



**HUMANITIES DEPARTMENT
PROGRAM REVIEW**

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

AY 2016-2020

FSU HUMANITIES DEPARTMENT PROGRAM REVIEW

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Humanities Department Overview

Overview and Vision

1. Brief overview of the department

The Humanities Department at Fitchburg State University is comprised of Art, Music, Philosophy, and World Languages. While we do not offer majors in these areas, we do offer a variety of minors, and our fields are also included in two Interdisciplinary Studies (IDIS) Major concentrations: Humanities Concentration and Fine & Performing Arts Concentration, both of which were new concentrations that were approved to take effect at the beginning of this review period, in Fall 2015. We are also the custodian of the Interdisciplinary Studies Major as a whole, for which we do advising, course scheduling, curricular oversight and assessment, and instruction of core courses and some IDIS electives. We also have three graduate programs: the CAGS Interdisciplinary Studies: Individualized Concentration; M.Ed in Arts Education, Art Concentration; and M.Ed in Arts Education, Music Concentration.

Because the Humanities Department does not have majors, and the various components of the IDIS program are not controlled exclusively by the department, we have adapted the official self-study template to fit our atypical structure. Some sections of the official template apply only to the areas within the department or to the IDIS program, while some apply to both. Therefore, each area within the department, and the IDIS program, will be dealt with separately, utilizing only those portions of the template applicable. Those issues that relate to the department as a whole are discussed in this overview.

Humanities Dept. Vision:

Through its investigations of the artistic, cultural and social contexts that inform contemporary global society, the Humanities Department provides insight into what it means to be a part of the human race in all its curiosity, creativity, and diversity.

Humanities Dept. Mission:

The mission of the Humanities Department is to help our students become more fully human, to explore and gain insight into the full range of human experience. Our curriculum helps our students connect to the rest of humanity through understanding and empathy, allowing them to become more engaged citizens of the world, and to find a richer connection to and deeper fulfillment within their own lives.

We encourage 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 our students' 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.

This country was founded on the ideal that the pursuit of happiness was the prerogative of all its people, not just those members of the cultural elite who had access to a private humanist-based education. A public university education should strive to do more than just help students survive their economic times; it must aim higher and teach its students how to thrive as human beings, intellectually, emotionally, and spiritually.

General Information about the Humanities Dept.

- **Humanities Dept. Faculty**

See Appendix 1d-f for faculty information table and current CVs.

Humanities Dept. Chair

Petri Flint, MFA

Art Area

Petri Flint, MFA

Jessica Robey, PhD

Sally Moore, MFA

Andrea Olmstead, MFA

Sarah Bromberg, PhD

Music Area

Jane Fiske, DMA

Robin Dinda, DMA

Jonathan Harvey, DMA

Amy McGlothlin, DMA

Philosophy Area

Walter Jeffko, PhD

David Svolba, PhD

World Languages Area

Keyvan Karbasioun, EdD

Rala Diakite, PhD

Yasser Derwiche Djazaerly, PhD

Karina A. Bautista, PhD

- **Advising**

Humanities Department faculty advise Day students in the IDIS major, and the students are distributed among the 15 full-time faculty. Advising for IDIS is particularly complicated, given the individualized nature of most students' programs of study, so junior faculty in their first couple of years on campus are given fewer advisees as they learn the ropes, while more experienced advisors carry a somewhat greater number of advisees. IDIS Pre-Law students are advised by faculty in Political Science. IDIS Evening/Online students are advised by Dr. Jessica Robey, who is contracted for those duties by SGOCE (School of Graduate, Online, and Continuing Education). Upon entry

into the IDIS program, students first meet with the department chair to map out the components of their individualized programs, and are then assigned to their advisor.

PROGRAM REVIEW ADVISING TOTALS					
	DAY	IDPL	EVE		TOTAL FOR YEAR
2016	56	9	14		79
2017	62	12	14		88
2018	49	9	8		66
2019	55	8	10		73
2020	65	7	12		84
Sub-Totals	287	45	58		
FIVE YEAR TOTAL					390

- **Departmental operating budget and resources:**

Our department operating budget was level-funded every year, except when it was cut by 5% going into AY2017, so a comparison of 2016 (\$32,700) and 2020 (\$31,112) reflects that 5% reduction. Also, at the very end of this review period in SP2020, funds remaining that were not essential to successfully completing spring courses were pulled back, due to the financial impact of the pandemic, so our effective operating budget in terms of funds actually spent for the 2020 was substantially smaller.

A challenge that we face with any budget reduction is that the real costs of certain items that we are committed to, particularly in music, do not go down (piano tuning, for example), so we need to cut selectively elsewhere to maximize our resources. The breakdown in specific line items detailed below provides a roadmap to how our funds are spent, but we do have the flexibility to move funds among the line items, should specific needs arise.

COMPARATIVE BUDGET DATA – 2016 - 2020						
		2016	2017	2018	2019	2020
1280-0000						
E00	<i>Office Supplies</i>	1,500.00	1,425.00	1,425.00	1,425.00	1,425.00
F00	<i>Teaching Supplies</i>	1,700.00	1,615.00	1,615.00	1,615.00	1,727.00

H00	<i>Choral Accompaniment, Recording, Guest Speakers</i>	5,050.00	3,925.00	3,925.00	3,925.00	5,025.00
J00	<i>Chartwells</i>	200.00	190.00	190.00	190.00	190.00
K00	<i>Equipment</i>	225.00	500.00	500.00	500.00	500.00
L00	<i>Transportation</i>	1,850.00	1,750.00	1,750.00	1,750.00	
N00	<i>Piano Tuning</i>	5,325.00	5,325.00	5,325.00	5,325.00	5,325.00
U00	<i>Computer Software, Equipment</i>	250.00	600.00	600.00	600.00	600.00
SUB-TOTAL		16,100.00	15,330.00	15,330.00	15,330.00	14,792.00
1280-ARTS						
F00	Teaching Supplies	12,500.00	12,020.00	12,020.00	12,020.00	12,020.00
J00	Models	750.00	700.00	700.00	700.00	700.00
SUB-TOTAL		13,250.00	12,720.00	12,720.00	12,720.00	12,720.00
1280-BAND						
F00	Teaching Supplies	1,400.00	1,400.00	1,400.00	1,400.00	1,700.00
SUB-TOTAL		1,400.00	1,400.00	1,400.00	1,400.00	1,700.00
1280-CHOR						
F00	Teaching Supplies	1,200.00	1,200.00	1,200.00	1,200.00	1,200.00
H00	Performers	750.00	700.00	700.00	700.00	700.00
SUB-TOTAL		1,950.00	1,900.00	1,900.00	1,900.00	1,900.00
TOTAL 1280						
		32,700.00	31,350.00	31,350.00	31,350.00	31,112.00
MUSIC FUNDS BREAKDOWN – 2016 vs. 2020:						
H00	Choral Accompanist	4,400.00				4,400.00
H00	Concert Recording	500.00				500.00
N00	Piano Tuning	5,325.00				5,325.00
BAND	Bands & Orchestra (sheet music etc.)	1,400.00				1,700.00
CHOR	Sheet Music & Performers	1,950.00				1,900.00
MUSIC TOTAL:						
		13,575.00				13,825.00
ART TOTAL:						
		13,250.00				12,720.00
GENERAL DEPT. TOTAL:						
		5,875.00				4,567.00

(Annual budget reports in Appendix 2a)

For staff, the Humanities Department enjoys the support of Paula Delisle, the Humanities Department's full-time administrative assistant. Ms. Delisle is responsible for a wide range of critical departmental functions, including budget management, course scheduling, and procurement, among many other responsibilities. She is also responsible for the hiring and supervision of our part-time departmental federal work study students.

For physical resources, we have the department office, CNFA 263, which is where Paula Delisle works. The office also houses faculty mailboxes, office supplies, and a printer/scanner/copier, as well as a small collection of DVDs, both music and film, for use in our classes. We have a conference room adjacent to the office in CNFA 262, which can seat about 6 people comfortably, and which also serves as a modest faculty lounge when not in use for meetings. We have two adjunct offices, CNFA 258 and CNIC 328A, the latter of which is equipped with a communications device suitable for our deaf adjunct faculty who teach ASL. Other departmental resources are detailed in the individual area sections of this self-study, and pertain in particular to the art and music areas, both of which have certain dedicated facilities.

Facilities deficits:

It is worth noting that the buildings in which the Humanities Department is housed, Conlon Fine Arts (CNFA) and Conlon Industrial Arts (CNIC), are in very poor condition, and a massive renovation is desperately needed to update the spaces. Only the art studio spaces have been updated in recent years, and that update was propelled by the need to move the art studios from the third floor of CNIC down to the first floor, to make room for the new Game Design program.

The Conlon buildings stand out as the most neglected on the entire campus, and are a real embarrassment. Kent Auditorium (on the first floor of CNFA) is a public-facing space that hosts mid-sized events open to the community, and yet the men's restroom that serves it is tiny, and entered by way of a janitorial closet with a slop sink directly adjacent to the hand-washing sink, and floor-cleaning chemical dispensers mounted to the wall. The department office, conference room, and music technology piano lab feature 1970's-era, rust-orange carpeting that covers not only the floor, but also the entire interior wall. Apparently, the carpeting can't simply be removed, due to the asbestos abatement that potentially would be required. The flooring and baseboard are peeling up in areas throughout the building. The stairwells, with chipping paint and sticky metal handrails, seem like those of a parking garage. Garbage cans in the bathrooms are stained and look like they are of the same age as the building. There are water stains on the walls near the floor, and what could be mold in the closets connecting CNFA 157 to Kent Recital Hall. The building is dirty; the NECHE report from 2012 states that it is maintained at a level of "moderate dinginess."

The furnishings and accoutrements of the building are not up to date; for example, the lobby on the North Street side has no monitor, unlike the lobbies of other buildings, though we have asked for one repeatedly. Conlon also lacks signage to identify that it is home to the Humanities department; there is no signage at all on the North St. side, and the signage on the Highland Ave. side does not mention Humanities or any of our

disciplines by name. Handicap access to the building is poor, as the only way for someone in a wheelchair to get to the second floor of CNFA is to go outdoors and around the entire block to enter via CNIC on Highland Ave. Conlon classrooms are poorly soundproofed, which especially impact the classes in music and world languages.

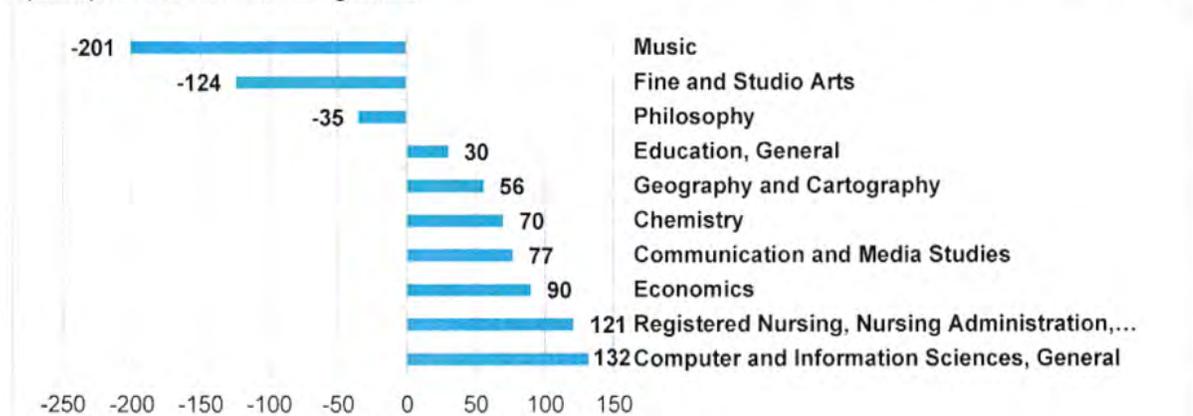
A full summary report with photo documentation of the conditions in Conlon was created by the MSCA (faculty union) to enumerate the problems in the building, and is included in Appendix 2d.

- **The Delaware Study of Instructional Costs and Productivity (AY 2014)**

The results of the Delaware Costs Study, a study sponsored by the University of Delaware that analyzed the “direct instructional expense for each student credit hour (SCH) earned in the discipline,” underscore the comparative underfunding of several areas within the Humanities Department at Fitchburg State in relation to national averages at the start of this 5-year review period. As the graph below indicates, humanities disciplines were listed as the three most comparatively underfunded at Fitchburg State, with the underfunding most striking in music and art. Philosophy, listed as third most underfunded, was at least somewhat closer to the average, while the world languages area was listed as being just barely above the national average.

(See full Delaware Study in Appendix 3)

The following chart identifies those disciplines with the greatest difference in expenses (dollars) *per student credit hour* at Fitchburg State as compared with the national norm. A negative number represents less spent per SCH at Fitchburg State. A positive number represents more spent per SCH at Fitchburg State.



Source: Delaware Study: Fitchburg TABLE 4, NORM TABLE 4 (Carnegie)

From *THE COST STUDY at the University of Delaware (The National Study of Instructional Costs and Productivity)*: <https://ire.udel.edu/cost/>

Over the past five years, some headway has been made in beginning to address the deficits in resources that were noted in the Delaware Cost Study in 2014:

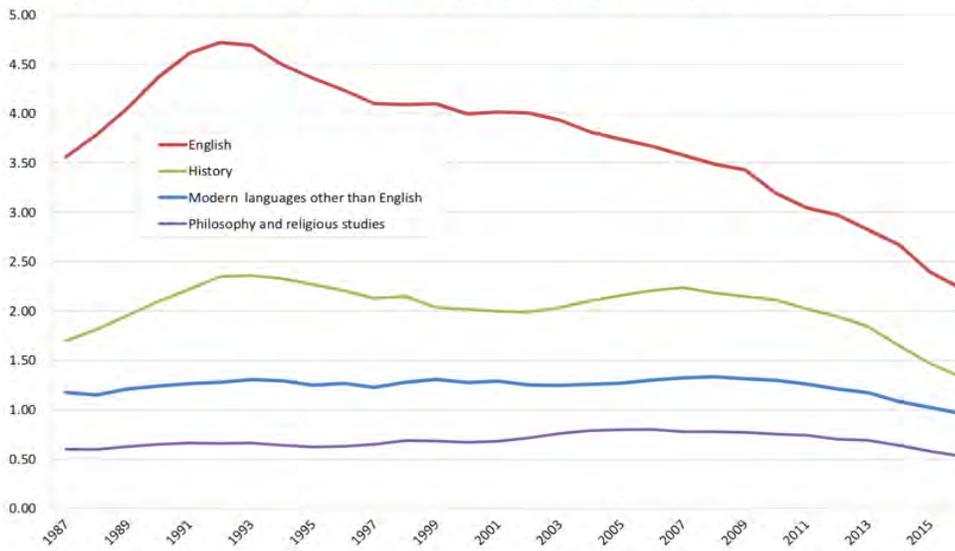
- Most meaningfully, we were granted a new faculty line in art, which resulted in the hiring of Andrea Olmstead to a position teaching studio art. Subsequently, we were granted a replacement for a retiring art faculty member, which resulted in the hiring of Sarah Bromberg to a position teaching both art history and studio art, with an emphasis on art history. We were also granted strategic funding of \$1,275.00 for ceramic studio turntables (“banding wheels”).
- In music, two faculty retirements were also replaced, resulting in the hiring of Jonathan Harvey (Director of Choirs) and Amy McGlothlin (Director of Bands). Beyond personnel, music faculty have done an extensive inventory of instruments and other performance resources, many of which were found to be lacking or in extremely poor condition, and the department has focused its strategic funding requests on seeking upgrades in these areas (see Appendix 2b). We were granted strategic funding awards related to music in AY 2019 (\$4,134.00) and 2020 (\$54,076.95) which have made a sizable dent in some of the most pressing needs for music performance, although there is still much work to do to update the entire instrumental inventory, and the expense of updating a number of aging pianos looms as a particularly large expense that thus far has had to be deferred.
- In world languages, one faculty retirement was replaced, resulting in the hire of Karina Bautista to a position teaching Spanish language, culture, and literature,

It is worth noting that art and music departments at most universities have studio or music technical assistants on staff, who support the maintenance of equipment, instruments, studios, kiln operation, and materials inventories. Lacking such technicians, at Fitchburg State these responsibilities fall to faculty, and while this is not a need that we can realistically hope to fill in the near term due to broader financial challenges, it does help account for some of the comparative underfunding in these areas. Where possible, we have tried to identify areas of strategic funding that would help mitigate the excess faculty workload posed by the lack of technical support staff, but for the foreseeable future we expect that faculty will bear these responsibilities.

- **National statistics on the Humanities**

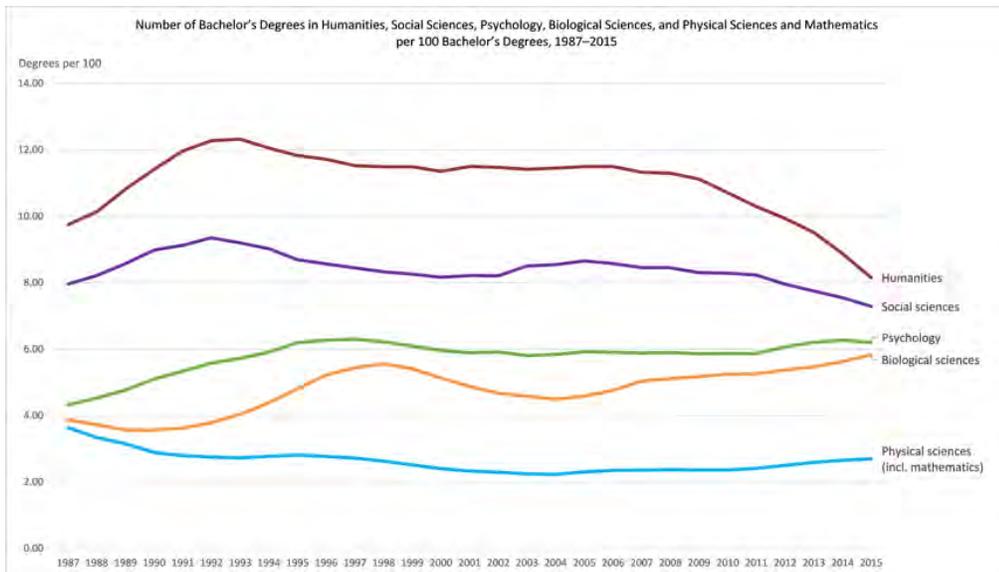
It is well-documented that enrollments in humanities programs have been in decline nationwide over the past decade. While our department does not have major programs that relate directly to the major enrollments that are tracked in the charts included below, the shrinking **share** of humanities major enrollments reflected in the following chart does speak to the broader challenges that humanities fields face today:

Number of Bachelor's Degree Completions in English, History, Modern Languages Other Than English, and Philosophy and Religious Studies per 100 Bachelor's Degrees in All Fields, 1987–2016



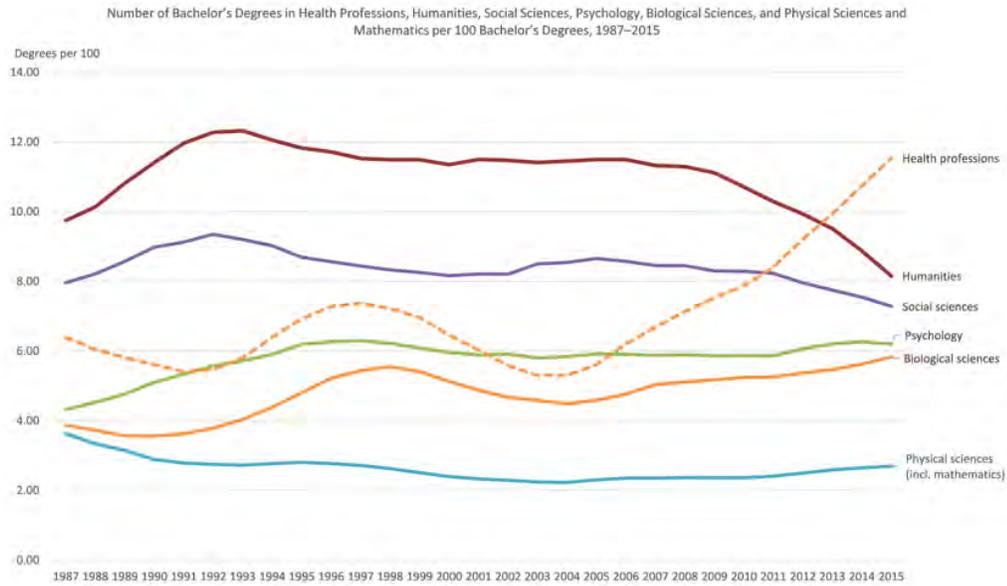
<https://www.insidehighered.com/news/2018/07/18/new-analysis-english-departments-says-numbers-majors-are-way-down-2012-its-not-death>

Within liberal arts and sciences fields, it is notable that humanities programs have been losing ground even to other non-professional fields, such as psychology and biological sciences, as is demonstrated by the following chart:



<https://mlaresearch.mla.hcommons.org/2017/06/26/the-decline-in-humanities-majors/>

The most dramatic loss of share in program enrollment, however, has gone to professional programs, as is indicated in the following chart which tracks the relationship of several liberal arts and sciences fields to health professions:



<https://mlaresearch.mla.hcommons.org/2017/06/26/the-decline-in-humanities-majors/>

The national trend away from enrollment in humanities programs is intrinsic to the current academic landscape today, and constitutes part of the challenge that we face as a department. It also underscores the need for us to find new ways to highlight the continued relevance of the training that courses in the humanities provide.

One positive trend in humanities enrollment, however, has been seen among community colleges, which reflect a higher rate of associates degrees in the humanities. It may be worth exploring possible pathways to attract these students to our curricula.

<https://www.amacad.org/humanities-indicators/higher-education/associates-degrees-humanities>

Humanities Enrollment Trends:

Humanities Departmental Trend Data									
Day-School									
	AY 13	AY 14	AY 15	AY 16	AY 17	AY 18	AY 19	AY 20	Trend
Total Enrollment in Humanities classes	3,520	3,653	3,311	3,376	3,668	3,647	3,416	3,115	
Total Enrollment in All Classes	32,683	33,952	34,081	34,062	34,169	34,257	33,695	31,983	
Percentage of total enrollment: Humanities classes	10.77%	10.76%	9.72%	9.91%	10.74%	10.65%	10.14%	9.74%	

(For full trend data report, see Appendix 1a)

In percentage terms, we ended this review period in AY2020 at about the same level as we ended our previous review period in 2015, with humanities disciplines making up about 9.7% of total Fitchburg State course enrollments, after an increase to above 10% in AY2017 through AY2019. In numerical terms, however, this has meant a slight reduction in overall humanities course enrollments from 34,081 in AY2015 to 31,983 in AY2020, which has paralleled the decrease in course enrollments university-wide. Given the nationwide trends, this relatively modest decline in enrollments in humanities overall during this 5-year period may be seen as a success of sorts, but a closer look also reveals some disparities, as certain areas have been more negatively impacted than others.

Art has had quite stable enrollments, ending the review period with about the same number of overall enrollments as when it began (1,156 in AY2015 vs. 1,173 in AY 2020). Music had an overall decrease in 3-credit course enrollments (743 in AY 2015 vs. 554 in AY2020). It is, however, worth noting that music faculty are now actively teaching a number of courses that fall outside the music area enrollment statistics: FYE 1013 First Year Seminar: Sound Thinking; HON 1070 Mozart to Modernism (Honors Program course); and IDIS 1600 Critical & Creative Thinking. Philosophy has seen the sharpest percentage decline in course enrollments (552 in AY2015 vs. 378 in AY2020). Here too, however, it is worth noting that one of our philosophy faculty regularly teaches courses that have philosophical content, but carry a different course prefix and are not included in philosophy enrollment statistics: IDIS 1600 Critical & Creative Thinking; HON 2050 Contemporary Issues in the Humanities (Honors Program course); and two team-taught interdisciplinary courses, Consciousness (cross-listed with Psychology) and Topics: Environmental Ethics (cross-listed with Geophysical Sciences.) World languages saw slight overall growth during this period (582 in AY2015 vs. 613 in AP2020), and part of that growth was driven by the addition of two new languages in AY2016: ASL and Japanese. Since their introduction, Japanese has averaged roughly 20 students per term (40 per year), while ASL has averaged about 80 students overall per term (160 per year), and the deaf studies minor has become quite popular with students. Thus, the steady enrollment in world languages overall does not fully reflect the enrollment challenges that some of the less commonly taught languages that we offer have faced, particularly beyond the introductory level.

Executive Summary of Comprehensive Plan for Improvement - Humanities Action Plan:

1. Summary of the self-study findings

Given the challenges noted above, the Humanities Department is focused on a range of initiatives to strengthen its position and to continue updating its curricula to serve the evolving needs of our students effectively. The following key initiatives emphasize the application of learning and have relevance across our departmental areas:

- **Planning for the new LAS general Education program**

A new LAS general education curriculum has been approved and is due to take effect for students entering Fitchburg State beginning in Fall 2021. Some of the outcomes defined in this new curriculum track quite closely with similar outcomes in the existing general education curriculum, but there are some significant changes as well, and any change is bound to impact areas in a department where all courses are relevant to general education. There is potentially an enhanced position for world languages in this new program, as an outcome titled World Languages, Speaking, and Listening was adopted as part of the first-year foundation portion of the curriculum. The new curriculum also adopted an outcome in Ethical Reasoning, which may serve to highlight the role of philosophy courses in general education. The Fine Arts Expression and Analysis outcome

adopted in the new curriculum relates closely to an outcome in the existing curriculum, which will certainly be relevant to the art and music areas, however there is less dedicated space in the new curriculum specifically for arts-related coursework, so it remains to be seen how the change will impact these areas. In any case, our humanities areas are all working on a two-year plan for AY 2021 & 2022 to determine how best to place our courses within the new program, and we have already begun the process of submitting the proposals required for governance.

- **Planning for new programs in the Humanities**

The Humanities area has not had a major program that is a compelling draw for potential students. To address this issue, we had proposed new concentrations for the IDIS major that focus on humanities fields: Humanities Concentration, involving field choices from among art, music, philosophy, and world languages; and Fine & Performing Arts Concentration, involving art, music, and theater. These concentrations were approved through governance and took effect in fall 2015, and while we have had several students enroll in and graduate from the concentrations, particularly in Fine and Performing Arts, the programs have not been successful in attracting students in a substantial way. For this reason, we are focusing our efforts on re-envisioning our IDIS concentrations to create three new programs that we believe will be more compelling: one in public humanities, and two involving professional applications of the arts in Expressive Arts Therapies and Arts Entrepreneurship & Management.

- **Public Humanities major/Davis Grant:**

While we are still in the early phases of designing the curriculum for this new iteration of the Humanities Concentration in IDIS, we are excited by the idea of framing our work in humanities as a public facing enterprise that encourages students to engage with their communities and apply their learning. Given our vibrant world languages area, we also see this as an opportunity to emphasize the centrality of global approaches in today's world, even in the context of how global realities are reflected in our local communities.

As we became involved with this curriculum development project internally, the opportunity also arose to participate as a department in a Davis Grant project, which will seek to develop a comprehensive career advising model at Fitchburg State, and will involve identifying a set of core career competencies met by the general education curriculum, as well as by programs in areas that are not "professional" programs. The grant-funded project will unroll over a three-year period during AY 2021, 2022, and 2023, with four programs each year focusing on defining program objectives and mapping curriculum to those student outcomes. Humanities will be directly involved in the active phase of this process in either AY 2022 or 2023, when we will engage in mapping the outcomes to specific courses in our newly designed Public Humanities curriculum. The Davis Grant project aims to make more visible the value of the outcomes achieved by programs, so that students better are able to see and to articulate the value of their education, and it aims to create better linkages with potential internship sites across all disciplines. We plan to also apply the insights from this process to the two Arts-based majors discussed here below.

- **Expressive Arts Therapy major**

The faculty in art and music developed the initial idea for this interdisciplinary program, and a fairly well-developed draft curriculum has taken shape through a series of discussions with faculty in human services, psychology, and theater. The draft program envisions that students would take 18 credits in an arts field—art, music, or theater—as well as a series of courses in psychology and human services, which will involve at least one placement in a professional care setting. The program would prepare students for graduate programs in art, music, or drama therapy, and could also lead directly to employment in a variety of care settings, where having a bachelor’s degree in a relevant field would provide a competitive advantage for job advancement. While this was originally conceived as a new IDIS major concentration, it has developed to the point where it merits consideration as a new major, and we have begun examining the Board of Higher Education process for proposing new programs. Making the program a new major would heighten its visibility to potential students more than if it were a concentration within IDIS.

- **Arts Entrepreneurship & Management major**

Like the Expressive Arts Therapy major discussed above, the idea for this program began with the art and music faculty’s assessment of the Fine & Performing Arts concentration in the IDIS major, as we sought ways to make the curriculum more compelling for potential students. Given the identity of Fitchburg State as a public university that blends professional programs with the liberal arts and sciences, we felt that an arts-based major that also developed a set of applied skills related to how the arts thrive in our communities would be beneficial. We have been developing this curriculum in collaboration with faculty in business administration and communications media. As in the Expressive Therapies major, a student would take 18 credits in an arts field—art, music, or theater—as well as a series of courses in business and communications media. The draft curriculum is in a fairly advanced stage of development, and will likely include at least the option of an internship placement through the Business Administration Department, which has possible placements in regional cultural institutions available.

- **Theater Block development**

Several years ago, Fitchburg State purchased a block on Main Street in downtown Fitchburg that contains a historic theater. The university’s plans for this Theater Block include two phases. The first, which has already been completed, involved the renovation of a large space on the second floor to create a Game Design studio, as well as an Idea Lab that would serve to stimulate an entrepreneurial exchange between Fitchburg State and the broader community. The second phase relies on a capital campaign to raise funds for the full restoration of the historic theater, as well as its surrounding first floor spaces. We have been party to many meetings with architects who are involved in planning the project, and have advocated for a multi-function approach to the renovation of the theater to ensure that it is well designed for music performance, as well as for theater. Art faculty have also been exploring the possibility of developing a gallery on Main Street, which

could serve as a space that embraces art from the community as well as the campus. In spring 2020, we were preparing to open such a gallery in a Main Street storefront that was to be available on a temporary basis for two years, before the theater renovation would begin, but plans for that had to be shelved due to the pandemic. We do plan to pursue this idea again once Covid-related restrictions can be safely eased. In any event, we plan to remain engaged with this developing Theater Block project, because the idea of cultural spaces that bring together the university and broader Fitchburg communities is central to our vision for the future as a department.

2. Summary action plans by area/program:

- **Art Area**

Curriculum planning:

- The two interdisciplinary arts programs discussed above are central to art area planning, and entail developing specific new art courses with project-based components in support of the programs: Arts in Community, Public Art, and Therapeutic Art.
- New art history courses are planned to increase the art curriculum's global reach: Global Perspectives in Art, and Art of Exiles and Diasporas.
- Cross-disciplinary courses are planned: Game Art & Drawing, and History & Practice of Craft.

Enhancing community partnerships:

- Fitchburg Art Museum
- North County Land Trust - related to public art course, and possibly a broader initiative
- Develop plans for community gallery (post-pandemic)

- **Music Area**

Curriculum planning:

- Aligning course offerings with the new General Education program.
- The two interdisciplinary arts programs discussed above are central to music area planning, and entail developing new courses related to the programs.

Facilities, instruments, and equipment:

- Continue the process of upgrading instrumental inventory, and work with administration on a piano replacement plan, with emphasis on the primary performance piano in Weston Auditorium.
- Have the performance hall acoustics and backstage spaces professionally evaluated, and a renovation plan adopted.
- Have the music classroom spaces professionally evaluated for sound insulation and fitness, and a renovation plan adopted.

Instrumental Lessons Program:

- Streamline lesson registration process and link more closely with the music area

- **Philosophy Area**
 - Revision to catalog course listings to align with what is actually offered.
 - Pedagogy - ensure that teaching methods and use of technology are up to date in order to adapt to our current student body's needs.
 - Interdisciplinary courses - success of recently developed interdisciplinary courses in philosophy indicate that this is an effective way to demonstrate philosophy's relevance for a wide range of subjects.

- **World Languages Area**
 - Develop a new Public Humanities Major that prominently features the role of world languages in working across cultures.
 - Identify and develop community partnerships that would foster opportunities for students to engage in high impact practices related to world language courses.
 - Align course offerings with the new general education program.
 - Work with areas on campus to lift barriers to student participation in world language classes. For instance, with world languages now having a place in the first-year foundation, the process of course registration for incoming first-year students needs to be refined to allow for the choice of a language upon entry to the university.
 - Heighten the visibility of the world languages on campus.
 - Continue to develop interconnections with other programs, such as the developing relationship between Spanish and nursing with the medical Spanish course.

- **IDIS Major**

Curriculum planning:

- Revise Humanities Concentration to develop a Public Humanities Program that emphasizes project-based learning.
- Revise the Fine & Performing Arts concentration to create the two new programs discussed above: Expressive Arts Therapies and Arts Entrepreneurship & Management.
- Assess the effectiveness of the role of the two IDIS "core electives" and update the list of course options.

Enhance the visibility of student work and the program as a whole:

- Develop a web-based e-journal to highlight strong student capstone projects.
- Use the Davis Grant process to clearly articulate the skills that students develop in the IDIS major, and communicate that value to current and potential students.
- Develop arts-based community partnerships to provide students with external project-based opportunities.
- Develop alumni relationships and systems of communication.
- Establish a social media presence in a way that is sustainable.

- **Arts Education M.Ed. - Art and Music Concentrations**

Given that the program has undergone a large overhaul of its curriculum over the past five years, the main emphasis going forward will be on outreach and growth, particularly for the Music Concentration, which has recently lagged in enrollments. The following growth strategies have been identified:

- Create targeted publicity for venues common to K-12 music educators, through conference information tables, advertising purchases in music education trade publications, etc.
- Establish a selective social media presence for the program.
- Foster ongoing connections with alumni.
- Consider outreach to attract non-degree students to graduate courses: educators seeking additional graduate credits, as well as non-educators. For instance, courses in studio art or music might be of interest to practicing artists and musicians looking to enhance skills in certain areas.

