



**HUMANITIES DEPARTMENT
PROGRAM REVIEW**

*Art – Music – Philosophy – World Languages
Interdisciplinary Studies
Graduate Programs*

AY 2009-2015

**FITCHBURG STATE UNIVERSITY
HUMANITIES DEPARTMENT PROGRAM REVIEW**

INDEX

Introduction	p. 3
Art Area Overview	p. 9
Art Area Faculty	p. 14
Art Area Curriculum	p. 17
Art Area Five Year Plans / Plans for Change	p.22
Art Area Appendices	p. 27
Music Area Overview	p. 32
Music Area Faculty	p. 54
Music Area Curriculum	p. 59
Music Area Five Year Plans / Plans for Change	p. 65
Music Area Appendices	p. 67
Philosophy Area Overview	p. 78
Philosophy Area Faculty	p. 81
Philosophy Area Curriculum	p. 82
Philosophy Area Five Year Plans / Plans for Change	p.90
Philosophy Area Appendices	p. 91
World Language Area Overview	p. 94
World Language Area Faculty	p. 101
World Language Area Curriculum	p. 105
World Language Area Five Year Plans / Plans for Change	p.112
World Language Area Appendices	p. 118
Interdisciplinary Studies Area Overview	p. 120
Interdisciplinary Studies Area Faculty	p. 126
Interdisciplinary Studies Area Curriculum	p. 127
Interdisciplinary Studies Area Five Year Plans / Plans for Change	p.134
Interdisciplinary Studies Area Appendices	p. 137
Humanities Graduate Programs	p. 139

Humanities Program Review 2015 - Introduction

THE PROCESS

This Program Review was begun by the Humanities Department during AY 14, under the leadership of Chairperson Dr. Rala Diakité. Fourteen faculty members participated in this process. Each of the four areas in Humanities – Art, Music, Philosophy, and World Language – was tasked with documenting their minors and curriculum, and faculty collaborated within their areas. In addition, Dr. Diakite wrote the section on Interdisciplinary Studies Major and Petri Flint wrote the section on Humanities Graduate Programs. This was the first time the Humanities Department was asked to include information on the Interdisciplinary degree, of which we are not the creators but the caretakers, and on the three graduate programs in Humanities. The work and process was discussed regularly in department meetings, and Dr. Diakite met with faculty to assist them when necessary. Several offices at the University were generous in providing materials and directing us to data. Our Dean Jane Fiske provided guidance as well. Due to various circumstances, the work continued into AY15, which was an unusually challenging year, due to the fact that 6 out of the 10 tenured faculty members had a sabbatical, and another faculty member moved to administration; this left us with many adjuncts, and full-time faculty stretched thin with departmental tasks. A draft of the Program Review was presented to Academic Affairs in November of 2015, and after input from Jane Fiske, Interim Dean of Liberal Arts and Sciences, this was revised by faculty and resubmitted in February of 2016. Officially, this review covers the period AY 2009- AY2014, but we included information from AY 2015 or Fall 15 in some cases. The faculty in Humanities are confident that this Program Review accurately reflects the state of our department and programs and our hopes for the future, and that it will help orient us as we enter a period of new leadership at the University.

OUR DEPARTMENT AND ITS MISSION

“Humanities” might seem an unusually ambitious term for our four disciplines; because while Art, Languages, Music and Philosophy are certainly Humanities fields, our department does not contain all disciplines at the University that might be termed Humanistic, for example; Literature (housed in English Studies), History (in Economics, History and Political Science) and Theatre (Communications Media). Historical factors and institutional choices have created a somewhat unnatural divide between what would otherwise be allied departments. Nonetheless, we embrace our title and all the meanings that it carries with great pride and dedication. For an authoritative definition of the Humanities, see here <http://www.neh.gov/about>). Our own Mission Statement is the following:

“The Humanities Department at Fitchburg State University, comprised of Art, Music, Philosophy, and World Languages, dedicates itself to the mission of excellence in teaching and learning at Fitchburg State University through investigations of artistic, cultural and social contexts that inform contemporary global society.

The Humanities Department encourages inquiry and self-reflection by offering a practical and broadly based innovative curriculum that recognizes the increasingly porous boundaries between disciplines. The Humanities curriculum develops the student's capacity for cross-disciplinary reflection, promotes creative and critical thinking, and fosters an understanding of diverse viewpoints. It delivers a strong educational foundation that provides the student with essential skills needed for lifelong learning."

The Humanities Department is fortunate to possess a highly-prepared, dedicated and cohesive group of faculty. Despite our diverse disciplines, we share important beliefs regarding the role of education in preparing students to be well-rounded, thinking, connected members of society, who are able to explore and contribute to meaningful dialogue on issues facing our communities, nation and world, and who are able to inquire deeply about the values underlying human experience. We find this Humanistic foundation to be all the more imperative considering the particular demographic we serve. Professional, career-oriented education is surely desirable in these tough economic times (and it is certainly what students and their families are seeking), but we do not believe our target population of lower income, first-generation students will be best served by an education that deprives them of the crucial skills that the Humanities provide.

A QUICK PICTURE IN NUMBERS

Students are enriched by our curriculum, as they participate in our minors and take our courses to fulfill their LAS requirements. Our total enrollments have increased by 22% over the review period.

Total Students Served in Humanities Courses

2009 - 2,978
2010 - 3,378
2011 – 3,436
2012 – 3,364
2013 – 3,520
2014 – 3,655

Total enrollments divided by area – numbers of students (1 credit courses, special studies and IDIS courses not included)

	AY 2009	AY 2010	AY 2011	AY 2012	AY 2013	AY 2014	% change
Art	800	1037	990	1083	1064	1235	+54%
Music	1079	1258	1146	1108	1323	1111	+ 2%
Philosophy	744	649	646	584	551	581	-22%
Languages	355	434	517	619	568	569	+60%

Students who have declared our minors

(Phase One Data, combined with minor reports collected over time.)

	AY 2009	AY 2010	AY 2011	AY 2012	AY 2013	AY 2014	% change
Art	21	33	54	68	44	57	+171%
Music	7	12	12	27	24	23	+228%
Philosophy	1	3	4	4	12	21	+2000%
Spanish	9	13	21	23	35	46	+411%

CURRICULAR INNOVATION, AND THE EFFECTS OF THE 2008 LIBERAL ARTS AND SCIENCES PROGRAM

We take pride in our curriculum and are happy to see that student demand for our courses and programs remains strong. During the review period, we continued to innovate, creating new courses and shaping new curricular directions. We developed a number of courses that further the University mission of preparing students to be citizens of the world –in Arabic, Asian Studies, Spanish, Italian. We developed courses that embrace digital technologies, such as film scoring, and have experimented in hybrid and online delivery methods. We have created courses that develop students’ critical and creative thinking skills around issues both local and global, as in Medical Ethics, and Critical and Creative Thinking. We also revised our minors (Art 2011, Italian, 2013, Music 2011-12, Philosophy 2012). Finally, in 2015, we passed two Interdisciplinary concentrations that include our areas through governance (Humanities Concentration and Performing Arts).

At the same time, we note that the 2008 revisions to the Liberal Arts and Sciences curriculum, added to the increasing number of credits required in professional degree programs (often due to accreditation) have created challenges for growth in some of our areas. For the Music area, the LAS curriculum has had uneven effects, causing high demand for certain courses such as our

Commonwealth of the Arts, and World Music which have Global Diversity designations, but not supporting Music electives in general. It has also reduced total numbers in Philosophy, though continuing interest in this area is clearly demonstrated by the increase in minors. Art has prospered greatly, also because of collaborations with Communications and Industrial Technology Architecture, and yet the proliferation of sections has brought us to an almost 50% rate of adjuncts in the art area, making it hard to control consistency in curriculum, teaching quality, and assessment efforts. Lack of full-time faculty able to share department work has negatively impacted program innovation. Languages have grown, almost despite the negligible effectiveness of LAS option A (focused on languages), and yet we have not gained enough momentum to re-animate the French minor, to offer upper level courses regularly, or to increase the number of Bachelor's degrees at the University.

The Liberal Arts and Sciences committee has been tasked with making revisions to the program. We are hopeful that the new Liberal Arts and Sciences Curriculum will be able to incorporate Humanities courses in a positive and coherent way. We would like to see Ethical Reasoning and World Languages better situated, and perhaps a reworking of the global diversity designation.

MAJORS, AND INTERDISCIPLINARY STUDIES

To have more control over our curriculum and programs, we are eager to create a major or majors. Each area is considering a range of options. The exploratory process has been slow, and has not yet culminated in a specific proposal, but momentum is building. With the response to our Program Review and the support of our Dean, we look forward to making progress in new program development next year.

In the meantime, we are the custodians of the Interdisciplinary Studies Major, for which we do advising, course scheduling, curricular oversight, and some instruction. The Humanities Department participated in a revision of the Interdisciplinary Studies Major (in 2012-14) which has been extremely beneficial. We are still documenting the effects of the revision, but it is certain that more students are entering the major earlier; they are more focused, and graduate within 120 credits. The three new IDIS courses give students a firm theoretical foundation with which to integrate together their three areas. Humanities faculty and adjuncts teach these courses, though any faculty from the University is welcome to teach them. In the Interdisciplinary Studies program review, we suggest the hire of a full time faculty member specialized in an appropriate field, as well as the formation of a University-wide committee that can address many unresolved issues.

The Interdisciplinary Studies major has also allowed us the opportunity to create three “IDIS packages,” that establish specific combinations of minors and clusters. With our Pre-Law IDIS, and our new Performing Arts and Humanities Concentrations, we hope to attract students to our curriculum, fill gaps in the University curriculum, and assess student interest in potential majors.

We also have three graduate programs: an Interdisciplinary Studies: Individualized Concentration, CAGS; a Fine Arts Director Certificate Program; Arts Education, M. Ed. These are small but have potential for growth. The current chair of the grad programs, Petri Flint, is working to better align coursework with changing Education accreditation requirements, and to assess target audience and demand. Progress has been made this year, and we will continue these efforts next year as well.

DIRECTIONS FOR THE FUTURE

Throughout the six sections of the Humanities Program Review, some common themes emerge. First and foremost is the need for further faculty in several areas, especially Art and Philosophy, but Languages and Music as well. Differing factors determine these needs, such as high adjunct percentage (Art), growing student demand and need for curricular electives (Philosophy), coverage for music performance and desire to promote new program (Music), University need for multicultural awareness and Global preparedness, desire to promote new program (Spanish Language).

Also in terms of resources, department faculty shares concerns about current and future space needs. Despite the fact that we completed a comprehensive space study in 2012, we have not been informed as to whether there is a 5 or 10-year plan for Conlon Fine Arts. In general, all areas remark upon difficulties encountered resolving issues with Facilities and IT when classroom equipment or setup does not match pedagogical needs. The Music faculty indicate inadequate performance spaces and lack of group practice spaces, lack of space for the Music Tech classroom, and lack of proper storage for department musical instruments and equipment, and lack of storage space for student instruments. The Art Area indicates a need for exhibition space within Conlon Fine Arts where superlative student and faculty art in a variety of media can be showcased. Since Conlon Fine Arts welcomes the wider community for cultural and business gatherings, the inadequate bathroom facilities and the outdated handicap access near the entrance to Kent Recital Hall need attention. There is no directive FSU sign outside our Conlon Fine Arts building and no clear address for the public to use when finding their way to campus.

The Humanities faculty is flexible and innovative. Most Humanities faculty teach and research in areas that are interdisciplinary. More than half our faculty teaches or has taught the

Interdisciplinary Commonwealth of the Art courses. A number have taught or proposed Honors courses, which are similarly interdisciplinary. The other faculty often teach and research across disciplines. We look forward to contributing to the University's current Interdisciplinary initiatives. At the same time, we each feel a dedication to sharing a rich knowledge the specific disciplines that we have mastered. For this reason, we will also strive to develop majors and concentrations that will allow us to present our own content in substantial and meaningful ways.

It will become evident from this review that our faculty has provided cultural enrichment to the community through concerts, art exhibits, lectures, ALFA, study abroad, and the Foundation Music Lesson Program. Though the University has supported some individual initiatives, we would like to see a more comprehensive support for cultural life at the University, which might include a University "lecture" or an events period where classes or meetings would not be scheduled, more unified outward-facing calendar of events, and a budget for cultural/academic activities supported by Academic Affairs, parallel to the budget for Student Affairs. (The Center Stage budget has been reduced in recent years.) We envision the Humanities department in collaboration with other departments at Fitchburg State forming cultural hub for the North Central Massachusetts region, one that becomes an engine for urban renewal and economic growth in the city of Fitchburg and beyond.

In conclusion, we hope that this review provides a comprehensive view of our curriculum and programs, and of our current state and future goals. The foregoing Program Review will include information on the Art, Music, Philosophy and World Language areas, as well as the Interdisciplinary major and the Humanities graduate programs. If there are any questions, please do not hesitate to contact Rala Diakite, Humanities Department Chair.

I. OVERVIEW OF THE ART AREA

1. History of the Art Area, and Art Mission Statement

See [Appendix S](#) for a full History of the Art Area.

Our mission is to increase the visual literacy of our students: to help them gain the ability to recognize, analyze and make use of the visual elements of art (i.e. line, shape, form, space, value, color, texture and pattern) in studio and history courses, as well as to understand how the elements of art have been and can be used for a wide range of expressive purposes.

Our department shows both sides of contemporary art history methodology. The first, uses visual analysis to connect the artwork with the culture, historical period, and artist (if known), and to use formal analysis to explore the relationship between artworks and the broader cultural context in which they were created. Students should be able to discern the foregoing and to be able to write about it in short essays and longer papers. They should also be able to identify the periods and artists of major artworks for exams.

The second approach to art history is to emphasize the sociopolitical context of the artwork, to teach the connection between the artworks and the culture in which they were created, emphasizing how art both shapes and is shaped by social forces. Students learn to critically assess the cultural function and sociopolitical context of the artwork, and how these factors relate to the formal qualities of the work. As well as learning about the art and culture of a specific period in history, students explore the power of rhetoric in both art and scholarly writing.

In studio art, our goal is to teach students how to organize the elements of design into effective compositions by employing the basic principles of design. These principles of design—such as the unity that holds a piece together and the variety that creates interest, tension, and visual stimulation—give power to expression in ways that transcend personal taste and everyday experience. We emphasize that a creative idea only has power when it is given form in a composition that captivates and informs.

2. Identification of the major recommendations for improvement made by the previous reviewer and the departmental responses to these recommendations.

The reviewer from 2008 was complimentary with regards to the Art area at our last review, and commented upon the positive effect that the addition of an Art Historian had made to the program, allowing it to “support more fully the Communications and Industrial Technology Architecture concentrations.” This continues and has been enhanced as the Communications area has added a Visual History component to their majors, and requires certain studio courses of its new Game Design majors.

The reviewer suggested the addition of one or two new studios, and this was achieved in AY2014 with the addition of three new fully equipped studios in the basement of Conlon, in exchange for the two small and antiquated studios we had inhabited on the third floor. The ventilation issues Dr. Foley mentioned have been resolved.

On the other hand, the Art area, despite the success of its curriculum and high demand for its courses, has not yet created a major. Dr. Foley had suggested we develop an Art major which would blend Art History and Studio, perhaps linked to a licensure program with the Education department, and this has not happened. On the other hand, in AY 2015 the Art Minor and curriculum was incorporated into two Interdisciplinary degrees (Performing Arts, Humanities Concentration). These have yet to be fully advertised and promoted through advising, but we will see in the coming years if these can be successful. He also suggested that the Theatre and Theatre Tech faculty and courses be housed within Humanities. This did not happen either, as they are now under Communications, but the potential for exciting collaborations is addressed through the Interdisciplinary – Performing Arts, which has theatre as one of its components.

Dr. Foley also brought up the question of costs for supplies for Art students. We have received some helpful increases in the budget for Art supplies, although prices are always rising. It seems that the question of differential fees for Art courses is being proposed by the Administration. We feel that this is not the best solution, as the proposed increase is more than what we are spending now.

3. Best Practices in the discipline and whether these are followed

The Art faculty is attentive to best practices, and seeks to incorporate these within courses and curriculum. Since the offerings of the Art Area are broad, ranging from theory courses, to foundation courses, to focused art history period courses, to studio art courses, the faculty find that best practices need to be carefully discussed and defined. This is in progress.

4. Significant changes within the Art Area since 2008

A number of significant improvements have been made to the Art curriculum and facilities over the past six years, and the Art faculty have worked hard address goals that were established at our previous program review. (For further background on the history of the program prior to 2007, see [Appendix S](#), which charts the course of the Art area from the period before 1960, when there was only one Art professor, through the hiring of additional faculty lines for the Art area and the development of a broader Art curriculum).

New Hires and Courses

In 2007, Dr. Jessica Robey was hired to a full-time tenure-track position to expand the area's Art History offerings. Since then, she has developed the following courses to replace or expand existing courses:

Art 2700 *Baroque Art*
Art 2850 *Italian Renaissance Art*
Art 2570 *Northern Renaissance Art*
Art 2350 *American Art I (Colonial through Gilded Age)*
Art 2360 *American Art II (Twentieth Century)*
Art 2020 *Ancient Art*

With the introduction of these new courses, a number of older courses, now redundant, were dropped: we dropped *Survey of Art Forms I & II*, as we also have *Art Appreciation* as a one-semester introductory Art History course offering, as well as a rich array of period Art History courses; Art of the Renaissance was dropped as we added the more specialized *Italian* and *Northern Renaissance* courses mentioned above; similarly, *American Art* was dropped as we split its content into *American Art I & II*, also mentioned above.

In 2008, Sally Moore was hired to a full-time tenure-track position to replace Donna Bechis to teach Studio Art courses, with a specialization in sculpture. Her presence has revitalized and expanded the Studio Art area.

Prof. Moore added the following course: ART 2159 Art of Puppetry
Prof. Moore sponsored the following course: ART 2004 Ceramics

Over the past few years, we have further developed the Studio Art curriculum to address a number of goals that we identified in our last program review:

1. Prof. Moore proposed and began offering her new course, *Art of Puppetry*, annually. The course provides an exciting point of connection between sculpture and theater, and has been a popular new course that is fully enrolled at each offering.
2. We have also begun to offer *Intermediate Painting* as a stand-alone course, as we had done with *Intermediate Drawing* during the previous self-study review period, and it has run successfully four times with solid enrollments. In the past, because of a concern about potentially lower enrollments, we had been forced to offer only five seats dedicated to *Intermediate Painting* and *Intermediate Drawing* as a sub-set of larger introductory-level classes of students, which was pedagogically problematic. We will now teach *Intermediate Painting* and *Intermediate Drawing* on their own every 2-3 semesters.
3. *Life Drawing*, which we began slowly phasing back in to our curriculum in Fall 2005 after a long hiatus, has been fully incorporated into our regular 2-year rotation of courses over this review period, and has been offered every third semester over the past few years to full enrollments, and we anticipate offering this class once a year going forward.
4. We have also increased the number of sections of some of our introductory courses, in some cases fairly dramatically, to the point that this academic year we had 9 sections of *Drawing* and 2 sections each of *Water-Based Media* and *Introductory Painting*. By offering more of these introductory sections, we hope to gradually pave the way for more students to move through a sequence of levels in Studio Art.

5. We are establishing *Ceramics* in the curriculum, given our new kiln set-up, and offered a “topics” *Ceramics* course in Fall 2014 and Spring 2015. At the end of AY 2015, our new course proposal to add *Ceramics* to the catalogue permanently passed successfully through governance.
6. We have also increased our offerings of distance-learning courses, adding online versions of *American Art II* and *History of Photography*, among others. Courses that continue to be taught online as well are *Art Appreciation*, *Early Twentieth Century Art* and *Asian Art*.

New Minor Tracks

In 2011, we proposed a new structure for our Art minor, which was passed through governance and became effective beginning in Fall 2011. The new structure created three options: Art Minor, Studio Art Minor, Art History Minor.

In addition to the general Art minor, which we maintained with some changes, the proposal created more specialized minor options in Studio Art and Art History. All three Art minor options require a common core of two courses: Art 1100 *Art Appreciation* **and** either Art 1300 *Intro to Studio Art* or Art 1400 *Drawing*. In the three years since the new minor took effect, we have had 83 students graduate with one of the Art minors, and out of those 83, we authorized only 3 course substitution waivers for the minors, which indicates that the new design is generally serving students very well. (See [Appendix T](#) for the specific requirements of the previous minor and the 3 new options).

Facilities

In facilities, our primary classroom for teaching Art History courses is now equipped with a fixed computer/media station, one overhead digital projector, and one large traditional projection screen. As a result of these changes, the faculty have increasingly incorporated technological resources into their teaching, and digital images now have replaced our collection of traditional 35mm slides, the most important of which we had scanned and saved as digital images.

Our studio classroom facilities have been significantly improved since our last self-study. During AY2011-2012, the Humanities Department participated in an extensive “space study” process, in which members of the department met with a team of planners and architects to determine what kinds of facilities would best enable us to realize our departmental vision. While many goals for improved facilities from the departmental space study remain unfulfilled at this point, the space study did provide the necessary data to design three excellent new studio classrooms, when the changing space needs of Communications Media in CNIC made this possible. During AY2012-2013, when the administration decided that our previous art studios would be converted for use in the new Game Design program, Art faculty worked with Capital Planning to review architectural drawings for our new facilities. Most of the construction work was completed during Summer 2013, and in Fall 2013 Studio Art classes moved to the new rooms, CNIC-112, 113, and 114. Only CNIC-113 and 114 were complete enough to be operational at first, but construction continued on all three classrooms, and by the end of the semester all three studios

were in use. A detailed discussion of the specific improvements in our new studio classrooms is provided in *Section VI—Resources*.

5. Centrality of the program to the mission of the college

Art courses offered in the Humanities Department support the strong Liberal Arts and Sciences curriculum at the university and provide cultural events that enrich the life of the community. The Art program continues to serve a vital curriculum need for the fulfillment of core courses in the Liberal Arts and Sciences program of the college. The study of art demands a high level of critical thought, including visual analysis and aesthetic appreciation, insight into the creative process, and an understanding of a broad range of historical and social perspectives.

Our Art courses serve several types of students: those who need an Art course to fill LA&S requirements; those who are minoring in Art; those who are in the Interdisciplinary Studies major with Art as one of their sub fields; and students who are using an Art track to fulfill upper level LA&S requirements. Additionally, specific Art courses are required for either the Architecture or Theater Technology tracks of the Industrial Technology major, which include: *Art 1600: 3-D Design*; *Art 2450: Water-Based Media*; *Art 3300: History of Architecture*; and *Art 3500: History of Modern Architecture*.

The Art courses are of particular relevance for Communications Media students. A number of their students choose to minor in Art as an important foundation for their careers. Also, the Communications Media department has recently added Art History course options to their media history requirements, which will most likely have only a minor impact on student demand for our courses. In addition, many students chose Art courses to fulfill the Advanced LA&S requirement (typically 12 credits in one area, with a minimum of 6 credits at the 2000 level or higher). We have also begun to provide additional sections of the Art courses that are required of students who major in the newly developed Game Design concentration in Communications Media, which began accepting students in Fall 2013; Art 1400 Drawing and one additional Studio Art elective are required as courses for their major.

Our faculty has also worked to support programs in international education. Susan Wadsworth and Jessica Robey have both taught in the summer program in Verona, Italy. *Art and Culture Abroad* is being offered as one of the courses within our new program in Verona, as well as in our spring trips to Spain and elsewhere. *Art and Culture Abroad* could be a more individually developed course that would also be offered in conjunction with study in various other countries, France and Spain among them.

6. Program structure

The Art program offers a range of courses from the introductory level through advanced. Nearly every course is taught at least once in a two-year rotation, and many are offered every year or every semester, according to demand. Each semester the number of Studio Art and Art History courses is about equal.

As of 2012, the program offers three versions of the Art Minor: a general Art minor, and more specialized minors in Studio Art or Art History.

The Art History courses do not have any prerequisites; however, many students start with Art Appreciation, which is taught either as a chronological survey or thematically, depending on the instructor. Other Art History courses cover the span of the Western art tradition from prehistory to the contemporary, with some coverage of non-Western Art as well.

The Studio Art courses offer *Introduction to Studio Art* and other beginning level courses in drawing, painting, design, and sculpture. Intermediate and advanced courses in drawing, painting, and sculpture, as well as specialized courses, such as *Life Drawing* and the *Art of Puppetry*, are also offered.

Two of the four faculty (see Section III) in the department teach both Art History and Studio Art courses. Frequently, adjunct faculty are used to provide additional sections of the core courses, such as *Drawing I*, *Art Appreciation*, and *History of Architecture*. Both full-time faculty and adjunct faculty teach online courses on a regular basis for GCE as well.

7. Is the department/program involved in interdisciplinary programs? If so, describe those and the role of the department/program.

Art courses are included in a number of interdisciplinary minors, for example, Asian Studies, American Studies, Italian Studies, Women's Studies, International Studies. An Art minor is also a component of two Interdisciplinary major concentrations (Fine and Performing Arts, and Humanities). Art courses are also required of Communications Media Students and ITEC students in the Architecture track. Such collaborations allow students to perceive the vibrant connections between diverse areas of study, and develop interdisciplinary habits of mind.

II. THE FACULTY

There are currently four full-time faculty teaching courses in Studio Art and Art History: Susan Wadsworth (Professor), Petri Flint (Associate Professor), Jessica Robey (Associate Professor) and Sally Moore (Assistant Professor). All three Studio Art professors have held an M.F.A. (terminal degree) in Studio Art, and Dr. Robey has a Ph.D. in Art History. Additional relevant degrees include: Petri Flint's B.A. in Art History from Harvard and B.F.A. in Studio Art from Massachusetts College of Art; Susan Wadsworth's M.A. in Art History from Tufts; Sally Moore's B.A. in Theater from Vassar, and B.F.A. in Painting from Massachusetts College of Art; and Jessica Robey's B.F.A. in Photography from the San Francisco Academy of Art. All the faculty have presented their work at conferences or other venues and/or published papers. All three Studio Art faculty regularly exhibit their artwork in the region.

1. Development activities

Susan Wadsworth was hired in 1992 to a full-time tenure-track position to teach Studio Art and Art History. She was chair of the department from 2008 – 2010. Courses taught include: Art Appreciation, Commonwealth of the Arts and Commonwealth of Asian Arts, Survey of Art Forms I and II, Renaissance Art, American Art, History of Architecture, History of Modern Architecture, Nineteenth Century Art, Early Twentieth Century Art, Contemporary Art, Art Criticism, Asian Art, Design, Beginning and Intermediate Painting, Beginning and Intermediate Drawing. *For the Leadership/ Honors Academy*: Mozart to Modernism, Leaders in the Humanities: The Nineteenth Century; Leaders in the Humanities: The Twentieth Century; and the accompanying colloquia. *For Graduate and Continuing Education*: Art Appreciation online; Asian Art online. In Verona: Art and Culture Abroad: Italian Art and Architecture in 2007, 2009, 2013. She has presented numerous papers in New York City and elsewhere and exhibited her pastel landscapes in juried and solo shows throughout New England. In 2014, she participated in the Japan Studies Institute for two weeks in San Diego, and in the summer of 2015 she joined other JSI members on a trip to Japan.

Petri Flint joined the department in 1998 to fill a one-year full-time position, and he was hired to a full-time tenure-track position the following year. Over the past several years, Flint has taught mostly Studio Art courses in drawing and painting at various levels, as well as Contemporary Art. Until Jessica Robey was hired to teach Art History in 2007, however, his teaching load had been split fairly evenly between Art History and Studio Art courses, and he has taught most of the Studio and Art History courses on the catalog during his time at FSU. He has had a number of one-person shows of his paintings in Boston, at the Bromfield Gallery and Kingston Gallery, as well as in galleries in Vermont and Michigan, and also been included in group exhibitions. His artwork is in notable collections, including Meditech Corporation, Wellington Management, Palmer & Dodge, among others. He has also offered papers at numerous conferences, which have dealt with a range of topics: Interdisciplinary Approaches to Modernist Art and Literature; Contemporary Art and the Holocaust; Studio Art Pedagogy; and others. He is active on campus, and has served on various FSU committees, including the elected All University Committee, the Art Gallery Committee, and the Interdisciplinary Studies Working Group, and he also served as Interim Chair of Humanities Department in Spring 2012, while Rala Diakite was on sabbatical.

Jessica Robey was hired for a full-time tenure-track position, beginning in Fall 2007, to increase the range of offerings in the Art History area. She was granted tenure in 2013, and has been promoted to the rank of Associate Professor, effective Fall 2014. She comes to the university with a background in Studio Art and gallery work, as well as Art History. She obtained her BFA in Photography (with a second emphasis in painting) at the San Francisco Academy of Art, worked for several galleries and art organizations in San Francisco (including curatorial work), and then earned her PhD in Art History from University of California-Santa Barbara. She specializes in Northern Renaissance Art, but is qualified to teach any period within the Western tradition. She has published and presented her work at a variety of conferences, and is continuing her work in Studio Art, possibly seeking an MFA in sculpture/metalwork. Robey has served on a number of committees, both departmental and campus wide, including the CTL advisory board, the AUC curriculum committee, and the LA&S advisory board. She was one of the charter members of the

Undergraduate Conference committee, and has been active in mentoring students presenting at the conference. As the chair of the Humanities Department Assessment Committee, Robey has attended several AAC&U conferences to develop professional skills in this area, and to better guide the department through the assessment process.

Sally B. Moore joined the department in 2008 as a full-time tenure-track specialist in sculpture and 3D design. She holds a BFA in Painting and an MFA in Sculpture from MassArt, and a BA in theater from Vassar College. Recent shows include human/nature, which was her third solo exhibition at the Barbara Krakow Gallery, and a solo show at the Martin-Cushing Gallery, Stonehill College, both in 2012. Her work was included in the 2005 DeCordova Annual, and she was a finalist in 2003, 2005, and 2007 for the Massachusetts Cultural Council's Artist Fellowship Award. She received an Artist's Resource Trust grant from the Berkshire Taconic Foundation in 2004. Her work has been reviewed in Art Forum, Sculpture, and Art New England magazines, and in 2012 she was featured on Channel 5's Chronicle speaking about her commission for the Ames Hotel in Boston. Her work is included in the collections of the DeCordova Museum, Fidelity Investments, Simmons College, and Wellington Management.

Adjunct Faculty:

One striking trend over this review period is the growing percentage of Art courses taught adjunct faculty, which rose to a high of 37.5% in AY 2014, when all four full-time faculty were teaching (in AY 2015, the percentage was significantly higher, on account of adjuncts replacing full-time faculty who are on sabbatical).

Sabbaticals:

All of the Art faculty are taking sabbaticals between Fall 2014 and Spring 2016 to develop their professional goals.

Fall 2014: Susan Wadsworth drove west for a two-month trip, visiting and drawing in fifteen national and state parks, creating over sixty artworks in the process. She is also working on a book of her trip.

Spring 2015: Jessica Robey continued her studies in Studio Art at various institutions and workshops throughout the country, focusing primarily on small metals/jewelry and mixed-media sculpture.

Fall 2014 and Spring 2015: Sally Moore will be attending a marionette carving workshop in Prague, teaching an intensive sculpture course at Art New England, possibly participating in a symposium on Psychotherapy and the Arts at the Museum of Fine Arts in Boston, and preparing a new body of work for exhibition.

Fall 2015 and Spring 2016: Petri Flint will be devoting his sabbatical to creating a body of work in painting and mixed-media art.

2. Involvement of faculty in teaching, research, college communities, and community outreach

The Art faculty continued to contribute to the broader life of the college as well. We participated in many of our departmental committees, including the Curriculum Committee, search committees for new faculty, and peer evaluation committees. We also were active in a range of college-wide committees, including the AUC Curriculum Committee, the CTL Advisory Committee and the LA&S Advisory Committee, among others. We also work to make art a vital presence at FSU through our work on the Gallery Committee, which is responsible for bringing visiting artist exhibitions and lectures to the two college galleries, and through the coordination a now annual juried student art show, *ARTeries*, which features works in drawing, painting, and sculpture that are selected by the Art faculty and exhibited in the Sanders Gallery.

III. CURRICULUM

1. Program Objectives

Our aim is to increase the visual literacy of our students by giving them a working knowledge of the elements of design (such as line, shape, form, space) and the principles of design (such as unity, balance, contrast or variety) in studio and history courses, as well as to understand how the elements of art have been and can be used for a wide range of expressive purposes. In learning these concepts, students will discover that a creative idea only has power when it is organized into a composition that captivates and informs.

For Art History students, we emphasize the connection between the artworks and the culture in which they were created, and many of our courses include the study of art from non-western cultures. We teach them to use visual analysis of form and content to connect the artwork with the culture, historical period, and artist, and to use contextual analysis to explore the relationship between artworks and the broader cultural context in which they were created. Students should be able to discern the foregoing and to be able to write about it in short essays and longer papers. They should also be able to identify the periods and artists of major artworks for exams.

For studio classes, students will gain an exposure to a range of materials and approaches to their media (be it drawing, painting, design or sculpture). Students will also be exposed to some art historical styles and ideas, albeit in less detail than in Art History courses. Students will then begin to understand and put into practice a connection between their own, developing style and content in relation to what the masters have done with similar materials. Students will also gain the knowledge to discuss artworks intelligently in class. In some classes, written papers will also be required to enhance their visual and verbal literacy. Visits to area museums are recommended, if not required, for most classes, and most semesters there are field trips to museums and/or architectural monuments of interest.

We recognize that the creation of fine artworks depends not only upon technique but also upon the study of previous masters and Art History, and also that a study of Art History is deepened by an intimate knowledge of how artworks are created.

In the long run, our Art students will be able to make a connection between the images presented in class and the form and content of such images in the world around us. This is valuable as personal enrichment as well as an educational one, complimenting the above majors, especially Communications Media, History, Education, and Industrial Technology.

2. Description of curriculum

The Art Department currently offers a wide range of courses in Studio Art and Art History, and students have the opportunity to enroll in three versions of the Art minor: a general Art minor, or a more specialized Studio Art or Art History minor. Students also have the opportunity to study Art in the context of an Interdisciplinary Studies major. Art courses are also a component of other minors at the university, such as the Italian Studies minor and the Women's Studies minor, and we are also in discussion about ways we can support the American Studies and Asian Studies minors. We encourage students to take lower level courses first as an introduction to the later and more advanced courses. This is especially important in studio courses.

