.A.5 North Central Association of Colleges and Schools: Executive Summary of the 2002 Self-Study Report: Shepherd College
III.A.8 Department Annual Report
III.A.9 Technology Oversight Committee Annual Request Form For Funds
III.A.10 Professional Development Committee
III.A.11 Advisement Handbook

III.B Promotional Material
III.B.1 Music Department Mailer
III.B.2 Recent Printed Advertisements
III.B.3 Friends of Music

III.C Procedural Documents Used In Student Recruitment Process and Copies of Advertisements
III.C.1 Advertisements
III.C.2 Materials Folder

III.D Department Handbooks
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   III.D.2 Music Education Handbook
   III.D.3 Voice Area Guide
   III.D.4 Keyboard Area Guide

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   A.4.3 Data Chart
   A.4.4 Blank Survey Form
   A.4.5 Suggested Courses To Add To The Curriculum: Summary
   A.4.6 Suggested Courses To Add By Year of Graduation
   A.4.7 Suggested Courses To Delete From The Curriculum: Summary
   A.4.8 Suggested Courses To Delete By Year of Graduation
   A.4.9 Comments About The Department
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2003-2004
2001-2002
2000-2001
1999-2000
1998-1999
1997-1998
1996-1997