Curriculum:

- Resolve issues with CRAR 9060 Research in Creative Arts as the prerequisite for EDUC 9510 Capstone: Implementing Best Practices

Assessment:

- Create and implement an annual assessment plan.

- **CAGS IDIS – Individualized Concentration**

- Create a database to better track students' progress and reach out to them more readily when needed
- Update the catalog description to better explain how to navigate the program
- Collect student capstones for assessment, and create assessment plan
- Create a student survey for graduating students
- Create five-year action plan

The Art Area

Overview and Vision

1. Brief overview of the art area

Our curriculum in art is broad, and offers an impressive set of options for students, particularly for an institution without an art major. Our art courses also play an active part in the university's Liberal Arts & Sciences general education curriculum. In art history, we offer survey courses such as Art Appreciation and History of Architecture, but we also offer a wide range of more specialized courses that focus on specific periods, regions, or themes. Students have access to any of the more specialized art history courses, since they do not require prerequisites, so students can select course topics that relate most closely to their personal and academic interests. In studio art, we also offer a wide range of options for students, including foundation courses such as Introduction to Studio Art, Drawing, and 3-D Design, as well as courses that introduce students to a wide range of topics and media, including figure drawing, sculpture, ceramics, puppetry, and oil and water-based painting. Art Area students have the opportunity to participate in the annual Undergraduate Research Conference, and to exhibit their work in the annual ARTeries exhibition in the Hammond Art Gallery on campus.

While we do not have an art major at Fitchburg State, the art area offers three iterations of the art minor—art history, studio art, and art (general)—which have continued to be robustly enrolled. Art is also currently included within two specific interdisciplinary studies (IDIS) concentrations that were created at the beginning of this review period: the *Fine & Performing Arts* and the *Humanities* concentrations. However, these concentrations have only attracted a very small handful of students to this point, and we are now actively working on curricular proposals to expand those major options through new interdisciplinary majors in the arts, with the working titles of *Expressive Arts Therapy* and *Arts Entrepreneurship & Management*. These program proposals are being developed in cross-disciplinary collaboration with other areas and departments, including music, communications media, business, human services, and psychology. The art area is also collaborating with other areas in the Humanities department to revise the existing IDIS *Humanities* concentration to focus on the proposed Public Humanities program.

The majority of students taking art courses are doing so to fulfill a general education LAS requirement, out of personal interest, or because their major department has identified certain art courses as required or recommended for students in the major; art courses are included in the game design, graphic design, and engineering technology (architecture track) majors, for instance.

We also have an M.Ed. graduate program in arts education, with concentrations in both art and music, which primarily serves art and music teachers working in the Massachusetts K-12 public schools. The curricular offerings include courses in arts pedagogy that are applicable to both concentrations, as well as studio art courses that are designed for students

in the art concentration. (A separate section of this self-study is devoted to the Arts Education M.Ed. program).

2. Area's vision, mission and objectives

Art area vision:

Art is a powerful expressive tool for the creation of beauty and meaning. We seek to put that power in the hands of our students, so that they may better transform their world and creatively shape their own lives.

Art area mission:

Our mission in the art area is grounded in the idea that visual acumen and aesthetic understanding is essential to becoming fully human, and we stress the importance of creative agency and cultural engagement to a student population that has traditionally had fewer opportunities in those arenas. The study of art is the study of the creative choices made by individuals negotiating their contemporary and historical circumstances and communicating their experience with others. Art creates our world as much as it reflects it. It allows us to overcome our isolation through sharing our vision, and encourages us to engage with our community and the world as active citizens rather than as passive subjects. Thus, we believe that the study of art should not be a luxury for an elite, but the birthright of every individual. To this end, we aim to foster the curiosity and confidence of students seeking to find their voice, and to teach the techniques and analytical abilities that support the creation and appreciation of art and culture.

Art curriculum objectives:

Visual Literacy & Aesthetic Understanding: Our contemporary culture is saturated with images from visual media, and an ability to work with and understand the role of visual communication is a top-level skill that enriches students' lives and prospects. In our art courses, students learn to decode how visual communications function to enhance non-literal meanings, as well as to communicate effectively in visual media through their own creative artworks. In our courses, students learn that a creative idea only has power when it is given form in a composition that captivates and informs. As they come to understand how design principles are used to create harmony and visual stimulation, they can employ these principles in their own compositions and/or be able to recognize them at work in analyzing historical works in their art history classes.

Creativity & Problem Solving: When students study art, they are exploring how the creative process works, while at the same time also developing their own creative resources. In our studio courses, students are challenged to search within themselves and rely on their own knowledge, experience, and intuition. In order to figure out how to express a concept or emotion by creating a structure, or mixing a series of colors and shapes, they need to explore a range of possibilities to give form to the idea, often through a process of playful

experimentation. In art history, our students do not examine an artwork merely as a static object, but also learn to decode the network of creative choices that led to its final form and unique impact. This ability to think creatively and develop new solutions to unforeseen challenges is a core competency that enriches one's life and is highly valued in today's workplace.

Critical Thinking: While creative thinking develops students' ability to generate and envision new ideas and strategies, critical thinking allows students to evaluate whether or not their ideas have been given form successfully. Critical thinking is developed as we analyze artworks and draw conclusions about how their form and content are intimately linked. In art history we draw on a complex data-set that includes not only the form of the artwork itself, but also many aspects of our historical knowledge about the society in which it was created. Critical thinking is central to processing information of all kinds; it allows us to transform raw data into insight through analysis, and is identified as a core competency that is crucial to thoughtful engagement with our world.

Global & Intercultural Fluency: As citizens of an increasingly globally connected world, it is vital to understand cultures beyond our own, as well as the history of our own traditions. The study of art allows us to explore and develop empathy with a range of cultures across time and place through their visual artifacts. When we employ visual literacy to examine the art of a different culture or subculture, we can see beyond the simple story that an artwork may tell, and look into the deeper social, philosophical or religious understandings that are embedded in its visual form. We combine visual and historical analysis in order to understand how the artwork functioned within the culture in which it was created, and thus we recreate a sense of how elements of visual culture both reflect and shape cultural values, and were part of the fabric of life.

Oral & Written Communication: Even as visual communication is a natural focus for art studies, we emphasize that a deeper analysis of visual texts requires an effective use of oral and written language to vividly convey the full complexity of what we see, and its relation to content and meaning. In studio art, this verbal ability is developed in critiques and discussions, whereas in art history, writing and engaging critically with scholarly work also play an important role. Strong oral and written communication skills are an asset in the workforce, as most careers require us to be able to articulate our ideas clearly to others.

3. Relationship to the university mission, vision, and strategic plan

The art area mission and vision closely dovetail with the broader mission and vision of the university, particularly with regard to the following elements:

- “Fitchburg State University is committed to excellence in teaching and learning and blends liberal arts and sciences and professional programs within a small college environment.” (Mission)
- “As a community resource, we provide leadership and support for the... cultural needs of North Central Massachusetts and the Commonwealth.” (Mission)

- “Fitchburg State University will be nationally recognized for... its dedication to public service.” (Vision)
- “Prepare students for a global society through curricular innovation and program development” (Vision)
- “Create a culture of diversity to meet the needs of the region and enhance the personal and academic lives of the university community” (Vision)
- “Build partnerships within our community to provide real-world opportunities for our students” (Vision)
- “Fitchburg State University will be nationally recognized for its excellence in teaching and learning in current and emergent fields, for its commitment to transforming lives through education” (Vision)

Our 5-year review period has coincided precisely with the 2015-20 strategic plan for the university, and the strategic plan of the art area has been closely aligned with that of the university, particularly in relation to the following elements:

- “Increase collaboration in academic programs through team teaching, learning communities, interdisciplinary course development, and research opportunities and support appropriate high-impact learning experiences, including opportunities in academic and experiential settings.” (Goal 1)
- “Develop new, flexible curricular models to serve the needs of a changing student population.” (Goal 1)
- “Align Liberal Arts and Sciences core curriculum with skills and aptitudes valued in the workforce.” (Goal 1)
- “Encourage the use of alternative educational materials to reduce the cost for students.” (Goal 1)
- “Increase opportunities for community-based student research, service learning, and community-based learning...” (Goal 1)
- “...promot[e] student success by breaking down barriers to degree completion.” (Goal 2)
- “Promote the City of Fitchburg’s designation as a cultural arts district.” (Goal

4. Overview of area (including minors, concentrations, and graduate coursework)

a. Specify the degree requirements for the minors, using the format of the catalog description

Minors offered: Art (General); Studio Art; Art History

- **Art Minor (total of 18 credits)**

Core course requirements 6 cr.

- ART 1100 - Art Appreciation 3 cr. AND
- ART 1300 - Introduction to Studio Art 3 cr. OR

- ART 1400 - Drawing 3 cr.

Elective courses 12 cr.

- Any combination of 4 Studio Art and Art History courses, at least 2 of which must be at or above the 2000 level.

Art Minor catalog link: https://catalog.fitchburgstate.edu/p review_program_art_minor

- **Studio Art Minor (total of 18 credits)**

Core course requirements 6 cr.

- ART 1100 - Art Appreciation 3 cr. AND
- ART 1300 - Introduction to Studio Art 3 cr. OR
- ART 1400 - Drawing 3 cr.

Studio Art Electives 12 cr.

- Any 4 Studio Art courses, at least 3 of which must be at or above the 2000 level.

Studio Art Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program_studio_art_minor

- **Art History Minor (total of 18 credits)**

Core course requirements 6 cr.

- ART 1100 - Art Appreciation 3 cr. AND
- ART 1300 - Introduction to Studio Art 3 cr. OR
- ART 1400 - Drawing 3 cr.

Art History Electives 12 cr.

- Any 4 Art History courses, at least 3 of which must be at or above the 2000 level.

Art History Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program_art_history_minor

b. Determine if there are discipline specific best practices and whether the area is following them

- Thematic approach prioritized over chronological approach (AH)
- Community Engagement (AH/AS)
- Open Educational Resources (AH)

- Understanding by Design/Backward Planning Curriculum Design (AH/AS)
- Problem-Based Learning (AH/AS)

c. Explain the balance between breadth and depth designed in the minors

- Breadth in the three Art minors is provided by the core courses, Art Appreciation and either Intro Studio Art or Drawing, which provide students with a broad background in art history and a basic foundation in studio art.
- Depth is provided by the remaining coursework for the minor, in which students delve more deeply into specific materials and methods of studio art, or more specific eras, cultures, or themes in art history.

5. Internal demand of the program or department

a. Service courses

- A number of their students choose to minor in art as an important foundation for their careers. Studio art courses support programs in communications media and game design, and certain art history courses are included as options for the media history requirements in communications media.
- History of Architecture (ART 3300) and History of Modern Architecture (ART 3500) support the engineering technology major, specifically the architecture track
- Art courses are included in interdisciplinary minors such as Asian studies (ART 2100), American studies (ART 2350 and ART 2360), women, gender and sexuality studies (ART 3700), and Italian studies (ART 2850). The art area also plays a significant role in the Humanities Concentration and the Fine and Performing Arts Concentration of the IDIS BS/BA program.
- Both studio art and art history courses support the LAS requirements, including the following categories in the new LAS program that takes effect Fall 2021:
 - FA (Fine Arts Expression and Analysis)
 - HI (Historical Inquiry and Analysis)
 - DP (Diverse Perspectives)
- Under the existing LAS program, student may choose art courses to fulfill the AOM (Arts or Music) and the ART requirements, and many students also choose art courses to fulfill the Advanced LAS requirement (option B: 12 credits in one area, with a minimum of 6 credits at the 2000 level or higher). This has often led students to add the art minor. With the new LAS program coming in, it will be important to track how the removal of this feature of the program impacts art course and minor enrollments. (See Appendix 4f for a full listing of art courses that currently satisfy LAS requirements.)
- The art area has also participated in the international education study abroad programs in the past, and will again in the future as travel resumes.

b. Assessments of student learning for the service courses as they relate to the Liberal Arts and Sciences (LAS) Student Learning Outcomes (SLOs)

In progress. Beginning in Summer 2021, the university-wide LAS Program Area will be

responsible for the design and implementation of assessment for the LAS program overall.

c. Enrollments in service courses

While we lack separate data for students taking art courses strictly as service courses, our overall enrollment numbers show that over the past five years, an average of 1,200 students were enrolled annually in an average of 50 art courses annually. Slightly more than half of these students were in studio art courses, and the relative enrollment in studio courses has grown slightly over this period.

ART	3 Credit Courses	Total Number of Courses	Total Number of Students	Average Number of Students per Course	Number of Adjunct Courses	Number of Art History Students	Number of Art Studio Students	Total Credits	Percentage of Adjunct-Taught Courses
AY 2012-13	40	40	1064	27	10	693	371	120	25.0%
AY 2013-14	48	48	1235	26	18	628	607	150	37.5%
AY 2014-15	47	47	1156	25	30	583	573	141	63.8%
AY 2015-16	47	47	1170	25	23	597	573	141	48.9%
AY 2016-17	49	49	1153	23	25	529	602	147	51.0%
AY 2017-18	54	54	1260	23	31	632	628	165	57.4%
AY 2018-19	53	53	1230	23	20	587	643	162	37.8%
AY 2019-20	56	56	1173	21	19	522	651	168	33.9%

6. Recommendations and actions from previous five-year review

Mission statement:

- Recommendation regarding mission statement:
 - Reexamine mission statements in both studio and art history to emphasize real world applications of art-related skills, and more fully embrace the importance of aesthetic experience that these courses provide.
 - Need for resources best bolstered by clarifying the mission in terms of student outcomes, and assessing it, so as to demonstrate the value provided.

- Response/Action regarding mission statement
 - Mission statement revision completed
 - Note: since we do not have a program with majors, we do not assess our art students. Assessments are to be done in conjunction with LAS assessments.

New Faculty:

- Recommendation regarding addition of new faculty:
 - Reviewer notes our expressed need for two full-time faculty, one in art history with a non-Western focus, and one in studio art. Recommends prioritizing non-Western specialist, possibly with interdisciplinary experience and inclinations.

- Response/action regarding addition of new faculty
 - New studio art faculty line filled by Andrea Olmstead, who specializes in ceramics and teaches a range of studio art courses. The growing demand for studio courses, particularly due to the synergies with Communications/Media and Game Design, made a studio hire more pressing.
 - Replacement art history/studio track filled by Sarah Bromberg, who has a background in Western and non-Western art, with interdisciplinary interests.
 - Note: According to the Delaware Study, completed in 2014, fine/studio arts was the second most underfunded discipline at FSU (after music, which was first); compared to the national average, the per student credit hour cost was \$124 less than our comparable peer institutions. Since staffing accounts for a significant portion of that gap, the fact that we were granted a new faculty line, in addition to a retirement replacement hire, helps to address a long-term shortfall.

7. Departmental initiatives and significant changes during the five years since the last review, with specific focus on:

a. Interdisciplinary programs

- Courses added to new interdisciplinary minors:
 - American Art I and II added to American Studies minor
 - Ancient/Medieval Art will be added to proposed Classical/Medieval studies minor (under discussion)
- Two interdisciplinary arts programs in development: Expressive Arts Therapies, and Arts Entrepreneurship & Management

b. Delivery mechanisms

- Due to the pandemic, many face-to-face courses have been restructured for hybrid and online delivery, with new approaches to content delivery, teaching strategies, assignments, and use of technology.

c. Service learning and outreach

- Faculty art exhibit at Fitchburg Art Museum (Jan. 30-March 1, 2020)
- Community Art Gallery
 - In 2019-20, we began planning for a gallery space in downtown Fitchburg's Theatre Block, which would become a collaborative enterprise involving Fitchburg State faculty, students, and members of the broader Fitchburg community. This developing project had to be placed on hold due to COVID. We hope to be able to pursue it once the situation with COVID has stabilized.
- Young Falcons Academy
 - Facilitated through FSU's Crocker Center, The Young Falcons Academy is a group of middle school students who briefly participate in college classes. The studio art faculty were set to teach the students a wire portrait project. Although this was cancelled due to COVID, it has been rescheduled.

d. New hires

- In Fall 2018, Andrea Olmstead (MFA) was hired to a new full-time tenure-track position to expand the studio art course offerings, especially ceramics.
- In Fall 2019, Dr. Sarah Bromberg was hired to a full-time tenure-track position to teach art history and studio art, replacing retiring faculty.

e. New courses since 2015

- ART 3002: Ceramics II (Olmstead)
- ART 3003: How Photography Became Art (Robey)

f. New courses being developed (see five-year plan for details)

- Medieval Art (Bromberg)
- Art of Exiles and Diasporas (Bromberg)
- Arts in Community (Flint)
- Game Art and Drawing (Olmstead)
- Global Perspectives in Art (Robey/Bromberg)
- History and Practice of Craft (Olmstead/Robey)
- Therapeutic Art (Moore)

Assessment of Art Area

1. Area inputs

a. Reputation

The mission and vision of the art area is closely aligned with broader trends in the discipline as our student body becomes more diverse in terms of ethnicity, income, and exposure to the arts. The art area follows best practices as established by the National

Association of Schools of Art & Design as best we can, given that we do not have a major. Our art minor though allows us to follow students with some depth as they begin to find their creative voice. The art area is also recognized for supporting a broad variety of courses serving many students through art minors, LAS requirements, and interdisciplinary majors and minors.

The Hammond Art Gallery in our student center allows the art area to showcase a wide array of student work each year. The openings are well attended and are a chance for students, faculty, parents, administrators, and members of the Fitchburg community to mingle as they admire the creative abilities of our students. The show concurs with the Undergraduate Conference, bringing creative practice into the arena with projects of many disciplines.

We also showcase current work of the art faculty each year in the gallery, and we exhibit many regional artists, exposing students across the campus to a wide variety of media in the art profession. In artist talks, students are able to ask the artists questions about process and concept. This year the art faculty also had an exhibition of their works at the Fitchburg Art Museum.

The addition of ceramics has broadened the art area immensely and has quickly become very popular with students of all disciplines. Several years ago, Prof. Olmstead (ceramics) and Prof. Moore (3D Design) collaborated with Handshouse Studio in southeastern MA in a museum project entitled The Trojan Horse Project. Eventually the work made in their classes and by students from all over the country will be included in the international Spy Museum in Washington D.C.

Profs. Moore and Olmstead are also collaborating to teach a project to elementary school children from the Fitchburg area as part of the Young Falcons program (put on hold last spring due to the pandemic.)

Our faculty remain active in their fields outside of the university as well. Professors Moore and Olmstead regularly exhibit their work throughout the region, Prof. Flint recently had his artwork selected for a juried exhibition at the New Britain Museum of American Art, and Dr. Robey has embarked on a new book project in collaboration with an artist based in Maine. Dr. Bromberg has published in both American and European journals on the subjects of gender and Jewish-Christian relations in medieval art, and has also spoken at local, national and international conferences on this research. In April 2021, Prof. Moore, Dr. Robey, and Dr. Bromberg will present at a public event hosted by the Leominster Public Library, as a part of our Community Read Program, discussing the influence of prehistoric cave paintings on modern and contemporary art.

Moving forward, we are following the trend of many universities in looking for ways to make our art based IDIS majors more practically attractive as we explore Arts Entrepreneurship and Therapeutic Arts in our IDIS majors.

b. Students by program

- National enrollment trends: As shown in the table below, the percentage of students nationwide graduating with a Bachelor degree in Visual and Performing Arts fell from a high of 5.3% in 2012-13 to a low of 4.4% in 2017-18.

Table: Visual/Performing Arts degrees compared to total BS/BA degrees conferred, 2011-18 (years prior to review period included to show rise and decline of numbers from highest point)

	2011-12	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18
Total BS/BA degrees conferred	1,792,163	1,840,381	1,870,150	1,894,969	1,920,750	1,956,114	1,980,644
Visual and performing arts degrees	95,806	97,799	97,414	95,840	92,979	91,291	88,582

SOURCE: U.S. Department of Education, National Center for Education Statistics, Higher Education General Information Survey (HEGIS), "Degrees and Other Formal Awards Conferred" surveys, 1970-71 through 1985-86; Integrated Postsecondary Education Data System (IPEDS), "Completions Survey" (IPEDS-C:91-99); and IPEDS Fall 2000 through Fall 2018, Completions component. (Table prepared November 2019.)

https://nces.ed.gov/programs/digest/d19/tables/dt19_322.10.asp

- FSU enrolled student profile (minors)

Table: Number of Students in Minors (declared) from 2015-2020

	2015	2016	2017	2018	2019	2020
Art History Minor	3	8	9	4	4	1+1*
Art Minor	51	51	61	47	47	27+1*
Studio Art Minor	7	13	16	25	22	15
Totals	61	72	86	73	73	45

**School of Graduate, Online and Continuing Education*

Table: Number of Students in Minors (graduated) from 2015-2020

	2015	2016	2017	2018	2019	2020
Art History Minor	0	3	6	1	3	0
Art Minor	29	20	30	19	24	13+1*
Studio Art Minor	3	3	3	7	6	0
Totals	32	26	39	27	33	14

**School of Graduate, Online and Continuing Education*

The generally strong enrollment in our art minors attests to the success and popularity of our programs, and the statistics often understate the number of students working on an art minor at any given time, because many only declare their minor after having completed most of the required coursework. While it may be comparing apples to oranges to compare our art minor numbers to the national numbers for visual and performing arts majors, it does appear that our numbers have been growing in spite of a general decline in art majors. There was a dip in the total art minor enrollments in 2020, so we will need to track whether this one-year result was an anomaly, or the beginning of an erosion in our minor enrollments. Students in our art minors include students from many different majors across campus, but the largest numbers come from majors that have some formal relationship with the art curriculum, and it is these inter-departmental partnerships that have made art integral to other programs, particularly in the following majors:

- Game Design – students are required to take Art 1400 (Drawing) as incoming freshmen, and students who are most interested in the game art side of the game design major are encouraged to declare their Advanced LAS Option B (4 courses) in art. Many of these students opt to complete the minor as well, which requires only one additional course beyond these LAS requirements.
- Communications Media – while only comm media majors in the graphic design concentration are required to take ART 1400 (Drawing), various art history courses are included as options for comm media’s “media history” requirement in certain concentrations. More importantly, comm media includes many fields that are traditionally part of an art department, so many of their majors have an affinity with art, and recognize that art courses provide aesthetic training that strengthens their work in communications.
- Engineering Technology, Architecture Track – architecture students are required to take Art 3300 (History of Architecture) and ART 3500 (History of Modern Architecture), and often complete their advanced LAS Option B in art as a result. ART 1650 (3-D Design) had also been a requirement up until 2018, when the Engineering Technology department made a series of program changes and removed that requirement. We will want to track whether the removal of ART 1650 has an impact on the number of architecture students completing an art minor.

c. Faculty

See Appendix 1d - 1f for faculty data and current curriculum vitae.

Petri Flint (Associate Professor) joined the faculty in Fall 1999. He has served as chair for the Humanities department since Fall 2016, and as either chair or co-chair of the Arts Education M.Ed. program since 2015. His teaching responsibilities have included a wide range of courses in studio art and art history, but during this review period, while he has served as department chair, his teaching has focused on a narrower range of studio art courses: ART 1400 Drawing, ART 2250 Intermediate Drawing, ART 2102 Introductory Painting, ART 3020 Intermediate Painting, ART 3100 Advanced Open-Media Studio Art, as well as the graduate course ART 8150 Advanced Graduate Studio. He has served on numerous university-wide committees and initiatives, including separate working groups that produced guidance documents on Institutional Learning Outcomes, Digital

Learning, Team Teaching, the SSC advising platform, and the issue of B.A. vs. B.S. degrees at FSU. Within humanities, he has regularly served on the departmental Curriculum Committee, Graduate Committee, and IDIS Assessment Committee. More broadly, he has served every year on the Hammond Gallery Committee, and as the FSU representative for art to the statewide process to create MassTransfer Pathways, which defined a comprehensive set of articulation agreements between 2-year and 4-year MA state universities. He has exhibited his paintings regionally and nationally in several shows during the past five years, and most recently had work selected for a show, *Nor'easter*, at the New Britain Museum of American Art in 2020.

Jessica Robey (Associate Professor) joined the faculty in 2007. She earned her PhD at the University of California at Santa Barbara in 2006. She has exhibited her artwork at the Fitchburg Art Museum and the Hammond Gallery at FSU, and is currently working on a book project, *Collective Memory and the Roadside Mythology of Peter Beerits*. Dr. Robey is the Chair of the SGOCE CAGS IDIS Program, and the SGOCE BS/BA IDIS Program. She currently serves on the University Assessment and Research Committee and the Humanities Dept. Graduate Program Committee, and has served on and chaired hiring committees and peer evaluation committees. She is the Chair of the Humanities Dept. Assessment Committee and Program Review Committee. She has taught the following courses: Art Appreciation, Italian Renaissance Art, Northern Renaissance Art, American Art I & II, History of Architecture, History of Modern Architecture, Baroque Art, Nineteenth-Century Art, Ancient/Medieval Art, Museum Studies (Independent Studies), History of Photography (for the Communications Media Dept.), How Photography Became Art, Contemporary Art, and Modern Art.

Sally Moore (Associate Professor) joined the faculty in 2008. She currently teaches 3D Design, Sculpture, Art of Puppetry, and Intermediate Drawing. She has also taught Intro to Studio Art and Drawing I, and will be teaching a graduate course in shadow puppet theater this summer. Her university committee service includes Center for Teaching and Learning, Academic Policies, AUC Curriculum, Liberal Arts & Sciences, Sustainability, and Community Read committees. Departmentally, she has chaired a search committee and PEC committees, and served as a member of Curriculum, Peer Evaluation, Graduate Program, and Search Committees, Coordinator of Art Minors, and an IDIS Fine and Performing Arts subcommittee. Prof. Moore has served on the Gallery Committee since her arrival. She has sponsored many art students in the Undergraduate Conference, shown in the Faculty Art Show each year, and has regularly participated in the FSU Women in the Arts conference. She won an FSU Special Projects Grant to participate in a marionette carving workshop, Puppets in Prague, and has attended many professional puppetry training workshops, including one on pageantry puppets in the Italian Alps. In 2020, Sally Moore collaborated with musicians in online performances involving both puppetry and sculpture. She regularly exhibits her sculpture in New England and is featured in the book *100 Boston Artists*. Her work has been reviewed by *The Boston Globe*, *Art New England Magazine*, and *ArtForum Magazine* and she was featured on *Boston's Chronicle* (local TV show) regarding her sculpture commission for the Ames Hotel in Boston. She had four solo exhibitions at the Barbara Krakow Gallery in Boston,

and is now represented by Howard Yezerki, Boston. She regularly teaches a sculpture intensive at Art New England in the summers.

Andrea Olmstead (Assistant Professor) joined the faculty in 2018. Her teaching responsibilities include ART 2004 Ceramics, ART 3002 Ceramics II, ART 1650 Three Dimensional Design, ART 1400 Drawing, ART 2250 Intermediate Drawing, ART 2200 Figure Drawing, and ART 1300 Intro to Studio Art. In addition to the regular academic advising load, she has served on the Humanities Department Curriculum Committee, Fine and Performing Arts Committee, Library Advisory Board, Center for Teaching and Learning Committee, Crocker Center Advisory Board, Student Affairs Committee, and the Gallery Committee. She co-coordinates the yearly event, ARTeries, an exhibition of Fitchburg State University's student art work. She has shown her work both regionally and nationally and is a member of the New England Sculpture Association. She has been featured with other ceramic artists in two *State of Clay* exhibits and in *Clay Has Its Say*, at Concord Art with other nationally recognized ceramic artists. She has won awards in both the Danforth Art Museum's *Art Annual* and ArtsWorcester's *7th Annual*. Prof. Olmstead's work is also featured in a three person show, *They Traveled Together*, in its third engagement since 2016. *They Traveled Together* has been exhibited at The Grimshaw-Gudewicz Gallery, Maud Morgan Arts Chandler Gallery, and this summer will be shown at ArtsWorcester. *They Traveled Together* is also the recipient of the A.R.T. grant.

Sarah Bromberg (Assistant Professor) joined the faculty in 2019. Her teaching responsibilities include: Art Appreciation (ART 1100), Drawing (ART 1400), Introduction to Architecture (ART 3300), Women, Art, and Society (ART 3700), Ancient and Medieval Art (ART 2010). She has served on the Parking Committee. Currently she serves as a New Faculty Mentor, and serves on the Humanities Department Program Review Committee. She will serve as a panel discussant on the topic of Fitchburg State University's 2021 Community Read Book, *Underland*, at the Leominster Public Library. She is working on a book project, *Art and Exegesis: Nicholas of Lyra's Bible Commentary (1331-1686)*, and has presented some of this research at the International Medieval Congress hosted by the University of Leeds, England (travel and participation in this conference had originally been supported by the university; funding was not used as the conference pivoted to a free, virtual format due to Covid-19). She has exhibited her drawings and prints at the Fitchburg Art Museum, and the Hammond Art Gallery at Fitchburg State University.

d. Staff support

- Paula Delisle, the Humanities Department's administrative assistant, oversees many departmental functions that support the art area, including among many others course scheduling, budget management, and the hiring of work study students.
- Work study funding supports students serving as studio monitors 4 days per week from 5-8pm Monday-Thursday, for a total of 12 hours of coverage weekly. Studio monitors are responsible for some basic maintenance of art tools and materials. (Note: N/A during pandemic)

- Notably, we **lack** studio technicians who in many colleges would oversee the ordering and maintaining of art tools and materials, and would normally oversee the various aspects of running a ceramics studio, from recycling clay to loading, firing, and unloading the kiln. These are not duties appropriate to work study students, and thus fall to faculty.

e. Resources

- Our department annual operating budget includes \$12,020 for art supplies and materials. This amount has been reduced by 5% (from \$12,500) since the beginning of this review period in 2016, along with university-wide cuts to all departmental operating budgets. With these dedicated funds, we are able to provide most of the core materials that students will need for our art classes, although most classes also require that students purchase some items themselves. We focus our departmental purchases on items we can buy in bulk that would be difficult or costly for students to acquire locally, and try as much as possible to have remaining unused supplies returned to us at the end of each term, so as to be able to continue to provide as many supplies to students as possible.
- We have a budget line of \$700 (down from \$750 in AY2016), which supports our hiring models for the life drawing class that runs each fall semester.
- In addition to the above-mentioned funds specifically dedicated to art, the art area shares a portion of the overall operating budget of the Humanities department with the other three Humanities areas. These general funds cover a range of needs, including office supplies, teaching materials, guest speakers, equipment, and computer software. The total for these general funds has decreased from \$5,875 in AY2016 to \$4,567 in AY2020. Art-specific purchases out of these general operating funds have mostly covered teaching materials, such as books or DVDs.
- Art history: We have installed Blackout curtains, note-taking lights and a projection system so the room is equipped for slide presentations in art history classrooms. While classrooms are not “owned” by a department, we have generally been granted priority in scheduling CNIC 323 for art history classes, as long as we arrange a schedule where those classes do not conflict.
- Studio classroom resources: flat-file and built-in storage shelves, track-lighting and theatrical spots, work-tables, vent-booths for spraying and other fumes, kiln, drawing boards, model stands, limited number of easels.
- While the active studio classroom storage is adequate, more lockable closet space in CNIC 113/114 would be extremely helpful. Since all studio classrooms need to be able to serve multiple functions, there is not room to have easels set up as well as the worktables, so a closet space to store easels and still life items would allow more effective use of the studios. All three studio art classrooms need electrical outlets installed from above.
- Certain additional resources could help partially mitigate the fact that faculty are performing many of the duties normally overseen by a studio technician, particularly in the ceramics studio. We included two such requests on last year’s strategic funding request—most notably for a pug mill to recycle dried clay, which is a very labor intensive and time-consuming process—but the request was not granted.

- Library resources are documented in the Library Resources and Service Report. [see Appendix 2c]

2. Department processes

a. Curriculum

ART: 2-Year Course Rotation			
Course #	Course title	Frequency	Offered in SGOCE*
ART 1100	Art Appreciation	Every semester	X
ART 1300	Introduction to Studio Art	Every semester	
ART 1400	Drawing	Every semester	X
ART 1600	Design	Once every year	
ART 1650	Three-Dimensional Design	Every semester	
ART 2010	Ancient and Medieval Art	Once every 2 years	
ART 2030	Sculpture I	Fall semester	
ART 2100	Asian Art	Every 2 years, Fall semester	
ART 2102	Introductory Painting	Fall semester	
ART 2120	Commonwealth of the Asian Arts	Less than once every 2 years	X
ART 2150	The Art of Puppetry	Every semester	
ART 2200	Life Drawing	Fall semester	
ART 2250	Intermediate Drawing	Every semester	
ART 2350	American Art I: Colonial to 1900	Every 2 years, Fall semester	
ART 2360	American Art II: 1900 to Present	Every 2 years, Spring semester	X
ART 2450	Water-Based Media	Spring semester	X
ART 2700	Baroque Art	Once every 2 years	
ART 2800	Northern Renaissance Art	Once every 2 years	
ART 2850	Italian Renaissance Art	Once every 2 years	

ART 2900	Nineteenth Century Art	Once every 2 years	X
ART 3000	Contemporary Art	Once every 2 years	X
ART 3002	Ceramics II	Every semester	
ART 3003	How Photography Became Art	Once every 2 years	X
ART 3010	Sculpture II	Less than once every 2 years	
ART 3020	Intermediate Painting	Once every 2 years	
ART 3100	Art Criticism	Less than once every 2 years	
ART 3150	Modern Art	Once every 2 years	X
ART 3200	Advanced Open-Media Studio Art	Less than once every 2 years	
ART 3300	History of Architecture	Fall semester	X
ART 3500	History of Modern Architecture	Every semester	X
ART 3700	Women, Art and Society	Once every 2 years	X
ART 4901/4902/4903	Independent Study in Art	Per arrangement	

* *School of Graduate, Online and Continuing Education*

- New courses since 2015:
 - ART 3002: Ceramics II (Olmstead)
 - ART 3003: How Photography Became Art (Robey)
- New courses being developed:
 - Medieval Art (Bromberg)
 - Art of Exiles and Diasporas (Bromberg)
 - Arts in Community (Flint: this is a working course title for an interdisciplinary arts course that would serve both new interdisciplinary arts major programs listed here below, as well as a Public Humanities IDIS program)
 - Game Art and Drawing (Olmstead: this is a working course title. The course is a blend of both drawing and sculpture and how these skills enhance game design.
 - History and Practice of Craft (Olmstead/Robey)
 - Therapeutic Art (Moore)
- Curriculum goals for future
 - A high priority is to finalize the curricular design of our two interdisciplinary arts programs that are in development—*Expressive Arts*

Therapies and Arts Entrepreneurship & Management—and submit the proposals for both our internal AUC approval process and the BHE approval process for new programs (see IDIS section of this self-study for more detail on these draft program curricula).