Art History

The Art History curriculum offers an excellent range of courses, particularly for a department without a major: broad introductory courses; courses that explore the art of a single period or country in greater depth; and courses organized around a particular thematic topic. Courses are taught at least every two years, with some taught annually, and several sections of Art Appreciation taught every semester, including online. Some courses are also available online during the summer through GCE. The following courses are offered:

Art 1100	<i>Art Appreciation</i>
Art 2100	<i>Asian Art</i>
Art 2120	<i>Commonwealth of Asian Arts</i>
Art 2020	<i>Ancient Art</i>
Art 2350	<i>American Art I: Colonial to 1900</i>
Art 2360	<i>American Art II: 1900 to Present</i>
Art 2700	<i>Baroque Art</i>
Art 2800	<i>Northern Renaissance Art</i>
Art 2850	<i>Italian Renaissance Art</i>
Art 2900	<i>Nineteenth Century Art</i>
Art 3000	<i>Contemporary Art</i>
Art 3100	<i>Art Criticism</i>
Art 3150	<i>Early Twentieth Century Art</i>
Art 3300	<i>History of Architecture</i>
Art 3500	<i>History of Modern Architecture</i>

- Art 3700 *Women, Art, and Society*
Art 4950 *Museum Internship*

Currently we plan to develop another course in Medieval and Islamic Art, this course and the newly developed Ancient Art course replacing *Ancient and Medieval Art*.

Studio Art

The department currently offers courses in a fair range of artistic media, including drawing, painting, and sculpture at beginning to intermediate levels, as well as foundation courses such as *Design* and *Intro to Studio Art*, and the higher level offering, *Advanced Open-Media*. We have made it possible for students to progress through a number of levels without necessarily having to resort to a series of independent studies. Studio offerings include the following:

- Art 1300 *Introduction to Studio Art: Drawing, Painting, and Sculpture*
Art 1400 *Drawing*
Art 2102 *Introductory Painting*
Art 1600 *Design*
Art 1650 *Three-Dimensional Design*
Art 2150 *The Art of Puppetry*
Art 2030 *Sculpture I*
Art 2200 *Life Drawing*
Art 2250 *Intermediate Drawing*
Art 2450 *Water-Based Media*
Art 3010 *Sculpture II*
Art 3020 *Intermediate Painting*
Art 3200 *Advanced Open-Media Studio Art*

In addition, Studio and Art History credit can be received through:

- Art 4901-3 *Independent Study in Art*
Art 4975 *Directed Study*
Art 5000 *Topics in Art*

Field Trips

The opportunity for field trips varies a bit each semester due to courses taught and available funds. In the past six years, locations have included: the mansions of Newport, RI; the architecture of the MIT campus and various Boston landmarks; the offices of architectural firms; the Peabody Essex Museum; the Boston MFA; Worcester Art Museum; DeCordova Museum; and ICA Boston. In the past, we have also visited the Zimmerman and Gropius Houses, and plans are underway to do so again.

The field trips focusing on architecture include many Industrial Technology students taking our History of Architecture courses, and, in the past, the Industrial Technology department had been generous with co-funding this trip, but unfortunately that has not been the case lately.

3. Relation of courses and curriculum to objectives

Visual literacy is an overarching objective common to all courses in the art area. There are other common objectives shared by Art History and Studio Art, though these may take slightly different forms accordingly. See “Stated learning Outcomes” under #7, for detailed description of outcomes.

4. Curriculum trends in the discipline, if appropriate

Art faculty are aware of curriculum trends, though the types of courses and curriculum offered is often determined by the size and nature of the institution that a program serves. This is an ongoing discussion for our faculty. It has informed the development of new courses and minors, mentioned previously.

5. Describe how each concentration relates to the program mission and vision.

The art area has only minors. There are no concentrations within the art area. Not applicable.

6. Describe how a minor relates to the program mission and vision.

The art “program” is a minor itself. Not applicable.

7. Outcomes assessment plan

Currently, the Art faculty meet each spring to assess student work collected the previous semester. We report our methods and findings in an annual assessment report organized by the Department Assessment Committee. We are still experimenting with different methods of assessment, a process which has encouraged better communication among our faculty and greater insight into each other’s teaching methods, as well as enhanced our own teaching practices. We have completed assessment reports for the past three academic years, and have included them in this program review (see [Appendix U](#)). We have dealt with Studio Art and Art History courses separately in the reports, as the objectives and kinds of materials we evaluate, while related, are quite different.

- **Stated Student Learning Outcomes**

The primary function of the art department is to teach visual literacy. To achieve this general purpose, we focus on these specific learning outcomes or goals:

Knowledge/technical skills

Art studio: students will learn to use the tools and materials of various media to effectively express their ideas.

Art history: students will be able to identify and discuss the periods, styles, themes, and issues of art and connect these to the historical context of the art.

Ability to analyze

Students will gain the ability to recognize, analyze, and/or utilize the visual elements of an artwork, including value, color, line, shape, form, space, mass, texture, and pattern. They will develop an understanding of the way in which the visual form of an artwork is integrally related to its meaning, how it serves as a means for the visual communication of ideas, feelings, and beliefs.

Ability to synthesize

Art studio: students will develop the capacity to integrate technical skills and visual understanding in a creative way to generate compelling new works that connect personal experience, cultural context and form.

Art history: students will develop the ability to compare and contrast works of art in terms of their form and meaning. They will be able to connect art and society in new ways, to theorize and suggest alternatives to current theories.

Art appreciation

Students will come to understand and appreciate the power of art as both an historical force and a source of personal inspiration. They will develop their own personal vision and insights, engage more deeply, with greater pleasure and curiosity, with the world around them, and grow more confident in expressing their own ideas.

- **What counts as evidence that students meet these outcomes**

Papers, exams, studio projects, class discussion.

- **How did the department use this information to make curriculum changes?**

Since we have no major, and since most of our classes are taken as LA&S electives, we see no need to radically alter our curriculum. Our classes fill, we have dozens of minors, and we are ready to develop an interdisciplinary major to fill the demand for an “art” major.

8. Effectiveness of curriculum—achievement of objectives from perspective of students, alumni, faculty, and employers – include Alumni information, Advisory Boards, graduation, internships.

As minors are not tracked, it is difficult to collect information on student activities after graduation. We look forward to gathering this type of information in future, if new technology

permits. Currently we do not offer internships, except for those arranged individually by the students themselves.

9. Plans of Study, two year rotations, handbooks

The Art Area two-year rotation is included here.

Course #	Course Title:	Minimum frequency of offering:			
		Every semester	Every year	Every 2 years	Other note
ART 1100	Art Appreciation	X			
ART 1300	Intro Studio Art	X			
ART 1400	Drawing	X			
ART 1600	Design	X			
ART 1650	3-D Design	X			
ART 2010	Ancient & Medieval Art			X	
ART 2030	Sculpture I		X Fall		
ART 2100	Asian Art			X	
ART 2102	Introductory Painting		X Fall		
ART 2120	Commonwealth of Asian Arts			X	
ART 2150	Art of Puppetry		X Spring		
ART 2200	Life Drawing			X	
ART 2250	Intermediate Drawing			X	*
ART 2350	American Art I: Colonial to 1900			X	
ART 2360	American Art II: 1900 to Present			X	
ART 2450	Water-Based Media		X Spring		
ART 2700	Baroque Art			X	
ART 2800	Northern Renaissance Art			X	
ART 2850	Italian Renaissance Art			X	
ART 3000	Contemporary Art			X	
ART 3010	Sculpture II				**
ART 3020	Intermediate Painting			X	
ART 3100	Art Criticism			X	
ART 3150	Early 20 th Century Art			X	
ART 3200	Advanced Open-Media Studio Art			X	
ART 3300	History of Architecture		X Fall		
ART 3500	History of Modern Architecture		X Spring		
ART 3700	Women Art & Society				**
ART 4903	Independent Study in Art				***
ART 4950	Museum Internship				***
ART 4975	Directed Study in Art				***

** = We anticipate needing to offer Intermediate Drawing annually as we offer more sections of ART 1400 Drawing each semester.*

*** = Courses that have not been offered in over 2 years as of Spring 2013; we may need to re-assess their role in the curriculum for the future.*

**** = Courses that are taught by arrangement with a member of the Art faculty.*

IV. FIVE YEAR PLANS/PLANS FOR CHANGE

A. Strength/Weaknesses

1. Program Strengths

The greatest strength of the Art Program is its faculty's versatility and breadth of interests and teaching methods. With only four full-time faculty members, we are able to offer a range of courses comparable to many larger institutions offering majors in Art. Our success in creating a vital program is demonstrated by the increased demand for Art courses over the past six years, with a corresponding and dramatic increase in Art minors. Our courses fill almost immediately, with many repeat students and requests to "red card" into classes.

All the Art professors have terminal MFA or PhD degrees and teach Studio and/or Art History courses that relate to their specialties. In addition, three professors hold additional degrees in Art History and Studio Art, and the fourth holds a BA in theater, which adds to their ability to teach interdisciplinary courses that integrate Art History, Studio Art, music and performance. Whereas many other Art departments separate Art History and Studio Art, we believe our overlap allows for a play between art historical ideas, history and criticism and the actual practice of art and performance, which is an inspiring combination for students as well as professors. This dual emphasis on both Studio Art and Art History is a particular strength of the current faculty. In addition, we anticipate that it could lead to a special emphasis at FSU on an interdisciplinary mix of performance, Studio Art, and Art History; we are currently working on proposals involving these ideas for the Interdisciplinary Studies major.

Other developments that have increased the vitality of the Art program include the new Art studios, our growing connections with the Industrial Technology and Communications Media, and the move to an annual ARTeries exhibition (rather than biennial).

2. Description of areas needing improvement

Our greatest concern are the factors currently inhibiting our growth, making it more difficult to fully serve the needs of the university community. As noted above, there is an increased demand for Art courses, and our faculty are currently stretched to teach all of the thirty-plus courses that are in our two-year rotation (these include more than thirty in Art, as well as the

Honors course *Mozart to Modernism* and *Commonwealth of Asian Art*. This has led to a far greater reliance on adjunct faculty than we would like. For the review period, AY 2009 – 2014, the overall percentage of adjunct-taught courses averaged 25.75%, and it peaked at a high of 37.5% adjunct-taught courses in AY 2014. However strong the adjunct teaching, with such **heavy reliance on adjuncts** there is inevitably a loss in overall cohesion around pedagogical goals for the Art curriculum as a whole. (See [Appendix V](#) for adjunct teaching rates in the Art area).

One area in which our course offerings need to be updated, in keeping with general trends in the field, is in non-Western Art courses. We do have a general *Asian Art* course and *Commonwealth of Asian Arts*, which is cross-listed with Music. However, these two Asian courses are offered in alternate fall semesters, only once every two years. We attempted to offer African Art in conjunction with the collection at the Fitchburg Art Museum, but since this was a topics courses, it did not fill with enough students to run. With the passage of a new FSU policy to allow topics courses to be granted LA&S cluster designations, proposed through governance by Petri Flint in AY 2014, this may not be such a problem in the future. If **we wish to offer more non-Western courses**, we will require a new position, or at least additional adjunct faculty. Achieving this goal would provide the university with more courses fulfilling the GDAN requirement, something in short supply at this time.

We are also suffering from a **lack of viable classrooms for teaching Art History**. At present, we have only one room that is adequately set up for showing high-quality images. Requests for light-blocking shades and note-taking (or dimmer) lights were only recently incorporated into the refurbished CNIC 323. Another usable room would allow for more scheduling flexibility and, of course, more classes.

While we are thrilled with our new studios, one unfortunate consequence has been the **fragmentation of our area**. Since the studios are in a part of the building distant from the Art History classroom and the faculty offices, we rarely interact on a regular basis. The move of the Art faculty offices to the Colon Connector during Summer 2015 helped our area's cohesion.

Another loss in the new studio classrooms is that CNIC-113 & 114 have **no closet space for the storage of larger items**, such as easels. Since the studios have to serve multiple kinds of classes, this has meant that we simply do not use easels, which is quite limiting. While it cannot be included in the classrooms, closet storage somewhere on the first floor would be extremely helpful.

Budget for art supplies - To support the curricular goals in Art, the department should seek support for continued increases to our art materials budget, and noted more specifically above in Section 6.1. Resources/Budget.

At the root of nearly all these problems is the larger issue of the need for further institutional support.

B. Plans for Change

1. Program content and organization – Curriculum

- While we would love to be able to offer an Art major, we realized that we do not have the institutional support for it at this time. In lieu of a major, we have aimed at IDIS “packages” that feature an Art minor with complementary clusters: In AY 2015, we developed a Fine and Performing Arts major, combining Studio Art, Music, and Theater; We have also begun exploration of a Cultural History major, with Art History, History, and Music, and will continue working on this.
- We would like to develop a closer working relationship with the Fitchburg Art Museum, which has been graced with new directors. We are hoping to revitalize our museum internship program, and are looking into developing courses in Museum Studies, which we would seek to do in collaboration with the FAM. It is challenging to follow through on these new initiatives with so many of the courses in Art being taught by adjunct faculty.
- Now that we have a kiln and improved studio space, we have developed a new course in Ceramics and expect to offer it regularly fall and spring terms going forward. We will also examine whether to develop additional, more specialized courses that would employ ceramics (Figurative Sculpture, for instance).
- One area in which we need to update our curriculum in is non-Western Art (as noted in section VII). We would like to begin offering more courses in this area, perhaps by creating a general non-Western Art umbrella course and hire adjuncts specializing in various areas to teach. As noted above, this would benefit the university by providing more courses to fulfill the GDAN requirement.
- As was also noted in Section VII, we are pleased by the growing collaboration between the Art program and other departments, especially Communications Media. We plan to further develop these relationships in the coming years.

2. Department organization (staffing)

New hires: Competing priorities the Humanities Department aside, to fully achieve its goals, the Art area would need to add two new full-time faculty positions to our program, one for Studio Art, and one for Art History. Since we are presently covering the full range of subjects and the full number of courses that we are capable of, and since there is a high demand for Art courses, we believe the Art program and the university as a whole would benefit if we were to add two new faculty to our program. As it stands, the percentage of Art courses taught by adjuncts has grown unreasonably high, as it peaked at a new high of 37.5% in AY 2014. Additional full-time faculty would allow us to expand the range of courses offered, including further courses in ceramics, museum studies, and non-Western Art, and allow us to

cover foundation courses more effectively. We have requested an additional faculty line from the administration for the past three years, but it has not been granted. We would wish to emphasize the importance of securing at least one new faculty line (and preferably two) over the next few years. We would like to see continued support for reasonable increases to the budget for art supplies, so that we can continue to support student learning in Studio Art classes.

3. Procedures, Policies

No changes envisioned.

4. Resources

- We would like to acquire a second suitable classroom suitable for Art History classes, with effective room-darkening shades and dimmer lights.
- We are hoping to keep class sizes reasonable, capping Art History classes as 28 or 30 seats, and Studio classes at their recommended numbers, in order to provide our students with the individualized attention crucial to learning. As it stands now, with Art History classes now capped at 30-33, a normal four-course faculty load frequently includes as many as 132 students, which is well above the norm for FSU faculty. It has been remarked that Art History (and Music) faculty are among those who teach the most students at Fitchburg State. Such a heavy student load leaves faculty with an unfortunate choice between assigning less writing than is pedagogically desirable and creating an unmanageable workload for themselves.
- Studio space for faculty would also greatly benefit the program, facilitating not only our personal work, but also providing the space to develop new projects for our students. Having even limited studio space for faculty would enrich our role as faculty mentors to students.
- We would also like to see more display space for art in Conlon dedicated to student (and perhaps faculty) work. Since Conlon is the Fine Arts Building on campus, it would be most appropriate that student and faculty works be showcased here. The Communications Media Department has two very expensive wall screen installations, but just a few feet down the hall, we are not able to properly display works of our students. Sanders Hall is lined with artwork, but here in Conlon Fine Arts, our walls are bare. We applied for and received an EBRQ grant about four years ago for display cases, which were installed on the third floor near the old studios classrooms, however they were phased out when the studios moved to the first floor, and what was installed instead does not work well for art display, especially for 2-D work. We hope to rectify that, and make art a more publicly visible presence in the building. The Department Chair has also requested, via EBRQ, a small screen to be placed in the lobby of Conlon Fine Arts, to display Art, as well as video recordings of our campus musical performances, but this has not been granted.

5. Action Plan for the program

The Art area faculty, with the support of the Chair of Humanities and the Dean of Liberal Arts and Sciences, will work towards enacting the changes outlined in “Plans for change” sections III.B. 1,2 and 4.

V. APPENDICES

A. STUDENT DATA

1. Enrollment Data

Courses

The past five years saw strong continued growth of student demand for our Art offerings, with significantly higher overall current enrollments compared to AY 2009. In AY 2009, we offered 29 Art courses and enrolled 800 students altogether (596 in Art History and 204 in Studio Art classes), whereas in AY 2014 we offered 48 courses and enrolled 1,235 students (628 in Art History and 607 in Studio Art): a growth of over 50%. As the above breakdown illustrates, the most significant growth was due to the additional sections of Studio Art courses offered, which were added largely to serve the needs of the new Game Design major, as well as to meet strong student demand.

The average number of students per class has held steady at 26-28 though the past five years, which reflects fully enrolled classes of 22 students for Studio Art courses and 30-33 for Art History courses. The number of seats in the Art History classes was raised to 33 for several years (25 for online courses), but we have been working with Academic Affairs to cap the classes at 30 seats, allowing for more productive interactions between students and instructors. Studio classes are generally capped at 22 seats, as their caps were increased to 22 from 20 at the same time as Art History course were moved to 33. We have not sought to reduce those caps, except in the case of our new course in Ceramics, which is capped at 15. (See detailed annual course enrollment statistics in Appendix W).

Art Minor Enrollments

The Art program faculty recognizes and supports the work of our students. Each year we award one or two outstanding-student-in-the-minor awards for those who have an average of at least 3.3 and have excelled in Studio Art and/or Art History courses.

(See detailed minor requirements in Appendix T; see detailed minor enrollment statistics in overall Humanities Appendix W).

Total enrollment in Art minors as of Spring terms in:

AY 2008 – 09:	20
AY 2009 – 10:	34
AY 2010 – 11:	53

Since new Art minor structure took effect:

<u>Academic Year:</u>	<u>Total Minors:</u>	<u>Art (General):</u>	<u>Studio Art:</u>	<u>Art History:</u>
AY 2011 – 12:	72	68	3	1
AY 2012 – 13:	51	49	2	-
AY 2013 – 14:	48	43	5	-

2. Academic Advising

The Art faculty advises primarily Interdisciplinary majors. Interdisciplinary majors develop a plan of study with their advisor involving courses from within the three areas, the core courses, and the capstone seminar. Each faculty member typically advises between 10 to 20 advisees regularly. Some Art faculty members, usually Petri Flint and Susan Wadsworth, also advise freshman students in the Communications Media major. Communications Media has over 300 majors and thus it is necessary to have assistance in this from the Humanities faculty, who otherwise have only the Interdisciplinary majors to advise. This advising is treated in the Interdisciplinary studies section.

Regarding advising for the minors, the Humanities department did designate an advisor for Art minors starting in 2011, and initially required that students see the minor advisor before joining the minor. Eventually, we moved away from this practice, since we noted that students were usually declaring the major after having completed most of the courses, and thus did not require advising.

3. Effectiveness of advising from the perspective of students/faculty

The advising is appreciated by students, who are able to combine the diverse content areas of their coursework into a coherent degree, thanks to the support and guidance of the Humanities faculty. Faculty are satisfied with the advising training offered by the Humanities Department. They receive assistance when needed from the Chair, and have found degree works, though not perfect, to be an improvement over Web4.

4. Integration into department—clubs, departmental committee representation

There are no Art related clubs at this time, if there were sufficient student interest and faculty availability, faculty would support this type of activity. As to student representation on department committees, we do involve students where possible, but do not track which one of the Humanities minors (or IDIS majors) students are enrolled in.

5. After graduation—employment, graduate school

Faculty advisors assist them in their searches for career and educational opportunities, but we do not have a way to gather data on minors after graduation.

A. FACULTY DATA

1. Faculty data—number, rank, diversity

There are four full-time faculty members in the Art area.

Two are Full Professors, one is an Associate Professor, and one an Assistant Professor

Three are female, and one is male.

All four are Caucasian.

There are typically 1-2 adjuncts in Art History, and 3-4 adjuncts in Studio Art

2. Description of faculty qualifications

Please see Art faculty CVs, in Appendix X.

B. RESOURCES

1. Budget

Most Art budget lines are shared with the other Humanities disciplines, but the Art area has two dedicated budget lines for the support of studio classes: for art supplies and for hiring models. The budget line for art supplies allows us to provide a basic starter kit of some of the art materials that are crucial to our studio courses, but students are still required to purchase the majority of materials that they use in studio classes; while the costs vary according to the specific course, students typically spend \$25-\$75 per studio course to supplement the core supplies that we provide. The model budget currently supports our class Art 2200 Life Drawing.

We are grateful that the administration has supported gradual increases in our budget for art supplies, which was at \$6150 in AY 2009 and was up to \$8500 by AY 2014. However, the cost of art supplies has risen significantly during that period (about 40%), and more importantly our overall enrollments in studio courses have more than doubled over that time, as noted in Section IV. Thus, despite the increases to this budget line, our per student allocation has actually decreased from about \$16.72/student at the close of our last review in AY 2008 to \$14/student during AY 2014 at this level of support. In combination with the roughly 40% increase in art supply prices during this period, our supply budget remains under pressure without continued increases. Students will be forced to purchase more of their own supplies, which is often difficult due to the limited resources in the immediate Fitchburg area. Students are thus limited in the quality and quantity of materials with which they can create, which negatively impacts the quality of teaching and learning, without continued support for this budget line.

The draft implementation document for the University Strategic Plan calls for potentially moving to a differentiated fee structure, and in its current iteration, the plan would envision that students enrolling in Studio Art courses would be assessed a \$50 lab fee for each course. If the University does indeed adopt this policy, our supply budget will need to be dramatically increased, as students paying this lab fee would reasonably expect to have all their materials provided by the University. The \$50 lab fee is significantly higher than our current budget of about \$15 per student, and of course also higher than the \$20 per student that we are requesting. This gap between fees and our operating budget would need to be closed, or the issue of differentiated fees would need to be reexamined altogether, at least as it relates to studio courses.

2. Library Resources

The **Amelia Gallucci-Cirio Library** has a significant collection of books on Art and Art History (about 7,000 volumes in Art and Architecture), which are used by students in all of our courses. The library also maintains a range of discipline-specific subscription web resources and electronic databases, as well as subscriptions to several prominent print Art journals, including *Art New England*, *Art in America*, and *Art Forum*. The librarians are available to provide research training sessions specific to all disciplines at the college. (See [Appendix Y](#) for complete Art resources provided by library, compiled by Library Director Robert Foley, now retired.

3. Space – Art Studios and Exhibition Space

Art Studios

The new studio facilities made a number of specific improvements that will allow our program to flourish more effectively. Until the new studios were built, we had only two studio classrooms, and since one of them was much smaller and without proper ventilation, sculpture and painting classes had to share a single studio, which was problematic due to (among other issues) the very different materials and artwork storage requirements for each medium. While now basic courses such as Drawing can still be taught in all three of the new studios, it is also enormously helpful to have separate spaces designed specifically to accommodate the needs of classes in painting (CNIC-113) and sculpture (CNIC-112). All three of the new studios are also now equipped with an effective and quiet spray booth venting system. This a huge improvement over the past, when we had only one noisy vent booth in just one of the studios; it was impossible to lecture or hold discussion with the vent operating, which resulted in a difficult teaching environment and less than optimal adherence to safety procedures, and classes from the second studio classroom had to wait until the larger room was clear to be able to spray their drawings.

All three of the studios now have a good mix of built-in and freestanding storage furnishings for artwork and materials, including flat files, slotted cabinets and shelving, lockable materials cabinets, and adjustable sculpture storage racks. The only notable loss of space in the new

studios is that we now have less closet space than before, with the only existing closet being in CNIC-112.

All three studio classrooms have excellent, dimmable lighting, including general fluorescent lighting, two theatrical spots, and a track lit area by the display board at the front of each room. Along with the room-darkening shades that were installed towards the end of Fall 2013, the dimmable lighting allows us to darken the room sufficiently to project images in content lectures, as well as to control lighting to levels appropriate for various observational set-ups in class.

Another major upgrade is that the sculpture studio now has a kiln for ceramics. The kiln installation was not completed until late October 2013, and appropriate storage for clay work was developed during Spring 2014. We were able to use the kiln beginning in Fall 2014, however, and to offer our new course in Ceramics. We anticipate that the presence of that kiln will also enrich the experience in some of our existing courses, such as 3-D Design and Sculpture, and allow us to develop other offerings involving ceramics in the future.

Studio Art faculty have all attended safety trainings related to the safe use of art materials, and worked closely with Leah Fernandes, the FSU Safety Officer, to establish a safe studio environment and proper storage for hazardous materials.

Exhibition Space

Three of the Art faculty (Petri Flint, Susan Wadsworth and Sally Moore) currently serve on the Art Gallery Committee; they are involved in determining the Gallery's mission and focus, as well as selecting exhibiting artists.

There are now two spaces for art exhibitions at the college: The Hammond Art Gallery and the Sanders Gallery. The recent renovations in the Hammond Building have created a more prominent gallery located on the lower level, which features 3-4 rotating exhibitions by visiting artists each year, who are invited to speak at the college and field questions from students at an opening reception. These shows provide our students with exposure to trends in contemporary art in a range of media, including drawing, painting, photography, sculpture, installation, and multi-media work. In April, the Hammond Gallery also hosts VISIONS, the annual juried showcase of the year's best original student work from the Communications Media department.

The Sanders Gallery was developed as a second exhibition space, while the Hammond Gallery was closed for several years during major renovations. Since Sanders has proved to be very successful, the gallery committee plans to continue to mount exhibitions in both Hammond and Sanders Galleries. Sanders will host exhibitions of smaller works by visiting artists, the biennial faculty show of work by faculty in Art and Communications Media, as well as ARTeries, the annual exhibit sponsored by the Art faculty featuring student work in drawing, painting, and sculpture.

4. Technology for Teaching

Since our last program review, we have made a general shift to digital technology in our classes, for the most part replacing the use of traditional slides. Our Art History classroom, CNIC 323, is now equipped with a built-in computer station, which also includes a VCR/DVD player, stereo, one built-in overhead digital projector, one large projection screen, and new dimmer lights for note-taking. Much of our existing slide collection has been digitized, using our computer station equipped with a scanner. These improvements have encouraged the Art faculty to make greater use of digital technologies and the internet as course resources. We also received effective room-darkening shades as part of the room upgrade. The Art professors have created an archive of online visual resources through the school-wide J-drive. Several thousand images, either shot by professors when traveling or acquired through online resources, have thus been added to their individual J-drives.

The Studio Art courses use all of the above-mentioned technology, resources, and equipment as well. The studio classrooms are now equipped with overhead digital projectors and room darkening shades. This is particularly helpful as we can show relevant art historical examples of work that relates to the hands-on projects and share digital images of past students' work as inspiration for current students.

5. Equipment/Materials (teaching materials, videos, etc.)

There is a growing collection of DVDs on art and architecture at our disposal, including a selection of videos that we had digitized, which are housed in the Humanities Department office and shared with the Music faculty for interdisciplinary courses.

I. MUSIC PROGRAM OVERVIEW

1. History of department, program, mission of the department

The Humanities department has long existed as a vital part of the Liberal Arts and Science core in addition to presenting substantial minors for those majoring in other fields available at Fitchburg State University. The music program has carefully developed and maintained courses presenting all the various aspects of music. These include the history of music (Classical and Romantic is now Bach to Beethoven), topical courses (Symphony, Music in Film is new) as a way of approaching the musical language and understanding. Theory and Harmony are taught and composition is available through independent studies with either of two faculty members, both on faculty for greater than 20 years. While the performing arts have been consistently offered, there has been strength gained through the consistent leadership of the choral arts and jazz band which are directed by full-time faculty. The orchestra is now directed by a full-time faculty member in Psychology who is Masters prepared in music as a violinist. The band, which involves many community people, is directed by a renowned HS music teacher in the area and flourishes under his leadership. History, Theory, Performance, and the new courses in Music Technology have us offering substantial courses without being a major.

This curriculum could arrive at a new standard for learning with the availability of literacy in musical notation among the students. This would only happen with the addition of a music major and an audition standard which would ensure the former study of music by entering majors. But, having said that, the students are challenged to develop critical listening and thinking skills to encounter ideas presented through sound without being able to quickly read notation and give an analytical answer.

The Humanities department has brought strength to the overall liberal arts program at FSC and now FSU. The worth of the department is greatly underestimated as we endure aging facilities that need upgrading and proper rehearsal and performance spaces. In recent years a pianist on the faculty has overseen the upgrading of our pianos to a much higher standard. With the success of our music technology program and the possibility of a music business component, the university needs to commit to larger spaces for the teaching of such skills.

The music area often provides curriculum for Interdisciplinary majors and as such the skills learned end up in diverse professions. An example is a recent graduate who is a teaching assistant using music therapy skills in special needs. Many current students want to produce their own songs and market them. This field will only bring greater demand, though our current lab is the less than half the size of a normal classroom.

In conclusion for our history, we have been in the same space for over 40 years now while we have watched the campus morph around us. We have continued excellent teaching but should be considered for long overdue upgrades to our teaching environment. We provided the space study process with valuable ideas which have gone nowhere.

The music program continues to support the University Mission through the Music Program Vision: to develop an awareness of the emotional and intellectual properties involved in creating an aesthetic experience in music.

Music Faculty

The current Music faculty consists of three full-time tenure track positions filled by the following people: two Full Professors, Dr. Michele Caniato and Dr. Robin Dinda; and one Associate Professor, Dr. Marjorie Ness, who retired in December 2015. (Full Professor Jane Fiske is currently on leave from the Department, serving as Interim Dean, Arts and Sciences.) During the year 2015-16 two temporary positions were added. Dr. Todd Borgerding, Assistant Professor and Dr. Kathleen Sewright, Assistant Professor. Both of these additions have PhD preparation in musicology. For AY 2017 Kathleen Sewright will fill the Full Time Temporary Position, in replacement for the leave of Dr. Fiske, and the Tenure Track search will begin in Fall of 2016. There are several part time faculty members who have assisted the department since 2008. They are listed in Appendix A - Resumes.

Leadership for ensembles is as follows:

Jazz Band - Dr. Michele Caniato, full-time;
Chamber Orchestra - Dr. Hildur Schilling, adjunct to our department
(full-time, Behavioral Sciences);
Concert Band - Michael LaCava, adjunct;
Choral Ensembles (2) - Dr. Marjorie Ness, full-time.

This faculty is supported by one Humanities department secretary and limited student work study assistance for the office and ensemble support.

Historically, the Music Department has always had three to four faculty lines. Currently, there are four faculty lines, though Dr. Jane Fiske in July 2014 began serving in an interim position as Dean of Liberal Arts and Sciences. In spring of 2015, we were given a Full Time temporary faculty member to replace her. Since Dr. Fiske will continue in her Dean position during AY16, we have again been accorded a Full time temporary position to replace her for AY 17. Marjorie Ness announced her retirement in May of 2015, and the administration replaced her with a FT temporary position in AY 2016 and a tenure track position in AY 17. Drs. Jane Fiske and Robin Dinda joined the department in 1989 and 1991, respectively. Dr. Fiske replaced the retiring Professor Lillian Fagerholm, and Dr. Dinda filled a newly created fourth position in music. In 1999, Dr. James Leve joined the department, replacing the retired Dr. Harry Semerjian, and in 2000, Dr. Michele Caniato joined the department, replacing the deceased Dr. Frank Patterson. In 2004, Dr. Marjorie Ness replaced James Leve, who left for another position. Each faculty member enhances the music program with unique areas of expertise including women in music, American music, musical theater, world music, electronic music, and jazz.

Ensembles

Music ensembles at Fitchburg State University provide performance opportunities in concert band, jazz band, orchestra, and choir to students of all levels of ability whether or not enrolled in the music minor. The ensembles are open to staff, alumni, and community members. All groups are devoted to the performance of quality repertoire with high standards of musicianship. Ensembles perform typically two or three concerts each semester, on and off campus.

Under the direction of Dr. Marjorie Ness, the FSU Chorus and Chamber Choir have flourished, performing regularly at convocations, open house sessions, recruitment events, and graduation ceremonies. Likewise, the FSU Jazz Band under the direction of Dr. Michele Caniato, and the FSU Concert Band under the direction of Mike LaCava, have grown and are noted for performing in exchange concerts, convocations, open house sessions, and alumni festivities. All performing groups present winter and spring concerts as well as other special performances throughout the year. The FSU Community Orchestra, under the direction of Dr. Hildur Schilling, has grown considerably, offering concerts throughout the Fitchburg community.

Curriculum

The music curriculum offers thirty-eight courses taught by a four-member faculty. The courses comprise a comprehensive study of music in the areas of history, theory/harmony, and applied music. All courses are three credits with the exception of some applied courses.

These courses support the Liberal Arts and Science curriculum; specifically, the ARTS cluster, Art or Music. See Appendix L - Course Descriptions.

Minor

The minor in Music requires 18 semester hours of course work including three core courses (9 credits) and three elective courses (9 credits). A pass/fail piano proficiency evaluation or MUSC 2500 is required. Students must take the following:

CORE - 9 cr.

- MUSC 1000 - Art of Music 3 cr. or
- MUSC 1500 - World Music 3 cr.
- MUSC 2200 - Basic Music Theory 3 cr. or
- MUSC 2240 - Harmony I 3 cr.

3 total credits of Choral Arts and/or Instrumental Arts)

- MUSC 2300 - Choral Arts 1 cr. MUSC 2400 - Instrumental Arts

ELECTIVE - 9 cr.

- The remaining nine semester hours may be taken from approved music electives.

Awards and Scholarships

The music department faculty continues to recognize and support the work of music students. Since the late 1990s, there has been an annual award for the Outstanding Senior/Student in the Music Minor. This award is given to a graduating senior with a minor in music, a GPA of 3.5 or higher, and a record of outstanding achievement and excellence in music. The student receives a gift certificate and commemorative plaque.