- Submit bulk proposals to AUC to include art courses in their appropriate outcomes under the new LAS program, which takes effect Fall 2021. This will also entail agreeing upon a set of shared course objectives related to each LAS outcome for each type of course, which we can then use on the simplified syllabi that we submit to support the bulk proposal.
- Add more courses to reflect diversity of artistic production across cultures and the globe, including a course entitled “Global Perspectives,” that might be taught either by full-time faculty or by adjuncts in their specialty.
- Add more courses that reflect departmental initiative in the “Public Humanities,” particularly with regard to an emphasis on project-based learning and community-engaged scholarship. (Example: Public Art)
- Apply the relevant technology-enhanced teaching methods that we have developed in response to remote teaching during COVID to our curriculum delivery going forward. Even face-to-face classes can benefit from some of the online presentation tools and technical demo techniques that we needed to embrace to teach remotely

- Course delivery methods
 - Mostly face-to-face (pre-Covid 19)
 - Hybrid
 - Online
 - Remote/synchronous

We continue to offer a subset of our Day curriculum through SGOCE as well, so that the Art minor and Art History minor are accessible for continuing education students.

- Curriculum trends in the discipline
 - Development of OER (Open Educational Resources) to allow for diversity in assigned readings in courses, and to replace costly textbooks with free online course readings, videos and other educational content.
 - Replacing linear chronologies with thematic modules in art history courses.
 - Developing courses and approaches that emphasize artistic traditions across the entire globe, which has been recently seen at numerous colleges and universities.

[For example, Yale University has replaced their chronological survey course of Western Art History with several courses that combine thematic approaches with global art traditions; some examples of these new courses are: “Art and Politics,” “Global Craft,” “The Silk Road” and “Sacred Places.” (See Margaret Hedeman and Matt Krisoffersen, “Art History Department to Scrap Survey Course,” Yale University Gazette, January 24, 2020. <https://yaledailynews.com/blog/2020/01/24/art-history-department-to-scrap-survey->

[course/?fbclid=IwAR0NXxWuwJ7MCZWGnlZzkbbeGKn5sgUVsjx8ywgzw5DEFTZitnRIECy86Q](https://www.facebook.com/1wAR0NXxWuwJ7MCZWGnlZzkbbeGKn5sgUVsjx8ywgzw5DEFTZitnRIECy86Q)). Also, a recent article detailing practices at community colleges stresses need to link the lived experiences of students to the cultures represented by works of art. Olivia Chang, a faculty member of Manchester Community College (Connecticut) has articulated the goal to: “Engage with students about topics of representation, identity and expression in ways that are inclusive of the spectrum of experiences that our students bring.” (Olivia Chang, “Seeing ‘Me’ in Art History: Taking on the Canon at the Community College, 10 January 2020. <http://arthistoryteachingresources.org/2020/01/seeing-me-in-art-history-taking-on-the-canon-at-the-community-college/>)]

- Learning experiences
 - Students have presented their art historical research and their studio projects in the Undergraduate Research Conference at FSU, an annual forum for undergraduates to present their work.
 - Students in art history and studio art classes examine works of art at the Fitchburg Art Museum and other museums across Massachusetts in order to write visual analysis papers or to create their own works of art. Students have engaged with online resources at the Fitchburg Art Museum when visiting has not been possible due to Covid 19, including Flicker-based exhibits, Instagram and Facebook postings. (Note: Fitchburg Art Museum has a permanent collection ranging from African art and Oceanic art to modern photography. Bi-annual exhibits showcase the work of regional contemporary artists.)
 - Students in studio art courses submit their work to the annual ARTeries exhibition, a juried student show curated by art area faculty that takes place every spring in the Hammond Gallery at FSU.

- Minors: how they relate to mission/vision

The three versions of the Art minor serve our area’s mission and vision by providing students with breadth and depth of exposure to art, as a historical and contemporary form of expression and as a creative endeavor. Through their coursework in the art minors, students gain specific tools that may directly enrich their major fields of study, while also developing a set of transferable skills that will serve them well as they navigate a media-saturated environment in which visual skills are highly valued.

- Departmental policies that affect curriculum

All curriculum changes and additions are submitted to and approved by the Humanities Departmental Curriculum Committee, and then by AUC Curriculum and Executive Committees.

b. Students

- Learning expectations: see Art Curriculum Objectives in Overview
- The art area awards annual Art Minor Award to graduating seniors with studio art or art history minors (one for each minor).

- Learning supports
 - Tutoring Center
 - Information Technology Help Desk
 - Library: Electronic and physical reserves
 - Library: Research/Information Literacy Workshops

c. Faculty

- Teaching responsibilities
 - 4-4 course load; often scheduled as 3 preps per semester
- Advising responsibilities
 - See Humanities Overview section of this self-study
- Number and types of assignments
 - Service is an expectation; faculty are expected to serve on at least one departmental and one university wide committee each semester, although many serve on more
 - Monthly departmental meetings
- Professional development initiatives

Modest support is available for research, conference funding, curriculum development, and professional development, provided by the following:

 - Continuing Scholarship funding (which is contractually stipulated and taxable as income); amount for 2020-2021 is \$872)
 - Departmental travel fund in normal years that are not Covid-impaired in terms of travel, which provides an average of \$380 per faculty member
 - Special Projects Grant
 - MSCA Professional Development and Training
 - Amelia V. Gallucci-Cirio Endowment

Information on these sources of support for faculty research is available at this link: <https://www.fitchburgstate.edu/academics/academic-affairs-division/research-and-faculty-development>

d. Quality improvement initiatives

Quality improvement initiatives undertaken by the art area during the review period include the following, many described earlier in this review:

- Adding a new faculty position for studio art, specializing in ceramics
- Hiring two new tenure-track professors: one as a replacement for retiring faculty, and one to fill the new studio art position
- SIR-II and C-4 student evaluations of teaching
- Faculty participation in university professional development, including workshops by the Center for Teaching and Learning, and graduate coursework in pedagogy and studio art
- Faculty participation in professional development outside the university, such as studio art workshops, online pedagogy training, and symposia
- Beginning development of interdisciplinary *Arts Entrepreneurship* and *Expressive Arts Therapy* major programs

- Revising the arts education graduate program to include separate art and music concentrations
- Increased collaboration between faculty to create shared objectives and teaching strategies

Art Area Analysis and Action Plan for the Future

1. Comparative strengths and distinctiveness, and areas of improvement across all program levels

- With just five full-time faculty members, we manage to cover a great deal of territory; our breadth of curriculum is extraordinary for a program without a major. As a group, our interests both intersect and complement one another; we have complementary skill sets and expertise and strong, collaborative working relationships. Our classes are popular within the university, with many repeat students and a strong minor program.
- We are all actively seeking ways to engage more fully with our community, both on the university and regional level, through pedagogical strategies, new curriculum, and collaborations with colleagues and other institutions.
- The art area is strengthened by its relationships with other departments, particularly with the Communications Media department (including the theater, photography, game design and graphic design areas) and Engineering Technology, since they utilize some of our courses in their programs. We also collaborate with other departments such as history and English studies to create and run interdisciplinary minors such as American Studies and Asian Studies.

2. Opportunities to extend existing strengths and resources in place or needed

- The university's developing Theatre Block project in downtown Fitchburg will allow for greater connection to the Fitchburg community, as well as potentially providing exhibition space.
- The Executive Director of the North County Land Trust has expressed interest in collaborating with us; discussions are underway to create a public art course that would combine a historical study with hands-on projects installed on NCLT land.
- Diverse cultural art forms are presented throughout our curriculum and diverse authorship of artworks is emphasized by art faculty as intrinsic to all of our courses, but students of color have said that they do not see themselves broadly in the Fitchburg State curriculum overall. There may be courses we could develop that would help address the **visibility** of our focus on diversity (such as a course dealing with some aspect of Latin American and Latino/a/x art).
- Resources needed: Support for new and/or adjunct faculty to expand course offerings, particularly in non-Western areas.
- Resources needed: Studio space for faculty.
- Resources needed: Expanded studio space, storage and equipment for studio art
- Resources needed: Support for new course/program offerings, such as course release or course credit for developing new courses/initiatives.

- Resources needed: Another dedicated art history classroom with blackout curtains, and dimmable light.
- Resources needed: Dedicated ceramics studio (with possible community access)

3. Weaknesses found during the self-study

- With the change in LAS requirements, we may need to come up with new strategies to interest students, such as closer collaborations with other departments like Communications Media, or the development of a Public Humanities major/minor (in progress).
- Lack of a vital major program; our Fine & Performing Arts IDIS concentration has had very low student enrollment in its current form. (The same is true for the Humanities IDIS concentration).

4. Opportunities for addressing weaknesses

- Curriculum development: The two new interdisciplinary majors involving art, music, and theater, in combination with a “professional” track are crucial to our strategy going forward:
 - Expressive Arts Therapies (collaboration with Human Services and Psychological Sciences departments).
 - Arts Entrepreneurship & Management (collaboration with Communication Media and Business Administration departments).
- Development of a public humanities interdisciplinary major (collaboration among all fields in Humanities)
- In support of those programs, new courses under consideration could include:
 - Arts in Community: to be included as foundational in the two arts IDIS majors, but could apply to public humanities as well.
 - Public Art: this course could be a good option in the public humanities major, and would embrace FSU’s strategic goal of community engagement within the region. As noted above, we are discussing a collaboration with NCLT for this course; it may be possible to collaborate with the Biology and/or Earth & Geographical Sciences Departments. as well, to create public artworks that deal with regional environmental issues, or with the History department to address local history.

5. Positioning of area to address future direction of the discipline in the next five years

The interdisciplinary arts majors under development, and collaborations with other departments and institutions (such as NCLT and the Fitchburg Art Museum), are our primary strategies for positioning ourselves for the future.

6. Action plan for the next five years

Objectives	Strategy--Action/Method	Timeline	Resources Necessary
<p>Enhance FSU relationship with the community and region in keeping with strategic plan</p> <p>“As a community resource, we provide leadership and support for the... cultural needs of North Central Massachusetts and the Commonwealth.” (FSU Mission)</p>	<p>Build on relationship with FAM</p> <p>-Enhancing transportation to allow for more class visits: propose a Campus Shuttle Stop near the Fitchburg Art Museum and shuttle that can accommodate classes of 30 students to visit FAM during class time</p>	<p>2021-22 (research transportation options)</p> <p>2022-24 (develop proposal and submit)</p>	<p>Research into possibility of extending MART to FAM in order to identify necessary resources. Will need support from FSU administration.</p>
	<p>Bring in local and regional artists as guest speakers</p>	<p>2022-24</p>	<p>Funds for speakers’ fees.</p>
	<p>Develop Public Art course (in collaboration with NCLT) as part of Public Humanities major (see Humanities overview and IDIS for details on Public Humanities)</p>	<p>2022-24 (research and develop proposal; submit to AUC)</p>	<p>Support from FSU administration. Funds likely needed for projects on an ongoing basis (amount TBD).</p>
<p>Focus on teaching and learning that blends liberal arts and sciences and professional programs in keeping with strategic plan (FSU Mission)</p>	<p>Development of new interdisciplinary programs in Therapeutic Arts and Art Entrepreneurship & Management (proposals near completion)</p>	<p>2021-22 (submit proposals to AUC)</p>	<p>Support from FSU administration.</p>
	<p>Develop studio art class in therapeutic art (Moore)</p>	<p>2022-24 (research and develop proposal; submit to AUC)</p>	<p>Support from FSU administration.</p>
<p>Create a culture of diversity to meet the needs of the region and enhance the personal and</p>	<p>Develop shell course in Global Perspectives in Art</p>	<p>2022-24 (research and develop</p>	<p>Support from FSU administration. Funds for adjuncts to teach specialized courses.</p>

academic lives of the university community (FSU Vision)		proposal; submit to AUC)	
“Forge innovative paths to knowledge acquisition, career readiness, social mobility, and lifelong learning” (Strategic Plan Goal 1)	Develop Classical/Medieval Studies minor with other departments	2022-24 (research and develop proposal; submit to AUC)	Support from FSU administration and other departments.
	Develop new courses: - Medieval Art (Bromberg) - Art of Exiles and Diasporas (Bromberg) - Arts in Community (Flint) - Game Art and Drawing (Olmstead) - History and Practice of Craft (Olmstead/Robey)	2022-25 (research and develop proposal; submit to AUC)	Support from FSU administration.

The outcomes that would indicate the success of these strategies would not necessarily be measurable, other than maintaining or increasing enrollment in both courses and minors, but we hope to see increased participation and enthusiasm from our students, and enhanced relationships with other departments and institutions. While we do not formally assess our area, it would be worthwhile to monitor the quality of the students’ projects and create a survey to collect their feedback on their learning experiences.

The Music Area

Overview and Vision

1. Brief overview of the Music area

The music area within the Humanities Department offers three minors, curriculum for the Interdisciplinary Studies: Humanities Concentration and Fine & Performing Arts majors, and serves a vital and fundamental role in the university's Liberal Arts & Sciences general education curriculum. The music area has developed and maintained courses spanning a huge range of subject matter across music performance, music history, and music theory/composition. The music area also spearheads substantial efforts to enrich the cultural life of the university, and the surrounding community. There are currently four full-time tenure line faculty within the music area, in addition to multiple adjuncts teaching both classroom and performance courses.

The current course offerings of the music area include:

- individual, group, and ensemble applied music instruction;
- music history courses specified by genre, geography, and chronology;
- a sequence of music theory courses, including music technology;
- a set of interdisciplinary arts courses grouped together as “Commonwealth of the Arts”

In addition, music faculty also teach courses for the honors program, the interdisciplinary studies major core, and the First Year Experience program.

Music faculty efforts to enrich the cultural life of the community include presenting research, leading and performing in concerts and recitals both on-campus and throughout the region (including the first faculty recital in recent memory), hosting guest artists, and collaborating with high schools and other colleges and universities in creative performance projects.

In recent years, the music minor has undergone a major redesign, so that there are now three separate but interrelated minors (Music Performance, Music History, and Music Theory/Composition). Several new courses have also been developed (including *Music of the Stage* and *Ear Training*) to address both student demand and holes in our curriculum. There is also currently a group in the Humanities Department working on designing a set of interdisciplinary arts majors, *Arts Entrepreneurship* and *Expressive Arts Therapy*, in collaboration with other departments across campus. Music will be one possible track for those majors, along with visual art and theater.

The music area faces two serious challenges, both of which are being addressed in various ways. First, the physical facilities in which the music area operates are woefully inadequate. Second, while the breadth of our course offerings is substantial, it is difficult to maintain curricular depth, given the limited level of music notational literacy among students.

For context, both within this brief overview and the entire music area review, the 2016 Delaware Study noted that the music area at Fitchburg State is by far the most under-funded discipline within the entire university (see the table included in the Humanities Department Overview).

The physical facilities are slowly being improved in patchwork fashion, primarily through special budget requests, including acoustical shells, choral performance risers, replacement musical instruments, improved chairs and desks, and improved storage spaces. However, without a comprehensive redesign or rebuild of the Conlon Fine Arts building, all improvements will continue to be partial and patchwork. There is hope that the developing Theater Block facility in downtown Fitchburg will be useful to the music area, especially with outreach to the community, but the precise details are unknown at this point.

The surest way to improve music notational literacy among our students is to implement an audition requirement of some kind. As the interdisciplinary majors develop, that will certainly be an element of their design. In addition, the minor redesign includes the addition of required ear training proficiency, which will at least increase the notational ability of students in the minor. However, since much of the music area's current work is in service to the university's LAS general education curriculum, our focus is largely on introductory courses.

2. Music area's vision, mission and objectives

Music Area Vision:

The music area seeks to foster a global and local culture that values music both as a fundamental part of a comprehensive liberal arts education, and as an essential expression of the collective human experience.

Music Area Mission:

The mission of the music area is to provide students with a dynamic and personalized learning environment fostering meaningful experiences in the performance, understanding, and appreciation of the discipline and art of music. In so doing, the music area also equips students with skills in critical and creative thinking, emotional and aesthetic awareness, and collaborative work for positive change. In addition, the music area functions as a cultural and artistic leader for the university, North Central Massachusetts, and the Commonwealth. In order to achieve these goals, the music area will:

- Provide academic programs that can be tailored to each of our students' learning interests and professional goals.
- Foster creative expression by offering and supporting a wide variety of student performance opportunities across history, style, and genre.
- Provide opportunities for our students to appreciate and apply music's emotional, aesthetic, and collaborative capabilities for the enrichment of society and intercultural understanding.

- Create learning experiences that allow our students to hone critical and comparative skills through the examination of written and aural texts.
- Engage the community in musical excellence by developing, sponsoring, and hosting recitals, concerts, workshops, festivals, and master classes.

Music Area Objectives:

- To equip students to understand and perform music originating across a variety of times, places, traditions, styles, and genres
- To prepare students to apply music's emotional, aesthetic, and collaborative capabilities for the enrichment of society and intercultural understanding
- To teach students critical and analytical skills through the lens of music
- To teach students oral and written communication skills through the lens of music
- To apply musical knowledge and skill as an avenue for community engagement

3. Relationship to the university mission, vision, and strategic plan

The music area's mission, vision, and activities, outlined above, are closely aligned with the mission, vision, and developing strategic plan of Fitchburg State University, in the following ways:

- "Fitchburg State University is committed to excellence in teaching and learning and blends liberal arts and sciences and professional programs within a small college environment." (Mission)
- "Our comprehensive public university prepares students to lead, serve, and succeed by fostering...civic and global responsibility." (Mission)
- "A Fitchburg State education extends beyond our classrooms to include...co-curricular opportunities" (Mission)
- "As a community resource, we provide leadership and support for the... cultural needs of North Central Massachusetts and the Commonwealth." (Mission)
- "Fitchburg State University will be nationally recognized for... its dedication to public service." (Vision)
- "Prepare students for a global society through curricular innovation and program development" (Vision)
- "Create a culture of diversity to meet the needs of the region and enhance the personal and academic lives of the university community" (Vision)
- "Build partnerships within our community to provide real-world opportunities for our students" (Vision)
- "Forge innovative paths to knowledge acquisition, career readiness, social mobility, and lifelong learning" (Strategic Plan Goal 1)
- "Become a model student-ready university" (Strategic Plan Goal 2)
- "Be an engine of... cultural development in our city and region (Strategic Plan Goal 3)
- "Establish inclusive excellence... as [a] signature strength" (Strategic Plan Goal 4)

4. Overview of area (including minors, concentrations, and graduate coursework)

a. Specify the degree requirements for the minors, using the format of the catalog description

The program in music provides students with the opportunity to actively engage in music through instrumental or vocal work. Courses are designed to fulfill the arts requirements in the Liberal Arts and Sciences Program and to study the history and theory of music at different times across many cultures. Minors are also available in Music History, Music Performance, and Music Theory/Composition.

- Shared Core for all Music Minors

Students seeking a minor in music complete the following:

- Pass a piano proficiency test (or complete MUSC 2500 Class Piano as equivalence)
- Pass a dictation & sight-singing proficiency test (or take MUSC 1001 Ear Training as equivalence)

Core Courses (6 credits):

- 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.

- Music History Minor

Four courses chosen from the following list (12 credits):

- MUSC 3500 - American Music 3 cr.
- MUSC 3600 - Bach to Beethoven 3 cr.
- MUSC 3650 - Romanticism to Rock 3 cr.
- MUSC 3750 - Music in Film 3 cr.
- MUSC 3800 - History of Jazz 3 cr.
- MUSC 3900 - Women, Music, and Society 3 cr.
- MUSC 4903 - Independent Study in Music 3 cr.
- MUSC 4940 - Internship in Music 3 cr.

Music History Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8924&returnto=2427

- Music Performance Minor

Ensemble Performance Instruction chosen from the following list (6 credits):

- MUSC 2320 - Concert Choir 1 cr.
- MUSC 2330 - Chamber Choir 1 cr.
- MUSC 2400 - Jazz Band 1 cr.
- MUSC 2401 - Concert Band 1 cr.
- MUSC 2402 - Community Orchestra 1 cr.

Individual Performance Instruction chosen from the following list (6 credits):

- MUSC 2500 - Class Piano 1 cr.
- MUSC 2600 - Class Voice 1 cr.
- MUSC 2700 - Class Guitar 1 cr.
- MUSC 1300 - Beginning Musical Instruction 1-3 cr.
- MUSC 2310 - Intermediate Musical Instruction 1-3 cr.
- MUSC 3300 - Advanced Musical Instruction 1-3 cr.
- MUSC 4903 - Independent Study in Music 3 cr.
- MUSC 4940 - Internship in Music 3 cr.

Music Performance Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8923&returnto=2427

- Music Theory/Composition Minor

4 courses chosen from the following list (12 credits):

- MUSC 1400 - Introduction to Music Technology 3 cr.
- MUSC 2240 - Harmony I 3 cr.
- MUSC 2350 - Harmony II 3 cr.
- MUSC 4903 - Independent Study in Music 3 cr.
- MUSC 4940 - Internship in Music 3 cr.

Music Theory/Composition Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8922&returnto=2427

b. Determine if there are discipline specific best practices and whether the department is following them

The National Association of Schools of Music is the accrediting body for collegiate music programs, but because Fitchburg State does not have a major program in music, and because our resources are severely limited, we work hard to follow a more appropriate set of best

practices, including:

- Community engagement / applied learning
- Open educational resources
- Use of digital tools and skills
- Focus on flexible and student-led curriculum
- Emphasis on interdisciplinary approaches
- Focus on traditionally underrepresented traditions and voices

c. Explain the balance between breadth and depth designed in the minors

Breadth in the three music minors is provided by the core courses and proficiencies (Art of Music or World Music, Basic Music Theory or Harmony I, Piano Proficiency, and Aural Skills Proficiency), which provide students with a broad background in history, theory, and performance of music.

Depth is provided by the remaining coursework for each minor, in which students delve more deeply into performance training, historical perspectives, or theoretical analysis and compositional methods.

5. Internal demand of the program or department

a. Service courses

- The music area teaches many courses within the current LAS curriculum, with the designations “ART AOM” (Arts - Art or Music), “GDA” (Global Diversity - Art), and “GDAN” (Global Diversity - Art - Non-Western). See Appendix 4c for a full listing.
- The music area also teaches several courses that are core elective options in the IDIS Major:
 - 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 Modern Arts
 - MUSIC 2210 - Commonwealth of the Renaissance Arts
 - MUSC 3750 - Music in Film
 - MUSC 3760 - Film Scoring
- Finally, the music area teaches several courses that are incorporated into interdisciplinary minors, including African-American Studies, American Studies, Asian Studies, Film Studies, International Studies, Italian Studies, and Women, Gender, and Sexuality Studies. See Appendix 4c for a full listing.

b. Assessments of student learning for the service courses as they relate to the Liberal Arts and Sciences (LA&S) Student Learning Outcomes (SLOs)

In progress. Beginning in Summer 2021, the university-wide LAS Program Area will be responsible for the design and implementation of assessment for the LAS program overall.

c. Enrollments in service courses

The overall trends in service course enrollment can be traced in the following table. The 3-credit courses offered by the music area are predominantly classroom courses in music history and theory, while the 1-credit courses are predominantly music performance-based ensemble and group lesson courses.

The general enrollment trends in the music area are a reduction in the number of 3-credit courses offered (and a resulting drop in total number of courses and total number of students). This is at least in part a reflection of the overall decrease in enrollment at the university. However, the music area has enjoyed stability both in the number of 1-credit courses offered, and the average number of students enrolled in both 3-credit and 1-credit courses.

	3 Credit Courses	1 Credit Courses	Total Number of Courses	Number of 3 Credit Students	Number of 1 Credit Students	Total Number of Students	Average Number of Students Per Course (3 cr)	Average Number of Students Per Course (1 cr)
AY 16	31	16	47	867	151	1018	28	9
AY 17	31	17	48	843	189	1032	27	11
AY 18	29	15	44	784	149	933	27	10
AY 19	25	15	40	649	159	967	26	11
AY 20	21	17	38	554	179	813	26	11

6. Recommendations and actions from previous five-year review.

In the previous five-year review, after commending the music area for maintaining such varied course offerings with limited personnel and severely limited resources, Dr. Jason Jacobs of Roger Williams University articulated two recommendations (in addition to calling for improved facilities and technological resources). First, he suggested that our mission and vision be more clearly and centrally articulated, and that it be revised into a more outcomes-based form. Second, he suggested that we pursue the creation of interdisciplinary majors that link formal study of music with other fields such as communications, theater, computer science, or business.

The mission and vision of the music area, articulated above in Section 2, is our attempt to shift focus to a more clearly articulated, outcomes-based framework. These new mission and vision statements will be found in several places on the forthcoming redesigned Fitchburg State website, connected to both the Humanities Department and the music area.

The Humanities Department is currently in the planning phase of a new set of interdisciplinary majors in Expressive Arts Therapy (in collaboration with the Human Services Program within the Behavioral Sciences Department) and Arts Management and Entrepreneurship (in collaboration with the Business Administration Department). A student would have a dual focus in an arts discipline (music, visual art, or theater) and an applied field (expressive arts therapy or management and entrepreneurship). We are in the process of forming curriculum, and undertaking market research, in support of these potential new programs.

7. Departmental initiatives and significant changes during the five years since the last review. With specific focus on:

a. Interdisciplinary programs

As mentioned in sections 1 and 6 above, the Humanities Department is currently working on a set of interdisciplinary arts majors focusing on Arts Entrepreneurship and Expressive Arts Therapy, in collaboration with other departments across campus. Music will be one possible track for those majors, along with visual art and theater.

b. Delivery mechanisms (online vs. in person)

Because of the COVID-19 crisis, as is true with departments across campus, we have worked to make our full curriculum available in an online or hybrid modality. It is still an open question as to how those adaptations will persist into the future.

c. Service learning and community outreach

Since the last review, the program formerly known as the “Foundation Music Lesson Program,” which offered a range of music lessons at an affordable rate for the university and surrounding community, has been renamed the “Community Music Program.” The new program still includes music lessons, but also includes a Cello Choir, a Community Chamber Music Fest, and is administered by psychological sciences faculty (and Community Orchestra conductor) Hildy Schilling, under the auspices of the Center for Professional Studies.

In addition, the ensembles have done significant community outreach since the last review, including collaborative work with area high schools, churches, and senior centers. In addition, the ensembles now perform at many major university events on

campus, including commencement ceremonies, the Undergraduate Research Conference, Honors Convocation, and others.

d. New hires

Since the previous review, 50% of the faculty of the music area has turned over: the departure of Marjorie Ness in 2015 led to the hiring of Jonathan Harvey; and the departure of Michele Caniato in 2017 led to the hiring of Amy McGlothlin.

e. Curriculum changes and growth

- The choirs under Prof. Harvey and the bands under Prof. McGlothlin have seen growth, in terms of enrollment, visibility, and musical achievement. In addition, the course names and numbers for the ensembles were updated, in order to be more intelligible to the community (for example, Chamber Choir is now “MUSC 2330 - Chamber Choir,” rather than “MUSC 2300-01 - Vocal Arts - Chamber”).
- The music minor has been restructured since the last review, so that there are now three music minors (Music History, Music Performance, Music Theory/Composition), as detailed in section 4 above.
- The music area has created the following new courses since the previous review:
 - MUSC 1001 - Ear Training
 - MUSC 3150 - Music of the Stage

Assessment of Music Area

1. Area Inputs

a. Reputation

The public-facing nature of music performance work allows the music area to enjoy a reputation for university service and community outreach. The music area is also recognized for supporting a broad variety of courses serving many students through the music minors, LAS requirements, and interdisciplinary majors and minors. Music faculty are among those who serve the largest numbers of students each semester.

The mission and vision of the music area are aligned quite closely with broader trends in the discipline, especially as related to community outreach and service and interdisciplinarity. The music area follows disciplinary best practices, as established by the National Association of Schools of Music, to the best of our ability. Because there is not a music major, and because the music facilities are woefully inadequate and underfunded, there are significant challenges. The faculty are creative in the use of these limited resources, and the standard of teaching is very high.

Looking forward, we continue to advocate for increased funding for equipment and facilities through multiple avenues, and the future Arts Entrepreneurship and Expressive Arts Therapy majors are in keeping with the direction of music study in higher education.

b. Students by program

During the review period, up until AY 20, the music area has had a single music minor program, rather than the three newly redesigned minors. There are no minimum qualifications that students must hold before entering the music minors.

The overall trends in minor enrollment and graduation can be traced in the following table. Generally, the minor program has been stable in terms of both number of declared minors, and number of graduating minors, which is a good sign considering the overall reduction in enrollment across the institution during the review period. These statistics also may understate the number of students working on a music minor at any given time, because many only declare their minor after having completed most of the required coursework.

	Number of declared minors	Number of graduating minors
AY 16	22	7
AY 17	21	4
AY 18	25	6
AY 19	21	3
AY 20	24	9

c. Faculty

See Appendix 1d - 1f for faculty data and current curriculum vitae.

Robin Dinda joined the faculty in 1991. He is the university’s resident theory/composition professor, teaching the courses in Basic Music Theory, Harmony 1, Harmony 2, and composition lessons to interested students. He regularly teaches Commonwealth of the Arts, Commonwealth of the Ancient Arts, American Music, and History of Jazz. He also functions as an informal university composer in residence, having written music for presidential inaugurations, plays, choral concerts, and multiple faculty recitals.

Jane Fiske joined the faculty in Fall 1989. Her undergraduate teaching responsibilities include Art of Music, Commonwealth of the Arts, Commonwealth of the Modern Arts, Critical and Creative Thinking, Women, Music, and Society, Bach to Beethoven, and Romanticism to Rock. Her graduate teaching includes Critical Inquiry in Interdisciplinary Studies, Research on Women in Music, Music and the Modern Arts, and Music and the Renaissance Arts (offered as a topics course). In addition to teaching, she maintains a regular advising load. University-wide, she has served on the Graduate Council and the Mara Award Committee. Departmentally, she has served on the Humanities Department

Graduate Curriculum committee, the Assessment Committee, the Peer Evaluation Committee, and the Frank Patterson Music Award committee. She participates annually in the Women in the Arts event on campus and serves as pianist for the FSU Community String Orchestra. The university has supported Dr. Fiske’s conference presentations on critical and creative thinking in the arts for the International Conference on the Arts in Society; most recently held in Vancouver, B.C. and Lisbon, Portugal.

Jonathan Harvey joined the faculty in January 2017. His teaching responsibilities include the Fitchburg State Choirs, MUSC 1000 Art of Music, MUSC 1001 Ear Training, MUSC 2210 Commonwealth of the Renaissance Arts, MUSC 3150 Music of the Stage, FYE 1000 First-Year Experience Seminar: Sound Thinking, and HON 1070 Mozart to Modernism. In addition to the regular academic advising load, he is also the faculty advisor for the student-led acapella group “Harmonic Velocity,” and the faculty advisor for the Musical Theater Club. He has served on the Humanities Department Curriculum Committee, the All University Committee/Student Affairs, the All University Committee/Curriculum, the All University Committee/Curriculum/LAS subcommittee, the Honors Program Advisory Committee, the First-Year Experience Advisory Committee, and coordinates the annual “Women in the Arts” event as part of the Women, Gender, and Sexuality Studies Advisory Committee. The university has financially supported his presentations at conferences of the College Music Society and the National Collegiate Choral Organization.

Amy McGlothlin joined the faculty in 2018. Her teaching responsibilities include the Fitchburg State Bands, Music Technology, World Music, History of Jazz, Art of Music, and Graduate courses in Conducting, Music Notation and Technologies in the Music Classroom. She has a regular advising load. She has served on the All University Committee/Student Affairs and the Library Advisory Committee. She is the co-chair of the graduate program in Arts Education and coordinates auditions for the Patterson Scholarship for instrumental music private study. The university has supported her presentations and attendance at the Midwest Clinic for Band and Orchestra Directors, the Navy Band Saxophone Symposium and the North American Saxophone Alliance Biennial Conference.

In addition to full-time faculty, the adjunct teaching situation for each of the review years is as follows (the distinction between 1-credit and 3-credit courses translates roughly to the distinction between performance courses and classroom courses):

	# of 3-credit courses	# of 1-credit courses	# of adjunct-taught 3-credit courses	# of adjunct-taught 1-credit courses	% of adjunct-taught 3-credit courses	% of adjunct-taught 1-credit courses
AY 16	31	16	2	8	6.45%	50%
AY 17	31	17	1	8	3.23%	47.06%

AY 18	29	15	4	11	13.79%	73.33%
AY 19	25	15	1	5	4%	33.33%
AY 20	21	17	4	5	19.05%	29.41%

d. Staff support

The music area enjoys the support of Paula Delisle, the Humanities Department’s full-time administrative assistant, and two part-time departmental work study students. Their abbreviated job duties, as related to the music area, are as follows:

- assisting with maintenance of sheet music libraries
- video-recording and editing footage of music performances
- assisting with advertising of music-related events
- assisting with maintenance of musical instrument and equipment inventories

e. Resources

Financial:

The Humanities Department’s budget resources are shared across the four disciplines represented therein. In addition to the music area’s share of that larger budget pool, the music area has an annual \$500 budget for recording performances, and an annual \$5325 budget for tuning and maintaining the department’s pianos. The instrumental ensembles have an annual \$1700 budget (raised from \$1400 in FY20) for expanding the sheet music library and hiring guest artists. The choral ensembles have an annual \$1900 budget (lowered from \$1950 in FY17) for expanding the sheet music library and hiring guest artists, as well as an annual \$4400 budget to hire a collaborative pianist for choral rehearsals and performances.

Through the strategic funding request process, in the last two years of the review period, the music area has also successfully petitioned for over \$50,000 in one-time expenses, primarily dedicated to equipment replacement costs (rehearsal chairs, folders and folder cabinets, acoustical shell segments, audio interfaces, choral stage risers, and instruments).

Space:

All music area classroom courses are offered in CNFA 157, 257, 261, and 265, and CNIC 323. These are the classrooms on campus that are equipped with pianos or keyboards. Performances and rehearsals are held in Kent Recital Hall (seats ~300), and Weston Auditorium (seats ~800). There are 8 student practice rooms, each outfitted with either a piano or keyboard, located at CNFA.

Equipment:

Musical instruments

There are 16 pianos in Conlon Fine Arts and Weston Auditorium. The condition of each instrument was assessed by M. Steinert & Sons in December 2018. There is also a

collection of percussion, wind, and amplified instruments distributed between several locations, many of which are in unusably poor condition. See Appendix 2b for tables summarizing these collections and their condition.

Folders and cabinets

There are 60 choral music folders, held in two folder cabinets, backstage in Weston Auditorium.

Uniforms

There are 55 green choir robes with gold stoles, of various sizes, which are stored in hanging cabinets on the second floor of Weston Auditorium.

Music Technology

There are 8 iMac computer workstations with full size midi keyboards and Scarlett 2i2 Audio interfaces, 1 large condenser microphone, 1 dynamic cardioid microphone, 2 small condenser microphones, 1 MAudio8 midi keyboard, and several balanced and unbalanced ¼ cables, all located in the “Music Technology Lab,” CNFA 261.

Library:

Hammond Library

Hammond Library resources are documented in the Library Resources and Service Report. [Appendix 2c]

Sheet music

The Choral Music Library, located in CNFA 260, contains performance sets of ~850 pieces of choral music. The Instrumental Music Library, located backstage in Weston Auditorium, contains performance sets of ~1200 pieces of music, split between orchestral, concert band, and jazz band repertoire.

Library materials

The Amelia V. Gallucci-Cirio Library houses ~2900 items in their collection related to music (across all genres, places, and times), in addition to access to five music-related databases, and bundled subscriptions to over 300 music-related journals.

2. Department Processes

a. Curriculum

The music area curriculum offers 40 courses, taught by the four full-time faculty, and adjunct faculty. The two-year rotation of music courses is as follows:

	every semester	every year	every two years	special notes
MUSC 1000 - Art of Music	x			***

MUSC 1001 - Ear Training	x			
MUSC 1100 - From Woodstock to the iPod		x (fall)		***
MUSC 1300 - Beginning Musical Instruction	x			*
MUSC 1400 - Introduction to Music Technology	x			
MUSC 1500 - World Music	x			***
MUSC 2000 - Commonwealth of the Arts	x			***
MUSC 2100 - Commonwealth of the Ancient Arts	x			
MUSC 2120 - Commonwealth of the Asian Arts		x (spring)		
MUSC 2130 - Commonwealth of the Modern Arts		x (spring)		***
MUSC 2200 - Basic Music Theory	x			
MUSIC 2210 - Commonwealth of the Renaissance Arts		x (spring)		
MUSC 2240 - Harmony I		x (spring)		
MUSC 2310 - Intermediate Musical Instruction	x			*
MUSC 2320 - Concert Choir	x			
MUSC 2330 - Chamber Choir	x			
MUSC 2350 - Harmony II			x	
MUSC 2400 - Jazz Band	x			
MUSC 2401 - Concert Band	x			
MUSC 2402 - Community Orchestra	x			
MUSC 2500 - Class Piano	x			
MUSC 2600 - Class Voice		x (spring)		
MUSC 2700 - Class Guitar		x (fall)		
MUSC 3100 - Symphony				**
MUSC 3150 - Music of the Stage			x	
MUSC 3200 - Opera				**
MUSC 3300 - Advanced Musical Instruction	x			*
MUSC 3400 - Twentieth-Century Music				**
MUSC 3450 - Appreciating the American Musical				**

MUSC 3500 - American Music		x (fall)		
MUSC 3600 - Bach to Beethoven		x (fall)		
MUSC 3650 - Romanticism to Rock		x (spring)		
MUSC 3700 - 19th Century Music				**
MUSC 3750 - Music in Film				**
MUSC 3760 - Film Scoring				**
MUSC 3800 - History of Jazz			x	
MUSC 3900 - Women, Music, and Society		x (spring)		
MUSC 4901-4903 Independent Study	x			*
MUSC 4940 - Internship in Music	x			*
MUSC 4975 - Directed Study	x			*

- * - courses that are taught by arrangement with a member of the Music faculty
- ** - courses currently designated “inactive” (have not been offered in over two years)
- *** - courses that are regularly offered in an online modality

In addition to these music subject area courses, the full-time faculty also regularly teach in other areas, including FYE 1000 First-Year Experience Seminar, HON 1070 Mozart to Modernism, and IDIS 1600 Critical and Creative Thinking. As a result, full-time faculty often have semesters with four separate course preps, to ensure the regular rotation of the music curriculum.

As described earlier, during the review period the music minors have been redesigned, and several new courses have been created. All curriculum changes proceed through shared governance, with proposals going from the Humanities Department Curriculum Committee, on through the All University Committee/Curriculum Committee, and finally to the All University Committee, before ending at the provost and president for final approval.

The redesigned music minors reflect the music area’s ongoing commitment to providing academic programs that can be tailored to each of our students’ learning interests and professional goals. The interdisciplinary majors currently in development reflect broader trends in the discipline, around interdisciplinarity (Expressive Arts Therapy) and entrepreneurship (Arts Entrepreneurship).

b. Students

The music area offers student scholarships covering the cost of private lessons through two programs:

- the Frank Patterson Memorial Scholarship, granted to a student instrumentalist currently enrolled in a curricular ensemble
- the Vocal Choral Scholarship, granted to a student singer currently enrolled in a curricular ensemble

The music area also awards an annual Music Minor Award to a graduating senior.

In addition, the music area supports the three music-related student organizations at the university (Harmonic Velocity acapella ensemble, Musical Theater Club, and Fitchburg State Choirs choral advocacy group) as faculty advisors and logistical facilitators.

c. Faculty

- Teaching Responsibilities
 - 4-4 course load; often scheduled as 3 preps per semester
- Advising Responsibilities
 - See Humanities Overview section of this self-study
- Number and types of assignments
 - Service is an expectation; faculty are expected to serve on at least one departmental and one university wide committee each semester, although many serve on more
 - Monthly departmental meetings
- Professional development initiatives

Modest support is available for research, conference funding, curriculum development, and professional development, provided by the following:

 - Continuing Scholarship funding (which is contractually stipulated and taxable as income); amount for 2020-2021 is \$872)
 - Departmental travel fund in normal years that are not Covid-impaired in terms of travel, which provides an average of \$380 per faculty member
 - Special Projects Grant
 - MSCA Professional Development and Training
 - Amelia V. Gallucci-Cirio Endowment

Information on these sources of support for faculty research is available at this link: <https://www.fitchburgstate.edu/academics/academic-affairs-division/research-and-faculty-development>

d. Quality Improvement Initiatives

The largest quality improvement initiatives undertaken by the music area during the review period include the following, many described earlier in this review:

- Hiring two new tenure-track professors: a choral specialist and an instrumental specialist
- SIR-II and C-4 student evaluations of teaching
- Faculty participation in university professional development, including workshops by the Center for Teaching and Learning
- Increased funding for facilities and equipment
- Redesigned minor programs

- Beginning development of interdisciplinary Arts Entrepreneurship and Expressive Arts Therapy major programs
- Revising the Arts Education graduate program to include separate Art and Music concentrations

Analysis and Action Plan for the Future

1. Comparative strengths and distinctiveness, and areas of improvement across all program levels

This self-study has revealed two primary strengths of the music area. First, we are engaged in an active schedule of course and curriculum redesign at the undergraduate and graduate levels, including the areas of performance, history, and theory/composition. Second, we maintain an exceptionally high level of community outreach and engagement, through ensemble performance, faculty performance, and guest artists.

2. Opportunities to extend existing strengths and resources in place or needed

Our ongoing efforts at curricular redesign will include finishing the development of the new interdisciplinary arts majors (Arts Entrepreneurship and Expressive Arts Therapy), along with the new courses and faculty time that they will require. In addition, we can go further in our efforts to reassess and streamline the current Music course offerings, especially our interdisciplinary courses and those that routinely under-enroll.

Our ongoing efforts at community outreach and engagement will include work in the University's developing Theatre Block project in downtown Fitchburg, increasing the frequency of collaboration between the ensembles on campus, and increasing the frequency of faculty and guest artist performance even further.

3. Weaknesses found during the self-study

The self-study has revealed several areas for improvement, including the following:

- Lack of curricular depth, due to absence of major program of study and tight faculty workloads
- Inadequate facilities, both in terms of classroom space (poor sound insulation, very small space for music technology and class piano courses) and performance space (lack of backstage areas and equipment storage areas, acoustical inconsistencies and abnormalities)
- Outdated, deteriorating, and insufficient equipment (music technology equipment, pianos, percussion, wind, and string instruments, sheet music libraries)
- Departmental separation from music lesson program, and cumbersomeness of registration process for lessons
- Consistently low student enrollment in instrumental ensembles

4. Opportunities for addressing weaknesses

The lack of curricular depth will hopefully be addressed as the new interdisciplinary arts majors are implemented, with the necessary new courses and faculty time. The student enrollment in instrumental ensembles may also increase with this new curriculum. The facilities and equipment issues are dependent on the availability of financial resources and institutional support. They may be partially addressed by the university's developing Theatre Block project, but the primary need is renovated or newly built classroom and performance spaces, and increased equipment budgets. We may be able to address the music lesson issues through collaboration with the Office of the Registrar and proposals to shared governance.

5. Positioning of program to address future direction of the discipline in the next five years

The developing interdisciplinary arts majors are the primary way we are positioning ourselves for the future. Entrepreneurship is an exploding area of interest in music programs around the world, and we hope to be in the vanguard of those efforts. Music therapy is an intensely interdisciplinary field of study, and involves deep community connection through practicum placements - both of which are important developing directions in the wider academic music field.

6. Action Plan for next five years

a. Key objectives, and strategies actions to achieve each objective

One key objective is to assess how our current curriculum aligns with the university's new Liberal Arts & Sciences curriculum, and make necessary adjustments (seek LAS course designations through shared governance, potentially create new courses or adjust existing courses). Our current thinking is that many of our existing courses fit the new curriculum designations well, particularly related to the outcome categories of *Fine Arts Expression & Analysis*, *Diverse Perspectives*, *Historical Inquiry & Analysis*, *Procedural and Logical Thinking*, and the Integrative High-Impact Practices of *Community Engagement*, and *Student-Faculty Creative Project*. This will be accomplished through the 2020-21 and 2021-22 academic years.

Another key objective is to complete the development and approval of the new interdisciplinary arts majors. These efforts will involve continuing to work with other departments on campus as we finalize a curriculum, and move through the approval process. The goal is to move proposals through shared governance in the 2021-22 academic year.

A third key objective is to continue replacing and repairing deteriorating instruments, especially the grand piano in Weston Auditorium (the most public-facing instrument at the institution, and the one in the worst shape), and the wind instrument inventory (90%

of which is in extremely poor condition). To do this, we will continue to advocate for increased annual equipment budgets, seek funds through the strategic funds request process, and potentially gather funds from outside sources (donors or grants). The timeline here will depend on the Commonwealth's and the university's budgeting outlook, but this will likely be an ongoing effort that continues through the 2024-25 academic year and beyond.

A fourth key objective is to professionally evaluate the acoustic fitness and backstage areas of campus performance spaces (especially Kent Recital Hall), and renovate as possible. This effort will involve first gathering the funds to hire a consultant, who would be able to make specific actionable recommendations. The goal is to begin this process when such campus visits are safely possible, hopefully during the 2021-22 academic year.

A fifth key objective, related to the fourth, is to evaluate the sound insulation and fitness of classroom spaces (especially the current Music Tech Lab/Piano Lab), and renovate as possible. Like our third objective, this one will involve first gathering the funds to hire a consultant, who would be able to make specific actionable recommendations. Like the fourth objective, the timeline for this one is dependent upon pandemic conditions, and will hopefully be achievable during the 2021-22 academic year.

The sixth key objective is to streamline the music lesson registration process, which will involve collaborating with the Office of the Registrar and the Center for Professional Studies (which currently administers the Community Music Lesson Program) to see what can be done under current rules, and potentially generate proposals for new processes through shared governance. This process should be finished by the 2022-23 academic year.

d. Resources necessary to achieve the plan

One essential resource will be additional faculty time, for teaching in the new interdisciplinary arts majors. In particular, we will need to bring in music therapy practitioners to teach courses in the Expressive Arts Therapy major.

The other essential resource is, simply put, money. Funds to replace and repair deteriorating instruments, funds to hire consultants to evaluate the existing music performance and classroom spaces, and funds to carry out the recommended sound insulation, acoustical improvements, and renovations. As was noted in the first section of this music area review, the 2016 Delaware Study noted that the music area at Fitchburg State is by far the most under-funded discipline within the entire university, when compared to national norms. We serve many students across the university, without many financial resources.

The Philosophy Area

Overview and Vision

1. Brief overview of the philosophy area

In terms of focus and scope, philosophy is the most *general* of the academic disciplines and hence a fundamental component of any *General Education* program. In philosophy courses students address the ‘Big Questions,’ including questions about God, free will, the nature and possibility of knowledge, the nature of the mind and consciousness, personhood and moral status, the nature of the good, justice and the ideal political society, the nature of beauty and the value of art. Since a key component of philosophical methodology involves the identification and evaluation of logical arguments, students, through their philosophical coursework, develop critical thinking skills and become more effective and persuasive communicators. We agree wholeheartedly with the words of Michael Huemer, professor of philosophy at the University of Colorado, Boulder: “General education should be...partly about getting a general understanding of the world that we live in. Philosophy pursues that more explicitly than any other subject.”

The philosophy area has been an integral part of the Humanities Department since its creation in 1974. 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 of the department, which was often the case. Beginning in the late 1990’s, that number began to dwindle, as retirees were not replaced. Now philosophy is down to two full-time faculty (sometimes supplemented by adjuncts). This is a dismaying trend, as the paucity of philosophy faculty places enormous burdens on program development and makes it difficult to adequately service all existing courses. No doubt, philosophy enjoyed much stronger institutional support in the past.

Philosophy course offerings include a wide array of topical courses, ranging from survey-oriented courses to more specialized advanced courses. Philosophy has a robust minor program that has attracted a growing number of students. Some of these students choose to minor in philosophy because of their intrinsic interest in the subject; others choose to minor because of the way in which philosophical coursework, and its emphasis on the development of critical thinking skills, complements their major program of study. Most of our minors *discover* philosophy at FSU in the process of fulfilling their general education requirements. This is one of the reasons it is important that philosophy courses retain a place within our general education program. In addition to traditional course offerings in the Day Program, a range of online philosophy courses are regularly offered through the School of Graduate, Online and Continuing Education (SGOCE). It is now possible to complete the requirements of the minor entirely online. Philosophy courses also play an important role in the department’s Interdisciplinary Studies Major, Humanities Concentration.

In recent years philosophy faculty have emphasized the development of interdisciplinary philosophy courses. In collaboration with faculty from other departments, philosophy faculty

have developed an interdisciplinary course on Consciousness (PHIL 3020), co-taught with faculty from psychological sciences, and also an environmental ethics course, co-taught with faculty from the geophysical sciences. More interdisciplinary philosophy courses are in development, including a course on the philosophy of mind and a course on the philosophy of artificial intelligence.

Philosophy at FSU does face some significant challenges, including declining enrollments in certain traditional courses and a need to develop courses in areas that have been traditionally underrepresented in academic philosophy as a whole and in the FSU philosophy curriculum in particular. We address these and other challenges below, in the concluding section of this document.

2. Area's vision, mission and objectives

Vision:

Since its inception in ancient Greece some 2600 years ago, philosophy has been the pre-eminent discipline for rational, systematic investigation of the most profound questions of reality and human existence, knowledge and value. The philosophy faculty seek to communicate the rigor, excitement, and importance of this activity to FSU students.

Mission:

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

Objectives:

All philosophy courses at FSU share a set of core objectives.

- To impart to students a knowledge of the history of philosophy and its central questions.
- To teach philosophy as a unique mode of human inquiry, one which is distinct from but profoundly related to the arts, sciences, and religion.
- To teach students that education in philosophy develops universal intellectual dispositions and skills that are highly transferable and likely to benefit the student no matter what career he or she ultimately chooses to pursue.

- To equip students with the dispositions and skills necessary for leading an *examined life*.
- To apply philosophical perspectives and modes of inquiry and analysis to contemporary events and issues ‘outside’ the classroom.

3. Relationship to the university mission, vision, and strategic plan

From the university’s *Mission*: “Fitchburg State University is committed to excellence in teaching and learning and blends liberal arts and sciences and professional programs.”

The philosophy faculty is dedicated to excellence in teaching and learning. We recognize that this is our primary mission. FSU is not primarily a research institution. We exist here to serve our students and promote their well-being. Although as scholars we recognize the importance, indeed the necessity, of continuing scholarship, our research and scholarship at FSU have played a supportive role to our teaching. This is borne out by most of our publications. For example, Dr. Jeffko’s book, *Contemporary Ethical Issues* (2018), now in its Fourth Edition, is used as a text in his Contemporary Ethical Problems and Philosophy of Human Nature courses, and is an outgrowth of the former course, which in turn spawned his ten Harrod Lectures delivered at FSU between 1979 and 2015. Dr. Svolba has recently introduced cutting edge courses in environmental ethics and consciousness. The latter is a team-taught course shared with a member of the psychology department. Consciousness is one of his specializations, and he is currently working on a book on the subject. In addition, the philosophy faculty engages in a variety of teaching techniques and assessments of student learning, and they continually experiment with new teaching methods as they strive for excellence in teaching and student learning.

The philosophy faculty is well aware that FSU is not a liberal arts institution. It is a career-oriented institution of higher learning which has to “blend”—or balance, if you will—its liberal arts and sciences program with its various professional majors. For philosophy at FSU this means two things. First, since philosophy is a core discipline of both humanities and the liberal arts, all of our courses must have their own philosophical integrity. They cannot be “watered-down” to cater to the latest educational trend or fashion. Second, since there is no philosophy major at FSU, the philosophy faculty realize that most students are not taking a philosophy course for its own sake but to satisfy an LAS requirement and often a professional requirement connected to their major. As a result, our philosophy offerings must appeal to a wide variety of career-minded students as we also emphasize to them that philosophy has a role to play in educating the whole person, and in making them better persons and citizens, which is an important part of FSU’s mission and why the university maintains a robust LAS program. Courses such as Medical Ethics, Business Ethics, and Environmental Ethics capture this blend of the philosophical and the professional.

FSU’s *Strategic Planning Document* states: “We believe that an inclusive, integrated, and equitable university is the clearest path to social and economic prosperity for all and

therefore the ultimate public good that we can offer.”

These words remind us of John Dewey, one of America’s premiere philosophers, who, in *Democracy and Education*, argued that an educational institution must itself be a microcosm of democracy as it educates its students to become productive citizens of a democratic society. FSU’s values of “inclusivity”, “integration”, and “social and economic prosperity” are central to democracy. In philosophy, going back to the ancient Greeks such as Plato and Aristotle, these values are rooted in the value and virtue of justice, which both of them considered to be the most important of virtues. In several of our courses, especially our courses in ethics, justice is a key topic. In this regard, the philosophy area is promoting the values of inclusivity, integration, and social and economic prosperity. Also in this regard, Dr. Jeffko delivered his tenth Harrod lecture in 2015 entitled, “Economic Inequality, Distributive Justice, and Democracy.” In it he argued two propositions. First, democracy is fundamentally a moral idea or ideal founded on a conception of justice constituted by freedom and equality for all members of a democratic society. This idea is what makes democracy the ideal form of government. Second, an essential mode of justice is distributive justice, that is, social and economic justice, which is a core value of a democracy. In this way, Dr. Jeffko was promoting in his lecture FSU’s values of inclusivity, integration, and social and economic prosperity, key elements of distributive justice. Since FSU itself is a microcosm of democracy and is committed to promoting democratic values, Dr. Jeffko’s lecture dovetails with the university’s vision for the future.

4. Overview of the area (including minors, concentrations, and graduate coursework)

a. Specify the degree requirements for the minors, using the format of the catalog description

- Requirements for the Minor in Philosophy

The Philosophy minor requires 18 semester hours divided into two groups. Group One constitutes a 9-credit core of three topical courses that are mandatory. Group Two constitutes a 9-credit group of elective course options.

Group One (9 Credits)

- PHIL 1000 - Introduction to Western Philosophy 3 cr. OR
- PHIL 2600 - Philosophy of Human Nature 3 cr.

- PHIL 1100 - Logic 3 cr.

- PHIL 2500 - Contemporary Ethical Problems 3 cr.

Group Two (9 Credits)

In addition to the 9-credit Philosophy core requirements, students must select

three Philosophy elective courses from the following list:

- PHIL 2000 - Philosophy of Education 3 cr.
- PHIL 2001 - Medical Ethics 3 cr.
- PHIL 2200 - Theories of Knowledge 3 cr.
- PHIL 2440 - American Philosophy 3 cr.
- PHIL 2550 - Introduction to Ethics 3 cr.
- PHIL 3020 - Consciousness 3 cr.
- PHIL 3600 - Philosophy of Religion 3 cr.
- PHIL 3610 - World Religions 3 cr.
- PHIL 4100 - Philosophy of Art 3 cr.
- PHIL 4200 - Political and Social Philosophy 3 cr.
- PHIL 4300 - Philosophy of Science 3 cr.
- PHIL 4430 - Marxism 3 cr.
- PHIL 4500 - Philosophy of Love 3 cr.
- PHIL 4700 - Ethical Issues in Business 3 cr.
- PHIL 4903 - Independent Study 3 cr.

Philosophy Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8785&returnto=2427

b. Determine if there are discipline specific best practices and whether the area is following them

There are no universally agreed upon “best practices” within philosophy education.

c. Explain the balance between breadth and depth designed in the minors

The minor is designed so that Group 1 courses provide the breadth, while Group 2 courses provide the depth. For example, a Group 1 course like PHIL 1000 (Introduction to Western Philosophy) will introduce students to each of the major areas within contemporary philosophy: metaphysics, epistemology, and value theory. Students may then go deeper into one of these areas in their Group 2 coursework, as these focus on specific areas and topics within philosophy.

Students choose to minor in philosophy as an important foundation for their careers. Philosophy courses support programs in Nursing, Pre-Law, Political Science, Psychological Sciences, the liberal arts and sciences (LAS), the Honors Program, Interdisciplinary Studies, and international education.

d. Service courses

- *Philosophy supports Nursing.* Medical Ethics (PHIL 2001) is offered every semester (often with multiple sections) and attracts over a hundred students each year from our thriving nursing programs.

- *Philosophy supports Pre-Law.* Logic (PHIL 1100), Contemporary Ethical Problems (PHIL 2500) and Political and Social Philosophy (PHIL 4200) are courses within the Pre-Law Major.
- *Philosophy supports Political Science.* Political and Social Philosophy (PHIL 4200) is an elective within the Pre-Law Major.
- *Philosophy supports Psychological Sciences.* Consciousness (PHIL 3020) is a course within the Neuroscience, Behavior, and Cognition Minor, which is part of the Psychological Sciences Major.
- *Philosophy supports LAS.* Under the existing LAS program, students may choose philosophy courses to fulfill the SMT (Science, Math, Technology) and the CTW (Citizenship and the World) requirements. Under the new program, which takes effect in fall 2021, philosophy courses will support LAS requirements in the following categories:
 - ER (Ethical Reasoning)
 - PLT (Procedural and Logical Thinking)
 - DP (Diverse Perspectives)
- *Philosophy supports the Honors Program.* Philosophy faculty regularly teach Contemporary Issues in the Humanities (HON 2150), part of the university's Honors Program.
- *Philosophy supports the Interdisciplinary Studies Major.* 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: Medical Ethics (PHIL 2001), and Philosophy of Human Nature (PHIL 2600). Philosophy faculty regularly teach Critical and Creative Thinking (IDIS 1600), a required course within the Interdisciplinary Studies Major.
- *Philosophy supports international education.* Philosophy has also participated in the new collaboration between FSU and AUIA (American Universities in Asia). Introduction to Western Philosophy (PHIL 1000) was taught in the summer of 2018 and the summer of 2019, and will likely be offered again in the summer of 2021.

b. Assessments of student learning for the service courses as they relate to the Liberal Arts and Sciences (LAS) Student Learning Outcomes (SLOs)

In progress. Beginning in Summer 2021, the university-wide LAS Program Area will be responsible for the design and implementation of assessment for the LAS program overall.

c. Enrollments in service courses

The overall trends in service course enrollment can be traced in the following table:

	3 Credit Courses	Total Number of Courses	Number of 3 Credit Students	Total Number of Students	Average Number of Students Per Course (3 cr)	# Adjunct Taught Courses	% Adjunct Taught Courses	Total Credits
AY 16	21	21	485	485	23	9	42.9	63
AY 17	21	21	527	527	25	10	47.6	63
AY 18	20	20	494	494	25	8	40	60
AY 19	18	18	474	474	26	8	44.4	54
AY 20	17	17	378	378	22	4	23.5	51

The general enrollment trends in Philosophy are a reduction in the number of 3-credit courses offered (and a resulting drop in total number of courses and total number of students).

6. Recommendations and actions from previous five-year review

The 2016 External Review provided the philosophy area with several helpful recommendations. First, and most generally, the reviewer urged faculty to think about ways in which they can advertise the benefits of philosophy coursework to the broader university community. Three specific recommendations were given: (i) revise philosophy course offerings with an eye toward offering and, if necessary, developing, philosophy courses that are likely to attract students from across the university; (ii) reframe the learning objectives in philosophy courses at FSU with a focus on the critical thinking skills students will develop in completing philosophical coursework, and the applicability of these skills to their primary areas of study; (iii) continue to develop collaborative, interdisciplinary courses with faculty outside of the Humanities Department, courses that will attract a broad range of students from multiple backgrounds.

Philosophy faculty have acted on each of these recommendations. They have begun the process of culling traditional philosophy course offerings, eliminating the standard historical courses and even standard topics courses in favor of courses that are likely to attract more *initial* interest. To that end, Dr. Svolba has developed a course called *Philosophy of Film* that is being offered for the first time during the spring semester of 2021, and a *Philosophy of Love* course, which is already on the books but which has not been taught for years, is ‘in development.’ Language in philosophy course syllabi now emphasizes more strongly than in the past the way in which philosophical coursework promotes the acquisition and

development of crucial “skills and competencies” that will be useful outside of the philosophy classroom. Finally, philosophy faculty continue to develop collaborative relationships with faculty from other departments and to develop interdisciplinary courses that may attract students who might not otherwise consider coursework in philosophy. For example, Dr. Svolba is developing a course titled *The Philosophy of Artificial Intelligence*, which should run for the first time in the 22/23 AY.

7. Philosophy area initiatives and significant changes during the five years since the last review. With specific focus on:

a. Interdisciplinary courses

Philosophy is by its nature interdisciplinary, and recent course development efforts are meant to highlight this fact. As stated above, *Consciousness* (PHIL 3020), taught by Dr. Svolba and Dr. Thomas Schilling (Behavioral Sciences), is now a regularly offered course. *Environmental Ethics* (PHIL 2005) is currently a *Topics* course, taught by Dr. Svolba and Dr. Elizabeth Gordon (Earth Sciences), but will eventually become a regular course within the philosophy curriculum. Developing additional interdisciplinary courses are central to the area’s future plans.

b. Delivery mechanisms

Philosophy courses are delivered online and in-person. Not all courses have been offered online, but, notably, it is now possible for a student to fulfill the requirements of the philosophy minor entirely through online courses.

c. Service learning and outreach

Philosophy faculty are very much engaged in the public intellectual life of the university and surrounding communities. Dr. Jeffko has now given ten *Harrod Lectures* during his time at FSU, while Dr. Svolba has offered multiple courses in the *ALFA* program (Adult Learning in the Fitchburg Area).

d. New hires

Philosophy did not have any new hires since the last area review in 2015. In fact, Philosophy’s last new hire (full-time) was Dr. David Svolba in 2011.

e. New courses since 2015

- Consciousness (PHIL 3020)
- Topics courses: Environmental Ethics; Philosophy and Film

f. New courses being developed

- Philosophy and Film (Svolba)
- Philosophy of Artificial Intelligence (Svolba)

- Philosophy of Love (Svolba)
- Philosophy of Law (Svolba)
- Philosophy of Art (Jeffko)

Assessment of Philosophy Area

1. Area inputs

a. Reputation

Dr. Walter Jeffko, Professor of Philosophy, has spent a lifetime teaching, writing, and publishing philosophy in higher education, culminating in his fifty-plus years at FSU, where he has received numerous awards. Among them are several service awards beginning at twenty-five years, the latest one at fifty years, and three Distinguished Service Awards and a Presidential Award for high achievement. He has also received several Ruth Butler Awards and Work Study awards to fund research projects. Dr. Jeffko has taught some twenty different philosophy courses at FSU, and has served on countless committees, both campus-wide and departmental. He has chaired many of them, most notably the Academic Policies Committee, which he has chaired for many years. He served several years on the AUC and has been a member of presidential and vice-presidential search committees. Dr. Jeffko has delivered ten Harrod Lectures at FSU, a record unlikely to be broken, on a variety of ethical issues. He has delivered lectures to local on-campus groups and at Fitchburg High School on various philosophical topics. Beginning in 1999 he taught philosophy for several years in two team-taught Leadership Academy Courses integrating art, music, literature, and philosophy. In the fall of 2001, Dr. Jeffko participated in an interdisciplinary presentation with Profs. Jane Fiske and Susan Wadsworth on "Four Freedoms: by Roosevelt, Rockwell, and Bennett," delivered at FSU to an audience of local high school students. After receiving his Ph.D. in 1969, Dr. Jeffko began a long career of writing and publishing. He has published five books and over thirty articles, mostly on ethical issues and the nature of human personhood. Locally, he has published an op-ed piece and many live letters in the Fitchburg Sentinel and Enterprise on different ethical and political issues. He is a recognized authority on John Macmurray, a 20th-century Scottish personalist philosopher, on whom he wrote his doctoral dissertation and published articles, including the Introduction to Macmurray's book, "Conditions of Freedom." One final point. Philosophy has been a key component of the varied Gen. Ed. and LAS programs FSU has had for the last fifty years. We and the students need it; it is the only discipline that raises ultimate questions about the nature of reality and human existence from the standpoint of reason, and it is the pre-eminent discipline on logical reasoning, ethics, and ethical reasoning.

Dr. David Svolba, Associate Professor of Philosophy, has been an active member of the Fitchburg State community since his arrival in 2011. In addition to developing new courses and forming interdisciplinary partnerships with colleagues in other fields, Dr.

Svolba has been a key participant in the university’s development of a new Liberal Arts and Sciences curriculum and has provided his expertise in the university’s attempt to position critical thinking and ethical reasoning at the center of an FSU education. In addition to extensive committee work serving the campus community, Dr. Svolba serves the broader community as well through his multiple *ALFA (Adult Learning in the Fitchburg Area)* engagements. As a scholar, Dr. Svolba has published several articles in his time at Fitchburg State in nationally and internationally-recognized philosophy journals, and is currently working on a book to be published by Broadview Press in 2022.

b. Students by program

There are no minimum qualifications that students must hold before entering the philosophy minor.

The overall trends in minor enrollment and graduation can be traced in the following table. Note that these statistics may understate the number of students working on a Philosophy minor at any given time, because many students only declare their minor after having completed most of the required coursework.

	Number of declared minors	Number of graduating minors
AY 16	23	7
AY 17	17	5
AY 18	17	3
AY 19	11	4
AY 20	14	5

c. Faculty

See Appendix 1d - 1f for faculty data and current curriculum vitae.

Philosophy has two full-time faculty, Dr. Walter Jeffo and Dr. David Svolba.

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.

Dr. 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. Dr. 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 joined the faculty in 2011. His research focuses on contemporary, neo-compatible 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*, *The Southern Journal of Philosophy*, and *Ethical Theory and Moral Practice*. He is currently at work on a book titled *Consciousness: An Interdisciplinary Guide for Students*, which is under contract with Broadview Press and will be published in late 2021/early 2022. 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 Costa Rica and Finland.

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 was 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 several courses for *ALFA*.

d. Staff support

The Philosophy area enjoys the support of Paula Delisle, the Humanities Department’s full-time administrative assistant, and two part-time departmental work-study students.

e. Resources

See Humanities Overview

2. Department Processes

a. Curriculum

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 3020	Consciousness	Once a year
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

In addition to these philosophy subject area courses, the full-time faculty also regularly teach in other areas, including Contemporary Issues in Humanities (HON 2050), and Critical and Creative Thinking (IDIS 1600). As a result, full-time faculty often have semesters with four separate course preps, to ensure the regular rotation of the philosophy curriculum.

b. Students

Philosophy has a robust minor program that has attracted a growing number of students. Some of these students choose to minor in philosophy because of their intrinsic interest in the subject; others choose to minor because of the way in which philosophical coursework, and its emphasis on the development of critical thinking skills, complements their major program of study. Most of our minors *discover* philosophy at FSU in the process of fulfilling their general education requirements. This is one of the reasons it is important that philosophy courses retain a place within our general education program.

c. Faculty

- Teaching responsibilities
 - 4-4 course load; often scheduled as 3 preps per semester
- Advising responsibilities
 - See Humanities Overview section of this self-study
- Number and types of assignments
 - Service is an expectation; faculty are expected to serve on at least one departmental and one university wide committee each semester, although many serve on more
 - Monthly departmental meetings

- Professional development initiatives
Modest support is available for research, conference funding, curriculum development, and professional development, provided by the following:
 - Continuing Scholarship funding (which is contractually stipulated and taxable as income); amount for 2020-2021 is \$872)
 - Departmental travel fund in normal years that are not Covid-impaired in terms of travel, which provides an average of \$380 per faculty member
 - Special Projects Grant
 - MSCA Professional Development and Training
 - Amelia V. Gallucci-Cirio Endowment

Information on these sources of support for faculty research is available at this link: <https://www.fitchburgstate.edu/academics/academic-affairs-division/research-and-faculty-development>

- The adjunct teaching situation for each of the review years is as follows:

	# Adjunct Taught Courses	% Adjunct Taught Courses	Total Credits
AY 16	9	42.9	63
AY 17	10	47.6	63
AY 18	8	40	60
AY 19	8	44.4	54
AY 20	4	23.5	51

d. Quality improvement initiatives

- SIR-II student evaluations of teaching
- Faculty participation in university professional development, including workshops by the Center for Teaching and Learning
- Redesigned minor program
- Curriculum revision
- Professional development

Philosophy Area Analysis and Action Plan for the Future

1. Comparative strengths and distinctiveness, and areas of improvement across all program levels

In our previous review we noted the following: “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.” Since that time, we have developed and offered Environmental Ethics and Philosophy and Film as topics courses. Both courses were fully enrolled and the plan is to offer both semi-regularly (once every two years). Consciousness (PHIL 4020) is now a full-fledged course and is part of the Neuroscience, Behavior, and Cognition minor. Other interdisciplinary courses are currently being developed.