Additionally, the Hammond Band Scholarship and the Frank Patterson Music Scholarship award scholarships for private music lesson instruction each semester. The Patrick and Mary Hammond Band Scholarship Award is given to an undergraduate student chosen as an outstanding member of the FSU Band. The Frank Patterson Music Scholarship was established in memory of former colleague Dr. Frank Patterson who passed away in 2000 after many years of dedicated college service as FSC band director and classroom teacher. Proceeds from faculty concerts are also donated to the Patterson scholarship. Recipients of the scholarship receive funding for private lesson instruction at the Indian Hill Music Center.

In spring of 2015 the Awards Ceremony included the Vocal Choral Scholarship which has a value of \$250 for 10 lessons with the Foundation Music Lesson vocal instructor. The recipient must be actively involved in the choral program.

2. Identification of the major recommendations for improvement made by the previous reviewer and the departmental responses to these recommendations.

In reading the report of the reviewer, James E. Foley, Associate Prof. of English at Worcester State College, there are several items highlighted for both the department as a whole and the music discipline specifically. Let me start with the department.

Due to the unusual makeup of the department, Foley noted that the granting of a new position to the department can still slight a discipline in need, such as Philosophy. As a department we have been provided with replacement positions, one person a semester early (for Ness) but no additions to the number of the faculty for four years.

The fair distribution of resources was raised, with some disciplines needing more resources. There appears to have been fair distribution and access to additional grants on campus for the music area in regard to the curriculum. We have not had success in funding the administration of the Foundation Music Lesson program and that needs to be revisited in concept and practice.

The bookstore was mentioned. Things with the bookstore (ever-changing management) are not better, but worse. Price gauging, not honoring pricing a faculty member works out with a publisher on packages, and slowness with special orders resulting from too few copies available to begin with, make for frustration for students and faculty. We faculty are finding that students seek to purchase used books elsewhere. Our adoption of e-books that are ever changing in competition with other publishers' innovations, have bugs and problems and become non-productive means to saving money as the technology components do not work as intended.

Issues raised by James Foley specific to the music discipline included sound-proofing classrooms from the boiler room noise (157) and each other (256 and 257). A second issue was the regular teaching of Leadership courses by a music faculty member, reducing the number of times a music upper level course could be offered (for minors). Common to that problem is the repeated load of Commonwealth of the Arts in music faculty loads. The issue of not being able to dual-count music courses in LA&S was raised. The largest challenge is that since 2008 LA&S has required only 1 music or art course. The "other" under ART can only be a music course with LA&S designation, and many of our upper level courses do not, because we were first told to keep the designation to just a few. Courses are under review for that designation so it will enable people to choose their "other ART" course from music as well.

Foley pointed out that our vision statement in music did not indicate the need for the outlay of resources regarding curriculum, whereas it was "far reaching" regarding the need for facilities. Foley felt we did a lot of visioning that could only be met with a new building some day. So far there are not even plans for renovations. We would like a green sign out front of the building such as other buildings have, so the public knows where Kent Recital hall is.

The library reaches out to the music faculty for information as to what we would like for electronic databases. We finally have Groves online which is a wonderful research tool to acquaint the students with. Books can be suggested, but it is clear the books are chosen by our librarian liaison.

3. Determine whether there are best practices in a discipline and whether these are being followed by the department.

The best practices in our discipline are being carried out as far as possible. Let me explain. The standard of classroom teaching is high, as conceived by our faculty. Desired classroom technology which includes Sibelius software and the SmartBoard is limited to one classroom (157 Conlon). It is, however, the classroom nearest the boiler (which makes a considerable amount of noise) and so listening to softer timbres is difficult. With the upgrade of the room's computer (summer 2015) Sibelius disappeared from the computer and it was finally reinstalled the beginning of November. This was unacceptable for the teaching of music theory during the two months prior. To make things even more frustrating, a new room scheduling software has us sharing the best

two classrooms with other disciplines when we used to be able to keep these properly outfitted music classrooms for music faculty.

One other classroom is set apart for sound containment, 265 Conlon, and has a projector, CD/DVD player and a computer. IT support of this room is spotty at best. It took almost 2 months for IT to consider it important enough to change out a mechanism to solve the stripped threads of the volume knob on the podium. We received frequent lectures about how to press down and turn and the lack of serious attention to our repeated complaints forced us to write the CIO and ask for consideration. Summer, 2015, upgrades were made to the podiums in 256 and 257. These rooms do not contain the sound well enough and bleed to each other, making the instruction of music at correct volumes impossible. There is no way to keep sound going (for the playing of music for listening exams) from the podium computer in 257 without seeing the images. Even when using your own laptop, you cannot remove the projection of images without removing the data chord from the computer. This is extremely clumsy for quick transitions in an exam or class listening exercise, and this ability is available in 157 and 265. The lab for teaching Music Technology has improved over the recent years. However, the space itself is inadequate and we need to double the number of stations and have room for recording as well.

Performing groups rehearse in various spaces. There is no choral rehearsal room, no band or orchestra room, and no jazz studio. Choral singers use chairs with fixed desks on them, on banked classroom risers with little room left for standing to sing. Some years ago cages were made back stage of Weston Auditorium where band and orchestra stands and related instruments for percussion are stored. The auditorium is used for practice, with cheap, flimsy plastic chairs for seating. The jazz band works out of the same classroom as choir, 157 Conlon, and is small enough to fit in the pit. Their alternate space is Kent Recital hall which works well. The storage between Kent and 157 is also a hallway, and is inadequate.

Through the tireless work of an alumna, the choral music library has been completely reorganized and placed in order according to best practices. I salute Natalie Wisenbaker Aalto, class of 2004. Her cataloguing of the library began as a project for a class and I invited her back to help me with this. Ensembles receive only 1 credit for faculty load, but the managing of the robes and folders, purchasing, cataloguing and archiving of music, extra performances on and off campus are disproportionate to the load received. This volunteer has proven priceless and we can be proud of our collection and how it is stored and accessible due to her work.

Best practices can only occur when the best teaching spaces, equipment, and maintenance of both are in place. Our faculty are doing amazingly creative things without the benefit of many things as mentioned above. Enormous effort is used to stay positive in a less than adequate facility.

4. Departmental initiatives and significant changes during the past five years

Humanities Department Majors

In AY 2015, the Humanities Department passed through governance two new concentrations, under the Interdisciplinary Major; Interdisciplinary Studies: Fine and Performing Arts and Interdisciplinary Studies: Humanities Concentration. The first is an exciting interdisciplinary collaboration between Humanities (Art / Music) and Communications Media (Theatre). The second is a concentration consisting in our Humanities Disciplines, similar to a type of General Studies degree, with a great degree of flexibility. These two programs allow students to incorporate Music substantially into a coherent degree program. These programs, if successful, may increase enrollments in Music courses, and embed performance courses in a meaningful way into University curriculum.

These will need now to be well advertised and marketed; we will collaborate with the Admissions staff to attract students and work to make faculty advisors and students aware of this opportunity.

Interdisciplinary Studies: Fine & Performing Arts Concentration, BS/BA

This major gives students a strong interdisciplinary grounding in the Fine and Performing Arts through 36-42 credits of coursework in Music, Studio Art, and/or Theater:

Choose a minor in Music, Studio Art, or Theater (see catalogue for the specific requirements of each minor). 18 cr.

(AND)

Choose either:

Option 1—18 credits in one of the other two disciplines, at least 9 of which must be 2000+ level. (OR)

Option 2—12 credits in each of the other two disciplines, at least 6 of which must be 2000+ level in each discipline. (24 cr.)

When not chosen as the discipline for the minor, the course requirements for each field are:

Music Concentration Requirements (12-18 credits):

Required courses (4 cr.):

MUSC 1000 Art of Music (3 cr.)

MUSC 2500 Class Piano (1 cr.)

Choose 5 additional credits in instrumental and/or vocal study and ensembles (5 cr.):

- MUSC 1300 Beginning Musical Instruction (1 cr.)
- MUSC 2300 Choral Arts (1 cr.)
- MUSC 2310 Intermediate Musical Instruction (1 cr.)*
- MUSC 2400 Instrumental Arts (Jazz, Band, or Orchestra) (1 cr.)
- MUSC 2600 Class Guitar (1 cr.)
- MUSC 2700 Class Voice (1 cr.)

*When taken for credit, an additional teacher fee may apply for off-campus teachers at Indian Hill Arts.

Choose the remaining 3-9 credits in Music from the following courses:

- MUSC 1100 Woodstock to I-pod: A Social History of American Music (3 cr.)
- MUSC 1400 Introduction to Music Technology (3 cr.)
- MUSC 3100 Symphony (3 cr.)
- MUSC 3200 Opera (3 cr.)
- MUSC 3450 Appreciating the American Musical (3 cr.)
- MUSC 3600 Bach to Beethoven (3 cr.)
- MUSC 3650 Romanticism to Rock (3 cr.)
- MUSC 3700 Nineteenth Century (3 cr.)
- MUSC 3750 Music in Film (3 cr.)
- MUSC 3900 Women and Music in Society

Studio Art Concentration Requirements (12-18 credits):

Required course—choose one of the following (3 cr.):

- ART 1300 Introduction to Studio Art (OR)
- ART 1400 Drawing

Choose the remaining 9-15 credits in Studio Art from the following courses:

- ART 1300 Introduction to Studio Art: Drawing, Painting, and Sculpture
- ART 1400 Drawing
- ART 1600 Design
- ART 1650 Three-Dimensional Design

ART 2004 Ceramics
ART 2030 Sculpture I
ART 2102 Introductory Painting
ART 2150 The Art of Puppetry
ART 2200 Life Drawing
ART 2250 Intermediate Drawing
ART 2450 Water-Based Media
ART 3010 Sculpture II
ART 3020 Intermediate Painting
ART 3200 Advanced Open-Media Studio Art

Theater Concentration Requirements (12-18 credits):
Required courses (12 cr.):

THEA 1720 Voice & Articulation
THEA 1700 Stage Movement
THEA 2700 Acting I
THEA 3550 Page to Stage Script Analysis

When choosing Option 1 (18 credits in Theater as the second concentration), choose an additional 6 credits from the following courses (6 cr.):

THEA 2100 Children's Theater
THEA 2730 History of Theater I
THEA 2740 History of Theater II
THEA 2800 Acting II
THEA 3400 Advanced Stage Movement II
THEA 3500 Voice II
THEA 3035 Playwriting
THEA 3700 Directing the Play

IDIS Major Core Course Requirements (15 credits):

Required IDIS Seminars (6 cr.)

IDIS 1004 - Introduction to Interdisciplinary Studies Seminar 1 cr.
IDIS 2140 – Interdisciplinary Research Methods Seminar 2 cr.
IDIS 4004 - Capstone Seminar 3 cr.

Required Interdisciplinary course (3 cr.)

IDIS 1600 - Critical and Creative Thinking 3 cr.

Required Commonwealth of the Arts course—choose one of the following (3 cr.)

MUSC 2000 - Commonwealth of the Arts 3 cr.

MUSC 2100 - Commonwealth of Ancient Arts 3 cr.

MUSC 2120 - Commonwealth of Asian Arts 3 cr.

MUSC 2130 - Commonwealth of the Arts: Classical through Contemporary 3 cr.

MUSC 2210 - Commonwealth of the Arts: Medieval to Baroque 3 cr.

Required—choose any one of the following interdisciplinary/multidisciplinary courses (3cr.)

AMST 1800 - Introduction to American Studies I 3 cr.

GEOG 1100 - Principles of Human Geography 3 cr.

GEOG 2056 - Climate Change and Human History 3 cr.

HIST 2056 - Climate Change and Human History 3 cr.

IDIS 1000 - Introduction to Women's Studies 3 cr.

IDIS 1002 - Introduction to Disability Studies 3 cr.

IDIS 1200 - Introduction to International Studies 3 cr.

IDIS 1800 - Global Issues 3 cr.

IDIS 1900 - Introduction to Peace Studies 3 cr.

IDIS 2100 - Dilemmas of Peace and War 3 cr.

IDIS 2540 - Global Issues in Film 3 cr.

MUSC 2000 - Commonwealth of the Arts 3 cr.

MUSC 2100 - Commonwealth of Ancient Arts 3 cr.

MUSC 2120 - Commonwealth of Asian Arts 3 cr.

MUSC 2130 - Commonwealth of the Arts: Classical through Contemporary 3 cr.

MUSC 2210 - Commonwealth of the Arts: Medieval to Baroque 3 cr.

PHIL 2001 - Medical Ethics 3 cr.

PHIL 2600 - Philosophy of Human Nature 3 cr.

PSY 2140 - Cognitive Neuroscience 3 cr.

NOTES:

The B.A. will be awarded if the student has completed courses demonstrating Advanced Intermediate proficiency in a World Language.

Interdisciplinary Studies: Humanities Concentration BS/BA

This major offers students a strong interdisciplinary grounding in the Humanities through 36-42 credits of coursework in Art, Music, Philosophy, and/or World Languages:

Choose a University-approved Humanities minor in Art, Music, Philosophy, or World Languages (Humanities minors include Art, Studio Art, Art History, Asian Studies, Italian Studies, Spanish, Romance Languages, Music, and Philosophy--see catalogue for the specific requirements of each minor.) 18 cr.

(AND)

Choose either:

Option 1—18 credits in one of the other three disciplines, at least 9 of which must be 2000+ level. (OR)

Option 2—12 credits in two of the other three disciplines, at least 6 of which must be 2000+ level in each discipline. (24 cr.)

When not chosen as the discipline for the minor, the course requirements for each field are:

ART—choose any courses in Art listed below:

ART 1300 Introduction to Studio Art: Drawing, Painting, and Sculpture

ART 1400 Drawing

ART 1600 Design

ART 1650 Three-Dimensional Design

ART 2004 Ceramics

ART 2030 Sculpture I

ART 2020 Ancient Art

ART 2100 Asian Art

ART 2102 Introductory Painting

ART 2150 The Art of Puppetry

ART 2200 Life Drawing

ART 2250 Intermediate Drawing

ART 2350 American Art I: Colonial to 1900

ART 2360 American Art II: 1900 to Present

ART 2450 Water-Based Media

ART 2700 Baroque Art
ART 2800 Northern Renaissance Art
ART 2850 Italian Renaissance Art
ART 2900 Nineteenth Century Art
ART 3000 Contemporary Art
ART 3010 Sculpture II
ART 3020 Intermediate Painting
ART 3100 Art Criticism
ART 3150 Early Twentieth Century Art
ART 3200 Advanced Open-Media Studio Art
ART 3300 History of Architecture
ART 3500 History of Modern Architecture
ART 3700 Women, Art, and Society
ART 4950 Museum Internship

MUSIC—choose any courses in Music listed below:

MUSC 1000 Art of Music (3 cr.)
MUSC 1100 Woodstock to I-pod: A Social History of American Music (3 cr.)
MUSC 1400 Introduction to Music Technology (3 cr.)
MUSC 1500 World Music
MUSC 2300 Choral Arts (1 cr.)
MUSC 2400 Instrumental Arts (Jazz, Band, or Orchestra) (1 cr.)
MUSC 3100 Symphony (3 cr.)
MUSC 3200 Opera (3 cr.)
MUSC 3400 Twentieth-Century Music (3 cr.)
MUSC 3450 Appreciating the American Musical (3 cr.)
MUSC 3500 American Music (3 cr.)
MUSC 3600 Bach to Beethoven (3 cr.)
MUSC 3650 Romanticism to Rock (3 cr.)
MUSC 3700 Nineteenth Century Music (3 cr.)
MUSC 3750 Music in Film (3 cr.)
MUSC 3760 Film Scoring (3 cr.)
MUSC 3800 History of Jazz (3 cr.)
MUSC 3900 Women, Music, and Society (3 cr.)

WORLD LANGUAGE—choose any courses in World Language listed below (all 3 cr.):

ARAB 1026 - Arabic for Beginners I

ARAB 1100 - Arabic for Beginners II
ARAB 2030 - Contemporary Arab World
FREN 1000 - French for Beginners I
FREN 1100 - French for Beginners II
FREN 2000 - Intermediate French I
FREN 2100 - Intermediate French II
FREN 3500 - French Conversation and Composition
ITAL 1000 - Italian for Beginners I
ITAL 1100 - Italian for Beginners II
ITAL 2000 - Intermediate Italian I
ITAL 2100 - Intermediate Italian II
ITAL 2500 - Italy Through Film
ITAL 3000 - Italian Culture (in English) I—From Antiquity to 1800
ITAL 3100 - Italian Culture (in English) II—From 1800 to the Present
ITAL 3300 - Women in Italy
ITAL 3500 - Italian Conversation and Composition
SPAN 1000 – Spanish for Beginners I
SPAN 1100 – Spanish for Beginners II
SPAN 2000 – Intermediate Spanish I
SPAN 2001 – Spanish for Heritage Students
SPAN 2100 – Intermediate Spanish II
SPAN 2600 – Hispanic Culture
SPAN 2700 – Hispanic Literature
SPAN 3000 – Cinema for Spanish Conversation
SPAN 3500 – Spanish Conversation and Composition

PHILOSOPHY:

Required Courses (6 cr. total):

PHIL 2500 - Contemporary Ethical Problems
PHIL 2600 - Philosophy of Human Nature *

Choose additional courses in Philosophy from those listed below (each is 3 cr.):

PHIL 1000 - Introduction to Western Philosophy
PHIL 1100 - Logic
PHIL 2000 - Philosophy of Education
PHIL 2001 - Medical Ethics *
PHIL 2200 - Theories of Knowledge

PHIL 2550 - Introduction to Ethics
PHIL 3310 - Ancient and Medieval Philosophy
PHIL 3330 - Renaissance and Modern Philosophy
PHIL 3340 - Contemporary Philosophy
PHIL 3600 - Philosophy of Religion
PHIL 3610 - World Religions
PHIL 4100 - Philosophy of Art
PHIL 4200 - Political and Social Philosophy
PHIL 4300 - Philosophy of Science
PHIL 4400 - Philosophy of Language
PHIL 4500 - Philosophy of Love
PHIL 4700 - Ethical Issues in Business

* These courses, when in taken in the Philosophy cluster, cannot be used as core electives as well.

IDIS Major Core Course Requirements (15 cr. total):

Required IDIS Seminars (6 cr.)

IDIS 1004 - Introduction to Interdisciplinary Studies Seminar 1 cr.
IDIS 2140 – Interdisciplinary Research Methods Seminar 2 cr.
IDIS 4004 - Capstone Seminar 3 cr.

Required Interdisciplinary course (3 cr.)

IDIS 1600 - Critical and Creative Thinking 3 cr.

Required Commonwealth of the Arts course—choose one of the following (3 cr.)

MUSC 2000 - Commonwealth of the Arts 3 cr.
MUSC 2100 - Commonwealth of Ancient Arts 3 cr.
MUSC 2120 - Commonwealth of Asian Arts 3 cr.
MUSC 2130 - Commonwealth of the Arts: Classical through Contemporary 3 cr.
MUSC 2210 - Commonwealth of the Arts: Medieval to Baroque 3 cr.

Required—choose any one of the following interdisciplinary/multidisciplinary courses (3 cr.)

AMST 1800 - Introduction to American Studies I 3 cr.
GEOG 1100 - Principles of Human Geography 3 cr.
GEOG 2056 - Climate Change and Human History 3 cr.
HIST 2056 - Climate Change and Human History 3 cr.
IDIS 1000 - Introduction to Women's Studies 3 cr.

IDIS 1002 - Introduction to Disability Studies 3 cr.
IDIS 1200 - Introduction to International Studies 3 cr.
IDIS 1800 - Global Issues 3 cr.
IDIS 1900 - Introduction to Peace Studies 3 cr.
IDIS 2100 - Dilemmas of Peace and War 3 cr.
IDIS 2540 - Global Issues in Film 3 cr.
MUSC 2000 - Commonwealth of the Arts 3 cr.
MUSC 2100 - Commonwealth of Ancient Arts 3 cr.
MUSC 2120 - Commonwealth of Asian Arts 3 cr.
MUSC 2130 - Commonwealth of the Arts: Classical through Contemporary 3 cr.
MUSC 2210 - Commonwealth of the Arts: Medieval to Baroque 3 cr.
PHIL 2001 - Medical Ethics 3 cr.
PHIL 2600 - Philosophy of Human Nature 3 cr.
PSY 2140 - Cognitive Neuroscience 3 cr.

NOTES: The B.A will be awarded if the student has completed courses demonstrating Advanced Intermediate proficiency in a World Language.

In the past, the Humanities Department has “housed” the General Studies Major and the Humanities Major, both of which no longer exist. Currently, the Humanities Department “houses” the Interdisciplinary Studies Major and has created the two new Humanities-focused majors, which will be treated also in the IDIS program review.

Additionally, a major in Interdisciplinary Studies for Pre-Law was created in 2010, and is advised jointly between Humanities and EHPS. As this does not include music, it will be not be treated here, but rather in the IDIS program review.

It should be mentioned that continual discussion of possible Humanities Majors (within the structure afforded by the Interdisciplinary degree) demonstrates the departmental commitment to developing majors reflective of excellence in the arts and humanities. In regards to music, the following potential tracks have been discussed since the last review:

Arts Administration – For students interested in Events Management, Museum Education, or working with Non-Profit Agencies (courses in music, business, computer science)

Arts Education Programs – For students interested in working with children or young adults in an educational setting (courses in music, psychology, and education)

Art Therapy – For students interested in the art-making process as therapeutic in and of itself (courses in music, psychology, and sciences)

Professional Music Studies – For students interested in developing an individualized curriculum in applied music, music history, theory, composition, or music technology

Technology

Since the last review, all teaching classrooms have been completely mediated. As a result, faculty have integrated a variety of technology into their teaching; particularly online resources. The university has adopted the Blackboard Learn platform which connects teachers and students online. This results in more effective and engaging learning in and beyond the traditional walls.

New Courses

New courses that reflect the interests and expertise of the faculty, and student demand, have been developed since the last review. Each new course has enhanced current course offerings and updated the curriculum to reflect advances in technology, global diversity, and interdisciplinary trends in education.

New courses developed by faculty and approved by university governance include:

MUSC 1100	From Woodstock to the iPod: A Social History of American Popular Music (Beaudoin, adjunct)
MUSC 2130	Commonwealth of the Asian Arts (Wadsworth, Ness)
MUSC 2130	Commonwealth of the Arts: Classical to Contemporary (Fiske)
MUSC 2210	Commonwealth of the Arts: Medieval to Baroque (Ness)
MUSC 2600	Class Guitar (Fiske, Ness, and Luria)
MUSC 3600	Bach to Beethoven (once called Baroque to Classical, Fiske)
MUSC 3650	Romanticism to Rock (Fiske)
MUSC 3750	Music in Film (Caniato)
MUSC 3760	Film Scoring (Caniato)
IDIS 1600	Critical and Creative Thinking (Fiske)

Online Instruction

Several courses in the curriculum have been developed for online instruction including:

MUSC 1100	Art of Music (Ness)
MUSC 1100	From Woodstock to the iPod (Beaudoin)
MUSC 1500	World Music (Pearlmutter, adjunct)

MUSC 2000 Commonwealth of the Arts (Beaudoin)
MUSC 2100 Commonwealth of the Ancient Arts (Dinda)
MUSC 3600 Bach to Beethoven (Fiske)
MUSC 3650 Romanticism to Rock (Fiske)
MUSC 3800 History of Jazz (Beaudoin)
MUSC 3900 Women, Music, and Society (Fiske)

Revisions to the Music Minor

The music minor was revised to allow greater flexibility, greater music content, and greater emphasis on keyboard skills. Primary changes are to the 9 credit core requirements to strengthen foundational skills in history, theory, and keyboard.

1. Students are required to take Art of Music or World Music. Previously, students could take either Art of Music or Commonwealth of the Arts. Since Commonwealth of the Arts is an interdisciplinary arts course, the music area was not a primary focus.
2. Previously students were required to take both Basic Music Theory (fall) and Harmony I (spring). Since students frequently were unable to take both courses in a timely manner, either course will fulfill the theory requirement for the minor.
3. Students are now required to pass a piano proficiency test or take Class Piano as an equivalency. This new requirement will ensure that music minors have the basic keyboard skills foundational for all music learning. Appendix O contains the music faculty approved description of what the proficiency exam requires. In lieu of the exam, a passing grade in MUSC 2500 Class Piano meets the proficiency requirement. Appendix B includes a sample syllabus for Class Piano MUSC 2500 (fall 2015) as taught by Dr. Ness, full-time faculty. If a student does not enroll in class piano, then they enroll in the non-credit MUSC 4800 Piano Proficiency and it is graded "pass/fail"
4. Participation in a performing ensemble, either instrumental or choral, is still a requirement. Additional approved music electives to reach 18 credits are still required.

The Foundation Music Lesson Program

The Foundation Music Lesson Program (FMLP) offers a range of musical lessons and classes at an affordable rate for the university and surrounding community. Students have their choice of 30-, 45-, or 60-minute private lessons for either a 10 week or a 14-week plan.

Lessons are offered in 10-week segments and begin mid-September for the fall term and late January or early February for the spring term. Lesson times are scheduled on an individual basis

with the instructor. The Foundation Music Lesson Program is open to faculty, staff, and students at Fitchburg State as well as community members of all ages and abilities. All lessons are held in the Conlon Fine Arts Building.

See link below. See FMLP program summary in Appendix N.

<http://www.fitchburgstate.edu/academics/academic-departments/humanities-dept/music/foundation-music-lesson-program/>

Facilities

In the Conlon Fine Arts Building, a larger classroom space was divided into two spaces. CNFA 264 was divided into two sections; a smaller classroom space and four new practice rooms. The new classroom is now CNFA 265 and the practice rooms are CNFA 264A, 264B, 264C, and 264D. The new practice rooms are state-of-the-art Wenger soundproof rooms are located on the second floor. The four new practice rooms are equipped with Boston pianos or Yamaha digital pianos. Practice room hours are from 8 am to 9 pm. One Card swipe access is required for the Wenger practice rooms. Upright pianos have been purchased to replace older pianos that were no longer functional for teaching.

Professional Collaborations

FSU has hosted the Massachusetts Music Teachers Association (MMTA) Bay State Piano Contest for the past ten years. More than 200 piano students, ranging in age from 5 to 18 from all around the state, compete for trophies and the chance to be named the best in the state, and participate in the winners' recital. In May 2014, we hosted for the first time, the Bay State Piano Contest 1st Place Winners' Recital the day after the competition. Performances were recorded by Futura Productions and were posted on the MMTA website. The performance was open to the public. All proceeds go directly to the Massachusetts Music Teachers Association; a nonprofit, professional music organization.

5. Centrality of department and program mission and visions to the mission and vision of the University.

Cultural Enrichment

The music department provides music for numerous cultural events and activities that enrich the life of the community. The FSU Chamber Choir under the direction of Dr. Ness, the FSU Jazz Band

under the direction of Dr. Caniato, the FSU Concert Band under the direction of Mr. Mike LaCava, and the FSU Orchestra under the direction of Dr. Hildur Schilling, frequently perform at university functions including convocations, graduations, open house sessions, recruitment events, alumni festivities, and winter and spring concerts. Collaborations between the university groups and visiting artists, such as the Indian Hill Orchestra and the Boston Camerata, allow students the opportunity to work with professional groups of the highest quality. Dr. Dinda frequently performs solo organ recitals in the surrounding community, and Dr. Fiske performs solo and chamber music recitals at the University and in the surrounding communities.

Liberal Arts and Sciences

Music courses offered in the Humanities Department support the strong Liberal Arts and Sciences (LAS) curriculum at the University. All music courses may be used under the ARTS cluster in the LAS curriculum. Ten music courses support the Global Diversity requirement of the new Liberal Arts and Science curriculum including:

Global Diversity Western (GDA)

- MUSC 1000 Art of Music
- MUSC 2210 Commonwealth of the Arts: Medieval to Baroque
- MUSC 3600 Bach to Beethoven
- MUSC 3650 Romanticism to Rock
- MUSC 3900 Women, Music, and Society

Global Diversity Non-Western (GDAN)

- MUSC 1500 World Music
- MUSC 2000 Commonwealth of the Arts

MUSC 2100 Commonwealth of the Ancient Arts
MUSC 2120 Commonwealth of the Asian Arts
MUSC 2130 Commonwealth of the Arts: Classical to Contemporary

Critical Thinking

In all music classes, students focus on multiple modes of inquiry to strengthen their critical thinking skills. Music history classes require students to examine musical repertoire from an historic and social perspective. Through reading assignments, class discussions, writing assignments, exams, and classroom presentations, students demonstrate their understanding of the material. Through listening assignments, students begin to synthesize their knowledge of musical materials.

Music theory classes require students to understand the essential principles of rhythmic notation, melodic notation, key relationships, modulation, and the harmonization of simple melodies.

Classroom activities engage students in exploring these principles through hands-on experiences. Studio classes, such as Choral Arts, Instrumental Arts, Class Voice, Class Piano, Class Guitar and Beginning, Intermediate, and Advanced Musical Instruction, engage students in the basic principles of musicianship through hands-on experience. Aspects of tone, blend, and intonation are important elements experienced in ensemble classes.

Commitment to Technology

As a result of funding for a Music Technology Lab, Class Piano and Introduction to Music Technology are now being taught with state-of-the-art equipment. Students have the opportunity to experience the very latest technology. The PIANO/MIDI LAB is equipped with seven Yamaha digital piano keyboard stations, a Yamaha synthesizer, notation, sequencing, editing, and theory software. It is located in room 261 Conlon Fine Arts building. Class Piano and Music Technology students get priority usage, but it is open to the campus community. These experiences enhance student learning and appreciation for music, and provide skills potentially useful in the job market. This technology is also being used to teach sight-reading in conjunction with the choral classes.

Community Collaborations

The music department is committed to the welfare of the larger community and region that it serves through collaborations with the Indian Hill Music Center. In this collaboration, students may take courses for college credit.

The Foundation Music Lesson Program (FMLP) offers a range of musical lessons and classes at an affordable rate for the university and surrounding community.

A graduate course collaboration with the Fitchburg Art Museum was initiated in 2013. Though it did not gain enough enrollments to run, we are now ready and able to offer courses at the museum in art and music in support of the Master Degree in Arts Education when they may serve student demand. A Museum Studies program is also being discussed.

6. Program structure, including concentrations and minors.

DEPARTMENTAL ORGANIZATION

Although each member of the music department is qualified to teach every course listed in our catalog, we each have our areas of specialization. At the present time, we all teach core courses such as Art of Music and Commonwealth of the Arts.

Dr. Caniato teaches Introduction to Music Technology, Appreciating the American Musical, History of Jazz, and Music in Film, Film Scoring, and Instrumental Arts. Additionally, Dr. Caniato teaches courses in music technology, orchestration, instrumentation, arranging, and conducting for the graduate programs.

Dr. Dinda teaches Basic Music Theory and Harmony I and II, Commonwealth of the Ancient Arts, American Music, and History of Jazz. Additionally, Dr. Dinda teaches courses in orchestration, instrumentation, and arranging for the graduate programs.

Dr. Fiske (in the past has) taught Women, Music, and Society, Commonwealth of the Arts: Classical to Contemporary, Bach to Beethoven, and Romanticism to Rock. Contemporary Issues in the Humanities and Mozart to Modernism are courses co-listed with the Honors Program. Additionally, Dr. Fiske taught courses in critical inquiry in interdisciplinary studies, and research in women in music for the graduate programs. Currently, she is on leave from the department, serving as Interim Dean, Arts and Sciences.

Dr. Ness teaches Commonwealth of the Arts: Medieval to Baroque, World Music, Symphony, Class Voice, and Choral Arts. Additionally, Dr. Ness teaches courses in choral conducting for the graduate programs.

Frequently, adjunct faculty will be used to provide additional sections of the core courses. When numbers demand it, an adjunct teaches additional sections of Commonwealth of the Arts. An adjunct faculty is often used to teach Class Piano, Class Voice and Class Guitar. And accompany the Choir and Chamber Singers.

*See section I.1, for the structure of IDIS concentrations including music and the Music minor.

7. Music program involvement in interdisciplinary programs.

The Music minor is a component of the two Interdisciplinary majors, Humanities Concentration and Performing Arts. In addition, Music courses are part of interdisciplinary minors such as the Asian Studies minor (MUSC 2120 Commonwealth of the Asian Arts), International Studies Minor (MUSC 2000 Commonwealth of the Arts; MUSC 2100 Commonwealth of Ancient Arts, MUSC 2120 Commonwealth of Asian Arts; MUSC 2210 Commonwealth of the Arts: Medieval to Baroque; MUSC 3400 Twentieth-Century Music; MUSC 3600 Bach to Beethoven; MUSC 3700 19th Century Music), Italian Studies (MUSC 3200 Opera), Women, Gender and Sexuality Studies (MUSC 3900 Women, Music and Society)

II. FACULTY

1. Faculty development activities and Involvement in teaching, research, and University and community outreach

Michele Caniato is a Professor of Music and has taught at Fitchburg State University since 2000. He received the Doctor of Musical Arts and Master of Music degrees in composition from Boston University, and the Bachelor of Music degree in saxophone performance and jazz composition from Berklee College.

A native Italian, he also studied at the Conservatory Giuseppe Tartini in Verona, Italy, receiving a Certificate in Theory and Solfege (1981). His conducting teachers include Theodore Antoniou and Lukas Foss; he also received a Massachusetts Cultural Council Grant for postgraduate conducting study with Frank Battisti.

He is active as a composer, arranger, conductor, and theorist in both the concert and jazz fields. His jazz compositions and arrangements have been performed by Bill Pierce, Andy McGee, Alan Dawson, Jeff Stout, Anthony Wonsey, Igor Butman, Diego Urcola, Shannon LeClaire, the Kendrick Oliver Big Band, Berklee Faculty Big Band, Wellesley College Big Band, New England Conservatory Jazz Composers Big Band, Red Stick Saxophone Quartet, and the BMI New York Jazz Orchestra. He has written jazz arrangements for the 14th Coltrane Memorial Concert hosted by WGBH's Eric Jackson at Northeastern University (1999).