The philosophy faculty are the leading faculty on campus for the instruction of ethical reasoning. As Ethical Reasoning is a major component of the new LA&S curriculum, going into effect in the fall of 2021, we expect the demand for philosophy courses to increase. Philosophy has been and will remain the primary provider of courses in ethical reasoning. There are currently six philosophy courses that we expect to earn the Ethical Reasoning (ER) designation: Introduction to Ethics (PHIL 2550), Contemporary Ethical Problems (PHIL 2500), Medical Ethics (PHIL 2001), Ethical Issues in Business (PHIL 4700), Political and Social Philosophy (PHIL 4200), and Environmental Ethics (currently a Topics course). We expect these courses to be in demand once the new LA&S curriculum goes into effect.

Our logic course (PHIL 1100) is the only one of its kind across the university and will have the Procedural and Logical Thinking designation (PL).

Our World Religions course (PHIL 3610) is expected to earn the Diverse Perspectives designation (DP).

2. Opportunities to extend existing strengths and resources in place or needed

As philosophy faculty continue to revise the curriculum, and develop new interdisciplinary courses, they will need to continue to pursue professional development in the areas of philosophy in which they would like to offer courses. This may require funding for book purchases, tuition for online courses, and the like.

3. Weaknesses found during the self-study

We have had an increasingly difficult time filling some of our traditional philosophy courses, such as PHIL 2600 (Philosophy of Human Nature). Going forward, we must continue to develop interdisciplinary courses that attract students from different departments across the university. Such courses are the key to philosophy remaining vital and relevant at FSU.

It is likely time for another hard look at our course offerings. There are courses currently on the books that have not been offered for many years, and current trends suggest that they would not fare well if offered now. For instance, a course such as PHIL 2440 could be considered for elimination.

Also, see the remarks below, regarding the positioning of the philosophy program to address the future direction of the discipline.

4. Opportunities for addressing weaknesses

Ideally, the philosophy area would add, at some point in the next few years, a full-time faculty member with broad and interdisciplinary teaching interests, and the ability to teach, in particular, the kinds of philosophy courses that are becoming increasingly prevalent but which current FSU faculty are not well-qualified to teach. If this proves impossible, current faculty will have to be willing to acquire through professional development the knowledge needed to teach in areas that are currently underrepresented in our curriculum.

5. Positioning of program to address future direction of the discipline in the next five years

Within our discipline, as within our culture more generally, increasing attention is being paid to traditionally marginalized groups and how to rectify historical injustices. Academic philosophy is being called on to open itself up to theorizing more broadly and actively about topics like disability, racial injustice, gender issues, and multiculturalism. Our program at FSU is not well-positioned to respond to these trends, as neither of the two full-time faculty is trained in these areas. As stated above, current faculty will have to be willing to acquire through professional development the knowledge needed to teach in areas that are currently underrepresented in our curriculum, especially if there is reason to think that courses in these areas would attract students.

6. Action plan for the next five years

In the following table we identify areas in which improvement is needed, evidence to support this need, the person(s) responsible for addressing the need, the timeline for implementation, resources needed, and how we will assess whether we have satisfactorily addressed the need. We comment on specific aspects of the table below.

	Specific area where improvement is needed	Evidence to support the recommended change	Person(s) responsible for implementing the change	Timeline for implementation	Resources needed	Assessment Plan
Action Item 1	Revisions to catalog course offerings	Too many courses listed that no longer run	Dr. Walter Jeffko and Dr.	Make changes to catalog by AY 22/23	none	Review catalog in AY 22/23

			David Svolba			
Action Item 2	Pedagogy	Declining enrollments	Dr. Walter Jeffko and Dr. David Svolba	Redesign existing in-demand courses by AY 23/24	technical training; software purchases	Dr. Jeffko and Dr. Svolba will compare their courses in their current form to these same courses in AY 23/24
Action Item 3	Development of interdisciplinary courses	Success of initial efforts; university-wide call for interdisciplinary course offerings	Dr. Walter Jeffko and Dr. David Svolba	Submit two new interdisciplinary courses for approval by the end of AY 23/24	book purchases; online course certifications	Review catalog in AY 23/24

Action Item 1: There are courses currently on the books that have not been offered for many years, and current trends suggest that they would not fare well if offered now. In particular, American Philosophy (PHIL 2440) should be considered for elimination. Other courses that are likely to attract wide interest may be resurrected, such as Marxism (PHIL 4430) and Philosophy of Love (PHIL 4400).

Action Item 2: It would be a mistake to attribute declining enrollments in philosophy to the way these courses are taught. Nevertheless, incorporating new technologies and new pedagogical approaches could help philosophy address declining enrollments and attract new students to the minor. We must embrace innovative, student-centered course design and pedagogy. We must acknowledge that many of the students in our classes will be there because of a curricular requirement and not because of any antecedent interest in philosophy. Whatever our students' motives, however, the new LA&S curriculum should result in many students taking a philosophy course who would not have otherwise, which provides us with an opportunity to reach new students.

Action Item 3: Since our last review philosophy faculty have worked hard to form alliances with faculty across the university and to develop courses that fit within other major degree programs. These efforts have proven successful. Consciousness (PHIL 3020) is now a course within the Neuroscience, Behavior, and Cognition Minor (NBC), and Environmental Ethics is expected to become a course within the Environmental and Public Health Minor. These efforts are ongoing. Faculty have been invited to develop courses in philosophy of mind for the NBC Minor and philosophy of AI for our new Digital Humanities Major. Additionally, faculty plan on developing a course in the philosophy of law, one that might be particularly useful for students in our Pre-Law Program. These courses will continue to raise philosophy's profile across the university and confirm the area's status as the interdisciplinary program *par excellence*.

The World Languages Area

Overview and Vision

1. Brief overview of the world languages area

The world languages area has four minors and no major. In the last five years our world language area has focused mainly on four components: 1) the role of world language courses in the FSU Liberal Arts and Sciences (LAS) general curriculum; 2) expanding the cultural awareness of our students, institution and community; 3) identifying the challenges facing our area; and 4) identifying the best initiatives and resources to help us fulfill our mission.

Starting in the fall of 2021, Fitchburg State University will require students to complete a World Language and Speaking and Listening requirement at the foundational level. We are excited to be the first Humanities Department area to have a concrete and designated space in this area of the liberal arts and sciences core curriculum.

Our area has four full time faculty members: three tenured and one assistant professor. We have occasionally hired adjuncts.

World languages offers minors in deaf studies, Italian studies, romance languages, and Spanish. The German and French minors are presently inactive. In addition to the language courses in these minors, our area also includes:

- Language courses in Arabic, Japanese, and Latin
- A variation of upper-level literature, culture and cinema courses in Arabic, Italian and Spanish
- Upper-level culture courses in English in the areas of French, Italian, and Arabic
- Occasional Portuguese and Chinese courses
- Independent and directed studies, available in Arabic, French, Italian and Spanish

Our world languages program is committed to excellent teaching practices, guided by the ACTFL's standards, the implementation of effective learning outcomes, and the development of interdisciplinary collaborations between world languages and other fields of study. The world language faculty offers innovative courses that enrich the students' awareness of relevant global and social issues through language learning. Our courses not only address the contemporary reality of specific regions, but we linguistically train students to meet the social and professional demands of multicultural environments.

The world language area offers study abroad options, which are faculty-led programs available to students in coordination with the International Studies Office. The Verona program in Italy, established in 2008, runs every summer. The Spanish program has regularly offered summer and spring break study abroad options. It is also currently developing a medical Spanish certificate program in Salamanca, Spain, for students and professionals interested in or working in first responding situations. This program will run in the summer of 2022 if everything goes as planned. If there are pandemic-related obstacles, a second

option is also being discussed through the graduate school for an online medical Spanish certificate. An intermediate level medical Spanish course is already running, and we have begun conversations with the Nursing Department about a beginning level medical Spanish course as well.

Our courses are offered in both traditional face-to-face mode and online. In the spring of 2020, the Spanish Minor started developing courses online to help students complete Spanish courses and requirements. Arabic, French, Italian had already offered classes online for other institutions in the state of Massachusetts through a Lifesize conference room.

The student population taking world language courses are those personally interested in languages, those looking to complete a general education requirement, and/or those completing a language requirement or elective for their major. We also serve other populations of students through the Honors Program, the ALFA Program (Adult Learning in the Fitchburg State Area), and the School of Graduate, Online and Continuing Education (SGOCE) (formerly Graduate and Continuing Education).

The world language area, in the last five years, has faced enrollment challenges that are tied to national trends and the Fitchburg State institutional culture. In order to assist the university in achieving its mission of “fostering ... global responsibility,” our faculty continues to address institutional and curricular structures that prevent world language from being fully accessible to our students. We are developing strategies and digital projects (a website) that will make world language more visible on campus, while working closely with our students developing their professional skills.

2. Mission, vision, and objectives

Vision statement

Creating bridges across the world one language at a time.

Mission statement

The world language area fosters effective communicators and culturally diverse citizens ready to engage in a multicultural world. Through our diverse faculty and curriculum, we aspire to prepare active thinkers and communicators who promote cross-cultural awareness and practice multilingual skills. We envision a future of world language learners and citizens who 1) understand and examine from a humanistic perspective their role and its impact on society, and 2) develop solid and positive partnerships with local and global communities.

Objectives

In our world languages area, instruction goals reflect the “5 Cs” from the American Council's standards on the Teaching of Foreign Languages (ACTFL). Our academic aims are as follows:

Communication: Learners exchange, interpret and present information in the target language, and effectively communicate in different personal and social settings.

Cultures: Learners demonstrate awareness of the culture studied, reflect on cultural practices, analyze and convey the contrasts between the target culture and their own cultural values.

Connections: Learners develop an awareness of the interdisciplinary usage of the target language for personal, social and professional goals.

Comparisons: Learners compare languages and cultures to enhance competence in multicultural communication.

Communities: Learners use world languages to explore and engage the people and communities around them.

3. Relationship to the university mission, vision, and strategic plan

The world language mission, vision and objectives are aligned with our institution's Strategic Plan.

In the area of global and local multiculturalism:

- "Be an engine of... cultural development in our city and region." (Strategic Plan Goal 3)
- "Prepare students for a global society through curricular innovation and program development" (Vision)
- "Create a culture of diversity to meet the needs of the region and enhance the personal and academic lives of the university community" (Vision)
- "As a community resource, we provide leadership and support for the... cultural needs of North Central Massachusetts and the Commonwealth." (Mission)

On world language, culture and curriculum:

- "Working on the development of the campus Heritage Language & Culture Program." (Strategic Plan 1D2)
- "Organized a collaborative Language Program with nearby 4 and 2-year institutions." (Strategic Plan 1C1)
- "Renewed foreign language offerings via Distance Language Learning." (Strategic Plan 1C1)
- "Offered more language courses via Distance Language Learning. Offered French to Framingham and received Chinese from MMA. Delivered Italian and Arabic language to Framingham State; offered Chinese through Framingham to Fitchburg students." (Strategic Plan 1C1)
- "Offered two foreign language courses in collaboration with MA Maritime Academy via Teach Live Technology." (Strategic Plan 1C1)

- “A Fitchburg State education extends beyond our classrooms to include...co-curricular opportunities” (Mission)
- “Forge innovative paths to knowledge acquisition, career readiness, social mobility, and lifelong learning” (Strategic Plan Goal 1)
- “Increase opportunities for community-based student research, service learning, and community-based learning...” (Goal 1)
- “...promot[e] student success by breaking down barriers to degree completion.” (Goal 2)
- “Solutions to address high textbook costs among foreign language faculty include building custom texts that select only relevant chapters through publishers, negotiating lower prices for online texts through publishers, and using Cengage e-texts (where appropriate).” (Strategic Plan 1C2)
- Develop[ing]of Spanish language materials. (Strategic Plan 4B2)
- “Fitchburg State University is committed to excellence in teaching and learning and blends liberal arts and sciences and professional programs within a small college environment.” (Mission)

On community service and civic learning:

- “Our comprehensive public university prepares students to lead, serve, and succeed by fostering...civic and global responsibility.” (Mission)
- “Establish inclusive excellence... as [a] signature strength” (Strategic Plan Goal 4)
- “Build partnerships within our community to provide real-world opportunities for our students” (Vision)

4. Overview of area (including minors, concentrations, and graduate coursework)

The world language minors and general language courses promote an education that prepares students for multicultural connections and experiences. Our faculty prepare students for a global society through courses that target linguistic skills for professional and social interactions. We foster a campus culture and curriculum that analyzes and appreciates local and global pluralistic diversity through our courses. Our language and cultural courses help our students explore realities beyond our borders, such as our course on the contemporary Arab world, and the high impact hands-on experience our study abroad courses give our students. We are actively designing courses that are in direct and immediate conversation with our social reality and needs. Our new medical Spanish course is helping prepare our students' (especially those in the Nursing Program) for a world with health crises that will require multilingual speakers.

Language (L) and Culture (C) courses offered:

- ASL (L/C)
- Arabic (L/C)
- Chinese (online via Framingham State University) (L)
- French (L/C)
- German (L)
- Italian (L/C)

- Japanese (L)
- Latin (L)
- Spanish (L/C)

a. Specify the degree requirements for the minors, using the format of the catalog description

Minors offered: Deaf Studies, Italian Studies, Romance languages, or Spanish. The French and German minors are currently inactive.

- **Deaf Studies Minor**

The deaf studies minor takes an interdisciplinary approach to the education of deaf and hard-of-hearing people in American and world society. The minor promotes the understanding of deaf people as a linguistic and cultural group. It encourages students to analyze existing stereotypes and policies relating to deaf and hard-of-hearing people, and through their awareness, engage and effect changes in the community-at-large.

Course requirements:

- ASL 1000 - American Sign Language (ASL) for Beginners I 3 cr.
- ASL 1050 - Introduction to Deaf Studies 3 cr.
- ASL 1100 - American Sign Language (ASL) for Beginners II 3 cr.
- ASL 2100 - American Sign Language Intermediate I 3 cr.
- ASL 2200 - American Sign Language Intermediate II 3 cr.
- ASL 2350 - Deaf Culture 3 cr.

As of fall 2020, three Deaf Studies courses (ASL 1000, 1100, and 1050) will count towards the Disability Studies Minor.

Deaf Studies catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8910&returnto=2427

- **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.

Note:

Further Course Options include courses taken in Italy, in a Fitchburg State University program or Fitchburg State University – accredited program, upon permission of the Italian Studies advisor.

No more than six transfer credits will be accepted as credit towards the minor. Transferred credits must have received a minimum grade of 2.5. Students must maintain a 2.5 grade point average in courses towards the minor to remain in the program.

Italian Studies Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8807&returnto=2427

- Romance Languages Minor

Objectives for the Program in Romance Languages:

This program in Romance languages offers students the opportunity to incorporate knowledge of French, Italian, and Spanish 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. One thousand 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 the 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 3001 - Advanced Spanish Grammar 3 cr.
- SPAN 4903 - Independent Study in Spanish 3 cr.

Romance Languages Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8768&returnto=2427

- Spanish Minor

Objectives for the Program in Spanish:

The Spanish Program offers students the opportunity to begin studying Spanish language and culture or to continue 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

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.

Spanish Minor catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=39&poid=8755&returnto=2427

b. Determine if there are discipline specific best practices and whether the area is following them

Best practices in world language education are determined by a successful connection between the “5 Cs,” as discussed above in part 2.

c. Explain the balance between breadth and depth designed in the minors

- Breadth in the world language minors is delivered through the core language courses that provide beginning and intermediate linguistic skills and a general overview of culture through a combination of the 5 Cs standard.
- Depth is fulfilled through upper-level courses in literature, culture, and thematic courses.

5. Internal demand of the program or department

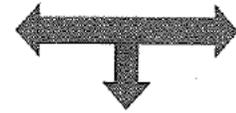
a. Service courses

- Since the Humanities Department has no major, all its courses may be considered as service courses. The world languages area offers courses that fulfill several designations within the Liberal Arts & Sciences curriculum - CTW (Citizenship and the World), GDC (CTW Global Diversity), and GDCN (CTW Global Diversity -

Non-Western). See Appendix 4d for a complete list of which courses are included in specific programs.

- Our courses are also incorporated into the Honors Program, cross-listed with other disciplines, included in interdisciplinary majors, and incorporated into various interdisciplinary minors, as electives.
- At Fitchburg State, the Bachelor of Arts (BA) requires advanced intermediate proficiency in a language, usually understood to mean four semesters in one language. Majors that offer a BA in all cases also offer a Bachelor of Science degree, the sole difference between them being the “additive” language requirement of the BA. In the ten-year period of 2007-2017, only 2% of undergraduate degrees granted at Fitchburg State were bachelor’s degrees. This is the lowest rate among the MA State Universities, followed by Salem State at 12%. See charts below:

Fitchburg: Who are we?

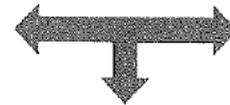


Bachelor of Arts Degrees Awarded

	Bridgewater	Framingham	MCLA	Salem	Westfield	Worcester	Fitchburg
2008		439	327	232	151	358	164
2009		466	337	209	159	379	143
2010		455	351	206	155	390	115
2011		553	379	242	147	378	126
2012		555	365	246	197	431	134
2013		633	391	242	184	420	158
2014		598	432	259	172	445	171
2015		559	492	259	185	502	157
2016		542	491	206	225	416	158
2017		526	444	239	171	371	145
Past 10 Years		5,326	4,009	2,340	1,746	4,090	1,471
Pct of all degrees		33%	53%	68%	12%	36%	2%



Fitchburg: Who are we?



Bachelor of Arts Degrees Awarded By Program 2012 - 2018

(Fiscal Year: summer 2, fall, spring, summer 1)

	2012	2013	2014	2015	2016	2017	*2018
B.A. English Studies	8	9	8	8	6	3	7
B.A. General/Interdisciplinary Studies	0	0	0	1	0	0	1
B.A. History	7	3	2	4	3	3	1
B.A. Political Science	1	0	1	0	0	0	0
B.A. Interdisciplinary Studies	0	0	0	0	2	1	0
B.A. Sociology	2	0	3	0	0	1	0
B.A. Biology	0	0	0	0	0	0	3



b. Assessments of student learning for the service courses as they relate to the Liberal Arts and Sciences (LAS) Student Learning Outcomes (SLOs)

In progress. Beginning in Summer 2021, the university-wide LAS Program Area will be responsible for the design and implementation of assessment for the LAS program overall.

c. Enrollments in service courses

See enrollments generally, in section 1b of Assessment of World Language Area below.

6. Recommendations and actions from previous five-year review

The 2016 reviewer, Dr. Jason Jacobs, made four main recommendations:

- **Recommendation 1:** He highlighted that the vision statement was “too outward-turned and student-focused” and can benefit from a more specific explanation on how the world language area helps students “compete in a world market,” “function in a multicultural society,” and “become citizens of a global community.”

Development: We now explain our multicultural and global mission through our course-outcomes, which explain the unique liberal arts skills that world language provides to students.

- **Recommendation 2:** Drawing from the 2016 report, which prioritized hiring a Spanish faculty and creating a concentration or minor in the area of Spanish for the professions, Dr. Jacobs also highlighted the issue of marketing. He quoted the WL faculty who reported that courses in Spanish for the professions “often failed” because world language are not “embedded in the major requirements of the fields it addresses.” For Dr. Jacobs, the failed attempts to establish a Spanish for the professions course trend on campus had more to do with an issue of marketing, visibility, and communication with students.

Development: We have been working on new strategies to make our language area more visible on campus. We are developing, and already developed, different initiatives to collaborate with the students outside of the classroom through high impact activities that develop their skills and communication with the campus and local community, like the Poetry Slam, the Spanish Club, and the Humanities Department website we are developing. In December 2020, we designed the frame for a multipurpose Humanities Department website that will serve as a high impact idea lab for our students. Students and faculty will run this website together; part of the website will include an e-journal where we’ll publish the creative and critical work of our students and engage in other activities that stimulate their intellect, civic and professional life. The project will help students gain professional experience in applying their knowledge/skills in a virtual public space, and learn the process of maintaining the content of the website. These opportunities will give our students a chance to become involved in professional activities that will build their resumes.

In addition to these projects, we also advocated for and achieved a revision of the Course Interest Survey Form for incoming freshmen administered by admissions. This survey helps to determine course schedules assigned to first-year students.

We must also highlight that there are still hurdles to overcome. We still have students for whom languages would benefit their professional or academic disciplines, but who are unable to take them because their majors are overloaded with requirements and have almost no free electives available (as in the case of criminal justice, education, nursing). Not to mention the world-language resistant culture that on-campus promotes unfavorable information about our area. It is not uncommon to hear on-campus comments such as:

- “Nowadays, world languages can be accessed electronically.”
- “Languages are a source of anxiety for students who have to take it.”
- “Why take languages if students cannot take enough classes to be proficient.”

- **Recommendation 3:** On the topic of second language acquisition, the reviewer, focused on the importance of “history and heritage” as the essential core of second

language learning, and cautioned on the risk of overutilization of languages used for career-purposes only.

Development: Our courses in film, culture, literature, heritage, and language for the professions are culturally-informative-platforms that allow faculty to develop and heighten in students a complex awareness of how languages are rooted in the lives and endeavors of all communities and people.

- **Recommendation 4:** WL faculty were advised to work together and develop a “set of common learning outcomes” that clearly state the language area’s practices.

Development: We have highlighted more specific Language outcomes which reflect the ACTFL guidelines, explain our interdisciplinary objectives, and better show our collaboration and commitment to the university’s mission, and LAS Outcomes.

7. Area initiatives and significant changes during the five years since the last review, with specific focus on:

a. Interdisciplinary programs

The world language area continues its excellent approach to interdisciplinary education, exploring the relationship between world language and different fields of study. The area collaborates, to varying degrees, with departments in the areas of biology, communication, education, game design, disability studies, economics, human services, history, political science, and other disciplines within the Humanities Department. Our interdisciplinary endeavors are also reflected in the professional activities of our faculty, who are active participants in international conferences that address world discussions on interdisciplinarity, language, literature, and society. Some highlights are:

- We collaborated with the Biology Program as they revised their major to make the BA more easily attainable.
- Our ASL offerings and the Deaf Studies Minor were developed in collaboration with the Behavioral Science Department. The ASL courses have helped to reanimate the Behavioral Studies Department’s Disability Studies Minor and are electives for the Sociology Major. The disability studies minor is a popular option for Education majors. (An articulation agreement with Quinsigamond Community College was also signed, creating a pathway for deaf studies students to transfer 60 credits to FSU and apply QCC coursework to IDIS major.)
- In collaboration with the Communication Media Department, particularly the Game Design Major, we started offering a two-semester sequence of Japanese for Beginners 1000 and 1100 in 2017. These Japanese courses continue to attract game design students who have also participated in faculty-led study abroad programs in Japan.
- The Italian Studies Minor itself is interdisciplinary, including elective courses from art, history, and music disciplines. The Women in Italy course is an elective in the interdisciplinary Women, Gender and Sexuality Studies Minor. World languages are included as electives in the International Studies Minor. The Contemporary Arab

World course is part of the Asian Studies and Peace Studies Minors, and was until 2017 cross-listed as a history course (HIST 2030).

- The four-semester language sequence in Latin is taught by history faculty and attracts students with an interest in classical literature, history and civilization.
- The new major (2015) Interdisciplinary Studies: Humanities Concentration, includes world language as one of the four possible areas.
- Our professors' research and the course curriculum of the area are tied intrinsically to the Fitchburg State University mission, vision, and academic plan. For example, the world language faculty strengthens the liberal arts skills of our students by teaching course content in the areas of film, food studies, heritage speakers in the USA, and Arab culture that sharpen our students' understanding of the world communities. Through the interdisciplinary approach that we employ, students reflect on their civic role, engage in cross-cultural activities, expand their spoken, listening and writing skills in the language(s) they are studying, ponder upon their own culture from a new perspective, and demonstrate their knowledge and understanding of other civic and cultural realities.

b. Delivery mechanisms

Through the Language Sharing Initiative, established among the State Universities in the Massachusetts system, in 2015, we began offering courses in Italian, Arabic, and French for Framingham and Mass Maritime State Universities, while Framingham has offered Chinese courses for us. The faculty member teaches a class which combines the Fitchburg State students face-to face, with students from the other institution who participate virtually via high tech conferencing set up.

c. Service learning and community outreach

- Dr. Diakite serves on the advisory boards of the Fitchburg State Center for Italian Culture, a community-based organization. She has taught early college courses for Fitchburg High School in Italian and Italian culture as part of the Campus Compact Program.
- Dr. Djazaerly has offered ALFA classes for the community.
- Since 2019, Dr. Bautista has served as a member of the Performance Incentive Fund (PIF) project at FSU, advancing the Board of Higher Education's strategic objectives to serve college-going Massachusetts residents under-represented in higher education, low-income and first-generation students. The PIF program aims to: 1) boost the academic completion rates of underrepresented groups, particularly Latino male students, 2) eliminate their achievement gaps, and 3) attract and graduate more students from underserved communities.

d. New hires

In fall 2017, Dr. Karina Bautista was hired to a full-time tenure-track position to teach Spanish, replacing retiring faculty.

e. New courses since 2015

(# = topics courses)

- American Sign Language for Beginners I (CTW) – 2016
- American Sign Language for Beginners II (CTW) – 2016
- American Sign Language Intermediate I – 2017
- American Sign Language Intermediate II – 2017
- Japanese for Beginners I (CTW, GDCN) – 2018
- Japanese for Beginners II (CTW, GDCN) – 2018
- Spanish 3001 Advanced Spanish Grammar (CTW, GDCN)
- Spanish 1020 Accelerated Spanish for Beginners (CTW, GDCN) – 2019
- Portuguese 1000 Portuguese for Beginners (CTW, GDCN) – #
- Medical Spanish 3010 (CTW, GDCN) - 2021

The world language faculty is also involved in our department's continuing work to develop a new Humanities Major, with emphasis on applied and public humanities. In such a major we would contribute to important public discussions on humanities topics, and forge strong connections with the community that surrounds our university. See the Humanities Overview for details.

Assessment of World Language Area

1. Area inputs

a. Reputation

The world language area has a central role and reputation as a team player at Fitchburg State University and in the broader community. Through its courses it supports many programs and students. In addition to the language minors, we also contribute to the LAS general requirements, different majors, the School of Graduate, Online and Continuing Education, and the ALFA program.

The reputation of the world language area is also determined by faculty's involvement in different campus initiatives that focus on "student support services" stressed by the University Strategic Plan.

Dr. Diakite is a member of a number of university governance committees, including the advisory boards of the Fitchburg State Center for Italian Culture, a community-based organization. She has taught early college courses for Fitchburg High School in Italian and Italian culture as part of the Campus Compact Program.

For Arabic, Dr. Djazaerly has created new courses in language and culture (Arabic I, and Arabic II, Contemporary Arabic Culture) and has offered ALFA classes for the community.

Dr. Karbasioun has served on the Amelia V. Gallucci-Cirio Endowment Committee since

its inception (2000-Present); that committee allocates funds for activities related to the Italian Language and Culture/Western Civilization.

Since 2019, Dr. Bautista has served as a member of the Performance Incentive Fund (PIF) project at FSU, advancing the Board of Higher Education's strategic objectives to serve college-going Massachusetts residents under-represented in higher education, low-income and first-generation students. The PIF program aims to: 1) boost the academic completion rates of underrepresented groups, particularly Latino male students, 2) eliminate their achievement gaps, and 3) attract and graduate more students from underserved communities.

The faculty has provided their expertise to the university community in student advising and other initiatives. 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.

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. Study abroad is an essential part of our world language area. At Fitchburg State University our faculty has:

- established the Summer Verona Program in Italy (developed by Dr. Diakite in 2006)
- submitted a proposal for a Medical Spanish Certificate Program in Salamanca, Spain (Dr. Bautista)
- developed cultural courses that have also brought students to Spain and Italy for spring break and summer programs (Diakite, Djazaerly, Karbasioun)
- collaborated with the Center for Italian Culture and their study abroad initiatives
- been active members of the International Advisory Committee.

b. Students by program

During this five-year review period, the world language area provided an average of 35 courses per year, and taught over 600 students per year:

- AY16: 460
- AY17: 628
- AY18: 667
- AY19: 648
- AY20: 633

Enrollments in world language courses:

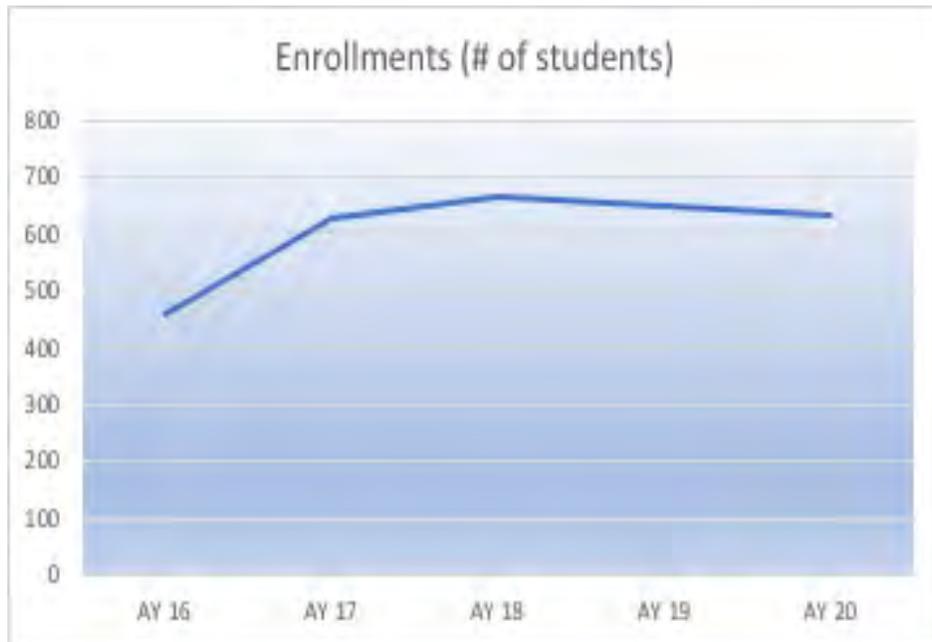
LANGUAGES	3 Credit Courses	Total Number of Students	Average Number of Students per Course	Number of Adjunct-Taught Courses	Percentage of Adjunct-Taught Courses
Fall 2015	15	258	17	5	33.3%
Spring 2016	12	202	17	1	8.3%
Fall 2016	18	324	18	3	16.6%
Spring 2017	17	304	18	5	29.4%
Fall 2017	22	361	16	3	13.6%
Spring 2018	17	306	18	2	11.7%
Fall 2018	18	332	18	5	27.7%
Spring 2019	18	316	18	7	38.8%
Fall 2019	18	357	20	5	27.7%
Spring 2020 (Covid)	19	276	14.5	4	21%

The chart below shows the directed study and individualized directed study courses offered by world language faculty, in order to assist students in completing required coursework for a minor or BA, when students are unable to take the course in its regularly scheduled format. The number of directed studies per year ranged from a low of 12 to a high of 22:

		AY 2016 # students	AY 2017 # students	AY 2018 # students	AY 2019 # students	AY 2020 # students
Arabic	1100		1			2
	2000	2				
	2100					
	above/other	1	1	1		
French	1100					
	2000	1	1		2	3
	2100	3		1	3	2
	above/other	1	1			
German	1100			3		
	2000			1	1	
	2100				1	
	above/other					1
Italian	1100					
	2000	1	2	3	1	2
	2100	1		1	1	2
	above/other	1	2			

Spanish	1100			1		
	2000				1	
	2100		2		1	
	above/other	11	5	5	1	3
Totals		22	15	16	12	15

Despite the fact that Fitchburg State currently has no language requirement, and enrollment in world languages are on the decline nationally (according to the Modern Language Association, a 9.2% overall decrease overall in the period between Fall 2013 to Fall 2016, report here: <https://www.mla.org/content/download/110154/2406932/2016-Enrollments-Final-Report.pdf>), our enrollments have in fact increased within the five-year review period, as shown in the graph below:



This was also the case during our last review period:



Enrollments for our five minors over the review period:

	AY16	AY17	AY18	AY19	AY20	AVG
Number of Minors						
Deaf Studies (initiated in 2018)	X	X	19	32	33	16.8
French Minor (suspended since 2006)	1	X	X	X	X	.2
Italian Studies Minor	2	5	3	2	2	2.8
Latin	0	0	2	2	2	1.2
Romance Languages Minor	3	3	2	3	2	2.6
Spanish Minor	36	35	43	42	35	38.2

Graduates in the minor:

	AY16	AY17	AY18	AY19	AY20	AVG
Graduates in the Minor						
Deaf Studies (initiated in 2018)	X	X	1	0	8	3
French Minor (suspended since 2006)	X	X	X	X	X	X
Italian Studies Minor	1	1	1	2	0	1
Latin	0	0	1	0	0	.2
Romance Languages Minor	1	0	1	0	1	.6
Spanish Minor	11	8	13	5	8	9

c. Faculty

See Appendix 1d - 1f for faculty data and current curriculum vitae.

The makeup of the world language faculty has changed since the year 2015. In 2017, Dr. Maria Jaramillo, who taught in the Spanish area, retired; in her place, we hired Dr. Karina Bautista, also in the Spanish area. 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, or literature and culture. They are involved in teaching, research, university committees, and community outreach.

Dr. Karina A. Bautista (Assistant Professor, Spanish) has a master's in literary theory from Syracuse University (1998) and a Ph.D. in Spanish American literature and culture (2010), emphasizing the Caribbean and U.S. Latino Literature from the University of Massachusetts, Amherst. Her research and publications focus on migration, politics of diasporic identity, hybridity issues, and knowledge production in literature and society. At Fitchburg State University, she teaches Spanish language, literature, and film. Since she arrived in 2017, she has participated in international conferences and different university projects centered on the retention of underrepresented students. She works with the Performance Incentive Fund (PIF) project, serving as a mentor since 2019. This program promotes the strategic objectives of FSU by serving college-going Massachusetts residents that are under-represented/first-generation students in higher education. She is an active member of various diversity initiatives working on our campus culture and the LAS curriculum. Dr. Bautista proposed and is currently developing a Spanish Certificate Abroad for first responders in Salamanca, Spain, and will teach Medical Spanish in spring 2021.

Dr. Rala Isobel Diakite (Professor, Italian and French) received her master's (1993) and Ph.D. (2003) in Italian studies from Brown University. Since her arrival at Fitchburg State in 2004, she has developed and taught courses in Italian language and culture, including the minor. She also teaches interdisciplinary studies courses and, less frequently, French language. Dr. Diakite employs digital technologies to engage her students in new ways and to connect to the local and global community. Dr. Diakite was instrumental in the establishment of a Fitchburg State summer study abroad program in Verona, Italy which is now in its sixteenth year, and recently offered a travel writing program in Orvieto, Italy in 2016. Her research interests center on Italian medieval studies, modern theatre, translation and public humanities. She has presented on medieval topics, and has co-authored two volumes of a projected five-volume translation of a 14th century Florentine chronicle by Giovanni Villani. Dr. Diakite has been continually engaged in service to the campus community: as the Humanities Department chair from 2010-2016, member of many governance and advisory committees, member of the Executive Committee of the faculty union, and member of the Center for Italian Culture from 2004 to present.

Dr. Yasser Derwiche Djazaerly (Associate Professor, French, German, and Arabic) received a joint Ph.D. in German studies and interdisciplinary studies in humanities from Stanford University in 2004. In addition to French, German, Arabic, and Italian, he teaches interdisciplinary courses about European cultures, and a course on the contemporary Arab world. He regularly presents conference papers about European cultures, Orientalism, and the contemporary Middle East. He has published several papers about Middle Eastern history and politics

Dr. Keyvan Karbasioun (Associate Professor, Spanish, Italian and French) has been at the university since 2000, teaching Spanish, Portuguese, Italian and French. He has an Ed. D. from University of Massachusetts (1997) in applied linguistics: second language acquisition and bilingualism in education, with a research focus on Spanish, French and English as a second language. One of his areas of specialty is world language software technology and its application to language 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, as part of his public service duties at Fitchburg State University (FSU), he directed an English as a second language evening program, including a Chinese/English language exchange and Test of English as a Second Language (TOEFL) program at the International Programs Office at the University of Massachusetts from 1990-2015. On the topic of bilingualism, he has presented in Saltillo, Mexico. He has also conducted FSU-approved educational trips taking university students to Italy (2003) leading to a campus-wide presentation, Spain (2006, 2010, 2018), and Montréal, Québec (2007). Professor Karbasioun's efforts in Italian language teaching and development at the university resulted in creation of four Italian language courses (Beginning through Intermediate II levels) at FSU. Additionally, through the Consulate General of Italy in Boston (Centro Attività Scolastiche Italiane), he taught Italian at St. Leo Elementary school and Fitchburg High School and the DGCE (Division of Graduate and Continuing Education) in Leominster and Fitchburg, Massachusetts respectively (2002-2007). Additionally, he served on the Amelia V. Gallucci-Cirio Endowment Committee for many years. Moreover, in a Bilingual/Special Education CO-STEP Project with FSU/Lowell Public Schools, he was a panelist in a presentation in New York with members of the FSU Department of Education. He has also taught courses in bilingual education/second language acquisition at Fitchburg State leading to two TV presentations on study abroad and SLA (second language acquisition) among Persian-speaking children in California (Time International TV, June 2009, broadcast from Los Angeles). His most recent sabbatical project involves the comparison of prescriptive grammars of English, Spanish and Swedish.

d. Staff support

The world language area appreciates the support of Paula Delisle, the Humanities Department's full-time administrative assistant, the departmental work study students, and the language adjuncts that support our work.

e. Resources

Fiscal:

The world language area shares a portion of the overall operating budget of the Humanities Department with the other three humanities areas. These general funds cover a range of needs, including office supplies, teaching materials, guest speakers, equipment, and computer software. The total for these general funds has decreased from \$5,875 in AY2016 to \$4,567 in AY2020. World language specific purchases out of these general operating funds have mostly covered teaching materials, such as books or DVDs.

Apart from the above, the world language area has no additional funds earmarked in the budget for its activities. In this upcoming year, we are asking for a budget that can help us develop and maintain a Humanities Department website. The budget will cover:

- costs and fees for web applications and subscriptions
- funds for student work study, internships and other tasks related to this social media project
- developing world language programming, including 1) a speaker series that addresses matters of culture, diversity, social justice, and career opportunities for our students, and 2) community engagement through the arts (such as a yearly International Poetry Slam)
- taking students to national conferences or other professional events where they can apply their learning

Physical resources:

While the broader problems with the Conlon building were addressed in the humanities overview section, there are also certain deficits to the building that impact the world languages area in particular. A number of the classrooms where we frequently teach in Conlon Fine Arts and in Conlon Industrial Arts Building are very poorly soundproofed, so that voices from classes in adjacent classrooms are clearly audible, making the kind of close listening that is central to language instruction very challenging. The classrooms are also too small and overcrowded with furniture. Students are unable to circulate and speak with their classmates as would normally happen in a world language class. Since tight rows of desks are not ideal for a language classroom, faculty often lose the first and last five minutes of class pushing long tables and chairs into the correct positions. We have asked for our own dedicated classroom, where we can organize the seats in the way we find most suitable. Other disciplines have dedicated classrooms; it would be great if languages could have the same.

2. Department processes**a. Curriculum**

The world language curriculum consists of seven languages, 43 three-credit courses, taught by four full time faculty and some adjunct faculty. The chart below shows all the world language courses and their frequency of offering.

The course sequence is largely parallel in the different languages, although Spanish, French and Italian may be pursued through a six-semester sequence, ASL through four semesters, and other languages through two semesters. Courses marked with an asterisk are more often offered as directed study. Courses in *italic* are offered in English.

See below:

* = primarily offered through directed study

** - Received via our Language Exchange

*** - Also offered through our Language Exchange

Courses			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***	Every semester	X	X	X	X
ITAL 1100	Italian for Beginners II ***	Every Spring		X		X
ITAL 2000	Intermediate Italian I*	Less than once every two years				
ITAL 2100	Intermediate Italian II*	Less than once every two years				
ITAL 3500	Italian Conversation and Composition*	Less than once every two years				
ITAL 2500	Italy through Film	Every Spring		X		X
ITAL 3000	Italian Culture (in English) I - From Antiquity to 1800	Every Fall	X		X	
ITAL 3100	Italian Culture (in English) II - From 1800 to the Present	Less than every 2 years				

ITAL XXXX	Women in Italy	Less than every two years				
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 2001	Spanish for Heritage Speakers	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		X	X	X	X
ASL 1000	American Sign Language for Beginners I	Every semester	X	X	X	
ASL 1050	Introduction to Deaf Studies	??				
ASL 1100	American Sign Language for Beginners II	Every semester				
ASL 2100	American Sign Language Intermediate I	Every Fall				
ASL 2200	American Sign Language Intermediate II	??				
JAPN 1001	Japanese for Beginners I	Every Fall				
JAPN 1002	Japanese for Beginners II	Every Spring				

Complete descriptions for these courses are available in the Fitchburg State University catalogue. <https://catalog.fitchburgstate.edu>

- Curriculum trends in the discipline

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. Faculty use technology adeptly in the classroom, employ digital resources connected to class textbooks, and continue to explore distance-learning modalities of various kinds. Our world language faculty each utilize technologies in ways appropriate to their courses.

- Course delivery methods
 - Face-to-face, hybrid, and fully online courses, even before the pandemic
 - Day, evening/online (SGOCE) and ALFA courses
 - Courses for Fitchburg High School students
 - Courses in the Lifesize conference room, with a part of the class participating virtually.

Note: During the pandemic, our faculty have developed their skills in the hybrid and online environment.

b. Students

Learning and retention supports

- The Spanish Club
- Tutoring Center
- Study Abroad
- Scholarships from the Center for Italian Culture (Italian)
- Grant funding from Amelia Galucci-Ciro Endowment grants (Italian)
- Humanities Department grants yearly prizes for excellence among world language minors, awarded on the day of the Undergraduate Conference.

c. Faculty

Faculty workload is four three-credit courses per semester, according to our contract. Faculty often teach directed and independent study courses, which are compensated at 1/4 credit for each such student course. Some faculty teach courses outside the WL area:

Dr. Diakite in interdisciplinary studies, and Dr. Djazaerly in interdisciplinary studies, music, or art. WL faculty has participated in training for classroom technology, and has benefited from department funds to support their research.

Information on sources of support for faculty research is available at this link:

<https://www.fitchburgstate.edu/academics/academic-affairs-division/research-and-faculty-development>

d. Quality Improvement Initiatives:

We hired Dr. Karina Bautista, in 2017, for Spanish. The WL area faculty participated actively in the revision of the Liberal Arts and Sciences Program, resulting in more concrete incorporation of world language in the general education curriculum. We engaged in interdisciplinary collaborations with departments, such as the Behavioral Science Department and Communications Media Department, and participated in the creation of the Humanities Concentration of the Interdisciplinary Studies Major. The Language Sharing Collaboration (using the Lifesize conference room) with other MA State Universities increased language enrollments.

Analysis and action plan for the future

1. Comparative strengths and distinctiveness, and areas of improvement across all program levels

Enrollments: The fact that our enrollments have increased within the five-year review period, despite a national decline in world language enrollments, we attribute to the high quality of our coursework, the dedication and innovation of our faculty, the productive collaborations with the Behavioral Sciences Department (ASL) and the Communications Media Department (Japanese), and our continued focus on cultural diversity as well as culture.

Furthermore, multiple language faculty strenuously engaged in the multi-year process (2016-2020) of revision of the Liberal Arts and Sciences Program at Fitchburg State, educating the campus community regarding nature and value of languages, advocating for a more substantial inclusion of languages within the university curriculum. As a result of these efforts, the new LAS program now includes three credits in World Language/Speaking and Listening as a foundational requirement.

Dedicated (but overworked) faculty: Our ability to maintain the relative success, vibrancy and innovation in the world languages area is due to the great dedication and tireless efforts on the part of our faculty, who have on occasion said that they are doing two jobs, one teaching, and the other working to defend our program in the face of national trends and a campus culture generally unsupportive of languages, as well as institutional barriers.

As outlined in previous areas of the report, additional strengths are:

- Successful advocacy for a more solid role for world language in the LAS program.
- Collaboration with other departments and programs (Biology, Communications Media, Behavioral Science)
- Addition of new languages (Japanese and ASL)
- Development of new courses
- Support for educational justice and diversity agendas at Fitchburg State
- Engaging our professional skills in study abroad

2. Opportunities to extend existing strengths and areas of improvement across all program levels and resources in place or needed.

- We will continue doing what we have been doing that has been successful.
- We look forward to seeing how the new LAS program will unfold; we will focus on aligning our curriculum with several of the outcomes (Diverse Perspectives, Fine Arts, Civic Learning, Integrative Learning and perhaps others). We will orient ourselves and students to the new requirements, assess their impact on our programs, and prepare for a new influx of students.
- Resources needed: Increase of credits awarded for teaching of directed study courses in World Language from .25 to .5 credit for one student 3 cr. course, or allowing lower enrolled courses to run. This will benefit students by making coursework more accessible, and prevent faculty from being spread too thin.
- Resources needed: Funds for speaker series in relation to World Language and educational justice and diversity agendas. Funds for speakers for programming that connects with the community.

3. Weaknesses found during the self-study

Despite the appearance of overall prosperity, the world language area is facing challenges in several areas.

- **Lack of a language requirement:** As mentioned above, the lack of a language requirement is the circumstance that has the greatest impact upon our programs. One of the consequences of this lack is our challenge in attracting students to our minors and forming a major. Universities that have a substantial world language requirement (2 or more courses) are able to build strong minors, majors and study abroad programs. It is important to note that the World Language/Speaking and Listening requirement in our new LAS Program, does not equal a language requirement, since it also includes speech, and courses from diverse departments that include speech as an outcome.
- **Lack of Major:** We do not have a major in Spanish or any world language. There is no major that includes world language in a substantial way. We are looking forward to developments in the Public Humanities Major.

- **Difficulty in offering upper-level curriculum, and less demanded languages:** We are having great difficulty in populating upper-level courses in language. This causes last minute cancellation of courses, shifting of schedules, the proliferation of directed study courses which increases faculty workload. It also creates a lack of depth to our program, a lack of a dedicated student cohort, and the need to continually attract new students, who only take one or two courses. We used to offer upper-level courses more often. Additionally, less demanded languages, such as Arabic and German, run only occasionally. This change has happened gradually over the last 10 years.
- **Structural obstacles within our institution have negatively impacted language enrollments and prosperity of our programs:** Research, strategy and advocacy, as well as support from Fitchburg State administration, will be required in a gradual process to remove these barriers.
- **The lack of Bachelor of Arts degrees at Fitchburg State (fulfilling the related language requirement):** The number of students graduating with BA degrees at Fitchburg State is disastrously low, and has historically been this way. Among the MA state universities, we have the lowest percentage of students graduating with a BA (2%), the second lowest institution graduates six times our percentage (Salem State 12%) and the highest has BAs at 34 times our percentage (MCLA, 64%). At other institutions it would be typical for some schools or some majors to require the BA, whereas at Fitchburg State, the BA is **never** required. Every BA degree has a corresponding BS, which is simply the BA minus the language courses. (See charts in 5a of Overview.)
- **There are many obstacles to offering consistent and stable programs abroad, an essential aspect of any World Language program:** We have difficulty developing, running and building year-to-year solid study abroad programs that highlight language and culture, which are intrinsically linked with our world language area. Some of these difficulties include: a lack of transparency in study abroad program approval and scheduling; a lack of autonomy in creation of programs; the imposition of providers who raise costs, and no benefit accruing to the department offering the abroad programs.
- **The outgoing LAS program was ineffective in encouraging language enrollments:** That LAS system offers Option A as one of three choices for upper-level study in the Liberal Arts. It consists of six credits in a single foreign language, and six credits from a single discipline outside of the student's first major, at the 2000 level or above of LAS courses. This option, even if chosen by the student, is automatically superseded by the Registrar's Degree Works system when a student has a minor in an LAS discipline. Some majors also predetermine which courses their students take to fulfill this area of the curriculum.
- **Professional departments predetermine which LAS courses their students will take:** Students are prevented from choosing language, for example, to fill the Citizenship and the World requirement if their department has designated a different course to fulfill that slot.
- **Some professional majors do not leave any or enough free electives:** Thus, students often do not have any credits available for taking language courses. Some majors have few or no free electives, so students must choose to accumulate more than 120 credits if they wish to study a language.

- **Automatic registration for freshman disadvantages languages:** When not informed by any advising, freshman survey, or knowledge of previous language courses from transcripts, the registration is unworkable for languages.
- **The Honors Program reduction of the language requirement:** This has been reduced from a BA degree level (four courses in language) to no required BA degree, and only 1-2 courses in a language, in response to their program review. While this is their prerogative, it is yet another indication of the FSU curriculum moving away from world language.
- **Cost of textbooks:** 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. The high price of textbooks works against an equity agenda for student success and retention. OER are not feasible for languages.
- **Negative campus culture in regards to language:** This includes both faculty dissuading students from taking language, and a lack of visibility for world language in materials produced by Admissions, Marketing, and the FSU website.
- **Unsuitable classrooms:** 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.

4. Opportunities for addressing weaknesses

- Explore the possibility of bringing directed and independent study in language in line with other equivalencies such as fieldwork or internships.
- Discuss with administration ways to allow upper-level language courses to run at less than 10 students whenever possible.
- Work with administration to facilitate effective inclusion of world language courses (which are now foundational requirements in the LAS program) into freshman registration.
- With the support of our dean, carry out research, networking with colleagues at FSU and at other institutions, and report back on the meaning and significance of the bachelor's degree on our campus.
- Work together with Admissions and Marketing Offices to give more visibility to world languages in admissions materials and on the FSU website.
- Explore, together with International Education, methods of creating more consistent, less expensive, and more equitable access to study abroad for WL faculty and students.
- Create Humanities Department website to increase visibility, engage with community, involve students in high impact practices:

- Create a virtual space in which we will elevate our teaching, research, events, and initiatives.
- Discuss issues of interest to the community. Build bridges between the FSU community and the local community.
- Host an electronic magazine, a collaboration between students and faculty, where we will publish the creative and critical works of our students.
- Develop and maintain a calendar, which includes events of interest to world language and humanities.

5. Positioning of program to address future direction of the discipline in the next five years

Our positioning of the program for the next five years will foreground the role of world language learning in preparing citizens to critically reflect on their experience and live productively in multicultural and global environments. We will continue to develop interdisciplinary collaborations with departments across campus, move towards a more outward facing model, which connects with the community in important conversations (supported by our website and social media) and which provides students in world language the opportunity to apply their knowledge in high impact practices and professional experiences.

6. Action plan for the next five years

- Address internal obstacles as suggested in the section #4 opportunities, above. Achieved through meetings and proposals in AY21 and AY 22.
- Pass proposals through governance to align WL curriculum with new LAS requirements, assess how well WL curriculum is functioning within the LAS program, make corrections as necessary. This is already in progress, AY21. Assess in AY22-25.
- Create increased visibility for world language; educate campus community on value and role of world language study: website. Preparation in spring of 2021, launch projected in fall of 2021. Continue through AY25.
- Identify and begin to develop connections with world language educators and learners, multilingual and multicultural communities and organizations in our local area and beyond: website and programming, AY 21 - AY 23.
- Work to increase participation of world language students in high impact practices related to world language study: study abroad, website, and programming. AY 22 and 23.
- Secure designated funding for world language initiatives. AY22.
- Work towards a major that will substantially include world language: Public Humanities or other. AY22 to AY23.
- Continue creating collaboration with other departments and/or organizations. Spanish and nursing is underway. Collaboration with business on the horizon. AY 21 - AY 25.

h. Resources necessary to obtain the plan.

- Faculty/Staff: Faculty course releases may be required to oversee the website, do event planning, and/or supervise students involved in high-impact practices related to the various initiatives mentioned here below.
- Budgetary: In this upcoming year, we are asking for a budget that can help us develop and maintain a Humanities Department website. The budget will cover:
 - costs and fees for web-applications and subscriptions.
 - funds for student work study, internships and other tasks related to this social media project
 - developing world language programming, including: 1) a speaker series addressing matters of culture, diversity, social justice, career opportunities for our students, and 2) community engagement through the arts (such as a yearly International Poetry Slam)
 - taking students to national conferences or other professional events where they can apply their learning.

IDIS MAJOR PROGRAM REVIEW

Overview and Vision

1. Brief overview of the IDIS program

The Interdisciplinary Studies (IDIS) major at Fitchburg State exists in a general, individualized form, as well as in a series of pre-designed, thematic concentrations. The major is overseen by the Humanities department, but the curriculum involves the entire university, since coursework from any department can be included.

In its general form, students create and follow a plan of study that includes any university approved minor, in combination with one or two other field areas, as well as a set of core courses that includes Critical & Creative Thinking (IDIS 1600), two interdisciplinary electives, and a culminating two-course sequence of Interdisciplinary Studies Research Seminar (IDIS 3004) and Capstone Seminar (IDIS 4004), which challenges students to synthesize their fields of study in a sustained, personally meaningful capstone project of their own design. This is a flexible, individualized degree program, which has typically attracted students who may have changed majors, or fallen out of their chosen major, 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 IDIS major struggle academically. Certain programs that have strict progress and performance requirements (nursing and exercise science, for example) have provided a steady stream of transfers into IDIS, and we have worked with those majors to encourage earlier transfers to IDIS so as to improve student outcomes. Some students also enter IDIS when they are unable to complete 12-credit internships that are required by certain majors. The major has attracted a smaller group of students who are motivated by the individualized nature of the program, and who use IDIS to bring together their preferred disciplines into a major that more closely matches their goals and interests, but only a handful of these students pre-select IDIS as their major upon entering the University as freshmen.

In addition to the individualized version of the IDIS major, there are now a number of thematic IDIS concentrations that feature pre-designed disciplinary combinations, and this list has grown since our last program review to include:

- *Pre-Law* – Political Science, Criminal Justice, Sociology, Philosophy, and Speech (introduced 2011)
- *Fine and Performing Arts* – Art, Music, and/or Theatre (introduced 2016)
- *Humanities* – Art, Music, Philosophy, and/or World Languages (introduced 2016)
- *General Sciences* – Biology, Engineering Technology, Chemistry, Geological Sciences, and Physics (introduced for 2018; revised for 2020)

This idea of thematic disciplinary combinations had been a factor earlier in the history of the IDIS major as well, primarily for education students, who were required to take IDIS as a

second major; specific “packages” of the Interdisciplinary major had been passed through governance to meet the needs of the various education tracks, and a cluster in humanities had been included among them. However, the clusters had become obsolete with changing demands of the MTEL exams for future teachers, and were thus discontinued and removed from the university catalogue in 2008. While a specific sub-program of the interdisciplinary major still exists for education majors (IDIE), in 2014 it became quite distinct from the general IDIS major, and since it is overseen by the Education department, it is not covered in this program review.

The current form of the IDIS major described above is the result of a process of reassessment and redesign that occurred in AY 2012 and AY 2013, when the major was assessed by a committee consisting of faculty from across the University, including several faculty members from humanities. Weaknesses in the major were identified, where the major diverged from what were considered best practices, and in AY 2014 a proposal was passed through governance that addressed a number of these issues. Most significantly, the program revision created a series of core classes to foster interdisciplinary habits of mind, as well as to develop an understanding of interdisciplinary research methods. Thus, the period covered in this program review, 2015-2020, coincides quite closely with the current form of the IDIS major.

Advising for the general IDIS major was assigned to the Humanities Department faculty in 2005, since previously there had been no central oversight of students in the major. Humanities faculty were available to be assigned these advising duties, since our department did not have its own major, but over time our role in overseeing the major has grown to encompass more meaningful stewardship. The IDIS program first underwent a program review in 2015, when it was included in our last Humanities Department program review. Also, prior to 2016, no systematic annual assessment had been conducted for IDIS; the Humanities Department articulated a set of program objectives and assessment protocols to conduct annual assessment of student work from courses included in the core, and artifacts from the Capstone Seminar have been particularly central to this process.

The Humanities Department is currently undertaking a complete re-envisioning of our two humanities-based thematic concentrations—the *Fine and Performing Arts* and *Humanities* concentrations—so as to emphasize their relevance to the lives and careers of current and potential students.

2. IDIS Program’s vision, mission and objectives

IDIS Program Mission:

The Interdisciplinary Studies Program, housed in the Humanities Department, provides the opportunity and the conceptual tools to integrate different disciplines in order to address the complex problems and changing frontiers of knowledge in an increasingly global society. The IDIS program is designed to help fully realize the academic, professional, and personal potential of students whose interests range beyond the boundaries of traditional disciplines.

IDIS Program Vision:

Life's biggest questions are interdisciplinary; our goal is to provide the critical and creative tools and the interdisciplinary habits of mind to engage with them.

IDIS Program Objectives:

Students will have the opportunity to pursue individually designed interdisciplinary programs, or thematically organized Interdisciplinary concentrations, with a course of study reflective of their individual educational and professional goals.

Students will be able to identify and define a problem or issue which can be addressed from a variety of disciplinary perspectives, by doing the following:

- Define the problem or state the research question
- Justify using an interdisciplinary approach
- Identify the relevant disciplines

Students will be able to conduct primary and secondary research in order to construct original interdisciplinary research questions/problems, and develop well documented, supported, reasoned, and informed conclusions to problems and issues, by doing the following:

- Conduct a literature search
- Create an annotated bibliography with well-chosen and properly cited sources, which identifies the perspective from which each source is written
- Analyze and evaluate disciplinary insights into the problem
- Create a research proposal

Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:

- Demonstrate a working knowledge of content from at least two disciplines
- Identify distinctions and correspondences among sources
- Integrate insights to produce an interdisciplinary understanding of the problem
- Reflect on how the interdisciplinary research process has enlarged understanding of the problem

Students will be able to communicate ideas clearly, as demonstrated by the following:

- Capstone thesis that is clearly written with organizing idea developed consistently, well organized, properly sourced and cited, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors., properly sourced and cited, well organized, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors.
- Oral presentation that is clear, focused, well-organized, and professionally presented.

Students will strengthen interdisciplinary habits of mind, such as the ability to recognize perspective and bias, think critically, tolerate ambiguity, discover common ground, and appreciate ethical concerns.

3. Relationship to the university mission, vision, and strategic plan and to the university strategic plan

The IDIS major is crucial for Fitchburg State's identity as an accessible university that fosters social mobility among its students, a sizable percentage of whom are first generation college students. For a variety of reasons, including economic challenges and issues with academic preparedness, many students are not able to succeed in their first major or find that their interests have changed only after committing several years of work towards a specific degree. The IDIS major provides these students with the chance to build on their previous work and incorporate it into an interdisciplinary degree program, where the core classes will guide them to reflect on and articulate the future value of their individualized program of study in their lives after Fitchburg State. While retention within the major is a relatively meaningless statistic, given the very low number of entering freshmen who declare the IDIS major, IDIS plays a very important institutional role in guiding students to degree completion.

The IDIS program's mission and vision have been closely aligned with the mission and vision, of Fitchburg State University, particularly in relation to the following elements:

- "Fitchburg State University is committed to excellence in teaching and learning and blends liberal arts and sciences and professional programs within a small college environment." (Mission)
- "Our comprehensive public university prepares students to lead, serve, and succeed by fostering...civic and global responsibility." (Mission)
- "As a community resource, we provide leadership and support for the... cultural needs of North Central Massachusetts and the Commonwealth." (Mission)
- "Fitchburg State University will be nationally recognized for... its dedication to public service." (Vision)
- "Prepare students for a global society through curricular innovation and program development" (Vision)
- "Create a culture of diversity to meet the needs of the region and enhance the personal and academic lives of the university community" (Vision)
- "Build partnerships within our community to provide real-world opportunities for our students" (Vision)
- "Fitchburg State University will be nationally recognized for its excellence in teaching and learning in current and emergent fields, for its commitment to transforming lives through education" (Vision)

Our 5-year review period has coincided precisely with the 2015-20 strategic plan for the University, and the strategic plan of the IDIS program has been closely aligned with that of the University, particularly in relation to the following elements:

- “Increase collaboration in academic programs through team teaching, learning communities, interdisciplinary course development, and research opportunities and support appropriate high-impact learning experiences, including opportunities in academic and experiential settings.” (Goal 1)
- “Develop new, flexible curricular models to serve the needs of a changing student population.” (Goal 1)
- “...promot[e] student success by breaking down barriers to degree completion.” (Goal 2)
- “Bring cohesion to all academic programs by requiring a senior capstone experience, portfolio, or internship to align with workforce values by fall of 2016.” (Goal 2)

4. Overview of program (Including minors, concentrations, and graduate coursework)

a. Specify the degree requirements for the program, using the format of the catalog description

Interdisciplinary Studies (Individualized) - B.A./B.S.

The Bachelor of Science and Bachelor of Arts in Interdisciplinary Studies provide for many possible combinations of coursework available through the 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 their individualized thematic approach to the 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.

PROGRAM OF STUDY:

Interdisciplinary Studies (Individualized) - B.S./B.A.

- IDIS Core Requirements (15 credits)
 - IDIS 1600 - Critical and Creative Thinking (3 cr.)
 - IDIS 3004 - IDIS Research Seminar (3 cr.)
 - IDIS 4004 - IDIS Capstone Seminar (3 cr.)
 - Select two Interdisciplinary electives (6 cr.)

- Select an FSU approved minor (15-21 cr.)
- Select either (18-24 cr.):
 - 18 credits in a single discipline [OR]
 - 12 credits in two different disciplines

IDIS Major catalog link:

[https://catalog.fitchburgstate.edu/preview_program IDIS individualized](https://catalog.fitchburgstate.edu/preview_program.php?id=IDIS_individualized)

Interdisciplinary Studies: Fine and Performing Arts Concentration - B.A./B.S.

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:

PROGRAM OF STUDY:

- IDIS Core Requirements (15 credits)
 - IDIS 1600 - Critical and Creative Thinking (3 cr.)
 - IDIS 3004 - IDIS Research Seminar (3 cr.)
 - IDIS 4004 - IDIS Capstone Seminar (3 cr.)
 - Select one Commonwealth of the Arts course from MUSC 2000/2100/2120/2130/2210 (3 cr.)
 - Select one additional Interdisciplinary elective (3 cr.)
 - Choose a minor in Music, Studio Art or Theater (see catalog for the specific requirements of each minor), 18 credits.
- [AND]
- Choose either:
 - Option 1 - 18 credits in one of the other two disciplines, at least 9 of which must be at the 2000+ level [OR]
 - Option 2 - 12 credits in each of the other two disciplines, at least 6 of which must be at the 2000+ level in each discipline (24 cr.)

IDIS Major, Fine & Performing Arts Concentration catalog link:

[https://catalog.fitchburgstate.edu/preview_program FAPA](https://catalog.fitchburgstate.edu/preview_program.php?id=FAPA)

Interdisciplinary Studies: Humanities Concentration - B.A./B.S.

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

PROGRAM OF STUDY:

- IDIS Core Requirements (15 credits)
 - IDIS 1600 - Critical and Creative Thinking (3 cr.)
 - IDIS 3004 - IDIS Research Seminar (3 cr.)

- IDIS 4004 - IDIS Capstone Seminar (3 cr.)
 - Select one Commonwealth of the Arts course from MUSC 2000/2100/2120/2130/2210 (3 cr.)
 - Select one additional Interdisciplinary elective (3 cr.)
- 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 catalog for the specific requirements of each minor.) 18 credits.

[AND]

- Choose either:
 - Option 1 - 18 credits in one of the other three disciplines, at least 9 of which must be at the 2000+ level. [OR]
 - Option 2 - 12 credits in two of the other three disciplines, at least 6 of which must be at the 2000+ level in each discipline. (24 cr.)

IDIS Humanities Concentration catalog link:

https://catalog.fitchburgstate.edu/preview_program_humanities

Interdisciplinary Studies Major for Pre-Law - B.A./B.S.

PROGRAM OF STUDY:

- Political Science Minor 18 cr.

Required courses:

- POLS 1000 - United States Government 3 cr.
- POLS 2270 - Introduction to the Legal Process 3 cr.

Choose one of the following:

- POLS 1100 - Introduction to Political Science 3 cr.
- POLS 1500 - State and Urban Government 3 cr.

Choose three of the following:

- POLS 2550 - Sex, Race and the Constitution 3 cr.
- POLS 2600 - The First Amendment 3 cr.
- POLS 2700 - Criminal Procedure: Rights of the Accused 3 cr.
- POLS 3500 - Constitutional Law 3 cr.

- Criminal Justice Field 9 cr.

Required course:

- CJ 1000 - Introduction to Criminal Justice 3 cr.

Choose two of the following:

- CJ 1001 - Mediation 3 cr. OR
- HMSV 1001 - Mediation 3 cr.
- CJ 2020 - Mock Trial 3 cr.

- CJ 2500 - Correctional Law 3 cr.
 - CJ 2550 - Criminal Law 3 cr.
 - CJ 2651 - Ethics in Criminal Justice 3 cr.
 - CJ 3053 - Victimology 3 cr.
- Sociology/Human Services Field 6 cr.

Required courses:

 - HMSV 1100 - Introduction to Human Services 3 cr. Or
 - SOC 1100 - Introduction to Sociology 3 cr.

Choose one of the following:

 - HMSV 2005 - Social and Cultural Diversity in Human Services 3 cr.
 - SOC 2500 - Race and Ethnic Relations 3 cr.
 - SOC 2700 - Social Problems 3 cr.
 - SOC 2750 - Criminology 3 cr.
 - SOC 3500 - Law and Society 3 cr.
- Interdisciplinary Studies Common Core 12 cr.

Required courses:

 - IDIS 1600 - Critical and Creative Thinking 3 cr.
 - PHIL 1100 - Logic 3 cr.

Choose one of the following:

 - PHIL 2500 - Contemporary Ethical Problems 3 cr.
 - PHIL 2550 - Introduction to Ethics 3 cr.
 - PHIL 4200 - Political and Social Philosophy 3 cr.
 - HIST 4200 - History of Political Theory 3 cr.

Choose one of the following:

 - POLS 4350 - Moot Court 3 cr.
 - SPCH 1100 - Argumentation and Debate 3 cr.
 - SPCH 2600 - Persuasion 3 cr.
- IDIS Capstone Requirement 3 cr.
 - POLS 4350 - Moot Court 3 cr. OR
 - POLS 4940 - Capstone (internship) in Political Science

IDIS Pre-Law Concentration catalog link:

https://catalog.fitchburgstate.edu/preview_program_prelaw

Interdisciplinary Studies Major with a General Science Initial Teacher License (5-8) - B.S.

The General Science Concentration in Interdisciplinary Studies gives students a strong grounding in the basic natural sciences, including physics, earth and geographic sciences, biology, and chemistry. This is an appropriate concentration for students interested in a

wide variety of careers such as: teaching middle school science, entry-level laboratory technician positions, and science writing careers. This is not appropriate for students wishing to continue on in medical or dental school or those who wish to go graduate school in biology, chemistry, earth science or geology.