His works have been performed in Boston (Harvard University, Northeastern University, New England Conservatory, Tsai Performance Center, Berklee Performance Center), at Merkin Hall and Christ and St. Stephens Church in New York City, across the United States, Canada, on National Italian Radio, and at festivals in Vittorio Veneto, Montecrosaro, and Venice (Italy), by the Red Stick Saxophone Quartet, harpists Franziska Huhn and Alessandra Trentin, Public Works New Music, soprano Maria Ferrante, bass James Demler, and pianist Pei-yeh Tsai.

Dr. Caniato is the author of "The Jazz Ensemble Companion" (Rowman & Littlefield, 2009), and has presented and published various theory papers such as "A View from All Sides: Articulation of Form in the Music of Bill Holman" International Jazz Composers' Symposium, University of South Florida, Tampa, FL, March 9-11, 2006 and "Beyond Constant Pulse in Jazz: Expansion of Bass Function in Gil Evans" International Association of Jazz Educators, Toronto, Ontario, Canada, 2003, "From Popular Song To Jazz Composition: Thelonious Monk's Ruby, My Dear" College Music Society Northeast Chapter annual meeting. SUNY Potsdam NY, 1999; published in the Annual Review of Jazz Studies #10, Scarecrow Press, Rutgers University, 2000.

Among Dr. Caniato's grants and awards are a Fulbright scholar award to Metropolia University in Helsinki, Finland, in 2011, the Massachusetts Cultural Council Artist Grant in 2007, the Amelia Gallucci Cirio Endowment Grant for study abroad, Marion and Jasper Whiting Foundation Grant (for conducting), and the Massachusetts Cultural Council Professional Development Grant. He was also a finalist in the BMI Foundation/Charlie Parker Composition Competition in New York (2007).

At Fitchburg State University he teaches Twentieth Century Music, Commonwealth of the Arts, History of Jazz, Appreciating the American Musical, and courses he developed such as Introduction to Music Technology, Music in Film, and Opera. He also teaches undergraduate and graduate directed studies in Instrumentation, Orchestration, Theory, Composition, Conducting, and Jazz Arranging, and heads the Instrumental Arts Program, that includes Concert Band, Jazz Band, Chamber Ensembles, and Applied Instruction.

He developed and taught the Teaching and Learning Music Institute, a one-week, residential, graduate institute on composition, conducting, technology, and teaching (June 2010, July 2011), and founded and directed the Foundation/Humanities Music Lesson Program, a program offering music lessons to students, staff, and community members, begun in 2010.

He has served on many committees including the Space Study Committee for a Performing Arts Center architectural plan (Spring 2012), Curriculum committee (2010-11), Music Search Committee (chair, Spring 2004), and Graduate Curriculum committee (Spring 2003). At Fitchburg State he was granted a Ruth Butler Grant, a Faculty Scholarship/Creative Award, two Leadership Awards, and Student Government Association Faculty of the Year Award.

Robin Dinda, Professor in Music, and has been a full-time member of the Humanities faculty since 1991 and was an adjunct professor from 1989-1991. He received a Masters in Music in organ performance from the University of Cincinnati College-Conservatory of Music in 1982, and a Doctor of Musical Arts in organ performance with concentration in composition from the University of Michigan in 1986. Dinda teaches a wide variety of Music and Humanities courses in the Humanities Department and has created two new courses currently in the college catalogue - History of Jazz and Commonwealth of the Ancient Arts.

He has served on numerous department and campus-wide committees, including the Humanities Department Assessment Committee (2011-2013), many peer review and search committees, Academic Policies Committee (1995-1996), NEASC Accreditation Committee (1996), and ACC Curriculum Committee (1992-1994). He was the recipient of the Faculty Research and Scholarship Award in 2002.

In addition to being an active church organist, Dinda has composed hundreds of compositions for a variety of media. His organ duos - works for four hands and four feet - have become standard repertory and have been performed and recorded by numerous musicians on three continents. He has also been a guest soloist at national conventions of The American Guild of Organists, The Organ Historical Society, and The American Theatre Organ Society, as well as at various festivals. Over 170 of his compositions have been published by Wayne Leopold Editions.

Recent significant premieres include Organ Concerto #1 for organ and string orchestra, commissioned by and performed at the American Guild of Organists Region III Convention in Greensboro, NC, in 2011; Casey at the Bat for organ and narrator, winner of the Kotzschmar Centennial Composition Competition and performed on the Kotzschmar Organ in Merrill Auditorium, Portland, Maine, in 2012; The Harmonious Blacksmith for two organists at one organ, performed at Mechanics Hall, Worcester, as part of the celebration of the 150th anniversary of the E. & G. G. Hook organ in 2014; Concertino No. 1 for organ and string quartet, performed on the Arts on the Green concert series at First Congregational Church, Shrewsbury; and Two Moods for Trumpet and Piano, commissioned by the Rivers School of Music, Weston, MA, for their 37th annual Seminar on Contemporary Music for the Young series.

Dinda is also the author of *The Modern Age*, a three-volume treatise on the performance practice of 20th century organ music including an annotated anthology of over 75 compositions, to be published by Wayne Leupold Editions.

Jane Fiske is serving as Interim Dean of Arts and Sciences 2014-2016. Previously, Dr. Fiske was Professor of Humanities (Music) and former Chair of the Humanities Department at Fitchburg State University where she has taught full-time since 1989. She is former Program Chair of the M. Ed. in Arts Education program, the Fine Arts Certificate Program, and the CAGS Interdisciplinary Studies program, and former Program Manager of the Interdisciplinary Studies Major in the Graduate and Continuing Education Division.

She received a Doctorate of Musical Arts in music education from Boston University in 1997, a Masters of Musical Arts in piano performance from the New England Conservatory in 1981, and a Bachelor of Musical Arts in piano performance from the New England Conservatory in 1979. She has studied piano with Maria Bono, Gabriel Chodos, and Maria Clodes Jaguaribe and has performed throughout the New England area as recitalist and as principal soloist with such

orchestras as the Indian Hill Symphony Orchestra, the Salem Philharmonic Orchestra, and the Marlboro Symphony Orchestra. As winner of the Thayer Symphony Orchestra's Concerto Competition, she was the featured soloist with that orchestra. Fiske has served as the assistant director of the Young Artists Piano Program at Boston University's Tanglewood Institute for two summers.

At Fitchburg State University, she has received the 20th Annual Vincent J. Mara Award for Excellence in Teaching, the Marion & Jasper Whiting Foundation Fellowship, the Ruth Butler Achievement Award, and the Creative Activity Award. Since her dissertation study, *A Profile of Women Music Educators in Higher Education*, Fiske developed a course entitled *Women, Music, and Society* and founded The Euterpe Trio, which is dedicated to the performance of women's music. She teaches a variety of music courses in the Humanities department and for the Honors Program. Fiske continues to present papers on the arts, and on women's issues in music at conferences nationally and internationally; most recently at International Conferences on the Arts in Venice, Italy and in Edinburgh, Scotland.

She served as chair of the 2014-2015 Strategic Planning Committee, served on the 2011-2012, NEASC Self-Study Committee, and was a member of the 2001 NEASC Self-Study Sub-Committee. Dr. Fiske has served on departmental peer evaluation, curriculum, and search committees; chair of several. Campus-wide she has served on the Committee on Promotions, the Honors Committee, and on multiple faculty and dean search committees. Dr. Fiske served as President-Elect of Massachusetts Music Teachers Association (MMTA) from 2012-2014.

Marjorie Ness, Associate Professor of music (retired as of December 2015), joined the faculty in fall of 2002 in a full-time temporary position. After 2003-04 at part-time status, she was offered the tenure track position as the result of a national search (fall, 2004). She has been the Director of Choral Activities at Fitchburg State since fall of 2002, working with the University Choir and the Chamber Singers. Under her sponsorship, a student-conducted a cappella group has emerged, called Harmonic Velocity. Her course work included World Music, 19th Century Music, Symphony, Commonwealth of the Arts and COTA: Medieval through Baroque.

Her education was taken at Oberlin College, Conservatory of Music where she was awarded the Bachelor of Music degree in organ performance. At Northwestern University she was a merit scholar in the organ performance program and earned the Master of Music degree. At the University of Iowa she was the Ruhl Organ Scholar (first doctoral year) and was awarded the Doctor of Musical Arts degree in organ performance. Her thesis was on technical aspects of the works of Jeanne Demessieux, pupil of Marcel Dupre. She is a permanently certified vocal music teacher, pre-K through High School in Iowa.

Marjorie's academic positions include University of Wyoming, sabbatical replacement professor for choral and organ studies; Andrews University, Michigan, adjunct professor of music; Buena

Vista College, satellite program, Ottumwa, Iowa, adjunct professor of music for education majors; Atlantic Union College, South Lancaster, Massachusetts, Director of the Preparatory School Music Division (1987-1995), associate professor of music, and ultimately Chair of the Music Department (1992-1995).

In 1978 she was one of five finalists in the National Women Organists' Competition. In 1979 she and 3 colleagues received an Iowa Arts Council grant for Concerto Gala which involved 2 performances and one Public Broadcasting telecast. In 1986 she toured Germany, England, Spain and France performing organ recitals. She has remained active as a performer and accompanist.

Her career has included work as organist-choir director for various churches. In most recent years she has served as a 2-year interim Minister of Music for First Congregational Church, West Boylston, MA; The Memorial Congregational Church of Sudbury, UCC, from 2003-08; as full-time Minister of Music and the Arts for Wesley United Methodist Church, Worcester, MA from 1995-2003; The Church of Our Redeemer, Episcopal, Lexington, MA 1990-1995. While working with the Sudbury congregation she conducted the community orchestra and Messiah Sing-In annually, as well as designed and directed the Spring Festival Concert annually, involving community choir and orchestra. One year the Spring Concert featured Mendelssohn's oratorio Elijah, another year his oratorio St. Paul, and another year several cantatas of J. S. Bach involving piccolo trumpet. In February of 2001, she performed a rededication recital for the new console of the (1927) E. M. Skinner organ at Wesley Church, Worcester, and the culmination of a keyboard project which refurbished and digitalized the console and acquired a 9 foot Steinway grand for the congregation. She was director of the Fine Arts series at Wesley and received Worcester Cultural Council Grants for multi-cultural events such as Incas Son's performance, and her Millennial Choral Festival (2000) with the late Moses Hogan directing a 200 voice choir in his arrangements of spirituals and original compositions.

Marjorie belongs to the College Music Society, the National Association of Schools of Music, the American Choral Director's Association and the American Guild of Organists. She is past Dean of the Worcester Chapter of the AGO and a member of the 2015-16 program committee for the same. She has taught in the Pipe Organ Encounter for High Schoolers through the Boston Chapter of the AGO where she is a dual member. She is called upon as a consultant for organ building/renovation projects and also writes articles for private publications to do with church music practices. Most recently she has reviewed DVDs and New Organ Music for the international organ journal The Diapason. She is currently one of several editors for her colleague Robin Dinda's forthcoming publication regarding 20th century organ music and performance practice.

III. CURRICULUM

1. Program Objectives

The objective of the program in music is to provide students with the opportunity to engage actively in music making, to fulfill various requirements in the Liberal Arts and Sciences Program, and to study the history and theory of music at different times and across many cultures. In addition, the music faculty strives to provide cultural events and activities that enrich the life of the college and surrounding community.

2. Description of curriculum

The curriculum offers 38 courses in music taught by a four-member faculty. The courses comprise a comprehensive study of music in the areas of history (23 courses), theory (3 courses), and applied music (12 courses). All courses are three credits with the exception of some applied courses.

Although each professor has areas of specialization, all are qualified to teach any of the courses listed in the catalog.

See Appendix L (Course Descriptions)

Music History

The 23 music history courses cover a wide range of topics including broad introductory survey courses to in-depth specialty courses.

MUSC 1000 Art of Music

MUSC 1100 From Woodstock to the iPod

MUSC 1500 World Music

MUSC 2000 Commonwealth of the Arts

MUSC 2100 Commonwealth of the Ancient Arts

MUSC 2120 Commonwealth of the Asian Arts

MUSC 2130 Commonwealth of the Arts: Classical through Contemporary

MUSC 2210 Commonwealth of the Arts: Medieval to Baroque

MUSC 3100 Symphony

MUSC 3200 Opera

MUSC 3400 Twentieth-Century Music

MUSC 3450 Appreciating the American Musical

MUSC 3500 American Music

MUSC 3600 Bach to Beethoven

MUSC 3650 Romanticism to Rock

MUSC 3700 19th Century Music

MUSC 3700 Music in Film

MUSC 3750 Film Scoring

MUSC 3800 History of Jazz

MUSC 3900 Women, Music, and Society

MUSC 4900 Independent Study
MUSC 4940 Internship in Music
MUSC 4975 Directed Study

Theory/Harmony

The 3 music theory/harmony courses cover elementary skills in music, including advanced principles of modulation and harmonization.

MUSC 2200 Basic Music Theory
MUSC 4500 Harmony I
MUSC 4510 Harmony II

Applied music

The 12 applied music courses offer experiences in ensemble and solo playing. All courses are one credit with the exception of beginning, intermediate, and advanced music instruction that may be taken for 1, 2, or 3 credits

MUSC 1400 Introduction to Music Technology
MUSC 2300 Choral Arts: Chorus
MUSC 2300 Choral Arts: Chamber
MUSC 2400 Instrumental Arts: Jazz Ensemble
MUSC 2401 Instrumental Arts: Concert Band
MUSC 2402 Instrumental Arts: Chamber Orchestra
MUSC 2500 Class Piano
MUSC 2600 Class Voice
MUSC 2700 Class Guitar
MUSC 1300 Beginning Musical Instruction
MUSC 2310 Intermediate Musical Instruction
MUSC 3300 Advanced Music Instruction

The courses in beginning, intermediate, and advanced musical instruction are offered by faculty at FSU or Indian Hill Music School. Instruction provides for the following instruments: baritone, sax, clarinet, flute, horn, recorder, synthesizer, vibes, bass, double bass, guitar, oboe, saxophone, trombone, viola, bassoon, drums/percussion, harp, organ, Suzuki violin and cello, trumpet, violin, cello, harpsichord, piano, tuba, and voice. Students arrange to take these lessons either at the Indian Hill Music Center or at FSU.

MUSC 4901, 4902, 4903 Independent Study for 1, 2, and 3 credits respectively, MUSC 4940 Internship, and MUSC 4975 Directed Study are also available. Recent topics include: composition, jazz harmony, American music special topics, alto recorder, Mozart's Operas, and

women in music. Music faculty have also participated in the Life Experience Credit Award Program (LECAP) evaluating life experiences in music as educational experiences and crediting these toward an undergraduate college degree. Recent LECAP topics include applied flute.

3. Relationship of courses and curriculum to objectives (include samples of student products, lab reports, supervision reports)

The Humanities Department has four primary objectives, each fulfilled through courses in the music curriculum.

a) To provide students with the opportunity to engage actively in music making.

The courses Choral Arts (chorus and chamber choir), Instrumental Arts (jazz band and concert band), Class Piano, Class Voice, Class Guitar, Beginning Musical Instruction, Intermediate Musical Instruction, and Advanced Music Instruction all provide students with the opportunity to engage actively in music making either as a member of an ensemble or as a soloist. In most cases, a public performance of some type is a course requirement. The Foundation Music Lesson program provides a non-credit option for students to learn and refine their instrumental skills.

See Appendices C and D (Concert Programs)

b) To fulfill various requirements in the Liberal Arts and Sciences Program.

All courses meet Liberal Arts and Sciences Requirements under the ARTS Music cluster. Additionally, courses fulfill either the Global Diversity Western or Global Diversity Non-Western requirement.

c) To study the history and theory of music at different times and across many cultures.

Courses such as Bach to Beethoven and Romanticism to Rock provide students with the opportunity to study the major historical periods in detail. Students gain an overall understanding of the various periods in Art of Music.

Relationships among the arts are discovered in Commonwealth of the Arts, and Commonwealth of the Ancient Arts focuses on the relationships among the ancient arts.

Genre courses such as Opera and Symphony provide students with the opportunity to study specific genres in greater depth.

World Music explores several non-western cultures in-depth from a global perspective.

Basic Music Theory, Harmony I, and Harmony II each provide students with an opportunity to use the basic rudiments of music from simple notation to principles of harmonization and modulation.

Introduction to Music Technology provides the latest technology for music-making from sequencing to arranging.

d) To provide cultural events and activities which enrich the life of the university and surrounding community.

The choral and instrumental programs continually provide music for activities and events on campus including convocations, graduations, alumni festivities, recruitment events, winter and spring concerts, exchange concerts, cabarets, voice recitals, etc. See Appendices C and D (Concert Programs)

The music faculty continue to present lectures and performances at the university and surrounding communities, enriching the cultural life of the area. See Appendix A – Resumes.

4. Curriculum Trends in the discipline, if appropriate

Curricular trends include Music Technology and Music Business. Music in film and scoring music for film is an obvious new portion of our curriculum as we offer to Film/Video majors in the Communications Media program the opportunity to gain useful skills during the undergraduate years. Topics courses wherein music is taught around a specific genre are in vogue. They allow the language and concepts of music to be taught through a more thorough look at only one genre.

We need to increase our private music instruction in voice and all the instruments. We have an articulated agreement with Indian Hill Arts, Littleton, MA, for the providing of private instructors who then provide assessment and credit can be earned through Beginning, Intermediate and Advanced Musical Instruction. This has proven cumbersome for the students due to distance and cost. There is currently a proposal (11/2015) for the FMLP to be administrated by the Center for Professional Studies (CPS). Their responsibilities would include registrations, vetting of private teachers, CORI checks and faculty payment in a fair and equitable manner. This could make money for the institution if done well, and certainly such lesson divisions are always excellent PR and goodwill within the surrounding community. Students could continue their lessons as they matriculate here for college.

5. Describe how each concentration relates to the program mission and vision.

Our mission is to develop aesthetic awareness, communication skills in music (receiving and transmitting) and critical thinking and writing and listening skills. The topic courses (Music in Film), the theory courses (Theory and Harmony), the performance groups (choral and

instrumental) all provide ample opportunity in developing specific skills while heightening aesthetic awareness (distinguishing periods of artistic expression, perceiving meaning and information in music itself), communication through the techniques of instruction which develop listening, writing and critical thinking skills in each student.

6. Describe how a minor housed in your department relates to the program mission and vision.

While it seems we are a department (music, art, philosophy, and languages) because we are the only non-major disciplines, we have worked hard over the past two decades to make it an advantageous alliance of disciplines. The addition of critical thinking courses to the curriculum leads us hopefully to a Philosophy of Music course from our colleagues. Music and Art often find themselves as core components of an IDIS degree administered through the Humanities department. The study of foreign languages is yet another way of expressing ideas through different languages, such as music being the most abstract as a sonic language.

One of the greatest advantages of music being a part of this department is that the faculty share creative ways of looking at things. Each discipline brings an approach which heightens the work of the others. We learn a lot from each other's mode of expression, thinking and teaching. Our involvement with PEC in the four disciplines certainly represents this sharing of perspectives, as does team teaching within the department.

7. Outcomes assessment plan

The four music faculty compiled the Outcomes Assessment Reports for the thirty-eight courses listed in the curriculum. Outcomes Assessment Reports are working drafts for eventual assessment efforts. A department Assessment Committee has been evaluating courses since 2011, so there is now actual data from these assessments. The faculty exchanged student work and evaluated course outcomes as compared with course goals. Generally, outcomes matched goals rather well, although a consistent problem was obtaining enough material to be statistically significant. For details, see Appendix I (Outcomes Assessment Reports).

Stated Student Learning Outcomes

Music Outcomes which were stated and measured were based on the LA&S category: "Aesthetic appreciation and expression."

Music Assessment including Commonwealth of the Arts

LISTENING: Aural understanding of musical styles and elements.

Assessment materials gathered were reviewed by various music faculty (one or two per document), and categories used were “exceeded expectation, sufficient, and insufficient.”

Music History Assessment

WRITING: Understanding of artistic styles.

WRITING: Understanding of roles of individual composers and artists.

READING: Understanding musical elements

LISTENING: Aural understanding of musical styles and elements.

Music Theory and Harmony Assessment

READING: Comprehension of written music.

WRITING: Writing of music notation.

LISTENING: comprehension of musical examples.

Evidence that students meet these outcomes

The overall goal was “To develop an awareness of the emotional and intellectual properties involved in creating an aesthetic experience in music through reading, writing and listening.

The student work was measured as “Exceeds”, “Sufficient”, or “Insufficient”.

One or two faculty reviewed each set of work and noted findings. The results were averaged and reported to the faculty. One example of student work yielded 25% exceeds, 50% sufficient and 25% insufficient (small sample). Another sample yielded 18% exceeds, 60% sufficient, and 22% insufficient (larger sample).

How the program used this information to make curriculum changes

The assessment team noted that “listening” was defined more broadly this year (see report on assessment) and worked out better. There were also recommendations that coordinators of the assessment need to be more specific about what kind of material is needed, drawn from a longer time period of the semester and in much greater quantities.

8. Effectiveness of curriculum—achievement of objectives from perspective of students, alumni, faculty, and employers – including Alumni information, Advisory Boards, graduation, internships

From the perspective of students, alumni, faculty, and employers, the music program provides students with opportunities to engage actively in music making, to fulfill various requirements in the Liberal Arts and Sciences Program, to study the history and theory of music at different times and across many cultures, and to provide cultural events and activities that enrich the life of the university and surrounding community.

9. Plans of Study, two year rotations, handbooks

There is a Humanities Guidelines and Policies Document containing departmental policies and procedures which is housed on the department I drive. See Humanities Appendix P. Major policies include use of travel funds, and procedures for the maintenance of teaching materials and supplies. Two-year rotations are to be located in Appendix K.

IV. FIVE YEAR PLAN / PLANS FOR CHANGE

C. Strength/Weaknesses

1. Description of areas of strength of the majors, minors and each of the concentrations

The music program at Fitchburg State University provides a curriculum with depth as well as breadth within the parameters of a liberal arts and science setting. All music courses serve a wide range of programs: Liberal Arts and Sciences, music minor, Women's Studies minor, African-American Studies minor, the Honors Program, the Communications Media Program, and the Global Diversity requirement.

The music program at Fitchburg State University provides opportunities for student to participate in a variety of dynamic and exciting performing organizations include the Jazz and Concert Bands, the Chorus and Chamber Choir, and the Orchestra. Each ensemble features a variety of musical styles ranging from classical to contemporary, Bach to Rock. The groups offer not only a musical experience but a cultural, social, and educational one. Credits earned in these groups count towards the Liberal Arts and Sciences requirement.

Among the many performances featured throughout the year are the annual winter and spring concerts, the intercollegiate festivals, exchange concerts, honors concerts, the Foundation Music Lesson faculty and student concerts, plus various university and community sponsored performances and events. In addition, many established composers, writers, and musicians visit the university through the Center Stage program, providing additional curricular and co-curricular opportunities to experience wonderful concerts. The Humanities Department fulfills musical curricular and extra-curricular interests.

2. Description of areas needing improvement

Additional funding is needed to maintain current standards of high quality for instruments, music, uniforms, equipment, maintenance, etc. Without proper funding, programs weaken and standards of high quality instruction are not met. In addition, as technology continues to influence music education, it is critical that institutions such as Fitchburg State University maintain a cutting edge in advances in music technology.

Most needed are practice and rehearsal spaces, (with proper storage space for instruments). A larger space for the Music Technology Lab is needed for courses such as Introduction to Music

Technology, Film Scoring, and Class Piano. A new course being designed in Sight-Singing and Ear Training would utilize the Music Technology Lab as well.

D. Plans for Change

1. Program content and organization

With retirement of Marjorie Ness and a new tenure track position now granted, this is a good time for area faculty to clearly identify future program directions, and clarify steps necessary to offer a Music Ed degree, or concentrations in any of the fields mentioned above. The new IDIS concentrations in Performing Arts and Humanities may well reveal student demand and interests in the Music area.

2. Department organization (staffing, committees)

The music area is currently adequately staffed for theory and composition and music history but inadequately staffed for applied music and ensembles. Two of the faculty (choral and instrumental) do extensive administrative tasks related to running ensembles, rehearsals, and concerts that are supported with only a 1-2 credit faculty load. Because of the extra one credit, they also teach an overload for some semesters, and then compensate themselves occasionally by dropping one 3 credit course. The improvement of facilities in 2012 with the new practice rooms and the Lesson Program have made clear that the demand for applied music is strong. See Appendix Q, which shows student use of these facilities. To continue to expand the applied music programs and ensembles it is necessary to hire a Music Education professor with experience teaching K-12 music who would be able to create connections with the local schools, and put together new Music concentrations.

Adjunct professors are hired when over enrollment is anticipated or when a full-time faculty member has an alternate assignment. Additional committees for program review, faculty search, etc. are formed on an ad hoc basis. Certain courses listed in the catalog are offered on a two-year rotation cycle.

3. Procedures, policies

Procedures and policies regarding the day to day functioning of the department are compiled as needed. Clarifications are made when necessary.

4. Resources

Resources are always an issue, particularly the resources needed to produce musical events. Sound and recording specialized staff is hired on a concert by concert basis, instead of having a designated media equipment individual on staff as other departments have. There is no band

room, instrumental music libraries and instruments are kept in closets accessed by many constituencies on campus.

There is inadequate locker space for instrumental storage. What exists is simply an old metal cabinet marshalled to this purpose; it is hard to access, and does not serve students well. We requested music lockers in the EBRQ part of our budget for AY15, but did not receive them.

Space resources continue to be an issue too. Most needed are practice and rehearsal spaces as well as performance spaces. Since the last review, a space study was conducted at the request of the administration to determine needs. It has not been made clear if there is a 5- or 10- year plan for the Conlon Fine Arts Building which might include improved music facilities. Please see the space study which is contained in Appendix R.

5. Action Plan for the program

The Action plan will be drawn from sections III, A and B.

- 1) The Music Area faculty, with the support of the Humanities Chair, and the Dean of Liberal Arts and Sciences will gather information and further explore the possibility of offering a Music Education degree. Similarly, the Music area will explore any other viable options for majors that can address student demand and new curricular trends.
- 2) The Music Area faculty, together with the Humanities Chair and with the support of the Dean of Liberal Arts and Sciences will work to advertise and recruit students for the new Interdisciplinary Performing Art and Humanities concentrations, which include a music component.
- 3) The Music Area faculty, together with the Humanities Chair and with the support of the Dean of Liberal Arts and Sciences will continue to advocate for upgrades in facilities and equipment, as in Section III.A.2: "Most needed are practice and rehearsal spaces, (with proper storage space for instruments). A larger space for the Music Technology Lab is needed for courses such as Introduction to Music Technology, Film Scoring, and Class Piano. A new course being designed in Sight-Singing and Ear Training would utilize the Music Technology Lab as well." We will continue to advocate for making this building more welcoming and accessible to the public with visible address and signage, lobby screen and facilities up to code (bathrooms, handicap access.)

V. APPENDICES

C. Student Data

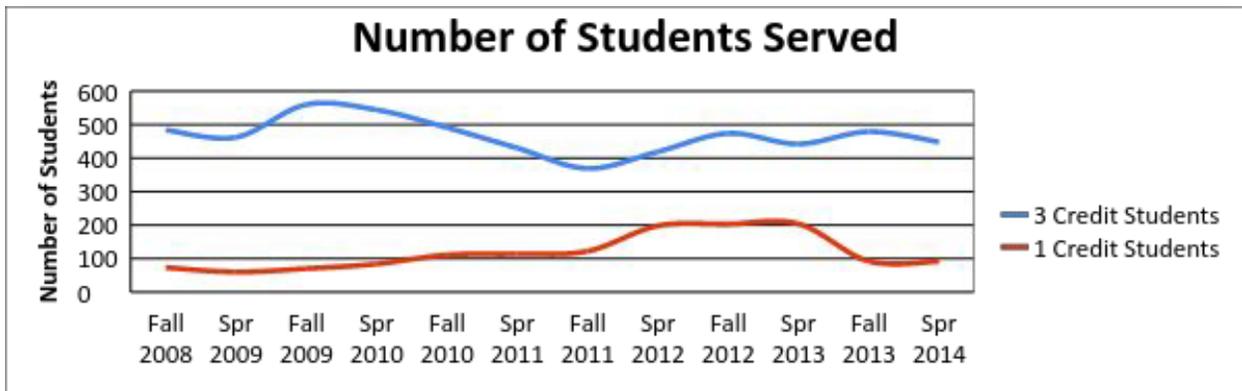
1. Enrollment—data (5 years) on recruitment, diversity, retention rates, graduation rates, years to graduate

Enrollment figures since the last review represent the enrollment in music history and theory classes, studio classes, and performance ensembles (choruses, bands).

Music history and theory classes offer 33 seats per class, voice, guitar and piano studios offer 12-15 seats per class, and the performance ensembles vary in enrollment from 6 to 50 seats. All data is based on 4 full-time faculty members and a limited number of adjuncts. In most instances, but not all, if a faculty member was given a course release (due to alternate assignment, course reduction due to previous overload, etc.) an adjunct was hired to pick-up the dropped course(s). For sabbatical leave, often 50% of the courses were replaced by an adjunct. Most core courses are offered each semester with specialty courses offered on a rotating basis once every year or once every two years. See Appendix K (Two-Year Rotations).

The following graphs reflect enrollment trends in the music program since the last review. A summary of each graph will be provided followed by an analysis.

Graph No. 1 below represents the Number of Courses (3 and 1 credit) offered in music.



Graph No. 1 Number of Courses Offered

The number of 3 credit courses offered since 2008 reflects a 6.75% increase. The number of 1 credit courses reflects a 60% increase. There is a total increase of 20%.

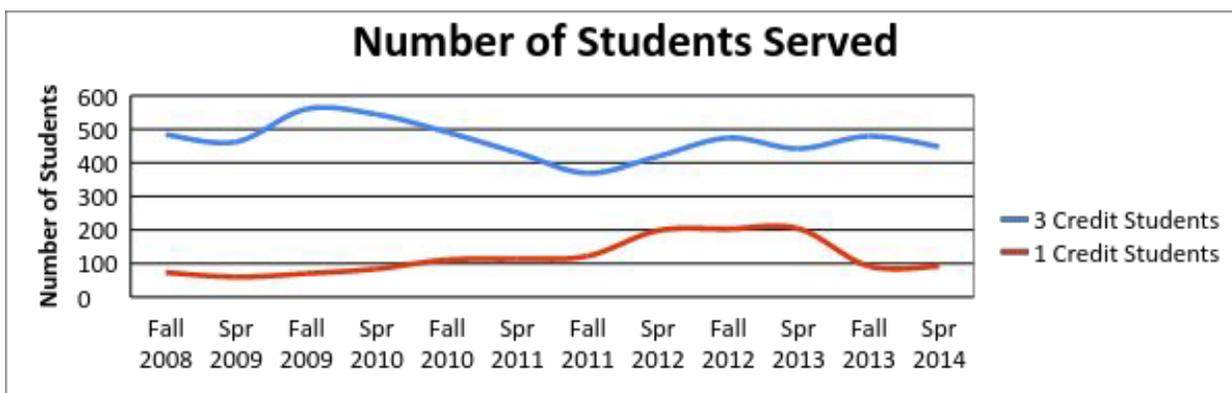
Analysis

The increase in the total number of music courses offered reflects the demand for such courses in the liberal arts curriculum at FSU.

There was a modest increase in the number of 3 credit courses, but a significant increase in the number of 1 credit courses. The increase in the 1 credit group music instruction courses, e.g.

Class Piano, Class Voice, and Class Guitar, is largely due to a request made to President Antonucci in 2011 that such courses be offered in the curriculum every semester as opposed to rotating these courses every 2 to 4 semesters, the rationale being that inclusion of group music instruction in the curriculum on a regular basis is vital to the success of our music teaching at all other junctures as it supports the foundational aspects of music making. Music Educators throughout the world recognize the fact that music instruction is the foundation of music programs. Ensembles will improve only as basic musicianship and particular instrument/vocal skills are learned and strengthened through group or private study.

Graph No. 2 below represents the Number of Students Served in both 3 and 1 credit courses.



Graph No. 2 Number of Students Served

The number of students served in 3 credit courses since 2008 reflects a 7.4% decrease. The number of students served with 1 credit courses reflects an increase of 26%. There is a total decrease of 3.1%.

Analysis

Overall the university has experienced a decrease in enrollment since the last review. The music program reflects this pattern as well. However, the decrease in enrollment in music classes may be attributed to the increase in the number of students taking music courses being taught in the Graduate and Continuing Education Division (GCE). The enrollment numbers in the evening school are significant, and are not counted in day school enrollment figures even though many of the students taking the courses are considered day students.

In the evening school, during each of the five semesters (Fall, winter, spring, Summer I, and Summer II), at least 2 music courses per term are taught for a total of 10 courses. This is potentially 200-300 students taking courses in the evening school and these numbers not counted as part of the day school numbers. Additionally, courses taught in the evening school have a direct impact on enrollments in the day school. For example, in the fall of 2013, a very popular course, History of Jazz, was cancelled in the day school because it had been offered in the evening school the previous semester, and, as result, the demand for the course was not as

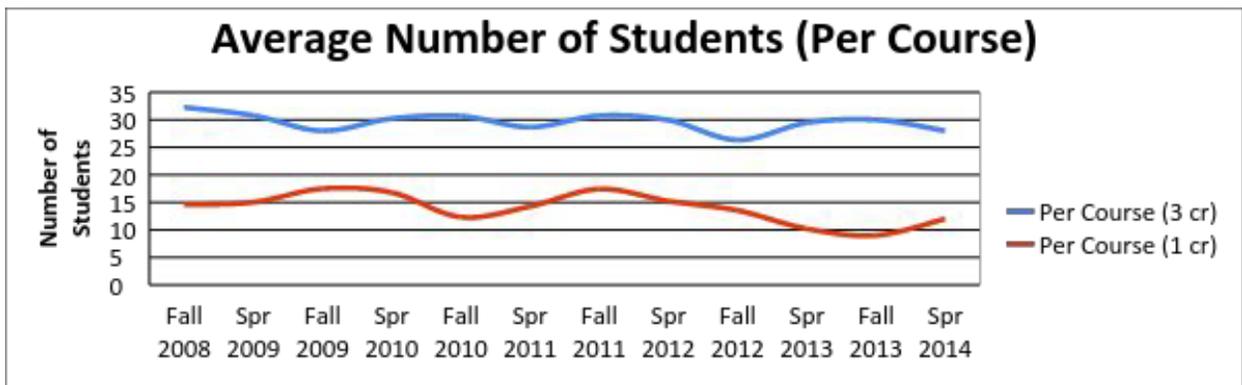
great, and therefore the class was under-enrolled. Winter session and Summer Sessions impact Day enrollments significantly, as Day students use the GCE courses to fulfill requirements that involve music courses.

Recommendations

There needs to be discussion about the use of adjunct GCE faculty for staple courses which our day faculty teach. For instance, currently two world music sections filled on campus while one was offered through GCE. This course meets Global Diversity and is a base course for the music minor. The chair coordinated and encouraged this GCE offering. The Jazz course, less diverse, can fill one section per semester and should be taught by the full-time faculty jazz specialist.

We strongly recommend that the day and evening school program coordinate course offerings in music so that the evening program will not have a negative impact the day program. Or, we strongly recommend that the day school be allowed to count the numbers from the evening school enrollment as part of the day school enrollment figures.

Graph No. 3 below represents the Average Number of Students, per course, for both 3 and 1 credit courses.



Graph No. 3 Average Number of Students (Per Course)

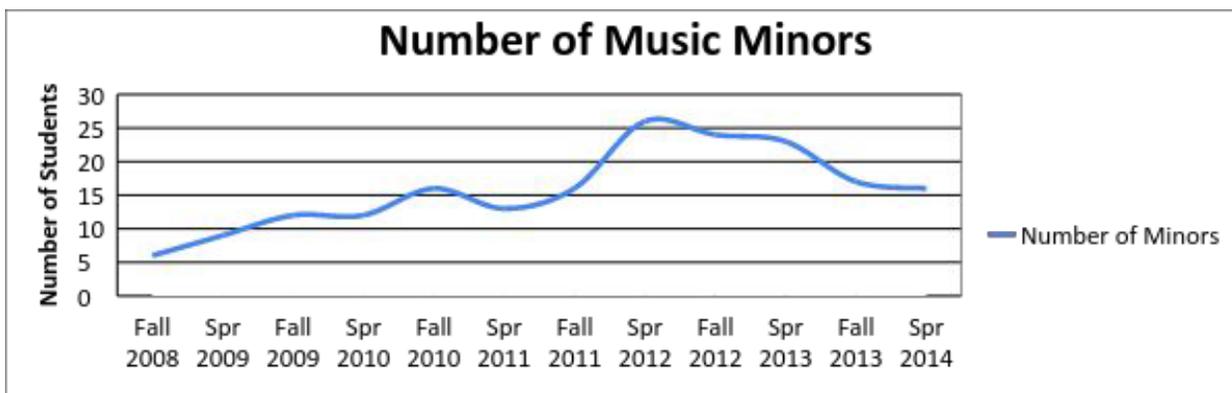
The average number of students per 3 credit course has decreased 13.2%. The average number of students per 1 credit course has decreased 17.8%. There is a total decrease of 14.7%.

Analysis

The decrease in the number of students served per course is reflective of the types of courses being offered. Although we offer multiple sections of the often over-enrolled Commonwealth of the Arts to serve the Liberal Arts program, since our last review, the music program has begun to offer more 3 credit music specialty courses to serve the needs of the music minor. As

specialty courses, as well as upper level courses, these courses tend to have fewer students per course. Additionally, three credit courses that use the music technology lab, e.g. Introduction to Music Technology, also have fewer students since the number of students enrolled is determined by the number of keyboards in the lab. The music technology lab can accommodate 12 students. The decrease in enrollment in 1 credit courses reflects the fact that we have increased the number of 1 credit course offered each semester. And, as Graph No. 2 reflects, we have increased the total number of students served overall in 1 credit courses. Once again, these courses are vital to the success of the music program. It is the small courses that build the foundation for the program.

Graph No. 4 reflects the growth pattern in the music minor since our last review.



Graph No. 4 Number of Music Minors

Minors Analysis

The growth rate from fall 2008 to Spring 2014 represents a 166.6% increase or 10 more students (from 6 students to 16 students). However, the growth rate from Fall 2008 to Spring 2012 represents a 333.3% increase or 20 more students (from 6 students to 26 students). But, from spring 2012 to spring 2014 there was a 38.5% decrease or 10 fewer students (from 26 students to 16 students).

Recommendations

The increase in students in the music minor may be related to changes made in the music minor requirements, e.g., requiring either Basic Music Theory or Harmony I, but not both. The increase in students in the music minor may be directly attributed to the increase in the number of 1 credit courses. See Graph No. 1, AY 2012-2013. Likewise, the decrease in students in the music minor may be directly attributed to the decrease in the number of 1 credit courses. See Graph No. 1, AY 2013-2014.

Again, the 1 credit music instruction courses are the foundation of music learning and thus encourage students to pursue the music minor as well as other upper level music history and music theory courses. We recommend that these courses continue to be offered on a regular basis every semester.

2. Academic Advising

For Humanities Department - Interdisciplinary

Music faculty advise interdisciplinary studies majors. Interdisciplinary majors develop a plan of study with their advisor involving courses from within the three areas, the core courses, and the capstone seminar. Each faculty typically advise 10 to 15 advisees regularly. See Appendix J (Advising Materials)

A required meeting for seniors preparing for their IDIS capstone project for the following semester was established since the last review. This meeting answered commonly asked questions and assisted students in preparing their capstone proposals.

A proposal was passed by the All University Curriculum Committee representing the work of a Working Group, convened by Vice President Bowen in 2012, charged with restructuring the IDIS major. One of the major changes was to the capstone process. Rather than completing an independent study project as a requirement for their degree, interdisciplinary students register for a class titled Interdisciplinary Capstone Seminar in their senior year. The intensive advising that was previously required to support students through the process of creating the independent study proposal, is no longer necessary. Students still do an individual project, but are well supported by the instructor and their peers in the Capstone class.

Additionally, students entering the college with more than 60 credits are no longer automatically entered into the IDIS major. Even students wishing to enter the IDIS major at 75 credits or more, will be referred to the Academic Advising Center prior to entering the major and being assigned an advisor. Education/IDIS student wishing to switch to IDIS alone at 75 credits or more, will remain in that department and continue advising with their Education advisor.

For Communications Media

One or two art faculty members have been involved in advising freshman students in the Communications Media major. Communications Media has over 300 majors and thus it was necessary to have assistance in this from the Humanities faculty who have only the Interdisciplinary Humanities Major and minors in most all areas.

3. Effectiveness of advising from perspective of students, faculty

The overall effectiveness of advising from the perspective of students and faculty is satisfactory. However, feedback from students and faculty indicate that not enough time is provided for faculty to adequately advise students. At best, faculty met with students the week before the advising period, in-between classes, and at University meetings.

4. Integration into department—clubs, departmental committee representation

A student representative is nominated to serve on departmental committees, particularly the curriculum committee, during most academic years. The choral and instrumental programs have been extremely active in integrating students into the department as officers, librarians, conductors, work-study students, and piano accompanists.

5. After graduation—employment, graduate school

The majority of students in the Interdisciplinary Major graduate with a Bachelor of Science Degree and continue with their education in graduate school. Other students in music classes represent professional programs from across the college. More specific information may be obtained on these students from the individual departments.

D. FACULTY

3. Faculty data—number, rank, diversity

The department currently has three tenured full-time music faculty: three full professors.) A tenure-track search is scheduled for Fall 16 to replace retired faculty Marjorie Ness.) The three professors are Caucasian, two professors are male, and one is female.

4. Description of faculty qualifications

All faculty possess doctoral degrees in music, and are well balanced between music history, theory, research, and performance. All four professors teach a wide array of academic and performance-based classes. Please refer to CVs in Appendix A.

E. RESOURCES

1. Operating Budget

For the Humanities Budget, please see Appendix H.

The department funds for teaching materials and supplies that support the music faculty are shared by 14 members of the Humanities Department; music, art, philosophy, and foreign languages. Requested funding for 2015 is similar to previous budgets--\$16,400. The Art Program has an additional separate budget (\$9,500 in AY15)

Band and Choir have separate budgets to fund the cost of music, instruments, and uniforms—Band (\$1,400 – AY15) and Choir (\$1,200 – AY15). In addition, the choir and band have separate accounts for concert proceeds and donations received by their organizations. These are to be found in Appendix H.

2. Library

The music professors have four main departmental libraries: the department DVD and CD collections, general music library, the choral library, and the band library. The "art" slide library may be used as a resource, but it is primarily used by the art professors. Additionally, most slides are now available digitally online. The University library also provides books as well as access to databases useful for the study of music. (See Appendix G)

Rm. 263 Humanities Department collection

The Humanities collection consists of DVD and CDs purchased over time by Humanities faculty for classroom use. Among the more than 350 titles, there are documentaries, as well as DVDs of films, operas, musicals, and performances of important musical works. See Appendix G2.

Rm. 260 General Music Library

The General Music Library contains two major collections of musical scores, the F. M. Jencks Collections and the Belding Collection. The Fitchburg Public Library donated these collections to the college in 1979. These collections contain several hundred musical scores of various genres by major composers, i.e., Verdi operas, Beethoven symphonies, Chopin ballades, Mozart string quartet, etc.

Other items include almost 200 non-collection books on music and a number of LPs. See Appendix G3 (Library)

Rm. 252 Choral Library

The Choral Library contains several hundred works, single copies as well as multiple copies. Chorus folders and uniforms are stored here as well. See Appendix C (Choral)

Rm. 157A Band Library

The Band Library contains several hundred musical scores, single copies as well as collections. Band folders, instruments, uniforms, and music stands are stored back stage in Weston Auditorium. See Appendix B (Band)

Rm. 328B "Art" Slide Library

The art slide library has literally thousands of slides, including about 15,000 from Susan Wadsworth's own collection. Approximately 2000 have been added in the since 1996. As

digital projection becomes increasingly possible in each classroom, professors are relying more and more upon digital images.

The choir and band music is available to students participating in those ensembles. Musical scores from the General Music Library are not currently available. These collections were recently acquired and are currently being catalogued. Once properly organized, we will establish a sign out procedure so that students will have access to the scores.

3. Space

Classrooms

All music classes are held in the music wing of the Conlon Fine Arts Building. In this building, we have two large lecture rooms (157 and 265) for teaching history and theory and one Music Technology Lab (261) for teaching class piano and music technology. If, due to scheduling constraints or high enrollments, the music classes are unable to be held in one of these two rooms, there is no other viable option. Kent Recital Hall has been tried, but the technology in this hall was not created for teaching, but rather for events and performances - it is controlled from a booth on the second floor, and presents considerable challenges when utilized for a class. The Information Technology CIO has stated that to outfit this room for instruction would require a significant outlay of funds. Other classrooms such as CNFA 257 have been tried, but lack of good speakers impede listening exercises, and lack of sound-proofing creates disturbance for nearby classrooms. A language professor teaching next door to Class voice loved the singing, but was unable to hear her own students as they held a class discussion in the target language.

Practice Rooms

Four Practice Studios (151, 152, 153, and 154) are available on the first floor of Conlon. Four sound-proof state-of-the-art Wenger Practice Rooms (264A, 264B, 264C, 264D) are available in Conlon on the second floor.

Rehearsal and Performance Halls

Rehearsals frequently take place in the Weston Auditorium with back-up space reserved in Kent Recital Hall and CNFA 157. Performances are given primarily in the Kent Recital Hall in Conlon or in the Weston Auditorium.

Offices

Each music professor has an office on the first floor in the Conlon Music Building: 161, 162, 163, and 164. An adjunct office, conference room, and department secretary's office are all located on the second floor.

Please see the Humanities Department Space Study in Appendix R.

4. Technology

CNFA 157 and 265

Both classrooms are mediated which includes: a new speaker system, a large projection screen, an overhead projector, access to a computer station and podium, access to the internet, and full range of audio/visual equipment (CD, DVD) is available to instructors. The set-up allows instructors the chance to use Power-Point presentations, call up files on the shared drives of the school computer system, and integrate all online websites.

Faculty have had laptops for several years, and many use these in the classroom. Each professor has his or her own J drive on the campus network that can be wirelessly accessed anywhere on campus.

The Humanities Department also has its own I drive. The classrooms are mediated to varying degrees. Room 157 has a Smart Board and new speakers, and room 157 and the Music Tech lab have Sibelius music scoring software installed. Room 264 was split into a smaller room, 265, and the new 264 that features four new Wenger practice rooms, bringing the current number of practice rooms to eight.

CNFA 261

The Music Technology Lab hardware/software was purchased with Mission and Alumni Funding. The Music Technology Lab is used for Introduction to Music Technology and Class Piano each semester. If it were bigger and could accommodate more students, this program would probably grow rapidly, and could be linked to course content in Communications Media. There have been conversations between the Chairs of Humanities and Communications Media in this direction, and these continue in AY 16. See Appendix E (Music Technology Lab)

Music students and music faculty have access to the Music Technical Lab. Students in classes or upon faculty recommendation receive swipe access to the room, through their One Card. The students using the lab also sign in and out on attendance logs.

5. Equipment/Materials (teaching materials, videos, etc.)

Equipment/Materials

See Appendix F (Piano Inventory)

Keyboards in Classrooms

CNFA 157 contains one Steinway Grand Piano, Model L and a small harpsichord. CNFA 265 contains one new upright Boston and CNFA 257 contains an older Boston upright. The Steinert L from 157 was removed from use (as opposed to rebuilding) upon the recommendation of the Steinert's technician.

Keyboards in Faculty Offices

Faculty Offices in CNFA 161, 162, 163, have new Boston uprights.

Keyboard in Practice Rooms

Practice rooms 153, 154, 155, and 156 each have new Boston upright pianos. The Wenger practice rooms on the second floor, 264A, 264B, 264C, 264D, each have either an electric keyboard or a Boston upright. For student access to and use of these practice rooms, see Appendix Q

The new Boston uprights have replaced older Everett and Baldwin uprights. These older uprights (8) were relocated to the McKay Campus K-6 classrooms for use by students.

Keyboards in Performance Halls

The Kent Recital Hall, CNFA 150, has a Steinway grand piano, Model B, and a Boston upright. The Weston Auditorium has a Steinway grand piano, Model L. Weston houses an electric organ in need of repair or replacement.

*See Piano Inventory for complete details of piano holdings, Appendix F.

Teaching Materials

The music department has a growing collection of CDs and DVDS. Most Videos have been converted to DVD format. The collection is located in CNFA 263, the Humanities Department office.

Instruments

World Music continues to receive funds to purchase a small collection of instruments for the effective “hands on” teaching of that course. They are stored in the closet off room 157. For inventory, see Appendix M (World Music Instruments).

I. PHILOSOPHY AREA OVERVIEW

1. History and description of the Philosophy area, mission statement

The Philosophy Program has been an integral part of the Humanities Department since the creation of the department in 1974, which also includes Art, Languages, and Music. At that time there were four full-time philosophy faculty, and for almost the next thirty years, philosophy would have either four or five full-time members. A fifth member was needed when a philosophy faculty was Chair in the department, which was often the case. Beginning in the late 1990s, that number began to dwindle, as retirees were not replaced. Now philosophy is down to two full-time faculty (supplemented by Adjuncts). This is a disturbing trend, as the paucity of philosophy faculty places enormous burdens on program development and makes it difficult to adequately service all existing courses.

Philosophy includes both historical and topic-based courses, and offers a recently revised minor. In addition to traditional course offerings in the Day Program, online philosophy courses are regularly offered through Graduate and Continuing Education.

Philosophy's mission at Fitchburg State is twofold: (1) to present philosophy as a distinctive and essential humanities discipline, which, at the same time, is related to many other disciplines, especially the arts, sciences, and mathematics, and (2) to advance the university's liberal arts and sciences curriculum as part of philosophy's overall mission to create better persons and citizens by educating the whole person.

2. Major recommendation for improvement by the previous reviewer, and response

At the time of our prior review in 2008, philosophy had three full-time faculty. The reviewer strongly recommended an additional full-time member. After two retirements (Ali Errishi and James Colbert), and the replacement of only one of these positions, the number of philosophy faculty has decreased to two. This staffing problem needs to be addressed, especially given the recent, dramatic increase in the number of Philosophy Minors (see Appendix EE, Phase I Data). Increasingly, philosophy faculty is confronted with minors who need to take advanced courses that current faculty cannot offer because they are obligated to cover the basic service courses.

Table One

Academic Year	2011	2012	2013	2014
# of students enrolled in	3	3	12	21

Philosophy Minor				
---------------------	--	--	--	--

3. Best practices in philosophy, and how these are followed by the department

There is no generally agreed upon standard of ‘best practices’ in philosophy instruction.

4. Program initiatives and significant changes since the last program review (2008)

In the past five years, there have been two significant changes to the philosophy curriculum. First, the philosophy minor was substantially revised. Instead of being based on broad historical courses as the previous minor was, the new minor is topic-based. Second, new courses have been added: Introduction to Ethics and Medical Ethics. A new Interdisciplinary course, Creative and Critical Thinking, was developed by the Humanities Department and is currently being taught by a philosophy faculty. This is a required course for the Interdisciplinary Studies major, which is based in the Humanities Department.

5. Centrality of department and program mission to the mission and vision of the college.

The university’s mission states that FSU “blends liberal arts and sciences with professional programs.” Philosophy has been traditionally and rightly regarded as a core component of any liberal arts education, emphasizing as it does the development of skills and dispositions that characterize the reflective, critical thinker and actor. Additionally, philosophy at FSU plays an integral role in furthering the success of its professional programs, mainly through offering essential courses in professional ethics, such as Medical Ethics and Business Ethics.

It is important to emphasize that training in philosophy leads to the development of intellectual dispositions and skills that are highly transferrable and likely to benefit the student no matter what career he or she ultimately chooses to pursue. Among the abilities students taking philosophy courses will acquire and/or develop is the ability to write analytical papers focusing on the explanation of a philosophical problem or issue and the critical evaluation of arguments addressing that problem or issue. This learning goal reflects philosophy’s broader commitment to improving the critical thinking and communicative skills of our students. These skills, the acquisitions and/or development of which is stressed in the philosophy classroom, are obviously beneficial to students outside the philosophy classroom and an integral component of a successful university education.

6. Program structure, including concentrations and minors

The various philosophy courses offered are basically divided into two groups: historical and topical. Additionally, some are interdisciplinary in content, such as Logic and Philosophy of Human Nature. World Religions is designated a Global Diversity course within the structure of the Liberal Arts and Science Curriculum. A complete list of current courses and their

descriptions is presented in the Curriculum section of this review. The philosophy minor's structure and orientation is as follows:

Minor

The philosophy minor explores philosophical inquiry from the beginnings to the present, reviewing the history of ideas and the development of ethical systems. It requires 18 semester hours divided into three groups. Group One constitutes a sequential core of three topical courses that are mandatory.

Group One (9 credits)

PHIL 1100 Introduction to Western Philosophy or
PHIL 2600 Philosophy of Human Nature

PHIL 1100 Logic
PHIL 2500 Contemporary Ethical Problems

Group Two (3 or more credits)

To complement the sequential core, students must select one of the following courses:

PHIL 2200 Theories of Knowledge
PHIL 2550 Introduction to Ethics
PHIL 3600 Philosophy of Religion
PHIL 4100 Philosophy of Art
PHIL 4200 Political and Social Philosophy
PHIL 4300 Philosophy of Science

Group Three (6 credits)

Students must select two additional philosophy courses from the catalog at the 2000 level or higher, excluding courses listed in Group One.

7. Philosophy involvement in IDIS Major

As previously stated, the Humanities Department offers an Interdisciplinary Studies Major, available as a B.S. or a B.A., which includes two philosophy courses among its core elective requirements: these are PHIL 2001, Medical Ethics; and PHIL 2600, Philosophy of Human Nature.

The earlier version of the Interdisciplinary Studies major (before Fall 14) required a philosophy course among its core courses. The choices were: PHIL 1000 Introduction to

Western Philosophy, PHIL 1100 Logic, PHIL 2550 Contemporary Ethical Problems and PHIL 2600 Philosophy of Human Nature.

II. FACULTY

Summary

As previously noted, there are two full-time philosophy faculty. A summary of their professional activity follows.

A. Walter G. Jeffko. Prof. Jeffko received his Ph.D. in philosophy from Fordham University in 1969. The following year he was hired at Fitchburg State as Associate Professor, having come from Holy Cross College in Worcester where he was an Assistant Professor. In 1977, he was promoted to Professor. Dr. Jeffko is the most senior member of the FSU faculty.

B. David M. Svolba. Prof. Svolba joined the full-time faculty at Fitchburg State in the fall of 2011 and is currently an Assistant Professor in the Humanities Department, where he teaches a wide range of introductory and upper-level undergraduate philosophy courses. Before coming to Fitchburg State, Dr. Svolba earned his Ph. D. in philosophy from the University of Chicago (2008), and taught for several years at the University of Illinois - Chicago (2007-2011).

1. Faculty Development Activities

See below.

2. Faculty involvement in teaching, research, university communities, and community outreach

Over the years at Fitchburg State, Dr. Jeffko has made many contributions both to research and to the university, which have intermingled. He has written two books, A Personalistic Theory and Contemporary Ethical Issues (1999), now in its Third Edition, published 2013. Each later edition not only updates the previous one, but also substantially revises and expands it. On November 12, 2013, he held a book-signing for the Third Edition at the university's Center for Teaching and Learning. In addition to his books, he has written and published many articles, mostly on philosophy of the person and ethics. He is a recognized authority on John Macmurray, an important and highly original twentieth-century Personalist philosopher. In 1993, Dr. Jeffko wrote the Introduction to the paperback edition of Macmurray's 1951 book, Conditions of Freedom. Since 1974, one of his signature courses has been Contemporary Ethical Problems. The course proved to be a spawning ground both for his Ethical Issues book and for the nine Harrod lectures he has delivered at Fitchburg State since 1979, all of which have been on ethical topics. Recently, he has been updating the Third Edition of his Ethical Issues book in anticipation of the Fourth Edition in a few years, and also because he uses it as the main text of his Ethical Problems course. Dr. Jeffko was on sabbatical for the Spring 2015

semester, during which time he explored three issues: personhood and race, personhood and corporations, and economic inequality and distributive justice.

Prof. Jeffko has served on a multitude of committees at Fitchburg State, both campus-wide and departmental, including the All College Committee (ACC), the forerunner of the All University Committee (AUC). He has served on search committees for academic vice-presidents. He is a founding member of the Liberal Arts and Science Curriculum committee. For several years now, Dr. Jeffko has been Chair of the Academic Policies Committee (APC). For the current academic year, he has been Chair of the APC, a member of the Institutional Animal Care and Use Committee (IACUC), and a member of the departmental curriculum committee. Throughout his long career at Fitchburg State, Dr. Jeffko has taught a wide variety of courses. He is an original member of the Leadership Academy (now called the Honors Program). In 1999, the Humanities Department founded two Leadership Academic courses, Leaders in the Humanities I: The Nineteenth Century, and Leaders in the Humanities II: The Twentieth Century. These two courses were taught by four faculty in each of the courses' constituent disciplines: art, literature, music and philosophy. Prof. Jeffko taught the philosophy component. In 1988, he received a Presidential Award (CCMS) for high academic achievement. Dr. Jeffko has received many other awards at Fitchburg State, including three Distinguished Service Awards (DSAs).

Dr. Svolba's research focuses on contemporary, neo-compatibilist accounts of personhood, agency, and responsibility, but his most recent work addresses animal ethics and the prospects for a contractarian account of animal rights. He has published work in the journals Philosophical Explorations, Science, Religion, and Culture, and Ethical Theory and Moral Practice. He referees regularly for professional journals in his field and travels quite regularly. Since arriving at Fitchburg State, Dr. Svolba has presented work in Illinois, Minnesota, and as far away as Vaasa, Finland. He is scheduled to present work in Costa Rica in May of 2016.

Dr. Svolba has served on several committees at FSU, both departmental and campus-wide, including Animal Care and Use, Departmental Curriculum Review, Departmental Assessment Committee, Center for Conflict Resolution, the Undergraduate Research Conference Committee, Liberal Arts and Sciences, and the All University Curriculum Committee. He is also a member of the Interdisciplinary Working Group, a group of administrators and fellow faculty charged with exploring ways in which interdisciplinary teaching and learning can be promoted and sustained at FSU. Dr. Svolba has participated in several university-sponsored panel discussions and has presented work at the Center for Teaching and Learning. He has also taught twice for *ALFA*.

See Appendices F and G for Professor Jeffko's and Professor Svolba's current CVs.

III. CURRICULUM

1. Philosophy program objectives

Philosophy's objectives at Fitchburg State are specifications of philosophy's mission, stated earlier. Eight objectives may be listed.

1. To teach students the most fundamental figures, concepts and philosophical systems within a particular area of philosophy or historical period, with an emphasis on understanding and comprehension.
2. To show students how philosophy develops in a historical context.
3. To show students how philosophers are influenced by their culture but that great philosophers transcend their own culture's limitations and particularities.
4. To develop in students a set of cognitive skills and dispositions, such as a critical attitude toward facts, science, and knowledge and a resistance to unreflectively expressing opinions about everything; the ability to think critically and reason logically, and to express oneself in clear and literate language; and the ability to be open-minded to various philosophical (and non-philosophical) ideas and positions, avoiding dogmatic and doctrinaire attitudes, so that one can adequately understand and properly evaluate the diversity of philosophical and other viewpoints.
5. To foster in students the ability to think originally and creatively, so that one can develop a philosophical position of one's own, supported by the construction of rational arguments, and indirectly by the construction of counterarguments against positions one considers false or inadequate.
6. To cultivate in students an appreciation of philosophical synthesis, namely, the recognition that as philosophy grows and develops, conflicting positions can often be integrated as components of a higher or broader position by keeping their plausible elements and dropping their implausible ones.
7. To show students that philosophy is both theoretical and practical. As theoretical, it is holistic, a way of understanding the whole universe and our place in it. As practical, it is primarily ethical, a way of knowing right from wrong, good from bad, of improving human action, and of rationally justifying human values and moral principles.
8. To show students the interdisciplinary implications of philosophy, that it is intimately connected with history, the arts, the physical and behavioral sciences, mathematics, and religion.

2. Description of curriculum

The following is a list and description of all current philosophy courses. Some upper level courses have prerequisites, which are always PHIL 1000 or PHIL 1100.

PHIL 1000: Introduction to Western Philosophy.

The course serves as an introduction to the problems, methods, and goals of classical and contemporary Western Philosophy. Emphasis is placed on how these differ from and relate to other fields of human knowledge.

PHIL 1100: Logic

The course introduces students to the nature of logical and critical thinking. Topics include: basic logical concepts, language and the definition of informal fallacies, categorical propositions and syllogisms in Aristotelian and Boolean logic, arguments in ordinary language, and symbolic logic.

PHIL 2000: Philosophy of Education

This course seeks to trace the origin and development of major educational theories and their contemporary implications.

PHIL 2001: Medical Ethics

Medical ethics addresses ethical questions that arise in the context of medical research and practice. Topics may include the ethics of abortion, embryonic stem-cell research, euthanasia, cloning, animal experimentation, and the just distribution of health care resources. Students will be introduced to several of the most important ethical theories and principles in the Western philosophical tradition, which will provide the student with a theoretical framework for critically reflecting on these important contemporary ethical issues.

PHIL 2200: Theories of Knowledge

The problems and methods of human knowledge are explored. Theories are presented in the light of idealism, realism, pragmatism, and existentialism.

PHIL 2440: American Philosophy

The course presents a study of American philosophical thought from the Colonial period to the present.

PHIL 2500: Contemporary Ethical Problems

This course examines the nature of values and morality. Ethical theory will be applied to such controversial moral issues as criminal punishment and the death penalty, abortion, euthanasia and suicide, environmental ethics, poverty and the distribution of wealth, prejudice and discrimination, affirmative action, civil disobedience, and war.

PHIL 2550: Introduction to Ethics

The course is a critical examination of some major ethical theories in classical and contemporary philosophy, including Aristotle's perfectionism, Kant's deontological ethics, Bentham and Mill's utilitarianism, and social-contract theory. Students are introduced to the nature of ethical thinking and reasoning.

PHIL 2600: Philosophy of Human Nature

The course provides an exploration of human nature and personhood from the triple perspectives of philosophy, religion, and behavioral science in a historical and cultural context. The class focuses on the following thinkers and movements: Plato's idealism, Hinduism, Aristotle's realism, early and medieval Christianity, Renaissance and Enlightenment thought, Marxism, Freud, existentialism, Frankl's logotherapy, Skinner, Fromm's humanism, Darwinian theories, and personalism. Major theories of human nature from Plato and Aristotle to the present day are covered.

PHIL 3310: Ancient and Medieval Philosophy

The course studies the beginnings of Western philosophy, including the pre-Socratics, Plato, Aristotle and several other important thinkers of the ancient world. In Medieval thought, St. Augustine and St. Thomas Aquinas are emphasized.

PHIL 3330: Renaissance and Modern Philosophy

This course explores trends of thought from 14th century nominalism through the renaissance to continental nationalism and British empiricism.

PHIL 3340: Contemporary Philosophy

The course provides an examination of some current trends and issues in contemporary American, British, and European philosophy.

PHIL 3600: Philosophy of Religion

This course examines the nature of religious experience and the problem of God's existence as seen in classical Western theism and process philosophy. Differences between Western and Eastern religion, and between religion and science, are discussed.

PHIL 3610: World Religions

This course studies the principal world religions, including Buddhism, Christianity, Islam, Hinduism, and Judaism. Emphasis is placed on their basic tenets and insights into their spiritual values.

PHIL 4100: Philosophy of Art

The nature of beauty and aesthetic experience, especially as embodied in the arts, is explored. Relation of aesthetic experience to moral and technological experience is discussed. Students will survey and critically evaluate different theories of aesthetics in Western philosophy. A synthesis of subjective and objective theories is included.

PHIL 4200: Political and Social Philosophy

The course examines the various political and social ideas in the history of philosophy, beginning with Plato and ending with Rawls, Nozick and communitarianism.

PHIL 4300: Philosophy of Science

The course analyzes the methods and goals of the physical sciences, how they differ from the social sciences, and the philosophic problems encountered in our efforts to understand the natural world.

PHIL 4400: Philosophy of Language

This course is the study of theories about the structure and meaningfulness of language, especially in 20th Century Anglo-American thought.

PHIL 4430: Marxism

Origin, development, and contemporary application of Marx's thought are exposed. The course attempts to provide an understanding of society and history by a philosophy rooted in dialectical thinking and the economic conditions of life.

PHIL 4500: Philosophy of Love

The course analyzes the concept of love as employed in the social and moral philosophies of various classical and contemporary thinkers.

PHIL 4700: Ethical Issues in Business

The first objective of the course is to develop proficiency in identification and analysis of ethical issues as they arise in business. The second objective is to acquaint the student with some specific ethical problems currently faced by businessmen and women: whistle-blowing,

discrimination, truth in advertising, product safety, and the environment. Both theoretical and actual cases are studied as well as current ethical theories.

PHIL 4903: Independent Study

The independent study is open to students who have permission of the supervising instructor and the department chairperson. Course of study, meetings, and credit are arranged with approval.

3. Relationship of courses and curriculum to objectives (include samples of student products, lab reports, supervision reports)

The philosophy faculty strives to incorporate as many of philosophy's eight previously stated objectives as they can into each philosophy course. Some of the objectives are more basic and apply to all courses, for example, the first four objectives. Objectives five and six are more advanced and may not apply to all courses. One of the salient features of Contemporary Ethical Problems, for example, is that students are required to write a fairly-lengthy term paper on a topic of their own choosing that blends research with the development of a rationally-defensible position of their own. Such a project emphasizes objective five. More historically-oriented courses will emphasize objective six, because philosophy has often unfolded and developed in reaction to its historical context. Objective six dominates a course such as Marxism, since Marx's dialectical method is synthetic, and he applies it historically. Objective seven recognizes that some philosophy courses are more theoretical in nature, whereas others are more practical. A course such as Theories of Knowledge is primarily theoretical; Medical Ethics and Contemporary Ethical Problems are more practical. Objective eight is important to Introduction to Western Philosophy, since one cannot adequately explain what philosophy is without comparing it with the major types of knowledge and disciplines that it is both similar to and different from. Objective eight is important in courses that have an interdisciplinary content, such as Philosophy of Human Nature, while objective four, which emphasizes diversity, is a primary objective for a course like World Religions.

4. Curriculum Trends in the discipline, if appropriate

N/A

5. Describe how each concentration relates to the program mission and vision

N/A

6. Describe how a minor housed in your department relates to the program mission and vision

The philosophy minor offers students a structured sequence of courses, which if integrated into their lives, is designed to "Make them better person and citizens," (Mission) and to reveal why philosophy is an expression of our "distinctive humanity" (mission). The minor will

provide “Students with an intelligent framework for asking and trying to answer questions about the meaning and purpose of life.” (Vision). The minor will show students that philosophy’s rational, universal, and transcendent perspective “Offers insight and wisdom on global issues and issues of diversity.” (Vision).

7. Outcomes assessment plan

In a previous section, eight philosophy objectives were described. An instructor tries to incorporate as many of them into a particular course as possible, recognizing that their objectives will vary depending on the nature of the course. For example, courses in ethics, political and social philosophy, and philosophy of art emphasize philosophical inquiry into the nature and foundation of values. Historical courses stress the nature of philosophical inquiry as developed in a cultural and historical context. Philosophy of Human Nature, Philosophy of Art, Philosophy of Education, and Political and Social Philosophy tend to be interdisciplinary and draw connections with other areas.

A professor will try to achieve these objectives using a variety of methods: frequent tests and quizzes of various types, short writing assignments, term papers, class discussions of current reading, in-class review of homework, exercises, keeping of intellectual journals, and oral reports. Some faculty stress an analytical paper focusing on the explanation of a philosophical problem or issues and the critical evaluation of arguments addressing it. A draft of the paper will be submitted to the professor for review before the final copy is handed in. As a result, a professor is provided with feedback concerning the degree to which students are achieving the objectives. He or she can always take appropriate steps to modify teaching tactics so that the course objectives can be more fully achieved.