Required courses:

- GEOG 2000/PHYS 2000 Astronomy
- GEOG 1000 Earth Systems Science
- GEOG 2100 Geology
- BIOL 1800 General Biology I
- BIOL 1900 General Biology II
- BIOL 2300 Ecology
- PHYS 1100 Physical Sciences
- CHEM 1000 Chemistry in a Changing World
- ENGT 3025 Engineering Design: Fab. Sys. I
- CMGT 4020 Communication and Transportation Technologies
- CMGT 3030 MEP & HVAC Systems

Students with a declared Interdisciplinary Studies Major with a General Science Initial Teacher License (5-8) will not be required to complete the prerequisite courses for ENGT 3025, CMGT 4020, and ENGT 3030.

Students must complete a minor in Middle School and Secondary Education which includes 18 credits. When completing this minor, students must complete the following specific courses:

- SCI 1860 Introduction to Education (5-12)
 - SCI 3015 Methods in Teaching General Science (5-8) I
 - SCI 4850 Methods in Teaching General Science (5-8) II
 - EDUC 2012 Teaching the Adolescent Learner
 - EDUC 2011 Diversity in Education
 - SPED 3800 Inclusive Instruction (5-12)
- IDIS Major Core Course Requirements (15 credits):
 - IDIS 1600 (Critical and Creative Thinking)
 - IDIS 3004 (IDIS Research Methods Seminar)
 - IDIS 4004 (IDIS Capstone Seminar)
 - Two three-credit IDIS Electives.

Additionally, to be eligible for initial licensure and to complete this concentration, students must complete: SCI 4012: Practicum Seminar (5-12), SCI 4880: Practicum I General Science (5-8), SCI 4890 Practicum II General Science (5-8), EDUC 3122 Sheltered English Immersion.

As part of the completion of this program, students must go through two review processes (Stage I and Stage II) and meet the requirements before continuing on in the concentration. If the student is unable to meet the requirements of either review, then they will be removed from the concentration. They may stay in the IDIS major and continue to complete the Middle School and Secondary Education minor, but they will not be eligible to complete the General Science (5-8) Initial Teacher License concentration.

IDIS General Science Concentration catalog link:

https://catalog.fitchburgstate.edu/preview_program_gen_sci

b. Determine if there are discipline specific best practices and whether the department is following them

- Developing interdisciplinary habits of mind.
 - The five IDIS core courses are specifically designed to foster interdisciplinary habits of mind.
- Developing the ability to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines.
 - The five IDIS core courses are specifically designed to foster interdisciplinary habits of mind and to empower students to synthesize the methods and insights of different disciplines.
- Developing research skills specific to interdisciplinary project design.
 - The sequence of culminating courses, IDIS 3004 & 4004, foster an understanding of how a range of disciplinary lenses can be brought to bear on a problem or issue, and how the research methods from different disciplines can be deployed in meaningful ways to address a range of issues facing our world.

c. Explain the balance between breadth and depth designed in the program

Depth of disciplinary knowledge is built into the IDIS program through the requirement of an approved minor plus a choice of either 6 courses in a second single discipline or 4 courses in 2 other disciplines. Prior to 2014, less disciplinary depth was required, but we found that students lacked sufficient disciplinary grounding to effectively apply what they knew in an interdisciplinary context. Breadth is attained through the inclusion of multiple disciplines, as well as through the broader LA&S program. The IDIS core classes foster meaningful synthesis of the field-based knowledge within the major.

5. Internal demand of the program or department

a. Service courses (as applicable)

Does not apply to IDIS

b. Assessments of student learning for the service courses as they relate to the Liberal Arts and Sciences (LA&S) Student Learning Outcomes (SLOs)

Does not apply to IDIS

c. Enrollments in service courses

Does not apply to IDIS

6. Recommendations and actions from previous five-year review

Reviewer recommendations:

- We need to articulate a mission and objectives for the IDIS program that emphasize student outcomes: the skills yielded by the major as a whole.
 - Mission was rewritten and program objectives were articulated and refined for use in annual assessment
 - Articulating the value proposition of the outcomes from an IDIS degree for current and potential students is a crucial issue that we will be engaging in the Davis Grant process in 2021-22 & 2022-23.
- In order to make IDIS major a solid first-choice option, rather than a “safety net” major, a significant rebranding of the major is needed, drawing upon the more clearly articulated student learning outcomes.
 - This issue has only been partially addressed to this point. Along with the more clearly articulated mission and objectives, we viewed the development of new thematic concentrations as a crucial way to make the IDIS major a destination major, however only a very limited number of students have been drawn to enroll as freshmen to this point.
- We should pursue the possibilities for humanities fields within interdisciplinary majors, and again we need to articulate how those combinations of disciplines cultivate skills that students require for successful careers.
 - We proposed and pass two new humanities-based IDIS concentrations through governance, which took effect in Fall 2016:
 - *Humanities*, which involves integrating 2-3 of our departmental disciplines in a thematic concentration.
 - *Fine & Performing Arts*, which involves integrating 2-3 of the fields of art, music, and theater in a thematic concentration.
 - Our attempt to articulate how program outcomes from these concentrations serve students in the workforce is still underdeveloped, and the process of consideration has actually led us to begin developing

significant revisions to these programs, which we will address in the forward-looking section of this document.

- We are in the midst of doing significant work to strengthen and re-envision our humanities-based concentrations, and the specific plans are discussed in the Humanities overview section of the self-study.
- The University should consider the “odd fact” that there is no formal relationship between the interesting interdisciplinary minors and the IDIS major.
 - This is an issue that remains open. It may become more critical to address it at the structural level as interdisciplinary work becomes increasingly central in academia.
- A faculty hire with specific Interdisciplinary expertise was also recommended.
 - This hire did not occur. We did propose a faculty position for a Philosopher with a strong Interdisciplinary emphasis, but it has not been granted.

7. Program initiatives and significant changes during the five years since the last review. With specific focus on:

a. Interdisciplinary programs

- In the first year of this review period, we set up an assessment plan and committee for implementation. The assessment plan defined a clear set of program outcomes, mapped those outcomes to required courses at different levels of the program, and developed a five-year process for annual assessment of specific course artifacts that would allow us to gauge student success in meeting the expected outcomes.
- We made a revision to the IDIS major core curriculum, which took effect in Fall 2018. Whereas the core curriculum had previously required three sequential courses, IDIS 1004 Intro to IDIS (1cr.), IDIS 2140 Research in IDIS (2cr.), and IDIS 4004 IDIS Capstone Seminar, we replaced the first two courses in the sequence with a single 3-credit course, IDIS 3004 IDIS Research Seminar (3cr.). While the model of a three-step longitudinal sequence had made sense as a way to frame of the disciplinary coursework through an interdisciplinary lens, too many students did not take a 1-credit course seriously enough to lead to successful outcomes in IDIS 1004, and since many students also enter the major several years into their time at the University, we often had to allow students to take IDIS 1004 and 2140 simultaneously, which completely undermined the value of sequential courses. The 1-credit and 2-credit courses also posed a challenge for faculty workload considerations. Thus, we settled on a two-course sequence of IDIS 3004 & 4004.
- We proposed and passed through governance two new Humanities-based IDIS concentrations, which took effect in Fall 2016:
 - *Humanities* concentration, which involves integrating a minor in a humanities discipline with 1-2 of our remaining departmental disciplines.
 - *Fine & Performing Arts* concentration, which involves integrating a minor art, music, or theater, in combination with 1-2 of the remaining arts fields.
- We began our ongoing work to develop the three new humanities major programs that have been discussed previously in detail.

- We collaborated with faculty in the Sciences on developing and passing through governance a new *General Sciences* concentration, which took effect in Fall 2018, and which involved integrating any approved minor with a set of 8 required courses in the Sciences, Math, and Technology. The concentration was designed in part to support students preparing for Middle School Education, where a broad general knowledge of the Sciences is required. This concentration underwent a further major revision in AY 2019-20 due to changing state-level licensure requirements for Middle School Education, and the newer iteration took effect in Fall 2020.
- We collaborated with faculty from EHPS on revisions to the *Pre-Law* concentration during AY 2018-19, which updated the concentration to better align with current course offerings.

b. Delivery mechanisms

- No significant changes. We continued to offer the required IDIS core courses in face-to-face, hybrid, and online formats during the Day program, and online through GCE. Going forward, the changes to course delivery that were forced upon us by the Covid pandemic may lead us to consider an expanded set of course modality options.

c. Service learning and community outreach

- Not specifically integrated into the IDIS major during the review period, however we became a participating department in the Davis Grant that Fitchburg State received, which established a 3-year process from 2020-21 to 2022-23 for programs to map their curricula to specific student outcomes, articulate how the programs build skills that are relevant to success in the workplace, and develop experiential learning opportunities. IDIS will be part of a cohort that is undergoing this process during one of the last two years of the grant. We are also looking to incorporate applied learning more directly as a central feature in our humanities-based interdisciplinary programs that are under development

Assessment of Program

1. Program Inputs

a. Program reputation

- Primarily seen within the University as a “safety net” major.
- Important for supporting degree completion, while offering transferable skills to graduates.
- The high-impact 2-course sequence leading to a senior Capstone project is seen as a crucial opportunity for students to develop, synthesize, and articulate the value of their individualized interdisciplinary program of study.
- The positive program outcomes that we see in assessment point to a gap between student success in the program and the program’s image as a major of last resort,

which we plan to address by developing more public-facing presentations of student work.

b. Students by program

- Overall numbers and percentages of students in the IDIS major have grown slightly each year of this review period, from 92 in AY 2016 (2.40% of all declared majors) to 110 in AY 2019 (2.89% of all majors). What may have looked like a steep, two-step drop in numbers from AY 2013 to AY 2016 simply reflects the fact that the IDIS major became fully separate from the Interdisciplinary Studies for Education (IDIE) major effective AY 2015, so numbers up to that point reflect both IDIS and IDIE programs combined, and AY 2015 numbers reflect the fact that some students were still in transition at that point. Thus, AY 2016 serves as the first good baseline year for enrollment data, even though it may still include a few Education Interdisciplinary students graduating under the older system.

IDIS - Departmental Trend Data					
Day-School					
	AY 16	AY 17	AY 18	AY 19	AY20
Graduates in the Major	33	30	32	28	41
Percentage of overall graduates	4.53%	3.95%	4.24%	3.83%	5.27%
IDIS for Pre-Law, B.A.	0	0	0	0	0
IDIS for Pre-Law, B.S.	1	1	5	1	4
IDIS, B.A.	0	1	1	1	2
IDIS, B.S.	32	28	25	26	33
IDIS Fine and Performing Arts	0	0	1	0	1
IDIS, Humanities, BS	0	0	0	0	1
Number of Majors²	92	102	105	110	112
Overall declared majors ³	3,840	3,862	3,837	3,805	3,600
Percentage of overall declared majors	2.40%	2.64%	2.74%	2.89%	3.11%
IDIS for Pre-Law, B.A.	0	2	0	0	0
IDIS for Pre-Law, B.S.	10	12	13	12	8

IDIS for Fine and Performing Arts, B.A.	0	0	0	1	0
IDIS for Fine and Performing Arts, B.S.	0	1	2	1	2
IDIS, Humanities	0	0	1	1	2
IDIS, Humanities, B.S	0	0	0	0	1
IDIS, B.A.	1	2	3	4	4
IDIS, B.S.	81	85	86	91	95
Number of incoming freshmen majors	3	4	2	4	1
Percentage of incoming freshmen class4	0.41%	0.55%	0.27%	0.56%	0.15%
Number of incoming transfer majors	7	11	4	14	7
Percentage of incoming transfer class4	1.78%	2.49%	0.92%	3.35%	2.30%
Retention Rates 5					
Retention Rate in Major - Humanities	100.00%	66.67%	100.00%	0.00%	50.00%
Retention Rate Changed Major - Humanities	0.00%	33.33%	0.00%	0.00%	25.00%
Retention Rate in Major Institutional	58.75%	62.36%	65.17%	61.38%	61.71%
Retention Rate Changed Major Institutional	16.11%	12.55%	12.80%	11.98%	11.78%
Graduate and Continuing Education: Undergraduate					
	AY 16	AY 17	AY 18	AY19	AY 20
Graduates in the Major	1	1	5	3	3
Percentage of overall graduates	1.56%	1.59%	8.06%	4.69%	3.22%
IDIS for Pre-Law, B.A.	0	0	0	0	0
IDIS for Pre-Law, B.S.	0	0	0	0	0
IDIS, B.A.	0	0	0	0	0

IDIS, B.S.	1	1	5	3	3
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- While some students select the IDIS major quite intentionally, very few do so as entering freshmen, so the retention rates that are reflected in our trend data are quite meaningless, based on a sample -size of 2-5 students. Incoming freshmen have constituted well under 1% of the incoming class for all years in this review period. This does reflect the fact that we have not yet succeeded in our goal of making IDIS a first-choice major.
- A higher number of transfer students join the IDIS major upon entry to the University, since it offers a way to repackage and recontextualize their prior studies in a unified major. Trend data reflect a range of from just under 1% up to 3.35% of incoming transfer students over the past five years.

c. Faculty

As an interdisciplinary program, the bulk of a student’s coursework will occur within their minor and other chosen disciplinary fields. Thus, the only courses that are strictly overseen by IDIS as a department are the three required courses in the core, and all of these faculty who contribute by teaching the IDIS classes primarily teach within their disciplinary areas. Faculty coverage for the courses has been as follows for this review period:

- IDIS 1600 - Critical & Creative Thinking - has been taught exclusively by Humanities faculty David Svolba (Philosophy) and Jane Fiske (Music)
- IDIS 3004 - IDIS Research Seminar - has been taught by Laura Baker (History) and Richard Bannon (Adjunct in Philosophy)
- IDIS 4004 - IDIS Capstone Seminar - has been taught by Rala Diakite (World Languages), Yasser Derwiche Djazaerly (World Languages), and Richard Bannon (Adjunct in Philosophy)

Student advising of IDIS majors is overseen by all faculty in the Humanities department, each of whom is assigned a group of students to advise. When a student enters the IDIS major, they first meet with the department chair to discuss their personal, academic, and career goals, and together work out a realistic plan of study, which is formalized by declaring a minor and either one or two other “field choices.” Thus, by the time a student meets with their assigned advisor, they will already have a flexible road map of the kinds of courses that they will be taking.

2. Program Processes

a. Curriculum

- Since the IDIS major potentially includes courses from any department in the university, we focus our work most on ensuring that the core IDIS classes successfully introduce and develop interdisciplinary habits of mind and

interdisciplinary research skills, so that students are empowered to meaningfully synthesize their fields of study in a culminating capstone project.

- The core curriculum is assessed through our annual assessment process (see below in #3, Program Outcomes), as well as through regular meetings that included the chair and faculty teaching the core classes.
- Curriculum development also is brought to us from other departments. For instance, faculty in the sciences saw the need for a general science concentration that aligns with their Middle School Education program, and we collaborated on developing a model that would work as a concentration within the IDIS major, and we worked with them again when changes to middle school licensure requirements indicated that changes were needed. Similarly, we worked with faculty from economics, history, and political science on updating the pre-law concentration requirements to better align them with current course options.

b. Students

- Learning Expectations: see IDIS Curriculum Objectives in Overview
- Learning supports
 - Tutoring Center
 - Information Technology Help Desk
 - Library: Electronic and physical reserves
 - Library: Research/Information Literacy Workshops
- Retention initiatives

While the retention of first-year students is of low relevance to IDIS, given how few students enter the University in the major, supporting student progression to graduation is extremely important. We primarily focus on advising as the central tool to help students progress to degree completion, and strive to promote a culture of intrusive advising practices to support our students.

c. Faculty

Since IDIS courses are taught by faculty whose primary appointments are to the humanities or another department, IDIS courses constitute a minor portion of overall teaching load. Overall, however, faculty responsibilities are as follows:

- Teaching responsibilities
 - 4-4 course load; often scheduled as 3 preps per semester
- Advising responsibilities
 - See Humanities Overview section of this self-study
- Number and types of assignments
 - Service is an expectation; faculty are expected to serve on at least one departmental and one university wide committee each semester, although many serve on more
 - Monthly departmental meetings
- Professional development initiatives

Modest support is available for research, conference funding, curriculum development, and professional development, provided by the following:

- Continuing Scholarship funding (which is contractually stipulated and taxable as income); amount for 2020-2021 is \$872)
- Departmental travel fund in normal years that are not Covid-impaired in terms of travel, which provides an average of \$380 per faculty member
- Special Projects Grant
- MSCA Professional Development and Training
- Amelia V. Gallucci-Cirio Endowment

Information on these sources of support for faculty research is available at this link: <https://www.fitchburgstate.edu/academics/academic-affairs-division/research-and-faculty-development>

d. Quality Improvement Initiatives

1. In addition to our process of annual program assessment (described here below in Program Outcomes (3.b), we also hold regular meetings that include the chair and all faculty teaching the three core courses that are required of all IDIS majors: IDIS 1600 *Critical & Creative Thinking*, IDIS 3004 *IDIS Research Seminar*, and IDIS 4004 *IDIS Capstone Seminar*. These discussions allow for a more informal discussion about how the curriculum can work better to support positive student outcomes.
2. New curricular development for thematic IDIS concentrations is underway, with particular emphasis on three programs that highlight will Humanities disciplines (see Humanities overview section):
 - *Expressive Arts Therapies* (Art, Music, Theater, Human Services, and Psychology)
 - *Arts Entrepreneurship & Management* (Art, Music, Theater, Communications Media, and Business Administration)
 - *Public Humanities* (Art, Music, Philosophy, and World Languages)

3. Program Outcomes

a. Program

- Graduates' rating of the program (Graduating Student Survey results available from Director of Assessment)
- Career placement and continuing education opportunities: number and types of career and advanced education (Graduating Student Survey results available from Director of Assessment)
- Alumni Satisfaction Survey (NOTE– Director of Assessment will work with the Alumni Office, Marketing, and Department Chairs to create a campus-wide survey)
- Employer rating of graduates (Graduating Student Survey results available from Director of Assessment)

The graduate survey report that was provided to us is not of significant value to assessing outcomes in the IDIS major for the following reasons:

- There were only 14 respondents, at least a portion of whom were from Education, which is a separate program.

- The data set was not very program-specific, and reflected more on the overall experience at Fitchburg State.
- Students in IDIS take the bulk of their coursework in the specific disciplines that comprise their fields of study, and it is not possible to draw program-specific conclusions about the survey results in relation to their experience with the IDIS core classes or their specific sub-fields.

The limited utility of these survey instruments points to a need for IDIS to develop a more direct feedback loop with graduates from the program, and to adopt survey questions that more accurately reflect the unique nature of the IDIS degree program.

b. Student

- Program Learning Outcomes

PLO #	PLO – Stated in assessable terms.	Timing of assessment (annual, semester, bi-annual, etc.)	When was the last assessment of the PLO completed?
1.	Students will be able to identify and define a problem or issue which can be addressed from a variety of disciplinary perspectives, by doing the following: 1. Define the problem or state the research question 2. Justify using an interdisciplinary approach 3. Identify the relevant disciplines	Year 1, 4	2017-18
2.	Students will be able to conduct primary and secondary research in order to construct original interdisciplinary research questions/problems, and develop well documented, supported, reasoned, and informed conclusions to problems and issues, by doing the following: 1. Conduct a literature search 2. Create an annotated bibliography with well-chosen and properly cited sources, which identifies the perspective from which each source is written 3. Analyze and evaluate disciplinary insights into the problem 4. Create a research proposal	Year 1, 4	2017-18
3.	Students will be able to apply and integrate methods,	Year 1, 4	2017-18

	<p>materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:</p> <ol style="list-style-type: none"> 1. Demonstrate a working knowledge of content from at least two disciplines 2. Identify distinctions and correspondences among sources 3. Integrate insights to produce an interdisciplinary understanding of the problem 4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem 		
4.	<p>Students will be able to communicate ideas clearly, as demonstrated by the following:</p> <ol style="list-style-type: none"> 1. Capstone thesis that is clearly written with organizing idea developed consistently, well organized, properly sourced and cited, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors., properly sourced and cited, well organized, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors. 2. Oral presentation that is clear, focused, well organized, and professionally presented. 	Year 3	2019-20
5.	<p>Students will strengthen interdisciplinary habits of mind, such as the ability to recognize perspective, bias, think critically, tolerate ambiguity, discover common ground, and appreciate ethical concerns</p>	Year 2, 5	2018-19
6.			

- PLO mapping to courses

PL O #	Assessment description (exam, observation, national	When assessment was administered in student program (internship, 4 th	To which students were assessments administered	What is the target set for the PLO? (criteria	Reflection on the results: How was the
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	standardized exam, oral presentation with rubric, etc.)	year, 1st year, etc.)	(all, only a sample, etc.)	for success)	“loop closed”?
1	Intellectual Autobiography (reflective self-assessment about the value of the IDIS program).	First year in IDIS program. (under revision; course sequence has changed)	sample	Under discussion	Under discussion
2, 3, 5	Capstone proposal and/or annotated bibliography	Penultimate semester	sample	ditto	ditto
3, 4, 5	Capstone project	Final semester	sample	ditto	ditto
5	Varied	Beginning of program	sample	ditto	ditto

- Summary of findings by year (longitudinal data over the most recent five-year span)
 - See Appendix 5 for complete assessment reports

2016

No assessment completed.

2017

Conclusions about the strengths and weaknesses of the program:

We were all impressed by the quality of the capstone papers, and pleased by the feedback provided by the reflective responses. We found that virtually all the papers met the threshold of sufficiency, and about 1/4 to 1/3 of the papers were in the excellent range. In particular, all of the students were able to define a truly interdisciplinary question or research topic, and follow through with effective research and a focused, organized paper. The chosen topics were interesting and relevant to contemporary society and/or the students' life goals.

As a result of our assessment, we have identified some changes we would like to make to improve the program:

- Continue to develop more coordination and communication between the faculty who teach the three sequence courses (IDIS 1004, 2140 and 4004), in order to instill interdisciplinary thinking earlier and more consistently.
- Build more assessment opportunities into the earlier phases of the program (annotated bibliographies, reflective self-assessments, etc.) to track more precisely where SLOs are being met.

- Use this more “longitudinal” assessment to facilitate curriculum mapping of core interdisciplinary courses, including IDIS electives, to help us refine and focus the program.

2018

Our data indicate that our improved coordination between the instructors of the IDIS sequence courses, intended to create a better transition between the research course and the capstone course, has helped tremendously. This is evidenced by the improved scores in the spring capstones, which were the first capstone group to benefit from this change. The instructor of the capstone course for the fall and spring offered anecdotal support for this conclusion as well. Our approach to assessment also seems to be working better for us, although we will have to make some changes when our new sequence begins in 2019; one of the changes we decided to make after last year’s assessment was to combine our introduction course and our research methods course into one 3-credit course.

2019

As we noted in our five-year assessment plan, we included another IDIS core course, IDIS 1600 (Critical and Creative Thinking). We intend to reach out to those teaching IDIS electives to see how we can include them in the loop in the future. We will also include data from online core courses taught in summer through GCE (courses which typically include both Day and Evening students).

2020

We are pleased at the percentage of students achieving sufficient and proficient levels of written communications and see no need to make changes in this area. The two-course sequence of IDIS 3004 & 4004 seems to be leading to strong student results, as students were able to develop research papers through a series of stages of development, with multiple points of feedback throughout the process leading to improved student work.

IDIS Major: Analysis and Action Plan for the Future

1. Comparative strengths and distinctiveness, and areas of improvement across all program levels

- The revised structure of core IDIS requirements, which took effect in AY 2015 and has been in place throughout this review period, has fostered positive student outcomes at the capstone level. Before the program revisions, there had been no clear longitudinal element, and students often arrived at the culminating capstone with little sense of what interdisciplinary study really meant. In particular, the creation of the two-course sequence of IDIS 3004 & 4004 (IDIS Research and Capstone Seminars) has ensured that students have the conceptual tools to develop personally meaningful research topics and apply interdisciplinary methods to their original work. Furthermore, having instituted the core requirement of IDIS 1600 Critical and Creative Thinking has been shown to help develop metacognitive skills that are crucial to interdisciplinary thinking.

- The flexibility of the IDIS major allows students with widely varying academic interests to pursue individualized plans of study, and do advanced interdisciplinary work that serves as a springboard to future careers.

2. Opportunities to extend existing strengths and resources in place or needed

- Along with the three IDIS core courses mentioned above, the IDIS core requires two interdisciplinary elective courses, which are selected from a sizable list of options. The logic behind the inclusion of these courses is to give students experience with concrete examples of how interdisciplinary study is applied to a range of issues across disciplines. We hope to get a better idea of how well these courses are serving that goal through our annual assessment process, which will next be focusing on the role of these elective courses. We aim to compare specific IDIS learning outcomes with all of these courses to determine which are supporting the outcomes most effectively.

3. Weaknesses found during the self-study

- A key weakness remains the continuing very low level at which the IDIS major is selected as a first-choice major by entering freshmen.
- In general, for the individualized IDIS major as well as for the thematic concentrations, there is a need to better articulate the value of the outcomes that are fostered in interdisciplinary studies to current and potential students, and to highlight their value in paths to future employment opportunities and life satisfaction.
- The lack of an internship program for the major may undermine the appeal of the program to potential students, since the opportunity to undertake such applied learning in real-world situations would foster the visibility of career opportunities related to the program.
- The new concentrations featuring humanities disciplines (Fine & Performing Arts; Humanities) have attracted very few students, generally not more than 1-2 at any given time. The fact that only the Pre-Law concentration has had any real traction with students (with generally ~10-13 enrolled) may demonstrate that we have not yet successfully articulated how the skills fostered by humanities-based IDIS concentrations can create a path to success in the workplace.
- We do not currently have in place effective tools to foster a relationship with our alumni who have graduated from the IDIS program, so we have not been able to systematically track their accomplishment post-graduation.

4. Opportunities for addressing weaknesses

- Humanities has signed on as a department to participate in the 3-year Davis Grant process, and we envision that the work that we will do for this project during either AY 2021-22 or 2022-23 will dovetail with our attempt to address the first three weaknesses listed here above, since the Davis Grant was awarded to Fitchburg State specifically to address the need to foster career opportunities in “non-professional” fields, for which traditional paths to future employment are less clearly evident. The process will entail: defining core competencies fostered by the disciplines; cross-walking those competencies with the curriculum and doing detailed curriculum mapping; and developing a range of internship opportunities that are applicable for non-professional fields. Even apart from the Davis Grant, Humanities anticipates

doing this kind of work in the context of the revision and development of our Humanities IDIS concentrations (see here below in 4b.), but we anticipate focusing on the Public Humanities concentration for this grant project.

- The tepid response to our new Humanities-based concentrations has led us to begin re-envisioning the concentrations, a process that we began during AY 2019-20, and plan to bring to conclusion during AY 2021-22. Specifically, we are working on developing the following ideas to reinvigorate our programs, with the following working program titles:
 - *Public Humanities* concentration - a substantial revision and reframing. While the specific curriculum we will propose is far from fully formed at this point, the idea is to reframe humanities fields in terms of what they do through their outward-facing engagement with our communities and the world at large.
 - *Expressive Arts Therapies (Art, Music, Theater)* - a concentration/major that frames our current Fine & Performing Arts fields in the context of wellness and social services, which we are working on in collaboration with faculty in human services, psychological sciences, and communications media. While initially conceived as a revamped IDIS concentration, we are exploring the possibility of instead proposing this program as a stand-alone interdisciplinary major, which will require approval of the Board of Higher Education (BHE).
 - *Arts Entrepreneurship & Management (Art, Music, Theater)* - a concentration/major that frames our current fine & performing arts fields in the context of potential careers in arts, including work in cultural institutions, arts businesses, as well as in individual entrepreneurial arts enterprises, which we are working on in collaboration with faculty in business administration and communications media. As with *Expressive Arts Therapies*, while initially conceived as a revamped IDIS concentration, we are exploring the possibility of instead proposing this program as a stand-alone interdisciplinary major, which will require approval of the BHE.
 - Alumni and student stories are crucial ways to tell the story of the IDIS major to potential students and their parents, particularly when the program may not fit neatly with traditional professional pathways. We plan to work with the Alumni office to better track our graduates, and we need to develop appropriate communication tools to stay in touch and foster an ongoing, direct relationship by finding streamlined ways to use social media.

5. Positioning of program to address future direction of the discipline in the next five years

- Lacking a single defining discipline, the future direction of interdisciplinary studies is multi-faceted, however it is clear that interdisciplinary approaches are becoming increasingly central to the world and academia, even as universities are largely structured around traditional disciplinary departments.

6. Action Plan for next five years

Objectives	Strategy--Action/Method	Timeline	Resources Necessary
Assess effectiveness of the two required IDIS core electives in developing interdisciplinary habits of mind, a core program objective	Annual Assessment Report will examine artifacts from select courses that fulfill this requirement	By SP 2022	n/a
Enhance visibility of the major to increase the number of first-year students selecting an IDIS major upon entering Fitchburg State	Complete Humanities role in Davis Grant, and have concise, well-designed materials that highlight our program outcomes for potential students.	By not later than Summer 2023	Resources provided by Humanities Dept. participation in the Davis Grant.
	Apply what we have learned from the Davis Grant process to the arts-based concentrations (or new majors) as well, to produce similar curriculum competency maps.	By not later than Summer 2024	Resources provided by Humanities Dept. participation in the Davis Grant.
Create new programs that heighten the role of humanities fields in curricular proposals	Complete curricular proposals for <i>Expressive Arts Therapies</i> and <i>Arts Entrepreneurship & Management</i> programs	For AUC by FA 2021 and for the BHE by SP 2022.	May require approval of adjunct to teach specialized courses in <i>Art and Music Therapy</i> . Also, support of university administration through the process with the BHE.
	Complete curricular proposals for <i>Public Humanities</i>	By FA 2022 and BHE paperwork by not later than SP2023.	Support of university administration through the process with the BHE.
Develop public-facing opportunities for student work in the major. Possibilities may include developing:	Electronic journal for the publication of capstone projects.	E-journal platform selected by FA 2021 active by SP 2022	Support from staff in the Marketing Department in working with existing university website or suitable alternative

	Expand performance and exhibition opportunities in the arts-based concentrations.	Exhibition and performance already happen, so ongoing project to continue to expand opportunities	Support for working on external community venues, such as the option to have a downtown gallery space that serves as a link between the university and the community, and for music performance in the Theater Block development.
	Develop arts-based internship or placement opportunities related to the two new arts programs.	By SP 2024, if arts-based major programs are approved.	Collaboration with relevant departments: human services for the Expressive Therapies program; business for the Art Entrepreneurship & Management program.
Develop alumni relationships and enhance methods of communication	Develop an appropriate mailing list with contact info of recent graduates.	By AY 2022.	Collaboration from the Alumni office.
	Develop social media strategy, potentially involving LinkedIn, Instagram, Twitter, etc.	One IDIS account active by FA 2021.	Support from staff in the Marketing Department.
	Expand social media presence gradually as time and resources allow.	At least a second social media account active by FA 2022.	Support from staff in the Marketing Department.
	Solicit alumni stories to begin highlighting student experiences in blogs and/or social media accounts.	By FA 2022	Collaboration from the Alumni office and the Marketing Department.

HUMANITIES GRADUATE PROGRAMS

Arts Education, M.Ed - Art Concentration Arts Education, M.Ed - Music Concentration

Overview and Vision

1. Brief overview of the program

Petri Flint (art faculty) has served as program chair throughout this five-year period, and Amy McGlothlin (music faculty) was brought on to serve with him as co-chair beginning in July, 2020. We plan to continue this model of co-chairing for the foreseeable future, so as to have the appropriate expertise to effectively manage both the art and music curricula within the two concentrations.

The Arts Education M.Ed., with concentrations in art and music, is a non-licensure degree program designed to develop excellence in teaching and creative practice among teachers and community workers in the disciplines of music and visual art. Graduates of the program can expect to gain a deeper understanding of effective arts teaching practices that they can apply directly in their workplace, as well as a deeper engagement with the content of their creative discipline as artists and musicians.

The program primarily serves art and music K-12 teachers in the Massachusetts public school system, who are generally early in their teaching careers and plan to seek professional licensure. While it is a non-licensure program, the requirements of our Arts Education M.Ed. dovetail with the state licensure requirements, and graduates who apply individually for professional licensure after completing the program have a 100% success rate in gaining professional licensure. Although the primary audience for the program is art and music teachers in the public schools, the program is potentially valuable for anyone interested in teaching art or music in other contexts, and we do have such students enrolled as well.

The period covered by this 5-year self-study has been one of large-scale change for the Arts Education M.Ed. program, as the basic curricular structure that had served the program well for decades had come into crisis, due to changes in the requirements for educational licensure at the state-level Department of Elementary and Secondary Education (DESE). We have responded to the challenges posed by these licensing changes by redesigning the curriculum through a series of revisions, which included the creation of separate concentrations in art and music. As a result, the program is now well positioned to succeed under its new circumstances (see item #7 here below for detailed discussion of the curricular changes).

The Arts Education, M. Ed. program was created by Dr. Harry Semerjian around 1970, initially as a graduate program designed for teachers in the creative arts. At the time, the program distinguished itself from music and art education graduate programs offered by other Massachusetts state universities by its focus on creative arts education as an interdisciplinary model. Regardless of their specialty, students in the program learned teaching methods appropriate to education across various arts disciplines, including dance,

music, theater, and visual art. However, the state-level requirements for the professional licensure of teachers in the arts changed during the 2000s, making this type of interdisciplinary approach to the arts less relevant for teachers seeking professional licensure, and some minor adjustments were made to accommodate the new licensing environment.