Classroom discussion and tests probe information. Philosophers typically use the Socratic method, which emphasizes critical thinking, logical reasoning, and imagination. Oral presentation makes a student articulate a position, tests confidence in mastery of subject matter, and affords the opportunity to participate in discussions from a different perspective. Where frequent written assignments are appropriate, feedback is given to students through correction. This allows them and the professor to check on gradual mastery-or lack thereof-of intellectual skills such as critical analysis, logical reasoning, and argumentative perspicuity.

In 2011, philosophy faculty conducted a self-assessment, with the intention of gathering data that would help them determine the extent to which their teaching methods were yielding the desired learning outcomes. In the 2011 study, Professors Jeffko and Svolba each collected (randomly) 15 essay assignments from their Philosophy of Human Nature courses. These assignments required students to critically evaluate philosophical positions and arguments previously introduced and discussed in their respective courses. Professors Jeffko and Svolba evaluated their own student’s work and placed these assignments into one of three categories: Proficient (exceeds standards), Sufficient (meets standards), and Deficient (does not meet standards). Submissions were, on average, sufficient—in other words, good, but not exemplary. Some recurring problems that marred student submissions included (i)

inaccurate characterizations of philosophical positions or views; (ii) the presentation of substantive philosophical claims without offering adequate support in defense of those claims; and (iii) loose organization/presentation of ideas. Faculty believes that each of these problems can be rectified, *to some extent*, by using at least one class session (and possibly two) as a ‘writing workshop.’ Faculty are also considering distributing to our students a model of a well-written and cogently argued analytical-philosophical paper, with explanatory comments on the *mechanics* of the author’s work.

One question that emerged during the 2011 self-assessment concerns the alleged difference between two university-wide learning outcomes—viz., Critical/Logical Thinking and Ethical Reasoning. Professors Jeffko and Svolba believe that the latter is a species of the former (that is, Ethical Reasoning is Critical/Logical Thinking applied to ethical issues), and thus question the rationale behind identifying Critical/Logical Thinking and Ethical Reasoning as distinct Learning Outcomes.

8. Effectiveness of curriculum—achievement of objectives from perspective of students, alumni, faculty, and employers – include Alumni information, Advisory Boards, graduation, internships

There is abundant evidence of the success of the philosophy curriculum at FSU, including testimonials from both students and fellow faculty. For samples, see appendices H, I, and J.

9. Plans of Study, two year rotations, handbooks

PHIL 1000	Introduction to Western Philosophy	Once a year
PHIL 1100	Logic	Every semester
PHIL 2000	Philosophy of Education	Less than once every 2 years
PHIL 2001	Medical Ethics	At least once every 2 years
PHIL 2200	Theories of Knowledge	Less than once every 2 years
PHIL 2440	American Philosophy	Less than once every 2 years
PHIL 2500	Contemporary Ethical Problems	Every other semester
PHIL 2550	Introduction to Ethics	Once a year
PHIL 2600	Philosophy of Human Nature	Every semester

PHIL 3310	Ancient and Medieval Philosophy	Less than once every 2 years
PHIL 3330	Renaissance and Modern Philosophy	Less than once every 2 years
PHIL 3340	Contemporary Philosophy	Less than once every 2 years
PHIL 3600	Philosophy of Religion	Less than once every 2 years
PHIL 3610	World Religions	Once a year
PHIL 4100	Philosophy of Art	Less than once every 2 years
PHIL 4200	Political and Social Philosophy	Once a year
PHIL 4300	Philosophy of Science	Less than once every 2 years
PHIL 4400	Philosophy of Language	Less than once every 2 years
PHIL 4430	Marxism	Less than once every 2 years
PHIL 4500	Philosophy of Love	Less than once every 2 years
PHIL 4700	Ethical Issues in Business	Once a year
PHIL 4903	Independent Study	Per arrangement

IV. FIVE YEAR PLAN/PLANS FOR CHANGE

1. Description of areas of strength

The current, revised minor is a considerable improvement over the previous one. It is based on topic-oriented courses that tend to prove more attractive to our students. The current minor also taps into the interests and strengths of current faculty, whereas the previous and more historically-oriented minor reflected the interests of retired faculty. The new minor is, furthermore, better organized than the previous one, with a sequential-structure of courses, including two new offerings: Introduction to Ethics and Medical Ethics.

2. Description of areas needing improvement

More new courses should be developed for the minor and for the program in general. Some possibilities include: philosophy and race, philosophy and evolution, environmental ethics,

philosophy of law, and philosophy and film. Such interdisciplinary courses would appeal to students across the university and enrich their primary programs of study. Developing such courses, however, is unrealistic given the current shortage of full time philosophy faculty.

3. Plans for Change

Program content and organization

The philosophy program will continue seeking to expand despite its severe staffing limitations. Specifically, philosophy faculty are seeking to develop interdisciplinary courses merging philosophy and criminal justice, and philosophy and psychological sciences.

Department organization

As already stated, the philosophy faculty's major recommendation for future change concerns what it considers to be a serious understaffing problem, namely, having only two full-time faculty, unlike the four or five that we had for most of the years between 1970 and 1999. This understaffing puts a tremendous burden on the capacity of the faculty not only to develop new courses but even to teach many of the existing ones in a timely fashion. A third full-time member is essential; two more would be ideal.

Indeed, it is our considered opinion that philosophy at Fitchburg State has been hurt and diminished by the current Liberal Arts and Science curriculum. Philosophy is not even mentioned in its structure. A student can go through the whole program without having taken one philosophy course, which is appalling, in our view. (In the Citizenship and the World designation -where the Philosophy courses are placed- of the three courses required, one is designated for History, one for Human Behavior, and only the third slot "other" is left for Philosophy and all the other CTW disciplines.) These disciplines are not identified on advising documents, as History and Human Behavior are. In previous LAS programs here at FSU, philosophy had a more structured role within the curriculum and more institutional status. We strongly recommend that in the upcoming review and revision of the LAS curriculum all students be required to take at least one philosophy course. Such a change would not only restore philosophy to its prior institutional status at Fitchburg State, but would also recognize philosophy's importance as a major cognitive/rational activity of human nature and culture, symmetrical and co-equal with such activities as art, science, history, mathematics, and religion.

Procedures, policies

No changes envisioned.

V. APPENDICES

Included are various documents pertaining to student data and assessment. Philosophy Faculty CVs are included in Appendix ii.

A. STUDENT DATA

1. **Enrollment**—data (5 years) on recruitment, diversity, retention rates, graduation rates, years to graduate – tabulate in the appendix, data received from Institutional Research

See Appendix EE (Phase 1 data).

2. **Academic Advising**

The philosophy faculty members advise the Interdisciplinary Studies majors, about seven to ten students per semester. Faculty work hard and are conscientious about responding to all queries from advisees. They especially make themselves available to their advisees during the critical period of registration. But more than that, they treat their advisees as persons and go out of their way to make sure that students are on the right track with their academic goals and plans.

3. **Effectiveness of advising from the perspective of students/faculty**

The advising is appreciated by students, who are able to combine the diverse content areas of their coursework into a coherent degree, thanks to the support and guidance of the Humanities faculty. Faculty are satisfied with the advising training offered by the Humanities Department. They receive assistance when needed from the Chair, and have found degree works, though not perfect, to be an improvement over Web4.

4. **Integration into department**—clubs, departmental committee representation

There is no Philosophy Club at this time, though faculty are interested in creating a Philosophy Club in the future, given sufficient student interest and faculty availability.

5. **After graduation**—employment, graduate school

Fitchburg State is unable to provide this information for minors after graduation.

B. FACULTY DATA

5. **Faculty data**—number, rank, diversity

2 faculty members
1 full professor, 1 assistant professor
2 men
2 Caucasian

6. Description of faculty qualifications

Faculty CVs are included in the Appendix II.

C. RESOURCES

6. **Operating Budget** (note centrally assumed costs as phone, faculty computers, postage, duplicating, salary, etc.)

The department funds for teaching materials and supplies to support Philosophy are \$1700, divided between Arts, Music, Language and Philosophy. The budget for these materials, in 2008 was \$2,600, so this represents a decrease, though the cost of books and materials has increased. See Appendix H for Humanities Department Budget.

7. **Library**

See Appendix HH - Philosophy Library Collection Review

8. **Space**

Philosophy has no specifically dedicated classrooms.

9. **Technology**

Philosophy has no specific technology needs.

10. **Equipment/Materials** (teaching materials, videos, etc.)

See Appendix GG - Media Cabinet

I. WORLD LANGUAGES AREA PROGRAM OVERVIEW

1. History and description of the World Language Program, Vision and Mission

The World Language area is housed within the Humanities department, and had never had a major. Students at Fitchburg State University are not required to take a language, but languages do count towards certain of the Liberal Arts and Sciences requirements.

At the present time, the Language Program consists of four full-time professors; one tenure-track assistant professor (Arabic and French), two tenured associate professors (one in Spanish, French, and Italian and the other in Italian and French), and one full professor (Spanish). The language program includes courses in Spanish, Italian, French, Arabic, and Latin. In Spanish there are upper-level culture courses in the target language, and in French, Italian and Arabic, there are upper-level culture courses taught in English. The area offers three minors; Spanish, Italian Studies, and Romance Languages. The French and German minors are currently suspended due to lack of faculty, we are working to reinstate the French minor. Independent and directed studies are available in all languages (except Chinese), although language faculty is not always able to fully accommodate the additional workload. Study abroad options, including faculty led programs are available to students in coordination with the Office of International Studies.

Through the Graduate and Continuing Education, language courses are offered occasionally, but not frequently, in the evening and summer programs. These courses are offered in both traditional face-to-face format and online.

Vision statement

World Language should be an integral part of the university curriculum, within both the Liberal Arts and Professional concentrations. We would like to see language courses included within the requirements of the individual majors, and/or included within LAS requirements in a thoughtful, rational way, as a fundamental part of a 21st century education. The World Language area strives to A) prepare students to become competitive in world markets and environments; B) assist students in meeting the challenges of a multicultural society and C) help them to better fulfill their role as citizens in a global community D) create a path to academic achievement – and graduate study - by teaching students to read and research in more than one language.

Mission statement

The World Language area will establish a reputation for excellence in teaching practice and learning outcomes. We will continue to provide an excellent foundation in language learning to students expanding our offerings in Arabic, French, Italian and Spanish (to create

the teacher certification) and developing collaborative links across departments and areas within the FSU community (Nursing, Business, Criminal Justice, Education, History and English majors, as well as Interdisciplinary minors and majors). We are convinced that second-language acquisition is an essential part of a higher degree in any field. We will continue to maintain existing partnerships with universities and organizations in the US and abroad, as well as develop new ones.

We are aware that every State University in the Massachusetts system cannot offer every language. For this reason, we wish to complement and fill in gaps of other State institutions. We advocate collaborating where possible in the sharing of resources, especially in terms of distance/virtual learning. Thus, our goal is to develop distance-learning options for language courses, which may be shared with other Massachusetts State Universities or even Universities in other states or countries.

Where are the areas for future developments and advancement? We would like to see languages better situated within Major and LAS requirements. We would favor a University-wide endorsement of the importance of a Bachelor of Arts Degree in appropriate Liberal Arts fields. We strive to maintain strong enrollment in all courses, and in upper levels of at least two to three core languages. In recent years, we have asked for a tenure-track faculty to support a Spanish Language Teaching Certificate, and we still believe that this would be a viable and valuable addition to the language area. We would also welcome that addition of a tenure-track faculty who would offer a permanent series of courses in another non-Western language, for example Chinese. We look forward to developing new partnerships with international institutions and organizations.

2. Major Recommendations for improvement made by the previous reviewer, and response

The previous reviewer indicated the need for an additional faculty line in the department, and suggested a Spanish faculty member. When we were granted a faculty position, a hire in Spanish was requested but not approved by VP of Academic Affairs. In 2011 we hired a faculty member for Arabic/French, to support the French area and bring a new World Language to Fitchburg State. (Subsequently a feasibility study was done regarding a proposed Spanish Major, only one survey with a small sample size was taken at a local high school, and so the results were not immediately positive, but also not conclusive. We would like to investigate further, for example, job market demand for bilingual speakers.

The reviewer mentioned the potential growth of a course such as our Spanish for the Professions, but we have encountered low enrollments and cancellations for this course, perhaps due to the fact that it is not embedded in the major requirements of the fields it addresses.

The reviewer mentioned that a language requirement, despite the current devaluing of language in the American education system, would be extremely beneficial for students in our

current day global society and economy. “The colleges that are able to react most quickly to this priority will be well-positioned for success.” The language faculty is in full accord with this recommendation, but faces an uphill battle against University administration concerned about how a language requirement might affect admissions and retention, and departments whose degree requirements leave no room for additional coursework. We are hoping to bring up this issue next year, and see how to overcome these obstacles, as well as work for changes to the LAS program that will require more students to take a language.

3. Best practices in Language learning, and how these are followed by the World Language area

World Language faculty are guided by ACTFL’s World-Readiness Standards for Language Learning. These are the 5 Cs; Communication, Cultures, Connections, Comparisons, Communities. These standards are reflected in our teaching methods, our choice of textbooks, and our assessment activities.

ACTFL recommends a class size of no more than 15 students for language classes.

<http://www.actfl.org/news/position-statements/maximum-class-size-0>

Our enrollment limits of 25 students, established by the administration, are less than optimal, giving students less opportunities to speak and interact in class. The lower-level language classes which are most highly enrolled are most impacted by this factor.

4. Program initiatives and significant changes since the last program review (2008)

Initiatives

In 2011, we hired a new faculty member, Yasser Djazaerly, and we have expanded our offerings to include Arabic – first year sequence - and Arabic culture. We applied and were chosen by Fulbright in 2012 to aid in the teaching of Arabic.

We have successfully created a collaboration with the EHPS department that allows us to cross list our Contemporary Arab World course with History, so that history students take it and become interested in Middle Eastern Studies. Similar collaborations between French and history are in the works. We will continue to work on such interdisciplinary collaborations, as linking languages to allied fields is among the acknowledged best practices in the field.

New Chinese courses were added to the curriculum, and Chinese language was offered for several semesters consecutively (2010-2012), and was growing rapidly. The dearth of experienced and available instructors with acceptable immigration status, added to our ability to offer only one or two courses, caused the temporary suspension of this initiative.

We have added a four-semester language sequence in Latin, which has worked on a cohort model. This has been successful. There has been a brief discussion of moving the Latin courses into the Humanities department, but this has not happened yet.

We have been offering ASL in Graduate and Continuing Education, and have created proposals for ASL 1000 and 1100, which are making their way through governance process. We hope to offer ASL in the Day program in AY 17. ASL is the third most popular language studied in the USA, and should be successful. We are investigating transfer agreements with local community colleges. In collaboration with the Behavioral Sciences department, we are creating a proposal to re-animate the Disability Studies minor with the inclusion of ASL coursework.

We have added new courses in French, Italian, and Spanish:

Topics: French Culture in English (Spr 2012)
ITAL 3300 Women in Italy
ITAL 2500 Italy through Film
SPAN 3000 Cinema for Spanish Conversation
SPAN 2001 Spanish for Heritage Students

In Fall 2015, as part of a Language Sharing initiative established among the State Universities in the Massachusetts system, we offered two pilot language classes (Italian and Arabic) using a classroom with “Life Size” video conferencing equipment, enabling students from Mass Maritime to participate in the class along with our students. We are looking forward to further collaborations. Other schools are now in the process of purchasing and installing the equipment so as to be able to join the initiative.

Changes

The revised LAS requirements (2008) include languages as Option A within the Upper level LAS sequence. Option A consists of two language courses, plus two other courses of the same designation at the 2000 level or above. We had hoped that the new LAS requirements, including Option A would support enrollments in languages, but it seems that various factors have combined to counteract the potential positive effect of the option A for languages. Some departments have begun to determine student’s choices in the LAS areas, so that they may be unable to choose languages to fulfill Option A. (We were unable to get early data on the use of Option A by students, but for 2013, 12% of student chose Option A, and for 2014, again 12%.

The revised LAS program allows for a student to use a language as CTW Other, but we were unable to gather data on how often this happens. We believe that students and advisors may be largely unaware of the fact the languages have the CTW designation. We are still evaluating the full effect of the revised LAS curriculum on languages.

Although we have not yet been able to establish a major in Spanish or another language, we will continue seeking to establish majors. We are also looking forward to developing options

within the IDIS major that would enable students to focus on language in conjunction with related fields. We are confident that the IDIS major may be used to house a Hispanic Studies Major and have begun preliminary investigation in this direction.

5. Centrality of World Languages program and mission to University Mission and Vision

One of the primary goals of the language area is to meet the challenge presented by the most recent Academic Plan, by “Creating a Culture of Diversity/Globalization” through expanding “Academic offerings, International Exchange/Study Abroad [and] Outreach to diverse populations.” Furthermore, we concur with the mission as stated in the Values, Mission, Vision 2010-2014 of Fitchburg State, that we should “Prepare Students for a Global Society, [and] expand language offerings, ... study abroad opportunities and international partnerships.”

The Strategic Plan Objective 1D involves embracing diversity. “Enhance and affirm student, faculty, and staff diversity as central to the Fitchburg State experience. Experiencing diversity expands perspectives, contributes to multicultural competence, and becomes a key element in attracting and retaining students, faculty, and staff.” A thriving language program is a strong contributor to these goals.

Our program provides students with a unique opportunity to learn about cultures and languages; this is an important aspect of education that enriches and broadens the individual perception of the human experience. Furthermore, a second language in this era of globalization provides an opportunity to enhance one’s personal abilities, to communicate broadly, and to share personal expertise.

As always, Language courses offered in the Humanities Department support the strong Liberal Arts and Sciences curriculum at the University. Language courses are required for the BA in a number of liberal arts disciplines. Intermediate language proficiency is required for all students in the Honors Program.

6. Program structure - minors

Students may pursue a minor in Italian Studies, Romance languages, or Spanish. The French and German minors are currently inactive.

ITALIAN STUDIES MINOR

Objectives for the Minor in Italian Studies

The Italian Studies Program offers students the opportunity to incorporate the knowledge of Italian language and culture into their program of studies, and to achieve competence at an Intermediate or Advanced level.

Requirements for the Minor in Italian Studies

The minor in Italian Studies requires a minimum of 18 semester hours, including the three required language courses, or the demonstration of equivalent language competency, and elective courses.

Required Courses (or demonstrated equivalent competency)

ITAL 1000 – Italian for Beginners I 3 cr.

ITAL 1100 – Italian for Beginners II 3 cr.

ITAL 2000 – Intermediate Italian I 3 cr.

Electives

The remaining credits may be selected from the following:

Language Options

ITAL 2100 – Intermediate Italian II 3 cr.

ITAL 3500 – Italian Conversation and Composition 3 cr.

Italian Culture Options

ART 2850 – Italian Renaissance Art 3 cr.

HIST 2020 – Ancient Greece and Rome 3 cr.

HIST 2070 – The European Renaissance 3 cr.

HIST 2420 – Italian American History: Immigration and Identity 3 cr.

HIST 3000 – Modern Italian History: Risorgimento to Today 3 cr.

IDIS 2550 – Art and Culture Abroad 3 cr.

ITAL 2500 – Italy through Film 3 cr.

ITAL 3000 – Italian Culture (in English) I – from Antiquity to 1800 3 cr.

ITAL 3100 - Italian Culture (in English) II – from 1800 to present 3 cr.

ITAL 3300 – Women in Italy 3 cr.

ITAL 4903 – Independent Study in Italian 3 cr.

MUSC 3200 – Opera 3 cr.

ROMANCE LANGUAGES MINOR

Objectives for the Program in Romance Languages

This program in Romance languages offers students the opportunity to incorporate knowledge of Italian, Spanish and French languages and culture into their program of studies. In our increasingly global world, this may be particularly valuable.

In the Romance Language Minor, students will achieve an intermediate proficiency in one of the languages, and become acquainted with a second language. Students will also be exposed

to literary, historical and artistic developments of the relative countries.

Requirements for the Minor in Romance Languages

The Minor in Languages requires a minimum of 18 credits in two of the three Romance languages. 1000 level courses can be counted for only ONE of the languages. The student may enter the language sequence above the 1000 level by demonstrating his/her proficiency through testing, and permission of the instructor.

FREN 1000 – French for Beginners I 3 cr.
FREN 1100 – French for Beginners II 3 cr.
FREN 2000 – Intermediate French I 3 cr.
FREN 2100 – Intermediate French II 3 cr.
FREN 3500 – French Conversation and Composition 3 cr.
ITAL 1000 – Italian for Beginners I 3 cr.
ITAL 1100 – Italian for Beginners II 3 cr.
ITAL 2000 – Intermediate Italian I 3 cr.
ITAL 2100 – Intermediate Italian II 3 cr.
ITAL 3500 – Italian Conversation and Composition 3 cr.
SPAN 1000 – Spanish for Beginners I 3 cr.
SPAN 1100 – Spanish for Beginners II 3 cr.
SPAN 2000 – Intermediate Spanish I 3 cr.
SPAN 2100 – Intermediate Spanish II 3 cr.
SPAN 2600 - Hispanic Culture 3 cr.
SPAN 2700 – Hispanic Literature 3 cr.
SPAN 3500 - Spanish Conversation and Composition 3 cr.
SPAN 4903 – Independent Study in Spanish 3 cr.

SPANISH MINOR

Objectives for the Program in Spanish

The Spanish Program offers students the opportunity to begin the study of Spanish language and culture or to continue study at an intermediate or advanced level.

Placement Exam

Students who have taken more than one year of Spanish in high school, but have not yet taken a Spanish course at Fitchburg State University, and students who speak Spanish at home are required to take a placement exam if they wish to register for a Spanish course at the college level. Based on the results of the test, the student and instructor will determine the appropriate level of class for the student.

Requirements for the Minor in Spanish

The minor in Spanish requires a minimum of 15 semester hours, including the following:

Required Courses

SPAN 2000 - Intermediate Spanish I 3 cr.

SPAN 2100 – Intermediate Spanish II 3 cr.

Electives

Choose at least three from the following:

SPAN 2001 – Spanish for Heritage Students 3 cr.

SPAN 2600 - Hispanic Culture 3 cr.

SPAN 2700 – Hispanic Literature 3 cr.

SPAN 3000 Cinema for Spanish Conversation 3 cr.

SPAN 3500 Spanish Conversation and Composition 3 cr.

SPAN 4903 – Independent Study in Spanish 3 cr.

7. Role of the program in interdisciplinary programs at the University

The World Language area is involved in interdisciplinary programs in a number of ways. The Italian Studies minor itself is interdisciplinary, including elective courses from Art, History, and Music disciplines. World languages are included as electives in the International Studies minor. ARAB 2030 - Contemporary Arab World is cross-listed as a History course (HIST 2030). ITAL 3300 - Women in Italy will soon be included as an elective in the Women's Studies Minor, which is one of our interdisciplinary minors. The new major (2015) Interdisciplinary – Humanities Concentration, includes World Language as one of the four possible components.

II. FACULTY

Summary

The makeup of World Language faculty has changed since the year 2008. One new position was created in Arabic/French, Dr. Yasser Djazaerly was hired to fill this position in 2011. There have been various part-time adjunct faculty teaching world languages; these are listed below. Of the four full-time faculty members, three are tenured and the one has a tenure-track position. The full time faculty members in World Language hold doctoral degrees in either second language acquisition, bilingual education, literature and culture. They are involved in teaching, research, university committees, and community outreach. (See faculty resumes in Appendix Z.)

Full time faculty

Yasser Djazaerly - Assistant Professor, Arabic and French
Rala Diakite – Associate Professor, Italian and French
Keyvan Karbasioun - Associate Professor, Spanish, Italian and French
María Mercedes Jaramillo – Professor, Spanish

Adjunct faculty

Chinese – Annie Liang, Jainping Ge, Zhan Welcome
French - Jeanne Moore
Italian - Giulia Po, Roberto Bacci, Jeanne Moore
Spanish - Guillermo Bartolomeo, Eliani Benaion, Paul Brown

1. Faculty development activities

Faculty members have been active in support of their disciplines by participating in professional conferences, workshops, and seminars, and furthering their education through coursework. The Faculty members have also been active in research, presentations, and publishing in their fields, as demonstrated in the section following, and in the curriculum vitae (Appendix Z). Faculty members have kept up with developments in teaching technology by participating in IT seminars on campus.

2. Involvement of the faculty in teaching, research, university communities, community outreach

Dr. Maria Mercedes Jaramillo has been at the Fitchburg State since 1986 and has been a full professor since 1995. She teaches literature, culture, and all levels of Spanish language. She has a Ph.D. from Syracuse University. She was the president of the Colombianist Association (www.colombianistas.org) from 2009-2013. She was the recipient of the Vincent Mara Award for Excellence in College Teaching in 2001, and she received the Fitchburg State College Research and Scholarship Award in 2008. Dr. Jaramillo has co-authored and co-edited a number of books, and published numerous articles about Colombian theater, women writers and literature in publications dedicated to the studies of Latin American literature and culture in the USA, Latin America and Colombia. Here follows a selected list of her published books:

El Nuevo Teatro Colombiano: Política y Cultura, 1992 (author).
¿Y Las Mujeres? Ensayos sobre Literatura Colombiana, 1991 (co-author).
Del palenque a la escena: antología crítica de teatro afro-latinoamericano, 2013 (coeditor).
Las hijas del Muntú: biografías críticas de mujeres afrodescendientes de América Latina, 2011 (coeditor).
Más allá del héroe: antología crítica de teatro histórico hispanoamericano, 2008 (editor).
Mujeres en las tablas: antología crítica de teatro histórico latinoamericano, 2005 (coeditor).

Enrique Buenaventura: Poemas Cantares, 2004. *Meira Delmar: Poesía y prosa*, 2003 (coeditor).

Literatura y Cultura Colombiana en el Siglo XX, 2000. (coeditor)

Voces en Escena: Antología de Dramaturgas Latinoamericanas, 1991 (coeditor).

Antología Crítica del Teatro breve Hispanoamericano, 1997 (coeditor).

Literatura y Diferencia: Escritoras Colombianas del siglo XX, 1995 (coeditor).

and *Las Desobedientes: Mujeres de Nuestra América*, 1995 (coeditor).

Dr. Keyvan Karbasioun has been at the university since 2000, and has been promoted to Associate Professor, teaching Spanish, Italian and French. He has an Ed. D. (Applied Linguistics: Second Language Acquisition & Bilingualism in Education) with research focus on Spanish, French and English as a Second Language from University of Massachusetts (February, 1997). One of his areas of specialty is world language software technology and its application to education. He joined the university with four years of experience teaching Spanish to Hispanics (Spanish Language Arts) at public schools and many years of experience teaching Romance Languages at the university level. In addition, he directed an English as a Second Language program, a Chinese/English language exchange program and Test of English as a Second Language (TOEFL) courses at the International Programs Office at the University of Massachusetts from 1990-2003 (as part of his public service duties at FSU). The program helps to better integrate the international community (students, scholars and their families) at no cost to them. At present, he is conducting research on Dual Bilingual Education programs, comparing US Transitional Bilingual Education programs with their Canadian Dual Bilingual Education models. On this topic, he presented in Saltillo, Mexico in Spring 2002. He has conducted FSU-approved trips bringing university students to Italy (2003), Spain (2006, 2010), and Montréal, Québec (2007). Professor Karbasioun's efforts in Italian language development at the university resulted in creation of four Italian language courses (Beginning and Intermediate levels) at FSU. Moreover, he is involved with a CO-STEP Bilingual/Special Education project with FSC/Lowell Public Schools. As part of this project, he was a panelist in a presentation in New York (spring 2002) with members of FSC Department of Education. He has also taught courses in Bilingual Education/Second Language Acquisition here at Fitchburg State University. His most recent sabbatical project involved the comparison of prescriptive grammars of English, Spanish and Swedish.

Dr. Rala Diakite has been teaching since 2004, in Italian language and culture. She has a Ph.D. from Brown University in Italian Studies (2003). Her specialty is Italian medieval literature and chronicles, and modern theatre. Her dissertation focuses on the political views of the poet Dante Alighieri and of Florentine chronicler Giovanni Villani. From 2004 to 2006, Dr. Diakite worked on a NEH-funded project to create a digital edition of Villani's *Nuova Cronica*, and has presented her work in professional settings. An annotated translation of the *Nuova Cronica* for publication, a collaboration a Matthew Sneider of UMASS Dartmouth, is forthcoming with the Medieval Institute Press. This is a one part of a lengthy thirteen-volume work, and is a long-term project. She is also translating the works of Emma Dante, a modern Italian dramatist, for performance and publication, and applied for a Center for Italian Culture endowment grant for the development of the script and its staging at Fitchburg State in 2017. She has presented at

various professional conferences on topics related to Villani, Medieval Studies, and technology. Dr. Diakite has attended two conferences on the topic of competency-based learning, with the goal of investigating its potential for language programs. Dr. Diakite, in coordination with the Office of International Studies, has helped to organize two summer programs in Italy: Rome (2005) and Verona (2006 on). She has developed new courses for the Italian program (Italy through Film and Women in Italy) and has helped develop the Italian Studies Minor and the Romance Languages Minors at Fitchburg State University. She has taught Italian courses for the Graduate and Continuing Education at Fitchburg State, including innovative online offerings. She is currently involved in a pilot program, teaching Italian to a class made up of students at Fitchburg State and another institution simultaneously, through use of video conferencing equipment.

Yasser Derwiche Djazaerly received a joint Ph.D. in German Studies and Interdisciplinary Studies in the Humanities from Stanford University in 2004. His graduate work focused on German and French literature during the Enlightenment and Romanticism. He wrote his dissertation on Goethe. Before coming to Fitchburg State University, he taught German, French and Arabic at Sam Houston State University, where he built the German and the Arabic programs, in addition to creating and teaching study abroad programs in Switzerland and Qatar. He has been teaching French, Arabic, and Italian at Fitchburg State University since 2011. In addition to language classes, he teaches interdisciplinary courses regarding European cultures, and a course on the contemporary Arab world. He regularly presents conference papers about German and French literature, orientalism, and the contemporary Middle East.

Language professors have taught for Graduate and Continuing Education program, both evening and summer courses, in addition to their normal course load. They have developed and taught ALFA courses for the community. Since 2008, faculty members have developed new courses in Spanish (for example, Topics: Spanish Grammar Review, Spanish for Heritage Students and Cinema for Spanish conversation) and in Italian (for example, Italy through Film and Women in Italy). For Arabic, Dr. Djazaerly has created new courses in language and culture (Arabic I, and Arabic II, Contemporary Arabic Culture). Faculty has passed through governance language courses in Latin and Chinese.

Language program faculty has offered (through the Graduate and Continuing Education Program) both summer courses and non-credit evening courses. Dr. Diakite taught dual enrollment classes (one each semester) in Italian language and culture to students at Fitchburg High School during AY 15. Dr. Djazaerly has offered ALFA classes

The language faculty has always been actively engaged with the Office of International Education, developing, staffing and supporting study abroad opportunities for Fitchburg State students, as well as advising and encouraging students planning to study abroad. For example, the well-established Summer Verona Program in Italy, developed by Dr. Diakite in 2006 with the support of the Center for Italian Culture, provides an exciting learning experience to the students who participate in it, many of whom have not traveled previously. The program sends 2-3 faculty members, and up to 25 students to Italy every year during the month of June. Our

faculty has also brought students to Spain for short-term programs, and study abroad experiences embedded within course offerings. Language faculty are currently involved in development of programs in Italy, Canada, Spain, Morocco, and Dubai. Our strong support of the International Programs derives from our conviction that students should be exposed to language in the target country, while also studying liberal arts disciplines. In Fall 2012, we applied for and were granted a Fulbright Teaching Assistantship in Arabic. Hatim Al-Tai taught a section of Arabic, and was a tutor for students of Arabic language in other classes.

World language faculty has made significant contributions to Fitchburg State University and the broader community. The faculty has provided their expertise to the university community in student advising, Freshman Orientation, Admissions (evaluation of student transcripts), and Library Acquisitions. Faculty members have done peer review for prospective candidates at other institutions, and have done external evaluations of programs at other institutions. In addition, the faculty has assisted the wider community, such as businesspeople and other professionals with translations and with meeting their increasing needs to communicate better with the growing population of international residents in the United States.

Dr. Diakite has been Chair of the Humanities Department (Fall 2010 to present), member of a number of University governance committees, including the advisory and executive boards of the Fitchburg State Center for Italian Culture, a community-based organization. She has participated in Fulbright selection committees for English teaching Abroad / Italy (2009-2011). She is also an Alumni Interviewer for Brown University Undergraduate Admissions. Dr. Karbasioun has served on the Amelia V. Gallucci-Cirio Endowment Committee since its inception (2000-Present); that committee allocates funds for Italian Language and Culture-/Western Civilization- related activities. Dr. Jaramillo was Vice President (2005-2009) and President (2009-2013) of the Association of Colombianists, which produces a journal and annual international conferences.

III. CURRICULUM

1. Objectives of the World Language area and Curriculum

Acquiring a second language is a long and complex process involving different approaches and different goals. Some students are interested only in acquiring reading comprehension in the target language, in order to do research or read documents. Other students need a basic understanding of the language to reach a specific community (students, clients, patients, etc.). Some students wish to acquire proficiency to enrich travel or study abroad experiences. Others want to achieve a more formalized proficiency in a language that they speak with family and friends. The World language area must address these different student goals, while adhering to accepted pedagogical standards.

Our program follows the “5C” curriculum goals, as stated in the ACTFL (American Council on the Teaching of Foreign Languages) World Readiness standards. These are:

Communication

The communication standard stresses the use of language for communication in "real life" situations, emphasizing "what students can do with language" rather than "what they know about language." Students are asked to communicate in oral and written form, interpret oral and written messages, show cultural understanding when they communicate, and present oral and written information to various audiences for a variety of purposes.

Cultures

Cultural understanding is an important part of world languages education. Experiencing other cultures develops a better understanding and appreciation of the relationship between languages and other cultures, as well as the student's native culture. Students become better able to understand other people's points of view, ways of life, and contributions to the world.

Connections

World languages instruction must be connected with other subject areas. Content from other subject areas is integrated with world language instruction through lessons that are developed around common themes.

Comparisons

Students are encouraged to compare and contrast languages and cultures. They discover patterns, make predictions, and analyze similarities and differences across languages and cultures. Students often come to understand their native language and culture better through such comparisons.

Communities

Extending learning experiences from the world language classroom to the home and multilingual and multicultural community emphasizes living in a global society. Activities may include: field trips, use of e-mail and the World Wide Web, clubs, exchange programs and cultural activities, school-to-work opportunities, and opportunities to hear speakers of other languages in the school and classroom.

2. Description of curriculum

The World Language curriculum includes courses in Arabic, French, Italian, Latin, and Spanish. In beginner language courses there is significant treatment of cultural content, taught in parallel with language skills. Upper level courses may focus on literature and/or cultural artifacts, taught in the target language.

In Italian and Arabic, fundamental works of literature, history and the arts of the target culture are explored in English for those students who wish to encounter world culture but do not have the proficiency to enjoy these works in the target language.

The course sequence is largely parallel in the different languages, although currently Arabic and Chinese are only offered at the 1000 and 1100 levels. Courses marked with an asterisk are more often offered as directed study. Courses in italic are offered in English.

World language courses

Arabic

ARAB 1000	Arabic for Beginners I
ARAB 1100	Arabic for Beginners II
<i>ARAB 2030</i>	<i>Contemporary Arab World</i>

Chinese

CHIN 1000	Chinese for Beginners I
CHIN 1100	Chinese for Beginners II

French

FREN 1000	French for Beginners I
FREN 1100	French for Beginners II
FREN 2000	Intermediate French I
FREN 2100	Intermediate French II
FREN 3000	French Civilization*
FREN 3300	French Literature*
FREN 3500	French Conversation and Composition*
FREN 4903	Independent Study

Italian

ITAL 1000	Italian for Beginners I
ITAL 1100	Italian for Beginners II
ITAL 2000	Intermediate Italian I
ITAL 2100	Intermediate Italian II
ITAL 3500	Italian Conversation and Composition
<i>ITAL 3000</i>	<i>Italian Culture (in English) I - From Antiquity to 1800</i>
<i>ITAL 3100</i>	<i>Italian Culture (in English) II - From 1800 to the Present</i>
ITAL 4903	Independent Study

Latin

LATN 1000	Latin for Beginners I
LATN 1100	Latin for Beginners II
LATN 2000	Intermediate Latin I
LATN 2100	Intermediate Latin II

Spanish

SPAN 1000	Spanish for Beginners I
SPAN 1100	Spanish for Beginners II
SPAN 2000	Intermediate Spanish I
SPAN 1900	Spanish for Heritage Students
SPAN 2100	Intermediate Spanish II
SPAN 2600	Hispanic Culture
SPAN 2700	Hispanic Literature
SPAN 3000	Cinema for Spanish Conversation
SPAN 3500	Spanish Conversation and Composition
SPAN 4903	Independent Study

For the catalogue descriptions to the Language courses, see Appendix AA syllabi to the above courses, see Appendix BB.

3. Relation of Courses and Curriculum to Objectives

All of our courses share the same 5 objectives, the 5Cs, as stated above. These are also curriculum goals, deepened through a sequence of coursework.

4. Curriculum Trends in the discipline, if appropriate.

Current trends encourage integrating language with cultural understanding, since the purpose of language learning is to teach global skills and world readiness; language and culture of the target country are to be taught together within a course. Our language faculty meaningfully incorporate culture from introductory through advanced levels.

Similarly, current trends favor connecting language to other disciplines, by means of interdisciplinary collaborations, team-taught, or linked courses. Our program has begun to move in this direction, by cross-listing courses with other departments. We have embedded our courses into interdisciplinary minors, and we have developed interdisciplinary majors (IDIS – Humanities Concentration) that integrate language with other fields.

In addition, current trends encourage incorporation of new technologies in language learning, although there is still considerable discussion about the effectiveness of completely online learning methods. Our faculty use technology adeptly in the classroom, employ digital resources connected to class textbooks, and continue to explore distance learning modalities of various kinds. In Italian courses, students have communicated via internet with students in

Italy, and this contributed to student motivation, acquisition of vocabulary and language structures, as well as cultural awareness.

5. Describe how each concentration relates to the program mission and vision.

Not applicable - there are no concentrations.

6. Describe how a minor housed in your department relates to the program mission and vision.

Our three current minors have the same mission and vision, as stated in I:1.

7. Outcomes Assessment Plan

We began our assessment efforts in 2010. We began by assessing the Communication standard (outlined above) at the introductory and intermediate levels, across all the languages offered. See Appendix DD for details.

Student learning outcomes chosen to assess

In AY 2011 through 2013, we focused on oral comprehension (within the Communication Standard), and in AY 2014, we are focused on reading comprehension (within the Communication Standard), again, at the introductory and intermediate levels.

Methods and evidence of outcomes

Professors in the World Language area collected exams and samples of student work at the end of semester, and evaluated these according to a rubric derived from ACTFL standards. These classes range in size from an average of 25 students in the Beginner I to 10-15 in the Intermediate II. There were rarely two sections of any course, and each language was assessed separately, so sample sizes were quite small.

Upon analyzing the results of the assessment, we have concluded that students are progressing in a satisfactory manner in these areas. (See Appendix DD.)

How information was used to make curriculum changes

As there were no particular deficiencies noted as a result of the assessment, we did not make specific curricular changes. We believe will be important to continue emphasizing these skills through choice of textbooks/materials and classroom methods. While we believe that assessment is an essential process, we find that our sample size is sometimes too small to render results that are meaningful or helpful.

8. Effectiveness of curriculum—achievement of objectives from perspective of students, alumni, faculty, and employers – include Alumni information, Advisory Boards, graduation, internships

Fitchburg State does not track students in Minors after graduation, so we do not have this information. We do not have advisory boards or internships.

9. Plans of study, two-year rotations

Plans of Study are represented by the minor requirements.

Two-year rotations

			Yr 1 Fall	Yr 1 Spr	Yr 2 Fall	Yr 2 Spr
ARAB 1000	Arabic for Beginners I	Every Fall	X		X	
ARAB 1100	Arabic for Beginners II	Every Spring		X		X
CHIN 1000	Chinese for Beginners I	Less than once every two years			X	
CHIN 1100	Chinese for Beginners II	Less than once every two years				X
FREN 1000	French for Beginners I	At least once per year	X	X	X	X
FREN 1100	French for Beginners II	Every Spring		X		X
FREN 2000	Intermediate French I	Every Fall	X		X	
FREN 2100	Intermediate French II	Every Spring		X		X
FREN 3000	French Civilization*	Less than once every two years				
FREN 3300	French Literature*	Less than once every two years				
FREN 3500	French Conversation and Composition*	Less than once every two years				
FREN 4903	Independent Study	Upon request				
ITAL 1000	Italian for Beginners I	At least once per year	X		X	X

ITAL 1100	Italian for Beginners II	Every Spring		X		X
ITAL 2000	Intermediate Italian I	Every Fall	X		X	
ITAL 2100	Intermediate Italian II	Every Spring		X		X
ITAL 3500	Italian Conversation and Composition	Less than once every two years				
ITAL 3000	Italian Culture (in English) I - From Antiquity to 1800	Once every two years	X			
ITAL 3100	Italian Culture (in English) II - From 1800 to the Present	Once every two years		X		
ITAL 4903	Independent Study	Upon request				
LATN 1000	Latin for Beginners I	Once every two years	X			
LATN 1100	Latin for Beginners II	Once every two years		X		
LATN 2000	Intermediate Latin I	Once every two years			X	
LATN 2100	Intermediate Latin II	Once every two years				X
SPAN 1000	Spanish for Beginners I	Every semester	X	X	X	X
SPAN 1100	Spanish for Beginners II	Every semester	X	X	X	X
SPAN 2000	Intermediate Spanish I	Every semester	X	X	X	X
SPAN 1900	Spanish for Heritage Students	Once every two years	X			
SPAN 2100	Intermediate Spanish II	Every semester	X	X	X	X
SPAN 2600	Hispanic Culture	Once per year	X		X	
SPAN 2700	Hispanic Literature	Once per year		X		X
SPAN 3000	Cinema for Spanish Conversation	Once every two years		X		

SPAN 3500	Spanish Conversation and Composition	Once per year	X		X	
SPAN 4903	Independent Study					

IV. Five Year Plan/Plans for Change

1. Description of areas of strengths in World Language

Although Fitchburg State has no language requirement, we served 579 students in AY 2014 and 514 in AY 2015 (faculty sabbatical caused fewer classes offered in 2015). National trends show a decrease in language enrollments of 8% or more since 2009 in some common European languages (see MLA chart below, for full report, see <https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Teaching-Enrollments-and-Programs/Enrollments-in-Languages-Other-Than-English-in-United-States-Institutions-of-Higher-Education>), and yet our enrollments increased by 61% in that same period, and our ratio of second-year students to first-year students is consistently above average.

LANGUAGES	3 Credit Courses	Total Number of Courses	Total Number of Students	Average Number of Students per Course	Number of Adjunct-Taught Courses	Total Number of Credits	Percentage of Adjunct-Taught Courses
Fall 2008	13	13	191	15	1	39	7.7%
Spr 2009	12	12	164	14	0	36	0.0%
Fall 2009	17	17	238	14	1	51	5.9%
Spr 2010	15	15	196	13	2	45	13.3%
Fall 2010	15	15	259	17	4	45	26.7%
Spr 2011	17	17	258	15	4	51	23.5%
Fall 2011	20	20	354	18	5	60	25.0%
Spr 2012	14	14	265	19	5	42	35.7%
Fall 2012	20	20	360	18	7	60	35.0%
Spr 2013	13	13	208	16	1	39	7.7%
Fall 2013	15	15	294	20	1	45	6.7%
Spr 2014	16	16	275	17	2	48	12.5%
Fall 2014	17	17	287	16	1	51	5.9%
Spr 2015	12	12	227	18	4	36	33.3%

Students enrolled in our Spanish courses and Spanish minor have increased every year, despite national trends.

AY2011	AY2012	AY2013	AY2014	AY 2015
13 sections 254 enrolled	14 sections 297 enrolled	15 sections 295 enrolled	15 sections 311 enrolled	14 sections 277 enrolled (*fewer sections due to Jaramillo sabbatical)

Number of students in the Spanish minor

2011	2012	2013	2014
19	22	35	46

As Fitchburg State works to diversify its student (and faculty) population (goal of reaching 10% Hispanic enrollment set by the current academic plan), we serve a crucial role in supporting and welcoming these new students to our campus and programs. We would like to increase our collaboration / participation in the globalization of the campus.

The language program has diversified faculty, dedicated to teaching, programs abroad, and research. In addition, our current faculty has the ability to offer further world languages, such as German, Portuguese, Catalan and Persian.

We continue to develop new courses, and employ new technologies and methods to serve the needs of students and the changing curriculum at Fitchburg State. We are exploring new methods of delivery of language content, for example, competency-based learning, online offerings, and virtual classroom.

We initiate and support International study, which is increasing in popularity among our students. Our faculty have been involved in study abroad initiatives in Canada, Italy, France, and Spain, and, supported by the Office of International Education, are able to develop faculty-led programs to meet student interests and needs.

The language program at Fitchburg State University provides a curriculum with depth as well as breadth within the parameters of a liberal arts and science setting. The courses offer not only an exposure to world language, but to world cultures, giving students a foundation for understanding and interacting in our global context. World language courses serve a wide range of programs: Liberal Arts and Sciences, Honor's Program, Women, Gender and Sexuality Studies minor, International studies, Interdisciplinary and multicultural requirements.

2. Description of areas needing improvement

The Language Program is currently inadequately staffed. Certain courses listed in the catalog are not offered, such as Chinese and German. We have traditionally had a number of adjunct courses each semester in the language area. Faculty workload is increased by directed and independent studies every semester, when upper level courses fail to run.

We would benefit by additional full-time faculty in Spanish, able to support current curriculum and to develop a program for Teaching Certification in Spanish. In the long term, we would like to add another full-time faculty in world languages not currently covered, including Chinese and

German. Language faculty would like to see a broader choice of options for students, and eventually other languages such as Japanese, or Russian.

Enrollment limits in languages are set at 25, by Academic Affairs. This policy has negatively impacted the quality of the instruction, diminishing “opportunities for frequent and meaningful student-to-teacher and student-to-student interaction, monitored practice, and individual feedback during instructional time.” The suggested class size, according to ACTFL, is 15 students. We would like to be able to offer beginning level classes with 15 or 20 students.

MLA official statement on class size

“Since the goal of a standards-based language program is to develop students’ ability to communicate, there must be opportunities for frequent and meaningful student-to-teacher and student-to-student interaction, monitored practice, and individual feedback during instructional time. Therefore, while ACTFL recognizes the fiscal realities faced by schools and institutions of higher education, ACTFL supports the recommended class size of no more than 15 students, made by both the National Education Association (NEA) and the Association of Departments of Foreign Languages (ADFL). Since the most important consideration in determining class size should be pedagogical efficacy, ACTFL’s position applies to both traditional and online classroom settings. Where larger class sizes exist, teachers must be provided with additional support in order to maintain sound pedagogical practices.” Approved by the ACTFL Board May 22, 2010 (<http://www.actfl.org/news/position-statements/maximum-class-size-0#sthash.a68sYQN3.dpuf>)

Upper-level language courses need to be offered each semester in order to support the language minors, the Honors program and the Bachelor’s degree. These courses tend to have lower enrollments, which would normally be a good thing, but are hence prone to cancellations, since the University policy requires 10 students to run a class. Academic Affairs has been flexible whenever possible, and we would like to see this continue. It is not possible to count on independent studies offered by professors, as this is not contractual.

Attempts to develop a major in a Spanish area have been thus far unsuccessful. More faculty would be necessary to develop courses and program directions that would be required. Further support from Academic Affairs to achieve this goal would be welcomed.

There is no major in World Language offered by the university. A major in World Languages, or any of the individual languages would help keep students enrolled those programs and retain good students, as well as to attract new ones.

There is no language requirement at the University, and no designated requirement for languages within the context of the LAS program. Many department Chairs and faculty across the University seem to feel that taking a language would benefit their students, but are hesitant to make language a requirement for their majors. A two semester language requirement would help promote the development of a strong program in World Languages at Fitchburg State University.

The Language faculty use classrooms in Conlon Fine Arts building, as well as across campus. Rooms are often very small, and overcrowded with students, such that class activities are impeded. The furniture in the rooms, especially the long tables, is cumbersome to rearrange when different classroom activities require regrouping of students, for example, in semi-circle form. Many of the classrooms where the language faculty teaches are not soundproof; this interferes with class activities on both sides. It would be beneficial to have more input when classrooms in Conlon Fine Arts are renovated or outfitted, to avoid such limitations.

We are concerned regarding the high price of textbooks for students (usually \$200 or more), and students' lack of funds for study abroad. These factors impact student choices.

3. Plans for Change

We are looking forward to the implementation of the new strategic plan and hope that, supported by strategic initiatives; we can broaden the offerings of world languages.

We would like to see the upcoming review of the LAS program result in a revised program that integrates languages more fully into the core requirements. We are ready to meet the challenge of increased enrollments.

Program content and organization

We will continue to seek a major, either in Spanish Teacher Certification, World Languages, or IDIS – Spanish Concentration.

The program will need to make long term plans regarding the direction of the German, French and Chinese areas. We will explore options to make these areas viable through our own efforts, while awaiting results of larger university initiatives (LAS revision, Language sharing, and a potential language requirement) that may increase language enrollments and support these programs.

Department organization (staffing, committees)

As outlined in the paragraphs above, we are asking for an additional full-time faculty member in Spanish, with a specialization in Latin American Studies (given our demographic, and the great number of work-ready Ph.Ds in this field), and some knowledge of linguistics, in order to develop the Teaching Certification in Spanish, and eventually a Spanish major. We will also continue to ask for faculty, with the intention of supporting our minors, and broadening our language offerings, in response to changes in the global workplace.

Procedures, policies

No changes envisioned here.

Resources

Faculty - The World language will request and advocate for further faculty, in order to proceed with initiatives in regards to offering new majors, re-animating our minors, potentially re-launching Chinese, and broadening the base of languages offered.

Library – The library holdings have not kept pace with the level 3a (Basic Study level that supports upper division undergraduate courses). Italian is favored through the Center for Italian Studies, and has a stronger collection. Spanish faculty noted the need for periodicals in Spanish, and will make some suggestions this year.

Funds for Materials - These are currently sufficient, as far as teaching materials go. It is worth mentioning that book prices are very high for students, and that students could use financial support for study abroad. If the University could dedicate some fund to these areas, that would be helpful.

Technology/Spaces/Equipment – Current textbook options often provide e-texts and digital workbooks; online activities take the place of the language lab of the past, providing ample opportunities for listening and even speaking activities. Internet resources and the proliferation of mobile devices among students provide easy access to cultural materials. Rooms where the World Language faculty teaches are mediated appropriately.

We will work with IT to provide improvements for the Life Size virtual learning environment, so that it may be optimized. We are confident that the Language Sharing program will continue.

Study abroad programs—More support needs to be provided to students with limited financial means so that this experience is accessible to all students. We would like to see The University offer funding for study abroad. The Center for Italian Culture offers scholarships, but only to students (studying) in Italy. The Office of International Education has prepared a database with information on outside funding, but this resource is not widely advertised.

4. Action Plan for the program

- Explore the possibility of a major in Spanish Teaching Certificate, World Language, or IDIS – Spanish Concentration.
- Determine future directions for French and German minors, and Chinese courses.
- Request additional faculty to support initiatives in Spanish and other areas.
- Continue to seek interdisciplinary collaborations with other departments to increase student interest in languages.

- Continue to pursue Language Sharing initiatives with the Massachusetts State Universities.

V. APPENDICES

A. Student Data

1. **Enrollment**—data (5 years) on recruitment, diversity, retention rates, graduation rates, years to graduate – tabulate in the appendix, data received from Institutional Research.

Post-graduation data on students in minors is not available. We can provide information on numbers of minors from 2011 on. See Appendix W.

2. **Academic Advising**

There is no specific advising for the World Language Program. World Language Faculty do advising for the Interdisciplinary Studies major. See Appendix J for advising materials.

3. **Effectiveness of advising from perspective of students, faculty**

We have anecdotal evidence from language students which suggests that while advisors in EHPS, English, and Honors are eager to advise students to take languages, advisors in many majors actively dissuade students from studying language, either because of perceived “difficulty” of language study, or because of the lack of free electives in some majors. This creates a challenge for students wishing to pursue languages.

4. **Integration into department—clubs, departmental committee representation**

The Language Area does not have clubs. We have included students in departmental committees, but are not aware of their specific areas.

5. **After graduation—employment, graduate school**

Fitchburg State is unable to provide this information for minors.

B. Faculty Data

7. **Faculty data—number, rank, diversity**

4 faculty members

1 full Professor, 2 associate professors, 1 assistant professor

2 women and 2 men

1 Caucasian, 1 Hispanic, 2 of other minority groups

8. Description of faculty qualifications

World Language faculty CVs are included in Appendix Z.

C. Resources

1. Operating Budget

The department funds for teaching materials and supplies to support World Language are \$1700, divided between Arts, Music, Language and Philosophy. The budget for these materials, in 2008 was \$2,600. There was a sharp decrease in 2009 and 2010, and we have only increased slightly since. Philosophy and World Language faculty do not have any specially earmarked funds, but dip into the common funds when needed. The World Language faculty uses this money for course-related books software, and films.

The Budget is included in Appendix H.

2. Library

See World Language Library Collection Review, Appendix FF.

3. Space

We do not have any dedicated classrooms for teaching language. One concern is that rooms should be large enough to move tables to different configurations – islands for project work or a U-shape for group conversation. Information regarding the World Language Program's space needs is included in the Humanities Department Space Study of 2012. See Appendix R.

4. Technology

We have no specific technology resources.

5. Equipment/Materials (teaching materials, videos, etc.)

The World Language Program has a limited number of videos in our department collection. See Appendix GG.

I. INTERDISCIPLINARY STUDIES PROGRAM OVERVIEW

1. History of the major, and its mission

The Interdisciplinary major made its appearance at Fitchburg State in the mid 90s, where it was employed in a number of prebuilt Interdisciplinary concentrations, which have all come and gone. The Interdisciplinary Major was not housed in any specific department, and it appears that individual departments had control over the pre-built packages that they had developed to serve their students. One of these pre-built majors was the IDIS Humanities, which by 2002 had come to supplant a General Studies BA/BS which had been established in 1986. The IDIS Humanities major eventually waned like the others, and in 2008 was removed from the University Catalogue.

From about 1999 onwards, The Interdisciplinary major was also utilized by Education students, who needed a second major to provide content; thus specific “packages” of the Interdisciplinary major were passed through governance to meet the needs of the various Education tracks. This continues currently, representing a significant segment of the Interdisciplinary landscape at Fitchburg State. The IDIS-ED major, since it is under the Education department, will not be reviewed as part of the Humanities Program review.

Apart from the Education concentrations, the Interdisciplinary Major exists in a general form, in which students create and follow a plan of study that includes any University approved minor, plus one or more field areas, plus a set of core electives, and a final capstone project. This is a flexible, individualized degree program. It has typically attracted students who may have changed majors, or fallen out of their chosen major late in the game, and are focused on degree completion. Some of these students have been excluded from their previous majors due to insufficient grade point average, and thus it can be assumed that a higher than average number of students in the major struggle academically. Selective programs that have strict progress and performance requirements (Education, Behavioral Science, Nursing, Exercise Science, and Communications Media) have provided a steady stream of transfers into IDIS. Some students also enter IDIS when they are unable to complete final year internship requirements for financial reasons. The IDIS major has also attracted a much smaller group of students unable to find a desirable program among available choices, and who used IDIS to bring together their preferred disciplines into an individualized major. There have been no cases of students entering the major directly as freshmen until this past year or so.

Advising for the general IDIS major was assigned to Humanities Department faculty in 2005. As Humanities did not have its own major, their faculty was available for this task.

In 2011, a pre-built IDIS package intended for Pre-Law students was established (see Appendix # for catalogue description), overseen jointly by the EHPS (Economics, Political Science and History Department) and Humanities Departments. It remains active, though with relatively few majors (9 at present)

2. **Identification of the major recommendations for improvement made by the previous reviewer and the departmental responses to these recommendations. There would be a midpoint review to insure that that the departments had moved forward on their recommendations.**

The Interdisciplinary degree has not been reviewed in the past review cycle. Thus, there were no recommendations to follow. It is being reviewed now by Humanities, since faculty in Humanities are the best position to understand the major and its students.

3. **Determine whether there are best practices in a discipline and whether these are being followed by the department.**

In AY 2012 and AY 2013, the IDIS major was assessed by a committee consisting of faculty from across the University. Weaknesses in the major were identified, where the major diverged from what was considered best practices. In AY 2014 a proposal was passed through governance that addressed a number of these issues. (The process and the proposal will be treated in depth in #4.)

- A. Students were **entering the major too late**, very often at more than 100 credits, and retrospectively patching together already completed courses to satisfy the flexible structure of the IDIS major. **BEST PRACTICE: THE DEGREE SHOULD BE PURPOSEFUL AND MEANINGFUL. STUDENTS SHOULD SPEND AT LEAST TWO SEMESTERS IN THE MAJOR.**
- B. The **two content fields of 9 cr. each** taken in addition to the minor did not provide enough depth of learning, especially since there was no requirement for upper level courses in these. It was difficult to achieve any real interdisciplinary insights since competency was often lacking in the individual disciplines. **BEST PRACTICE: SUFFICIENT COMPETENCY IN CONTENT AREAS IS A NECESSARY BASIS FOR EFFECTIVE INTERDISCIPLINARY STUDY.**
- C. The culminating **capstone** course for the IDIS major, the independent study project, was not always a productive experience for students. 1) The process for enrolling the capstone was complex, involving a research proposal that had to address the student's three areas, and the securing of a faculty mentor, or internship supervisor. Given the diverse academic paths of IDIS students (and the lack of common coursework at earlier phases of the major), it was impossible to prepare them adequately for this process. 2) Independent study courses work best for motivated and academically stronger students - weaker students struggled in this important course, despite heroic efforts on the part of faculty mentors. 3) A faculty mentor in one of the three disciplines of the IDIS major was necessary for the Capstone. Students were responsible for securing the mentor. At the same time, the faculty contract and workload expectations made mentoring completely

optional. Some faculty were hesitant to mentor IDIS capstone also due to lack of familiarity with the capstone process. In the end, students underwent great anxiety seeking a mentor, and some were unable to find appropriate mentors for their projects. An independent study capstone for a major of 100+ students is impractical and untenable.

4) Students were asked to complete an interdisciplinary project, although little of their coursework had trained them in the skills required. BEST PRACTICE: THE CULMINATING PROJECT FOR THE MAJOR SHOULD BE A DEVELOPMENT OF SKILLS TAUGHT EARLIER. STUDENTS SHOULD BE SUPPORTED IN A SYSTEMATIC, SUFFICIENT AND APPROPRIATE WAY.

D. The **core courses** had only been minimally updated since the inception of the IDIS major. These courses are the sole element that all the IDIS students share, and should be exemplary in their interdisciplinarity, and fulfill goals of the major. Currently IDIS courses derive from departments across the University...oversight, staffing, and proper rotation is problematic because not centralized. BEST PRACTICE: CORE COURSES IN IDIS SHOULD BE PERIODICALLY REVIEWED AND REFRESHED SO THAT THEY PROPERLY SUPPORT THE MAJOR. THERE SHOULD BE INCENTIVES FOR THE CREATION AND STAFFING OF IDIS COURSES.

E. Despite the dedication of the Humanities faculty, **advising** is a challenge, since students may have a minor and fields that are not within Humanities. Thus, most students do not receive advising or support, unless informally, from any of the three areas included in their degree. This is true also if they take the Capstone class which has been recently established; this has been taught by Humanities and English faculty. This has further repercussions, as IDIS students do not receive focused career advice in the same way as students from other departments, and they have a harder time securing internships in a desired field if they are majoring in it. BEST PRACTICE: STUDENTS SHOULD HAVE SOME FORMALIZED ACCESS TO ADVICE AND CAREER ORIENTATION FROM FACULTY IN THE VARIOUS FIELDS OF THEIR DEGREE. IDIS STUDENTS SHOULD HAVE ACCESS TO HIGH IMPACT EXPERIENCES SUCH AS INTERNSHIPS, JUST AS STUDENTS FROM OTHER MAJORS.

F. Students perceive the IDIS degree in a negative light, as a catch-all for students who have left other degrees. BEST PRACTICE: THE ADVANTAGES OF THIS MAJOR SHOULD BE WELL-ADVERTISED BY ADMISSIONS AND ACADEMIC ADVISING, SO THAT STUDENTS WILL BE DRAWN TO JOIN THE MAJOR EARLY, AND CRAFT A UNIQUE MAJOR SUITED TO THEIR INTERESTS. DEPARTMENTS THAT SELECT OUT STUDENTS (BECAUSE THEY CANNOT MEET REQUIREMENTS) SHOULD BE ENCOURAGED TO DO THIS EARLY ENOUGH THAT STUDENTS HAVE TIME TO SUCCESSFULLY COMPLETE ANOTHER MAJOR SUCH AS IDIS.

G. The IDIS has no dedicated faculty, depending partially on Humanities faculty, who have been teaching some of the core courses and core electives, partially on an adjunct who has been teaching the core courses, and on faculty from across departments who teach

some of the Interdisciplinary electives. BEST PRACTICE: A MAJOR OF THIS SIZE SHOULD HAVE A DEDICATED FULL TIME FACULTY MEMBER, WITH A DEGREE IN INTERDISCIPLINARY STUDIES, TO ASSURE A HIGH LEVEL OF QUALITY IN CURRICULUM AND PROGRAM DIRECTION. THIS FACULTY MEMBER WILL TEACH CORE IDIS COURSES, HELP SUPERVISE THE PROGRAM, OVERSEE CURRICULUM AND OFFERINGS, LEAD PROGRAM INNOVATION, AND FACILITATE CAREER SUPPORT FOR GRADUATING STUDENTS.

4. Departmental initiatives and significant changes during the past five years.

A review of the interdisciplinary Studies major was undertaken in AY13, producing curricular proposals in Spring of 2014, in accordance with a directive of the Academic Plan. “The Interdisciplinary Studies major will be reviewed by a working group constituted by the VPAA in the 2013 AY and will implement changes, as warranted, during the 2014 AY (VPAA).”

There was one proposal to revise the IDIS major, and there were three new courses created. These proposals are included in Appendix RR.

5. Centrality of department and program mission and visions to the mission and vision of the university.

The explicit mission statement for the program is currently in progress; this process will require the input and collaboration of programs across the University. The catalogue description however gives a good orientation to the goals of the program.

Objectives for the Program in Interdisciplinary Studies

The Bachelor of Science and Bachelor of Arts in Interdisciplinary Studies provides for many possible combinations of coursework available through this major, limited only by the breadth and depth of courses offered through the day and evening divisions of the university. Students work with faculty advisors to develop their unique major. When creating a plan of study, students must have a rationale for the thematic approach to their program.

- Provide for individually designed interdisciplinary programs that allow students to develop a course of study that reflects individual educational and professional goals.
- Provide the opportunity for students to develop a unique course of study by creating/integrating university minor and additional courses/areas of concentration.
- Enables students to explore discipline areas and integrate them in a coherent interdisciplinary/multidisciplinary way through the development and completion of a senior capstone project.
- Provide the opportunity for students to combine broadly based liberal arts and sciences courses with professional courses that are thoughtfully chosen and promote interdisciplinary thinking.

The key concepts in this description are:

- 1) Individually designed program reflecting individual interests and goals
- 2) Combining disciplines from across the University, both liberal Arts and Professional
- 3) Promotion of interdisciplinary thinking

An idea implicit in this description is that of degree completion. This degree allows students who have changed degree programs once or more than once, or transferred in with credits that do not align with other established majors at the University, to complete their degree within 120 credits.

Alignment with the Mission and Vision of the University

From the *Mission*: Fitchburg State: “blends liberal arts and sciences and professional programs within a small college environment.” The interdisciplinary studies major is the epitome of this blending of programs. This major allows students to choose minors and courses from diverse fields and integrate these into something new and meaningful that connects with their life experiences and career goals. From the *Vision*: Fitchburg State strives to “Prepare students for a global society through curricular innovation and program development. The IDIS major by its nature is a catalyst for innovation and program development - students demand brings together different departments in new ways. We can and should look to the IDIS majors as an indicator of new curricular directions.

6. Program structure, including concentrations and minors.

The Interdisciplinary Studies degree is housed in the Humanities Department, whose faculty does advising for students in the major. It should be noted that the Humanities Department did not create the Interdisciplinary degree. This department did have a Humanities focused IDIS degree for several years, but this was removed from the catalogue in 2008. From about 2005 onwards, the Humanities department was tasked with advising its students, since it does not have its own major to oversee. As time passed, IDIS became identified with Humanities, and the department Chair is asked to make decisions regarding courses with the IDIS designation, and to do assessment for this degree. It should be noted however, that when a restructuring of the IDIS degree took place, it was in the form of a committee, with numerous departments represented since ownership of the degree is not absolute. (The Humanities curriculum committee did review and approve the proposed changes.) There is also an Education form of the IDIS degree, and this is neither controlled or overseen by Humanities. A pre-Law track of the IDIS degree was established in 2011, and although this is listed under IDIS and hence under Humanities, the advising and recruitment is shared between Humanities and the Economics/History/Political Science department.

The Interdisciplinary degree has a basic version, listed in the catalogue as

1) Interdisciplinary Studies B.A. or B.S

In this version, students are free to choose any University approved minor, and any other disciplines at the University for their one or two additional field choices.

There is also an Education version of Interdisciplinary studies (which is not part of this Program Review), listed in the catalogue as

2) Interdisciplinary Studies Major for Early Childhood, Elementary, Middle School, and Special Education

This Education IDIS major was exempted from the revisions of 2014 and follows the previous set requirements and core courses. The Education IDIS is taken as a second or dual major alongside the Education major and provides the content that students need to be successful in their future careers. In this version, students choose the minor from a selected list of minors, and their two field choices are selected “from four curriculum areas (English, History, Mathematics, or Science) deemed appropriate by their advisor.”

There are also three IDIS “packages” that have been passed through governance, that is to say, specific formulations of the Interdisciplinary major, in which the minor and field choices are determined, with varying levels of flexibility. These would be similar to having concentrations within a major. In fact, the last two have “concentration” in their titles. These packages are subsidiary to the original IDIS degree, and are overseen also by Humanities.

3) Interdisciplinary Studies for Pre-Law, BA and BS

This version of the Interdisciplinary degree requires a minor in Political Science, and two additional content areas - Criminal Justice and Sociology. This Interdisciplinary degree follows the pre-2014 format of the major, before the revisions.

4) Humanities Concentration, Interdisciplinary Studies, BA and BS

This degree is intended to function as a sort of Liberal Arts degree, since the University does not have one. This version of the Interdisciplinary degree requires the student choose a minor housed in the Humanities Department (Art, Music, Philosophy or World Language), and content areas also chosen among the Humanities areas. This degree follows the new revised format of the Interdisciplinary degree.

5) Fine and Performing Arts Concentration, BA and BS

This degree is intended to fill the gap in our curriculum, as the University does not offer either a Music Major or a Theatre major. There is a theatre concentration within the Communications Media Department, but it would have a different focus. This version of the Interdisciplinary

degree requires the student choose one of three performing arts minors (Art, Music, or Theatre), and the secondary content would also be chosen among those same areas. This degree follows the new revised format of the Interdisciplinary degree.

7. Role of the program in Interdisciplinary programs at the University

This program is Interdisciplinary by definition. It is the hub of Interdisciplinary work at the University.

II. FACULTY

There is no full time faculty member dedicated to Interdisciplinary studies.

Currently faculty in Humanities or an adjunct from Humanities teach the core courses IDIS 1004, IDIS 2140 and IDIS 4004, though faculty from other departments have been invited and are welcome to teach these courses.

The faculty for IDIS electives come from varied liberal arts and sciences departments at the university.

- AMST 1800 - Introduction to American Studies I 3 cr. (English)
- GEOG 1100 - Principles of Human Geography 3 cr. (Geophysical Science)
- GEOG 2056 - Climate Change and Human History 3 cr. (GeoPhysical Science & Economics, History and Political Science)
- HIST 2056 - Climate Change and Human History 3 cr. (as above)
- IDIS 1000 - Introduction to Women's Studies 3 cr. (English/Sociology/Comm Media)
- IDIS 1002 - Introduction to Disability Studies 3 cr. (Behavioral Science)
- IDIS 1200 - Introduction to International Studies 3 cr. (EHPS)
- IDIS 1800 - Global Issues 3 cr. (EHPS)
- IDIS 1900 - Introduction to Peace Studies 3 cr. (EHPS)
- IDIS 2100 - Dilemmas of Peace and War 3 cr. (EHPS)
- IDIS 2540 - Global Issues in Film 3 cr. (English/EHPS)
- MUSC 2000 - Commonwealth of the Arts 3 cr. (Humanities)
- MUSC 2100 - Commonwealth of Ancient Arts 3 cr. (Humanities)
- MUSC 2120 - Commonwealth of Asian Arts 3 cr. (Humanities)
- MUSC 2130 - Commonwealth of the Arts: Classical through Contemporary 3 cr.(Humanities)
- MUSC 2210 - Commonwealth of the Arts: Medieval to Baroque 3 cr. (Humanities)
- PHIL 2001 - Medical Ethics 3 cr. (Humanities)
- PHIL 2600 - Philosophy of Human Nature 3 cr. (Humanities)
- PSY 2140 - Cognitive Neuroscience 3 cr. (Psychology)

The content areas of the IDIS degree can be any of the professional or liberal arts disciplines at the university, so the faculty includes all faculty teaching undergraduate courses.

1. Faculty development activities

There is currently an interdepartmental committee constituted by Academic Affairs focused on the promotion of Interdisciplinary teaching at Fitchburg State. Their work in summer of 2014 culminated in a session in the Faculty Development day in Fall 2015, and another session is projected for Spring 2016. This development opportunity enriches faculty across the University, inspires new interdisciplinary courses, and gives the IDIS program a wider pool of interested faculty to draw from. There is also a committee, led by Interim Dean Jane Fiske, devoted to exploring the interdisciplinary minors at the University, and how best to support them.

2. Involvement of faculty in teaching, research, college communities, community outreach, etc.

Since the Interdisciplinary program includes such a wide range of faculty, it is impossible to summarize the teaching, research and other contributions of its faculty in this brief space. A selection of faculty resumes is included in Appendix SS.

III. CURRICULUM

1. Program objectives

The program has not developed a specific set of objectives, or if it has done so in the past, this Chair is not aware of those objectives. This should be done in coordination with all department participating in the program. The committee that gathered to make revisions to the major did not have time to address the remaining issues, such as curricular goals, alignment, and assessment. A well-researched and constructed plan for assessment should be one of the top priorities going forward. There needs to be buy-in from all departments participating in Interdisciplinary Studies, as well as established methods of oversight.

2. Description of curriculum

The curriculum specific to Interdisciplinary Studies consists in the core courses (here) and the IDIS electives (below)

IDIS 1004 - Introduction to Interdisciplinary Studies Seminar

1 cr. 1 hr. Offered twice per academic year.

This course is an introductory seminar that will focus on and discuss interdisciplinary studies, thinking, and habits of mind. Students will be introduced to the interdisciplinary studies process and its comprehensive way of answering complex questions, solving complex problems, and understanding complex issues. An interdisciplinary way of thinking integrates disciplinary insights and theories, and transcends disciplinary boundaries. Such collaboration develops interdisciplinary habits of the mind and results in new solutions to questions that may be difficult to solve from a single disciplinary approach.

IDIS 2140 - Interdisciplinary Research Methods Seminar

2 cr. 2 hr. Offered twice per academic year.

Interdisciplinary Research Methods Seminar is a seminar course that builds upon IDIS 1004 - Introduction to Interdisciplinary Studies Seminar by focusing on the range of foundational skills that are essential to producing excellent research. These skills include learning how to perform secondary research, including use of the Amelia Gallucci-Cirio Library, how to critically read and use scholarly research, note taking, and journaling. Building upon this foundation, the course will turn to research project conception and development, with students learning how to conceive, define, and narrow primary research topics and then use them to ask insightful questions.

Prerequisite(s): IDIS 1004

IDIS 4004 - Capstone Seminar

3 cr. 3 hr. Offered twice per academic year.

The IDIS capstone course is the culminating experience for the IDIS major; as part of the capstone experience, students will carry out the research project or creative scholarly activity designed in IDIS 2140 - Interdisciplinary Research Methods Seminar. In this course, students will examine information from each of their fields of study and look for connections among each discipline. Emphasis will be placed on analyzing a problem/topic from more than one disciplinary perspective and producing a final project that integrates information from each field of study in a way that showcases both the student's depth and breadth of knowledge in fields of study and the interdisciplinary nature of the capstone project. Students will also reflect on their experiences in the program and consider future personal and career goals.

Prerequisite(s): IDIS 1004 and IDIS 2140

There are also interdisciplinary courses, one required (IDIS 1600) and two electives (list below)

IDIS 1600 - Critical and Creative Thinking

3 cr. 3 hr. Day course offered every semester. Also offered evenings.

In this course, students will explore the fundamentals of critical and creative thinking; the core of our thoughts and actions. Together, these fundamentals serve as the basis for understanding and perceiving ourselves and others in the world, and serve as the foundation for problem-solving in a rapidly evolving world order. Students will be challenged to reflect upon complex concepts and issues through analysis and synthesis, and to seek unique and useful responses to challenges and adversity. Interdisciplinary by nature, the value of such study is to enable students to develop into active and imaginative thinkers in a variety of areas; academic subjects, contemporary issues, and personal life experiences in the new century. **CTW**

These are the IDIS electives, offered on a rotating basis. Originating departments for these courses (including the Humanities Department) are so indicated.

- AMST 1800 - Introduction to American Studies I 3 cr. (English)
- GEOG 1100 - Principles of Human Geography 3 cr. (Geophysical Science)
- GEOG 2056 - Climate Change and Human History 3 cr. (GeoPhysical Science & Economics, History and Political Science)
- HIST 2056 - Climate Change and Human History 3 cr. (as above)
- IDIS 1000 - Introduction to Women's Studies 3 cr. (English/Sociology/Comm Media)
- IDIS 1002 - Introduction to Disability Studies 3 cr. (Behavioral Science)
- IDIS 1200 - Introduction to International Studies 3 cr. (EHPS)
- IDIS 1800 - Global Issues 3 cr. (EHPS)
- IDIS 1900 - Introduction to Peace Studies 3 cr. (EHPS)
- IDIS 2100 - Dilemmas of Peace and War 3 cr. (EHPS)
- IDIS 2540 - Global Issues in Film 3 cr. (English/EHPS)
- MUSC 2000 - Commonwealth of the Arts 3 cr. (Humanities)
- MUSC 2100 - Commonwealth of Ancient Arts 3 cr. (Humanities)
- MUSC 2120 - Commonwealth of Asian Arts 3 cr. (Humanities)
- MUSC 2130 - Commonwealth of the Arts: Classical through Contemporary 3 cr. (Humanities)
- MUSC 2210 - Commonwealth of the Arts: Medieval to Baroque 3 cr. (Humanities)
- PHIL 2001 - Medical Ethics 3 cr. (Humanities)
- PHIL 2600 - Philosophy of Human Nature 3 cr. (Humanities)
- PSY 2140 - Cognitive Neuroscience 3 cr. (Psychology)

3. Relationship of courses and curriculum to objectives (include samples of student products, lab reports, supervision reports)

Since IDIS 1004, 2140 and 4004 were only included in the catalogue in Fall 2014, we have not yet had a chance to assess them yet. They seem to be successful, as students passing through

these courses commonly express the perspective that they feel much more satisfied with their degree choice after completing them.

IDIS 1004 is a gateway course into the major, and helps orient students to the major, and provides a working definition for Interdisciplinary Study. A discussion of career objectives is also included in this course, as this appears to be a major concern for students entering the major.

IDIS 1600 is a course that helps skills necessary for the work of interdisciplinary studies. Thinking in new ways across disciplinary boundaries, and seeking new solutions to complex problems requires critical and creative thinking in a number of contexts. This is a course open to all students at the University as well.

IDIS 2140 is a course that teaches research skills specific to Interdisciplinary Studies. It is taken the semester before the Capstone course, in preparation for it. One of the products of the course is an interdisciplinary research proposal that will be carried out in the Capstone course.

IDIS 4004 is the culminating course for the major. In this course, students complete a research project. The project could take diverse forms depending on the disciplines involved, and the research could also be in the form of fieldwork, if appropriate. Rather than the independent study that students of the “old” IDIS major completed, this work takes place in a class, supported by an instructor. Students in this class comes work on projects that comprise all disciplines at the University. Students assist each other by engaging in peer review, creating an academic community.

4. Curriculum Trends in the discipline, if appropriate.

Interdisciplinary Studies is a field that continues to grow and develop. Best practices are evolving as well. There is also a difference in best practice in Interdisciplinarity when applied to various contexts. It is unlikely that many of the faculty currently involved in our program are able to keep abreast of best practices, or new developments in the field, since each has their own discipline and courses to which he/she must attend. Here are links to two articles on the topic.

<https://sites.google.com/a/ualberta.ca/rick-szostak/research/about-interdisciplinarity/best-practices>

[http://www.oakland.edu/upload/docs/AIS/Issues%20in%20Interdisciplinary%20Studies/2013%20Volume%2031/04_Vol_31_pp_22_43_The_State_of_the_Field_Interdisciplinary_Theory_\(William_H._Newell\).pdf](http://www.oakland.edu/upload/docs/AIS/Issues%20in%20Interdisciplinary%20Studies/2013%20Volume%2031/04_Vol_31_pp_22_43_The_State_of_the_Field_Interdisciplinary_Theory_(William_H._Newell).pdf)

5. Describe how each concentration relates to the program mission and vision.

The Interdisciplinary major's various concentrations all fulfill the same objectives of interdisciplinary thought and practice. The IDIS "packages" were created in part to fill perceived gaps in our University curriculum, but also in part to create viable options in IDIS for students who may not be proactive enough to develop their own individual concentrations. Each of the "packages" fulfills the interdisciplinary mission of the major, by combining diverse disciplines into a coherent whole.

6. Describe how a minor housed in your department relates to the program mission and vision.

Two of the minors of the Humanities Department are directly related to the Interdisciplinary major (Asian Studies and Italian Studies), and there are a number of Interdisciplinary minors housed in other departments at the University. These are:

- Asian Studies
- African American Studies
- American Studies
- Disability Studies
- International Studies
- Italian Studies
- Peace Studies
- Women Gender and Sexuality Studies

An initiative on the part of Interim Dean of Liberal Arts Jane Fiske is working to bring these minors together, to discuss how to improve their governance, and rotation of curriculum, as well as increasing their visibility and enrollments. They might work in tandem with the Interdisciplinary Studies Program. A flyer for Interdisciplinary minors is included in Appendix TT.

7. Outcomes assessment plan

Stated Student Learning Outcomes

These outcomes still need to be fully defined, by a group of faculty from across the University.

What counts as evidence that students meet these outcomes?

One possible means of assessing the outcomes of the program would be the capstone projects, as these are intended to represent the Interdisciplinary thinking acquired during the program. One difficulty is that student may enter the program late, up until 90 credits, and in the remaining 30 credits (one year) students might not have sufficient time to develop and enrich the skills the program intends to deliver. Capstone Projects Proposals (mostly pre-2014, when

these were primarily independent study projects) are included in Appendix OO. Capstone Projects are included in Appendix PP.

What are the exit points in the program and how has the department dealt with these?

There are no specific exit points in the program. Students often enter IDIS because they have not retained a sufficient GPA in their previous majors. In a few rare cases, students stay in the IDIS program long enough to raise their GPA, and then transition back to their original major.

Interestingly, the entry points are of interest in the IDIS major. Before 2012, if students had completed 60 credits and had still not transitioned out of Pre-Major, they were automatically placed into the IDIS major, without having chosen this major themselves, and without the approval of the Humanities Chair. An agreement was reached between the VP of Academic Affairs Robin Bowen, Stan Bucholc, Dean of Student Affairs, and the Registrar to allow these students to seek academic advising to help them choose a major (which could eventually be IDIS or another major at the University). This ensured that majors were invested in the major, and experienced a purposeful pursuit of their degree.

The department has also addressed the issue of students transferring into the major too late. Before Spring 2015, we had many internal transfers from Education, coming with 100 or more credits. This resulted from their difficulty in passing the MTELS which were required to complete the Education major. These students all had the Interdisciplinary major for Education, but its two content areas were different from those in the basic IDIS major. Faculty advisors for the Interdisciplinary major were tasked with reshuffling students' courses retroactively into an IDIS plan of study and using waivers and creative methods to help them graduate on time.

In Spring of 2015, an agreement was reached between the departments of Education and Humanities, such that Education students with more than 75 credits would remain in Education and follow their education IDIS, remaining with their Education advisors. This will be helpful to assessment in both departments, as outcomes are different for the Education IDIS and the regular IDIS. Outcomes can be measured better when students have spent sufficient time in a program.

1. Effectiveness of curriculum—achievement of objectives from perspective of students, alumni, faculty, and employers – include Alumni information, Advisory Boards, graduation, internships

This information was not available at the time of this review. Fitchburg State has not been entirely successful in tracking IDIS majors after graduation.

2. Plans of Study, two year rotations, handbooks

Plans of study for the IDIS majors are included in Appendix J, and on the Academic Advising webpage, <http://www.fitchburgstate.edu/academics/academic-support/academic-advising-center/four-year-plans-of-study-by-major/>

TWO-YEAR ROTATION FOR INTERDISCIPLINARY COURSES

AMST 1800	Intro to American Studies	every semester
GEOG 1100	Principles of Human Geography	every semester
HIST 2056/ GEOG 2056	Climate Change and Human History	once every two years
IDIS 1000	Intro to Women's Studies	once a year, Spring
IDIS 1002	Intro to Disability Studies	once a year
IDIS 1004	Intro to Interdisciplinary Studies	every semester, also Summer
IDIS 1200	Intro to International Studies	less than once every two years
IDIS 1600	Critical and Creative Thinking	every semester, also evenings
IDIS 1800	Global Issues	every semester, also evenings
IDIS 1900	Intro to Peace Studies	less than once every two years
IDIS 2100	Dilemmas of Peace and War	less than once every two years, also evenings
IDIS 2140	Research Methods Interdisciplinary Studies	every semester, also Summer
IDIS 2540	Global Issues in Film	offered once every two years
IDIS 4004	Interdisciplinary Studies Capstone	every semester, also evenings and Summer

MUSC 2000	Commonwealth of the Arts	every semester, also evenings
MUSC 2100	Commonwealth of the Ancient Arts	every semester, also evenings
MUSC 2120	Commonwealth of the Asian Arts	offered at least once a year
MUSC 2130	Commonwealth of the Arts: Classical to Contemporary	offered every semester
MUSC 2210	Commonwealth of the Arts: Medieval to Baroque	offered every semester
PHIL 2001	Medical Ethics	at least once per year, also evenings
PHIL 2600	Philosophy of Human Nature	every semester, also evenings
PSY 2140	Cognitive Neuroscience	every semester

IV. FIVE YEAR PLAN / PLANS FOR CHANGE

Strengths/Weaknesses

1. Description of areas of strength

- The breadth of choices, flexibility and individualized nature of the degree is clearly a strong point.
- Its ability to promote degree completion for students is also a strength.
- The new series of core courses IDIS 1004, IDIS 2140 and IDIS 4004 provide a rational path through the major, clarifying objectives and the overall purpose of the major.
- The IDIS electives draw upon faculty across the University, and can be innovative and dynamic offerings.
- The IDIS package can help assess student demand for a given curriculum; it can be a testing ground for a future major passed through BHE.

2. Description of areas needing improvement

- There is no dedicated faculty for this major, no faculty member who has a higher degree in this field, and who can oversee curriculum and program directions. This will be

essential in order for the program to flourish and become a program that students would come to Fitchburg State to pursue.

- Advisors in Humanities work hard to provide strong support and guidance for IDIS majors, but their content areas usually do not align with the content areas of their advisees. It is not possible to provide career advice, for example, to students with such a wide range of fields. Ideally, students should have a second advisor in the department housing their minor, but this has encountered resistance, because departments may not advise their minors, and organization can be difficult.
- The advent of Degree Works has been positive for the Interdisciplinary majors, overall. It is a great improvement over Web4. At the moment, however, Degree Works is unable to fully depict the required coursework for Interdisciplinary majors. The Registrar has been unable to program Degree works to show two of our degrees; IDIS – Performing Arts and the IDIS – Humanities concentrations. These last two are new, and so have no majors yet. When they do, advising will need to be done on paper. For the regular Interdisciplinary, there is an unintended overlap between the requirements for the major and the upper level LAS courses, so what students see on Degree works does not accurately reflect their degree requirements. This is confusing to students. It has been suggested that we change our major via governance to create a workaround for this issue, but we have not chosen to do this, as we feel that the advising software should not dictate curriculum.
- Staffing of the IDIS core courses is problematic. Humanities faculty have taken on some of these courses, occasionally. They however, have responsibilities to cover course rotations in their own areas. This is also true of faculty in other departments. When a faculty member teaches an IDIS course, this creates a gap in the course rotation which must be filled by an adjunct. Adjunct budgets are tight and so Chairs are generally hesitant to allow their faculty to teach IDIS courses. There is not yet an established procedure for recruiting faculty to teach these essential courses.
- There is no established group charged with working through various issues in IDIS. These issues cannot be addressed solely by the Humanities department, since the IDIS program spans the entire University. To ensure the success of this major, there should be investment and participation on the part of all departments involved in the IDIS major, in addition to Humanities. This group, overseen by the Humanities Chair could be tasked with the development of mission and vision, curriculum development and review, course rotations, staffing, hiring, as well as assessment. Involved departments

would collaborate also on advising /career counselling and internships, when students need professional information regarding their content areas.

- While the capstone class has been a great asset to the program, successful majors at the University incorporate high impact practices such as Internships, service learning, or participation in faculty research. The Humanities Department has no existing structures for promoting and overseeing internships, and so these would have to be developed. Again, faculty in Humanities would have to vacate one or more of their current courses to oversee internships, and in the beginning phases, enrollments would be unpredictable. A dedicated faculty member in IDIS could undertake internship supervision. Another option would be to work with departments across the University to accommodate Interdisciplinary majors in internships that may be appropriate for them.

Plans for Change

1. Program content and Organization

As the Interdisciplinary major expands (in enrollments, and in diversified “packages”), it will be essential for a cross-departmental committee to form, in order to address a wide range of issues, expressed above.

2. Departmental Organization

As above.

3. Procedures, Policies

No specific changes are foreseen here.

4. Resources

The need for a dedicated faculty member is paramount. This request could come from the Dean of Liberal Arts and Sciences, since the Humanities department has its own discipline areas to support.

5. Action Plan for the program

- Hire a full-time faculty member with a degree in Interdisciplinary Studies, or a degree in a field that is highly interdisciplinary. This faculty member would teach full time for the program, and have an essential role in the Interdisciplinary Studies committee.
- Establish an Interdisciplinary Studies committee made up of faculty from multiple departments that can address issues such as articulating mission, vision and objectives, organizing collaborations across departments and divisions, creating new tracks. The

committee could focus also on advising, staffing of courses, oversight of curriculum, inclusion of high-impact practices, and assessment.

- Work with the Registrar to improve the alignment of Degree works with all of the Interdisciplinary degrees so that student advising is optimized.
- Explore methods of incorporating high impact practices such as internships or community service.

V. APPENDICES

Student Data

1. Enrollment— See Appendix EE

2. Academic Advising

Advising is particularly complex in the Interdisciplinary major, for these reasons.

- a. Students come in from other majors, and need to reorient themselves, and regain confidence in their ability to succeed in their academic pursuits. Students may have been very attached to their previous major, and are not always convinced that Interdisciplinary can be a positive solution for them. The Intro to IDIS course helps reorient students.
- b. Students are often concerned about future careers. For example, a student with a minor in Biology, and secondary areas in Exercise Science and Computer Science may ask how/if they can find a job in a hospital. It would be useful, but not always practicable for students to have access to advisors for the minor that is embedded in their IDIS degree. Humanities advisors address these concerns as well as possible, also by referring students to career services and relevant departments.
- c. Students may arrive in this major after 5 or 6 semesters, with as little as two semester remaining in which to complete all the IDIS degree requirements. This requires very strategic planning in choice of courses, and close collaboration with advisors. If the required courses are in the minor or content clusters, the Humanities department must coordinate with departments across the University to determine future availability of offerings, substitutions for minor requirements or other sorts of waivers. Luckily, faculty in Humanities tend to have ten or fewer advisees, so it is possible to give the IDIS majors focused attention.

3. Effectiveness of advising from perspective of students, faculty

Students are generally satisfied with advising, especially in the circumstances where they have left another major, and must reorganize their credits into the Interdisciplinary major. The Chair sees all incoming transfers personally, and then assigns an advisor. This makes the transition easier for the student. The Chair provides advising training to faculty members on a regular basis, and is always available for questions. Advising is addressed in faculty meetings, and advising documents (see appendix J) are available on the department I-drive. Four year plans are available on the Academic Advising website. <http://www.fitchburgstate.edu/academics/academic-support/academic-advising-center/four-year-plans-of-study-by-major/> Advisors work hard to provide strong support. Enhanced collaboration with departments where students have their minors would be helpful.

4. Integration into department, clubs, departmental committee representation

At the moment, we do not have any clubs available for students. We have not encountered student demand for clubs of an interdisciplinary nature. We have included students on our curriculum committee, but it only meets once or twice a year, and this is a Humanities Department committee, not solely IDIS.

5. After graduation—employment, graduate school

The Alumni Office is in the process of gathering this information.

Faculty Data

There are no full time faculty in Interdisciplinary Studies. Adjuncts and full time faculty take on the core courses on an occasional basis. See Appendix SS.

Resources

1. Operating Budget

There are no specifically dedicated resources for Interdisciplinary Studies in the Humanities budget. We are allowed adjuncts to staff some of the Interdisciplinary courses.

2. Library

There are no specifically dedicated collections for Interdisciplinary Studies at the library.

3. Space

There is no specifically dedicated space for Interdisciplinary Studies.

4. Technology

There is no specifically dedicated technology for Interdisciplinary Studies.

5. Equipment/Materials (teaching materials, videos, etc.)

The Humanities Department has purchased books and DVDs for the development and teaching of the new courses IDIS 1004, 2140 and 4004, as well as the core course IDIS 1600 Critical and Creative Thinking, and the elective PHIL 2001 Medical Ethics. See Appendix GG for details.

HUMANITIES GRADUATE PROGRAMS – PROGRAM REVIEW

Graduate programs in the Humanities

The Humanities Department directs and advises the following three graduate programs:

- *Fine Arts Director Certificate Program*
- *Arts Education, M. Ed.*
- *Interdisciplinary Studies: Individualized Concentration, CAGS*

Dr. Harry Semerjian created and has chaired all of these programs for decades. However, in AY 2010, Dr. Jane Fiske was brought on as an additional Co-Chair of the CAGS program, and in AY 2014 she was added as a Co-Chair of the *Fine Arts Director Certificate Program* and *the Arts Education, M. Ed.* as well. When Dr. Fiske became Interim Dean of Arts and Sciences in Fall 2015, Prof. Petri Flint joined Dr. Semerjian as a Co-Chair of all three programs. Dr. Semerjian will be retiring from his role in these programs after Summer 2015, and Prof. Flint will remain on as Chair. These programs have not been included in any previous program review.

I. Fine Arts Director Certificate Program:

The *Fine Arts Director Certificate Program* was created in 1985 by Dr. Semerjian, partly in response to the large-scale cuts in K-12 education funding, which had been brought about by the passage of Proposition 2½. School programs in the Arts were particularly impacted by the state funding cuts, and many schools were left without appropriate Arts leadership; this program was designed to train Arts educators to take on supervisory positions and provide that much needed leadership.

Students in this program are already active educators who hold a valid teaching certificate in one of the Arts areas. The program is designed for those responsible for the supervision of Fine Arts programs or teachers moving into such areas of responsibility. The curriculum consists of four courses, all of which are required:

- CRAR 9051 - *Supervising, Directing, and Leading in Arts Education I* 3 cr.
- CRAR 9052 - *Supervising, Directing, and Leading in Arts Education II* 3 cr.
- CRAR 9060 - *Creative Arts Research* 3 cr.
- CRAR 9070 - *Creative Arts Curriculum Development and Applications* 3 cr.

The courses are all currently offered at a two-week intensive Summer Institute, and course scheduling is designed to allow students to complete the program in two successive summers. The four required courses may also be counted towards the *Arts Education, M.Ed.* degree (as described below).

II. Arts Education, M.Ed.:

The *Arts Education, M. Ed.* program was initiated by Dr. Semerjian around 1970, initially as a program in *Creative Arts*. The program was distinguished from other Music and Art Education graduate programs that were already offered by other Massachusetts State Universities at the time (UMass Lowell, for instance) by its focus on Creative Arts Education as an interdisciplinary model; students in the program learned teaching methods appropriate to education across the

Arts, rather than within a specialized field. A significant program restructuring occurred between 2005-2008, in response to changes in Licensure requirements at the state level at the Department of Elementary and Secondary Education. It was at this time that the program curriculum took its current form, with requirements not only in the Creative Arts (where the emphasis is on Arts pedagogy), but also in the distribution fields of Music or Art, depending upon a student's individual teaching area.

Current students in this program are generally active educators, most holding a valid Initial License to teach in one of the Arts areas. While this is a non-licensure program, students who complete the curriculum typically use their graduate coursework as the basis on which to apply independently for Professional Licensure, and we maintain a curriculum that continues to serve that objective effectively, even as changes occur in Licensure requirements at the state level. The program of study is as follows:

Program of Study

Required courses for Arts Education:

Core Courses

- CRAR 9051 - *Supervising, Directing, and Leading in Arts Education I* (3 cr.)*
- CRAR 9052 - *Supervising, Directing, and Leading in Arts Education II* (3 cr.)*
- CRAR 9060 - *Creative Arts Research* (3 cr.)
- CRAR 9070 - *Creative Arts Curriculum Development and Applications* (3 cr.)
- CRAR 9090 - *Arts Presentation* (3 cr.)

** Course may be substituted dependent on student plan of study with advisor approval*

Subtotal 15 cr.

Distribution Courses

Students choose five courses from any of the distribution areas.**

- Integrated arts
- Music
- Visual arts

***Students who will be seeking professional licensure through the Dept. of Elementary and Secondary Education should be sure all content electives have Art or Music prefixes. It is strongly encouraged that students seek the advice of the Program Chair before registering for the content electives.*

Subtotal 15 cr.

Additional Courses

A minimum of three semester hours must be fulfilled in one of the following ways:

- Courses from any of the above distribution areas
- Credits transferred into the program
- Courses related to graduate areas Independent Study
- Field Experiences in Creative Arts

Subtotal 3 cr.

Total for Degree: 33 cr.

As noted above, the four courses required for the *Fine Arts Director Certificate* also count towards the *Arts Education, M.Ed.*, and are included in the core; thus, a portion of our students complete both programs. CRAR 9060 - *Creative Arts Research* (3 cr.) and CRAR 9070 - *Creative Arts Curriculum Development and Applications* (3 cr.) are both required course in the M.Ed. core, while CRAR 9051 - *Supervising, Directing, and Leading in Arts Education I* (3 cr.) and CRAR 9052 - *Supervising, Directing, and Leading in Arts Education II* (3 cr.) may be substituted for with permission of the program Chair, in cases where a student does not anticipate pursuing a supervisory role in the future. The final course in the core requirements is CRAR 9090, *Arts Presentation*, which is an individually designed Capstone experience completed near the end of the program of studies.

III. Interdisciplinary Studies: Individualized Concentration, CAGS:

The *Interdisciplinary Studies: Individualized Concentration, CAGS* program was created around 1995 by Dr. Semerjian. The program has a flexible, interdisciplinary curriculum that allows students to tailor their studies to their specific teaching areas and professional goals. It provides the opportunity to do advanced graduate work beyond a Masters degree, and thus to deepen students' engagement with their subject areas and/or pedagogical approaches. The one significant curricular change to the program was made in 2006, when two new classes were added to the core requirements: IDIS 8000 - *Critical Inquiry in Interdisciplinary Studies* and IDIS 9000 - *Advanced Research Methods*.

Fitchburg State University's CAGS programs are designed to meet well-defined career needs of professionals who have earned an appropriate master's degree and who wish to attain greater competency in a combination of areas of study within one of the major CAGS fields offered. Each student's CAGS program is planned under the direction of an advisor and is built on the academic background, professional position, and career goals of the student. Many students in this program do a portion of their coursework at a partner institution, such as CES. This Individualized Concentration CAGS program consist of the following:

Program of Study

- IDIS 8000 - *Critical Inquiry in Interdisciplinary Studies* 3 cr.
- IDIS 9000 - *Advanced Research Methods* 3 cr.
- Twelve semester hours of advanced graduate level course work in each declared discipline 24 cr.
- Capstone Experience (Research Project or Thesis)
 - IDIS 9400 - *Research Project in Interdisciplinary Studies* 6 cr.
 - or**
 - IDIS 9500 - *Graduate Thesis* 6 cr.

Total for CAGS 36 cr.

IV. Evaluation of the programs:

While most issues are specific to each program, one that needs to be addressed in all three is the creation of an appropriate process for formal program assessment. A clear set of assessment criteria needs to be articulated relative to the objectives for each program, and an appropriate means of assessment needs to be determined.

For program assessment, we should also begin to track the progress of graduates of the three programs more systematically. Since most students do have fairly specific professional goals in completing each program, it would be helpful to document how well the programs have helped them meet their goals. To begin, we could create surveys to distribute via email to recent alumni of the programs seeking specific feedback. Then, in subsequent years, we could administer the questionnaires to students as they graduate from the program, and perhaps follow up with a second survey 6-12 months after graduation to learn about the graduates' professional progress.

We also need to track trends in program and course enrollments, as well as graduation rates, in the three programs. We have requested data from the Registrar's Office for the previous five-year period, and going forward we would plan to update that data annually.

Fine Arts Director Certificate Program:

This program appears to be serving students well in its current form, but its continued success needs to be verified over time via assessment. One recent change concerns the relationship of the courses in the program to EDLM programs; while they used to count towards EDLM programs, they no longer do, as the Education Department was forced to make changes to the EDLM requirements to adjust to changing DESE requirements. We need to work with the Dean of Education on an ongoing basis to ensure that the curriculum continues to respond to the DESE best practices for such a certificate program. Also, we need to ensure that enrollments remain at least steady, but some growth in the program would strengthen it.

Arts Education, M.Ed.:

Since the adjustments made between 2005-2008, the program has given graduates a firm basis on which to apply for Professional Licensure through DESE under the new guidelines. Going forward, it is critical to ensure that the program remains well aligned with state Licensure requirements, and to strengthen the course offerings and descriptions appropriately as needed. While it will be helpful to have more formal feedback from students and graduates via surveys in the future, we have heard from recent graduates that at least some of them would like to see a stronger array of distribution content courses in Music and Art developed. We are looking at ways to increase the course options in each field through adjustments to the course rotations, perhaps by offering courses somewhat less frequently in order to avoid saturating the demand for them. Going forward, we may also want to examine shifting some of the courses in the program that are more pedagogical in nature to online or hybrid models; in Fall 2015, for

instance, CRAR 8145 - *Celebrating Diversity through the Arts* will be taught as a hybrid course for the first time, and we may expand that approach with other courses.

The small size of the program poses some structural challenges to creating a richer array of course options for students. It can be difficult to entice faculty to teach a variety of courses for the program, when all of the classes are under-enrolled and faculty are only compensated on a per student basis. Also, it is not realistic to offer more than two course listings per field in any given term, as more options would just serve to dilute enrollments even further. It will be important to determine whether the relatively small size of the program is a structural issue based on statewide and regional demand for such programs, or whether there are ways to increase enrollments through creative programs, outreach, marketing, and curricular initiatives such as offering more courses online.

Another possible avenue for growth would be to explore the feasibility of creating an Initial Licensure graduate program, which would share at least some of the course offerings with our current program. The DESE requires a stringent needs analysis study before a proposal for such a program can even be submitted, and it will be important to collect relevant data for the needs analysis over the next year, so as to be in position to submit an application for consideration in February, 2016, if indeed the data supports the idea that there would be student demand for such a program within the North Central Massachusetts region.

Interdisciplinary Studies: Individualized Concentration, CAGS:

The overall balance between structure and flexibility is a strength of the curriculum. The coursework in the two disciplinary areas selected allow students to gain depth of knowledge in fields most relevant to their professional interests. The core requirements provide a solid foundation in interdisciplinary scholarship, and challenge students to engage in meaningful independent research in the culminating Capstone project.

One of the challenges that the program faces is in advising students effectively, so that they make the most of the curriculum and remain on track to complete the program in a reasonable time. Too often, students arrive at the Capstone project without a clear sense of direction, in spite of the fact that the curriculum is specifically designed to support the development of such Capstone research. IDIS 9000 is focused on research methods and skills relevant to the Capstone, but students frequently don't follow the advised sequence to take the course immediately prior to doing the Capstone. Similarly, IDIS 8000 should be taken at the beginning of the program of studies to establish a strong framework for interdisciplinary study throughout the program, yet we often find students close to graduation who have never taken the course.

There may be a range of obstacles to advising and communication with CAGS students, and we need to understand where the challenges arise; clearly, we need to develop new communications strategies to address the issues. One kind of communications problem may arise due to the number of students who are doing the bulk of their coursework at a partner institution, such as CES; those students lack an immediate connection to faculty at FSU, and may rely too heavily on the advice of faculty who are not directly involved in the program. We

should look into strengthening the relationships with faculty and students at these partner programs to facilitate communications and advising, and perhaps look at hosting info sessions at those partner sites. Another area where we could probably strengthen advising is to be even more proactive about advising students as they are admitted to the program. We are already sending out email communications to the whole student body every semester to notify them about upcoming course offerings and where they fit into the curriculum, but it seems that many of these emails are either missed or unsuccessful in delivering the message for some other reason.

For program assessment, we should begin to collect and assess Capstone projects, since students complete the Capstone as a culminating project for their entire program of study.