The M.Ed. program had also distinguished itself by the inclusion of an embedded, 4-course certificate program, the Fine Arts Director Certificate (FADC), which was added in 1985, partly in response to large-scale cuts to K-12 education funding that hit arts programs in the public schools particularly hard. The FADC was a unique program, as it was the only one in the state system that focused specifically on educational leadership in the arts. While the FADC was designed to be completed by students already holding a master's degree and seeking a leadership position in the schools, students who completed our Arts Education M.Ed. were also awarded this certificate in directorship, since their M.Ed. requirements included the four courses required for the Fine Arts Director Certificate. Thus, the Arts Education M.Ed. program had been closely tied to the FADC program, both in reputation and in curriculum. In 2015, however, the licensure process and requirements for Educational Leadership were completely redesigned at the state level by DESE, to the point that the FADC program was no longer a viable path to licensure in educational leadership; the certificate was rendered essentially symbolic, and courses from the FADC program could no longer be used as credits towards the Educational Leadership CAGS program at Fitchburg State. As a result, the FADC program was placed on hold for one year in 2016-17 to conduct a review, and after an unsuccessful attempt to reintroduce a revised FADC in 2017-18, the program was shut down permanently.

However, with a revitalized curriculum now that includes the new concentrations in place, the program is well positioned to move forward and serve students effectively, and program enrollments have begun to grow substantially over the past several years.

2. Program's vision, mission and objectives

Program Vision:

Artists and musicians enrich the lives of their students through inspired teaching, and share their passion and knowledge with the next generation.

Program Mission:

The Arts Education M.Ed. program is committed to developing excellence in teaching and creative practice among teachers and community workers in the disciplines of art and music. Graduates gain a deep understanding of current best practices in art and music pedagogy that they can apply directly in their workplace, and deepen their engagement with the content of their creative discipline as artists and musicians.

Program Objectives:

Students will:

- Be able to effectively articulate and apply current educational theory to teaching and learning situations.
- Be able to effectively conduct educational research that fosters reflective teaching and informs best practices in an arts classroom.
- Deepen their engagement with their artform as practicing artists or musicians.
- Expand the range of their knowledge about art and music, to enrich the scope and depth of their teaching and for their own professional advancement.
- Demonstrate awareness of the impact of societal issues on the curriculum as they relate to meeting the diverse needs of individual students.

3. Relationship to the university mission, vision, and strategic plan

The Arts Education M.Ed. program supports the mission, vision, and strategic plan, and particularly with regard to the following elements:

- “As a community resource, we provide leadership and support for the... cultural needs of North Central Massachusetts and the Commonwealth.” (Mission)
- “Fitchburg State University will be nationally recognized for... its dedication to public service.” (Vision)
- “Create a culture of diversity to meet the needs of the region and enhance the personal and academic lives of the university community” (Vision)
- “Build partnerships within our community to provide real-world opportunities for our students” (Vision)
- “Fitchburg State University will be nationally recognized for its excellence in teaching and learning in current and emergent fields, for its commitment to transforming lives through education” (Vision)

Our 5-year review period has coincided precisely with the 2015-20 strategic plan for the university, and while the university strategic plan focuses more on undergraduate education, the strategic plan of the arts education program has been closely aligned with that of the university, particularly in relation to the following elements:

- “Increase opportunities for community-based student research, service learning, and community-based learning...” (Goal 1)
- “Collaborate and align with local business, industry, educational, extended campus, and cultural partners on community-based projects and internships.” (Objective 3A)
- “Promote the economic, social, and cultural health and development of the City of Fitchburg and the region...Promote the City of Fitchburg’s designation as a cultural arts district.” (Objective 3B)

4. Overview of program (Including minors, concentrations, and graduate coursework)

- Specify the degree requirements for the program, using the format of the catalog description**

The structure of the curriculum is similar for the Art and Music concentrations, however the specific courses listed for each concentration reflect each discipline (Art or Music), and some courses included as Arts Pedagogy Electives are different for each concentration.

- **Arts Education, M.Ed. - Art Concentration - program of study:**

Required Core Courses (9 Credits)

- CRAR 9060 - Foundations of Creative Arts Integration Research
- CRAR 9070 - Creative Arts Curriculum Development and Applications
- EDUC 9510 - Capstone: Implementation of Best Practices

Art Concentration Courses (12 Credits)

Select four courses in ART in consultation with your program advisor from among the following:

- ART 7013 - Book Making as Art and Craft
- ART 7016 - The Mask and the Maker
- ART 7021 - Introduction to Encaustic Art - Contemporary Practice
- ART 8002 - Projects in Eco-Art Materials
- ART 7026 - Printmaking
- ART 8100 - Mixed-Media Encaustic Art
- ART 8146 - Technology in the Art Studio
- ART 8150 - Advanced Graduate Studio
- ART 8500 - Art and Human Development
- ART 9090 - Art Presentation
- Any ART course numbered 7000-9999

Creative Arts Pedagogy Electives (6 Credits)

Select two additional creative arts pedagogy courses from the following in consultation with your advisor. A course can count as both a Pedagogical Elective and a Visual Art Concentration course, but the credits cannot be counted twice for the overall program requirement of 36 credits:

- ART 8146 - Technology in the Art Studio
- ART 8500 - Art and Human Development
- CRAR 7100 - Differentiated Instruction in the Arts Classroom
- CRAR 8145 - Celebrating Diversity through the Arts

Free Elective Courses (9 credits)

Select at least three courses numbered 7000-9999 in ART, CRAR, EDUC, EDLM, MUSC, SPED or another area in consultation with your program advisor.

Total for Degree, 36 Credits

Note:

**For students who will be seeking professional licensure in art through the MA Dept. of Elementary and Secondary Education, the four ART-prefix courses in the Art Concentration should satisfy the licensure requirements for content courses in art. Please verify all specific licensure questions with DESE.

Art Concentration catalog link:

https://catalog.fitchburgstate.edu/preview_program_MED_art_concentration

- **Arts Education, M.Ed. - Music Concentration - program of study:**

Required Core Courses (9 Credits)

- CRAR 9060 - Foundations of Creative Arts Integration Research
- CRAR 9070 - Creative Arts Curriculum Development and Applications
- EDUC 9510 - Capstone: Implementation of Best Practices

Music Concentration Courses (12 Credits)

Select four courses in MUSC in consultation with your program advisor from among the following:

- MUSC 7002 - Research on Women, Music, and Society
- MUSC 7011 - Music Teacher's Methods Toolbox
- MUSC 7003 - Practical Guide to Teaching Music in Our Schools
- MUSC 7020 - Computer Notation of Music with Sibelius
- MUSC 7012 - Music and the Modern Arts
- MUSC 7100 - Music of the Stage
- MUSC 8004 - Intermediate Choral Conducting
- MUSC 8005 - Musical Arranging
- MUSC 8008 - Orchestration
- MUSC 8100 - Instrumental Conducting
- MUSC 8146 - Technology in the Music Classroom
- MUSC 8150 - Graduate Applied Music
- MUSC 8200 - Music Learning Theory and Creativity
- MUSC 9090 - Music Presentation

Creative Arts Pedagogy Electives (6 Credits)

Select two additional creative arts pedagogy courses from the following in consultation with your advisor. A course can count as both a Pedagogical Elective and a Music Concentration course, but the credits cannot be counted twice for the overall program requirement of 36 credits:

- CRAR 7100 - Differentiated Instruction in the Arts Classroom
- CRAR 8145 - Celebrating Diversity through the Arts
- MUSC 7011 - Music Teacher's Methods Toolbox

- MUSC 7003 - Practical Guide to Teaching Music in Our Schools
- MUSC 8146 - Technology in the Music Classroom
- MUSC 8200 - Music Learning Theory and Creativity

Free Elective Courses (9 credits)

Select at least three courses numbered 7000-9999 in MUSC, ART, CRAR, EDUC, EDLM, SPED or another area in consultation with your program advisor.

Total for Degree, 36 credits

Note:

**For students who will be seeking professional licensure in music through the MA Dept. of Elementary and Secondary Education, the four MUSC-prefix courses in the music concentration should satisfy the licensure requirements for content courses in music. Please verify all specific licensure questions with DESE.

Music Concentration catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=40&poid=9327&returnto=2580

b. Determine if there are discipline specific best practices and whether the department is following them

The program objectives are closely aligned with best practices for arts education programs, and these best practices are specifically emphasized throughout the curriculum:

- An approach to arts pedagogy that highlights recent developments in the field.
- The need for developing teachers to grasp the impact of societal issues on the curriculum as they prepare to meet the diverse needs of individual students.
- An emphasis on teachers developing a richer understanding of their own creative media as artists or musicians, so as to bring that knowledge back to their classrooms.
- An understanding of how to use educational research to foster reflective teaching, so as to be in a position to continue to grow as a teacher.

c. Explain the balance between breadth and depth designed in the program

As a graduate program where most students are teachers and practicing creative artists or musicians, the curriculum focuses more on depth than breadth. All courses provide a deep dive into issues of arts pedagogy or artistic theory and practice, and the curriculum as a whole provides some breadth of exposure to a range of pedagogical issues and creative practices.

5. Internal demand of the program or department

N/A for graduate program

6. Recommendations and actions from previous five-year review

The external reviewer did not address our graduate programs, so there are no relevant recommendations to address.

7. Program initiatives and significant changes during the five years since the last review

- The first major initiative undertaken early this review period was placing the Fine Arts Director Certificate (FADC) program on hold during 2016-17, once it had become clear that the program was no longer serving students well in its existing form. The state's new educational leadership licensure requirements involved, among other things, a structured set of Performance Assessment for Learning (PAL) Tasks, with a portfolio of required documentation materials. During the year that the FADC was on hold, Petri Flint, who was in his second year serving as program chair, did extensive curriculum mapping with input from program faculty, to examine how the FADC courses aligned with the various PAL tasks (see appendix 4b). Based on what was learned from the process of mapping the curriculum with the PAL Tasks content, a fifth course was added to the program, EDUC 9510 *Capstone: Implementing Best Practices*, which was conceived as the place in the curriculum where students would undertake their PAL Task portfolio work, under supervision of an administrator at the student's school. The program was relaunched for Fall 2017, and program descriptions were revised to more accurately convey what the program could and could not promise in terms of licensure, but only two students applied to the program, and it quickly became clear that the certificate program was not going to have traction, since it no longer provided a tangible path to Director certification on its own. The program was closed permanently after 2017-18.
- Following the demise of the FADC, fairly large-scale curricular changes were undertaken for the Arts Education M.Ed. program during this 5-year period, 2015-2020, all with the overarching goal of making the program requirements and offerings clearer and more visible to current as well as potential students. Specific objectives included:
 - To clarify the curriculum, which had become confusing: it had still included categories of coursework that were no longer a relevant part of the program, because they reflected its roots as an interdisciplinary creative arts program.
 - To adapt the curriculum to new circumstances, following the removal of

the embedded Fine Arts Director Certificate program courses after that program's closure.

- To create a culminating course experience for the program, by adding EDUC 9510 - *Capstone: Implementing Best Practices* as a program requirement.
 - To create more new courses in art and music for the university catalog, so as to highlight for potential students the range of our course offerings available (previously, a high proportion of classes had been offered only as "topics" classes, one-time offerings that don't appear in the official course listings).
 - To create concentrations in art and music, so that the two disciplinary options in the program would be more explicitly visible to potential students. This was particularly important for music, since the word "music" had not been reflected in the program name at all, when it was simply "arts education."
- Specifically, those changes resulted in the structure and course offerings that are reflected in the programs of study that are presented in detail above in the Overview of the Program (item #4), which involved the following changes:
 - Addition of **EDUC 9510** - *Capstone: Implementing Best Practices* as a required element in the curriculum.
 - Creation of the two concentrations in art and music, to heighten the visibility of the individual arts fields and clarify the description of the curriculum. These were successfully proposed during AY 2020 and took effect after the conclusion of the review period in FA 2020. (see appendix 4b)
 - Redistribution of the course credits at different levels of the curriculum, again with the intent of clarifying the curriculum and aligning it with the program objectives more closely.
 - Removal of the following courses:
 - CRAR 9051** - *Supervising, Directing, and Leading in Arts Education I*
 - CRAR 9052** - *Supervising, Directing, and Leading in Arts Education II*. These two sequential classes had been the cornerstones of the FADC program, and no longer had the same relevance after the closure of that program.
 - CRAR 8146** - *Arts Technology in the Classroom*. This course had been 3-way cross-listed as ART/CRAR/MUSC 8146, but we split the class into separate ART and MUSC courses with descriptions appropriate to each discipline, and removing the CRAR listing altogether.
 - CRAR 8500** - *Art & Human Development*. There is an ART 8500 cross-listing for this course, which is the appropriate prefix to communicate the content of the course, since it deals with developmental psychology as it relates to the teaching of visual art to different ages. This CRAR listing implies an interdisciplinary arts approach, which is not accurate for the class.

CRAR 9090 - Arts Presentation. This course had been 3-way cross-listed as ART/CRAR/MUSC 9090, and while the ART and MUSC listings may still have relevance for a student wishing to do a sustained, advanced creative project as a directed study, the CRAR listing of the course has been superseded by the inclusion of EDUC 9510 Capstone: Implementing Best Practices in the core program requirements.

MUSC 7200 - Opera. This course was overly specialized in the context of our M.Ed. Arts Education program, and K-12 music teachers are not generally in a position to focus extensively on the genre of opera in their teaching. Also, a new course has been approved this year, MUSC 7100 - *Music of the Stage*, which includes a discussion of opera in its examination of stage music more generally, as it explores the roots of modern musical theater in the opera form. The new course is more appropriate for students in our program, since its scope is broader, and K-12 music teachers are often involved with directing musical theater productions.

MUSC 8007 - Instrumentation. This course had not been offered in over ten years, and it is much more common for the content of this course description to be included in a course such as MUSC 8008 Orchestration, rather than taught separately. We also removed MUSC 8007 Instrumentation as a prerequisite for MUSC 8008 Orchestration, as the content from Instrumentation is already being covered in Orchestration.

- Addition of the following courses:

ART 7021 - Introduction to Encaustic Art - Contemporary Practice

ART 7026 - Printmaking

ART 8002 - Projects in Eco-Art Materials

ART 8100 - Mixed-Media Encaustic Art

CRAR 7100 - Differentiated Instruction in the Arts Classroom

MUSC 7002 - Research on Women, Music, and Society

MUSC 7003 - Practical Guide to Teaching Music in Our Schools

MUSC 7011 - Music Teacher's Methods Toolbox

MUSC 7012 - Music and the Modern Arts

MUSC 7020 - Computer Notation of Music with Sibelius

MUSC 7100 - Music of the Stage

- Revision of the following course titles and descriptions to clarify course content, and to create distinct courses for art and music technology:

ART 8146 - Technology in the Art Studio

MUSC 8146 - Technology in the Music Classroom

- Whereas before this review period all program courses were offered exclusively face-to-face in the classroom, over this 5-year period we have begun to offer certain classes as hybrids or entirely online, particularly those dealing with pedagogy. For the

hands-on studio art courses, we find that the studio contact time is still crucial to the learning outcomes, and this we plan to continue offering them face-to-face, but we have also used innovative scheduling to make them more accessible to working professionals, for instance by having all the contact time provided in a condensed, intensive format: a week-long full-time intensive in the summer, or several Saturday meetings during the fall or spring semester.

Assessment of Program

1. Program Inputs

a. Program reputation

Fitchburg State’s Arts Education M.Ed. program stands out as the only such program in the region of North Central Massachusetts, and one of the few among the MA state universities. While it is a non-licensure program, students graduating from the program have a 100% rate of success when they apply independently to DESE for Professional Licensure as teachers of art or music, so the program has a strong reputation as a vehicle for professional advancement among teachers in the arts. Some teachers also opt to return to take additional graduate coursework beyond the master’s level, either in pursuit of a CAGS degree or to further their learning and accrue graduate credits that can be applied to pay scale increases for their positions in the public schools. Program objectives are aligned with the professional standards of the disciplines, and the curriculum overall supports strong student outcomes that lead to teachers who are knowledgeable, skillful, and ethical educators

b. Students by program

The numbers in this table below reflect several things about student enrollment trends:

- CERG FIAR - refers to the Fine Arts Director Certificate program, and the gradual decrease illustrates the closure and subsequent “teaching out” of remaining students in the program, until by AY 2020 no students remained enrolled.
- MED ARTE & MED ARTE AENL both refer to the Arts Education M.Ed. program without the current concentrations reflected, since they were approved to take effect beginning in FA 2020. Thus, we see that after a period of crisis with the closure of the FADC program, enrollments in the M.Ed. program have again grown from a low of 3 students in AY 2017 to 18 students in AY 2020.

Graduate and Continuing Education: Graduate								
	AY 13	AY 14	AY 15	AY 16	AY 17	AY 18	AY 19	AY 20
Number of Majors	71	51	41	42	28	26	25	28
CERG FIAR	9	6	8	5	2	3	1	0

MED ARTE	4	4	0	1	0	0	2	2
MED ARTE AENL	4	6	4	4	3	3	7	16

However, it is important to know that the recent enrollment growth has been heavily weighted to students who are art teachers, while music teacher enrollment has remained extremely low. We are hopeful that having a Music faculty serve as co-chair will help us respond to this challenge.

c. Faculty

Faculty who have offered courses for the program over the five years of this review period include (* indicates full-time Day faculty member):

- Petri Flint (Arts Education M.Ed. program co-chair and FT faculty in Art)*
- Amy McGlothlin (Arts Education M.Ed. program co-chair and FT faculty in Music)*
- Jane Fiske (FT faculty in Music)*
- Robin Dinda (FT faculty in Music)*
- Jonathan Harvey ((FT faculty in Music)*
- Maureen Caouette (adjunct faculty in Art)
- Ralph Caouette (adjunct faculty in Art)
- Jeffrey Peer (adjunct faculty in Arts Education)
- Gail Van Buren (adjunct faculty in Arts Education)
- Ida Pappas (adjunct faculty in Music)
- Michael Lacava (adjunct faculty in Music)
- Michele Caniato (retired FT faculty in Music)

d. Staff support

Receives the same staff support shared by all humanities department programs, as well as from SGOCE staff.

- Paula Delisle, the Humanities Department’s administrative assistant, oversees many departmental functions that support the art and music areas, including among many others course scheduling, budget management, and the hiring of work study students.
- SGOCE staff support notably includes Amber Deschenes, who serves as the SGOCE liaison for this program, and coordinates with other SGOCE staff as necessary, particularly with Erin Kelleher for marketing.

e. Resources

- Budget of \$2,000 as of AY 2020
- Shares physical spaces with the humanities department overall, and particularly makes use of the specialized classrooms for music and studio art

2. Program Processes

a. Curriculum

As described in earlier sections, the curriculum has undergone a large overhaul over the past five years, though a process that has involved the program chair working in collaboration with faculty who have been teaching in the program. Student input was sought as well, to discover areas where they felt that there were gaps, and new courses were developed in response. The addition of MUSC 7011 - *Music Teacher's Methods Toolbox*, for instance, came about because we had a number of students who taught music at the elementary level, and they felt that existing courses did not directly address their daily experience in the elementary music classroom.

Most courses in the curriculum are offered on slightly more than a 2-year rotation. While the program can potentially be completed within two years, the average time to completion is 3 years, and given the small program size, we need to be sure that we are not repeating courses excessively over a three-year span. Required core classes, however, have been offered on a regular schedule, as follows:

M.Ed. Arts Education 2-year rotation of core required courses	
CRAR 9060 Foundations of Creative Arts Research	Every two years, Summer B (odd year)
CRAR 9070 Creative Arts Curriculum Dev. & Appl.	Every two years, Summer B (even year)
EDUC 9510 Capstone: Implementing Best Practices	Every Fall & Spring term

b. Students

Student learning expectations are identical to the program objectives outlined in the Overview section.

Retention initiatives focus primarily on strong advising practices, and on establishing close working relationships and good communications between the program chair and the students enrolled. Newsletter-style emails are sent out to orient students about their course options in upcoming terms, individual plans of study are used as a basis for discussing each student's progress and goals, and feedback is sought from students about how the program could better suit their needs. For instance, before deciding to move classes to hybrid or online modes of delivery, a student survey was sent out to solicit feedback, and based on the responses received, we decided to emphasize hybrids more than purely online modes of delivery in pedagogical classes, because students found the classroom learning community to be central to their experience.

c. Faculty

- Faculty all teach in this program as adjuncts, even when they are also full-time faculty in the Day undergraduate program. Class sizes have not been reliably large enough at this point to support full-time faculty teaching as part of their Day load, which would become possible if the program were to continue to grow substantially.
- All advising is overseen by the program co-chairs.
- Professional development initiatives
 - Modest support is available for research, conference funding, curriculum development, and professional development, provided by the following:
 - Continuing Scholarship funding (which is contractually stipulated and taxable as income); amount for 2020-2021 is \$872)
 - Departmental travel fund in normal years that are not Covid-impaired in terms of travel, which provides an average of \$380 per faculty member
 - Special Projects Grant
 - MSCA Professional Development and Training
 - Amelia V. Gallucci-Cirio Endowment

Information on these sources of support for faculty research is available at this link:

<https://www.fitchburgstate.edu/academics/academic-affairs-division/research-and-faculty-development>

d. Quality Improvement Initiatives

Quality improvement initiatives have focused on the extensive curriculum revision that has been described in several sections above, and finally the successful proposal to create two separate concentrations in art and music.

3. Program Outcomes

a. Program

The results from the Graduating Student Survey are not a helpful indicator, as there was only one student response in the report. All academic areas were rated as between excellent and neutral, but no broader conclusions can be drawn from one student.

More broadly, the fact that students who graduate from the program have had a 100% success rate in applying independently to DESE for Professional Licensure demonstrates that the program is meeting the professional objectives of those students seeking Professional Licensure.

b. Student

The Arts Education M.Ed. has thus far not been included in our annual departmental assessment report. However, during this review period we laid the groundwork for a systematic review going forward in the following ways:

- We articulated a clear set of program objectives, which had never before been

formalized.

- In 2018, we added EDUC 9510 Capstone: Implementing Best Practices as a culminating course for the program curriculum, where before there had not been a clear culmination point that would lend itself to assessment of the program outcomes overall.
- After the addition of EDUC 9510, we have been keeping the student capstone projects on file, to use as the products for annual assessments. Thus far, only four students have graduated with this requirement, so we anticipate beginning the annual assessment process beginning in SP 2022, by which time we should have several more completed.

Arts Education, M.Ed.: Analysis and Action Plan for the Future

1. Comparative strengths and distinctiveness, and areas of improvement across all program levels

Over the past five years, we have addressed all of the significant program weaknesses that we had previously identified, and we feel that the program is now very well positioned for growth:

- The curriculum now features a shared core of pedagogical courses, as well as the new concentrations in art and music, so while it retains some of its roots as an interdisciplinary arts program, it now also clearly serves the art and music teachers who are looking for a program to advance their teaching careers.
- Students graduating from the program who have applied for professional licensure from DESE have reported a 100% rate of success in gaining that licensure.
- It is among the most affordable arts education master's programs in the state and offers students good value.
- The adoption of some online and hybrid modes of delivery, along with flexible, creative scheduling of face-to-face courses, makes the program feasible for working professionals.
- Program enrollments have rebounded strongly over the past three years to their highest point in the past eight years, so the growth trend is currently very positive.

2. Opportunities to extend existing strengths and resources in place or needed

With all of the recent curriculum changes now in place, the new concentrations should make it easier to market the program, and our next challenge is to begin an outreach campaign to heighten the program's visibility, with a particular focus on the music concentration, which has lagged badly during the recent surge in program enrollments. Having Amy McGlothlin now working as co-chair to oversee the music concentration should help, and we are using her knowledge of the field to identify appropriate venues to post promotional materials or purchase advertising.

For the program to be truly sustainable, enrollments need to continue to grow, as it is not tenable for the university to support tiny class sizes. The art concentration enrollments are now fairly robust, but are not yet at a point where we could offer more course options in art during any given semester. Growth of enrollments in Music, however, is our primary objective. Given that faculty do not receive full pay for a class that has fewer than 10 students, it can be difficult to attract new faculty when one cannot promise that classes will run, and it is also of course a disruption for students if a class is canceled due to low enrollment.

3. Weaknesses found during the self-study

- Modest program enrollment is the single largest challenge we face.
- Faculty diversity is a weakness in terms of race and ethnicity, although it is well balanced in terms of gender.
- The scheduling of CRAR 9060 Creative Arts Research, which serves as a prerequisite for EDUC 9510 Capstone: Implementing Best Practices, is difficult due to the course enrollment issues described above. The class has only been offered every two years, but that does not serve students well if their program progress does not happen to align with the course rotation.

4. Opportunities for addressing weaknesses

- Program enrollment - As already mentioned, we saw our curriculum redesign as the first step in making the program visible and legible to potential students. Having completed much of that work, the next steps involve marketing the program and finding ways to heighten its visibility.
- Faculty diversity - Hiring has largely been internal to this point, involving faculty who have already been involved with the department as full-time or adjunct faculty, and we could make a point of placing postings about teaching opportunities more strategically to reach a more diverse pool of potential faculty. The challenge, however, is that when full classes are not assured and faculty pay may be prorated, it is easier to work with faculty who already feel an affinity for the program and may be willing to work with students in smaller groups for less pay. Thus program growth may also be tied to this issue of faculty diversity.
- CRAR 9060 - We are in discussion with the education department about possibly replacing this course in our curriculum with their EDUC 9300 Educational Research. We have already had to do this for one student as a substitution, and it may provide the best solution for the role that this course plays in our curriculum, if it works for the education department.

5. Positioning of program to address future direction of the discipline in the next five years

Writing this self-study in the midst of an ongoing pandemic, it has become clear that the

educational landscape can shift quite dramatically under new circumstances. Any program that prepares teachers to work in the field must be sure to keep course materials current, to reflect the changing insights of educational research and practice, as well as changing social realities. Specific measures include:

- Ensuring that arts pedagogy classes include significant content, texts and other materials, that has been developed within the last five years.
- Reviewing changes to a range of policies in K-12 education that impact how teachers are trained and assessed, and reviewing curriculum to ensure appropriate alignment.
- Continuing to explore new technological teaching tools to deliver courses in a range of modalities to increase access.

6. Action plan for next five years

Objectives	Strategy – Action/Method	Timeline	Resources Necessary
Increase program enrollments, with a special emphasis on the music concentration	Selective advertising in music venues to promote the program and new concentration in music	Begin SP2021; expand in AY2022	Collaboration with marketing team in SGOCE; Funding for advertising (limited department funds can cover some modest costs, but additional support would allow for a more effective campaign)
	Develop social media strategy, potentially involving LinkedIn, Instagram, Twitter, etc.	One active account by FA2021; two accounts active by FA2022	Technical support from staff in the Marketing Department.
	Develop comprehensive alumni contact list. Do outreach to link alumni to our social media accounts. Solicit alumni stories.	By SP2022	Support from the Alumni Office.
Find a solution to issues with rotation of CRAR 9060	Discuss substitution of EDUC 9300 with education chair and dean	SP2021	None
Develop plan to conduct annual program assessment	Draft a plan on how to include the Arts Education program in our Humanities Annual Assessment Report	Plan by FA2021; Implemented by SP2022	Fortitude

Certificate of Advanced Graduate Studies Interdisciplinary Studies: Individualized Concentration

Overview and Vision

1. Brief overview of the program

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 master's degree, and thus to deepen students' engagement with their subject areas and/or pedagogical approaches.

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 in accordance with 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 (Collaborative for Educational Services).

The CAGS consists of an integrated core curriculum and a capstone experience. The student must complete 36 semester hours, which includes 6 semester hours of required core course work, a 6-semester hour capstone and 12 semester hours in each of the two academic disciplines. Each student's CAGS program is planned and approved under the direction of the program chair, in consultation with faculty members from both disciplines chosen by the student. Upon acceptance into the program, the student must submit an approved plan of study. Students choose from two capstone options: thesis or research project.

2. Program's vision, mission and objectives

The CAGS IDIS Individualized Concentration welcomes students with diverse academic interests to explore the possibilities of bridging disciplines, widening perspectives, discovering connections and merging knowledge. The program allows 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.

3. Relationship to the university mission, vision, and strategic plan and to the university strategic plan (if applicable)

The CAGS IDIS program supports the mission, vision, and strategic plan, and particularly with regard to the following elements:

- “As a community resource, we provide leadership and support for the... cultural needs of North Central Massachusetts and the Commonwealth.” (Mission)
- “Fitchburg State University will be nationally recognized for... its dedication to public service.” (Vision)
- “Create a culture of diversity to meet the needs of the region and enhance the personal and academic lives of the university community” (Vision)
- “Build partnerships within our community to provide real-world opportunities for our students” (Vision)
- “Fitchburg State University will be nationally recognized for its excellence in teaching and learning in current and emergent fields, for its commitment to transforming lives through education” (Vision)

Our 5-year review period has coincided precisely with the 2015-20 strategic plan for the University, and while the University strategic plan focuses more on undergraduate education, the strategic plan of the CAGS IDIS program has been closely aligned with that of the University, particularly in relation to the following elements:

- “Increase opportunities for community-based student research, service learning, and community-based learning...” (Goal 1)
- “Collaborate and align with local business, industry, educational, extended campus, and cultural partners on community-based projects and internships.” (Objective 3A)
- “Promote the economic, social, and cultural health and development of the City of Fitchburg and the region.” (Objective 3B)

4. Overview of program (including minors, concentrations, and graduate coursework)

a. Specify the degree requirements for the minors, using the format of the catalog description

- **Program of Study (36 credits total)**

IDIS 8000 - Critical Inquiry in Interdisciplinary Studies 3 cr.

IDIS 9000 - Advanced Research Methods 3 cr.

Discipline Area I: (select from list of disciplines) - 12 credits

Discipline Area II: (select from list of disciplines) - 12 credits

Capstone Experience (Research Project or Thesis)

- IDIS 9400 - Research Project in Interdisciplinary Studies 6 cr. OR

- IDIS 9500 - Graduate Thesis 6 cr.

- **Potential Combined Disciplines**

Applied Communication, Biology, Business Administration, Computer Science Counseling, Creative Arts, Early Childhood Education, Educational Leadership and Management, Educational Technology, Elementary Education, English Studies, History, Middle School Education, Occupational Education, Psychology, Reading Specialist, Reading Specialist/Wilson Language Reading Program courses, Science Education, Secondary Education, and Special Education.

CAGS IDIS catalog link:

https://catalog.fitchburgstate.edu/preview_program.php?catoid=40&poid=9233&returnto=2580)

a. Determine if there are discipline specific best practices and whether the department is following them

Note: Each of the two discipline areas chosen by the student has its own best practices. These disciplines are not housed in the Humanities Dept. However, the core courses of the program are designed in accordance with best practices.

- Developing interdisciplinary habits of mind (IDIS 8000).
- Developing the ability to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines (IDIS 8000 & 9000).
- Developing research skills specific to interdisciplinary project design.
 - The sequence of culminating courses, IDIS 9000 & 9004/5, foster an understanding of how a range of disciplinary lenses can be brought to bear on a problem or issue, and how the research methods from different disciplines can be deployed in meaningful ways to address a range of issues facing our world.

b. Explain the balance between breadth and depth designed in the program

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.

5. Internal demand of the program or department

N/A for a graduate program.

6. Recommendations and actions from previous five-year review

The external reviewer did not address our graduate programs, so there are no relevant recommendations to address.

7. Program initiatives and significant changes during the five years since the last review. With specific focus on:

a. Interdisciplinary programs

- Since this is an interdisciplinary program, an important change was made in 2006 to emphasize the particular skills needed for interdisciplinary study by adding *Critical Inquiry in Interdisciplinary Studies* (IDIS 8000) and *Advanced Research Methods* (IDIS 9000). Since the addition of these core courses, no significant changes have needed to be made to address this issue.
- Clearer protocols for CES instructors to become capstone mentors.
- Updated thesis handbook (in progress) for IDIS 9500 thesis option.

b. Delivery mechanisms

No significant changes: core courses are taught online, and most concentration courses are also online or hybrid.

c. Service learning and community outreach

- In partnership with Extended Campus Partners and Lowell Public Schools, an urban studies program was developed as an option for one area; we hope to add this to our offerings at FSU as well. (Foundation for program established; implementation delayed due to pandemic.)
- Collaboration led by Lisa Moison (Associate Dean, Extended Campus Partners) with Massachusetts Schools Administrators Association (MSAA) to embed DESE approved administrator licensure program into our CAGS in IDIS.

d. Other developments

- Clarified protocols for CES instructors to become capstone mentors.
- Updated thesis handbook (in progress) for IDIS 9500 thesis option.

Assessment of Program

1. Department Inputs

a. Reputation

Although the CAGS IDIS program is the smallest of the CAGS programs at FSU, it is distinguished by being the only one of its kind in the region (as far as we know). Students come to the program with the expectation that it will help them develop new skills beyond their MA, further their learning, and accrue graduate credits that can be applied to

pay scale increases for their positions in the public schools, and/or provide them with more career options

b. Students by program

- New student enrollment trends: enrollment in CAGS IDIS rose from 3-4 students to a high of 8 in AY16, but has now fallen back to 3-4 currently
- Minimum qualification students must have in the program: master's degree from a regionally accredited institution
- Enrolled student profile
 - Students are almost invariably drawn from the education professions
 - The flexibility of the program attracts self-directed students who have specific goals in mind that are not served by other CAGS or MA programs.

c. Faculty

- Core faculty all teach in this program as adjuncts, even when they are also full-time faculty in the Day undergraduate program. Class sizes have not been reliably large enough at this point to support full-time faculty teaching as part of their Day load
- As an interdisciplinary program, the bulk of a student's coursework will occur within their chosen disciplinary fields. The only courses that are strictly overseen by IDIS are the two required core courses:
 - IDIS 8000 (Jane Fiske, FT Humanities; see Appendix1)
 - IDIS 9000 (George Boher, FT Comm. Media, retired)

d. Staff support

- Number of staff - part time and full time
 - SGOCE support staff: one full time dedicated staff member (Amber Deschenes)
 - CAGS IDIS Chair/Advisor (Dr. Jessica Robey): part time position
 - Collaborating with: Associate Dean of Extended Campus Partners (Dr. Lisa Moison): full time position with assistant

e. Resources

Varies according to disciplinary areas.

f. Trend data

See Appendix 1a.

2. Program Processes

a. Curriculum

- Since the CAGS IDIS program potentially includes courses from any graduate program in the university, we focus our work most on ensuring that the core courses

successfully introduce and develop interdisciplinary habits of mind and interdisciplinary research skills, so that students are empowered to meaningfully synthesize their fields of study in a culminating capstone project.

- Process for curriculum development and recent activity
 - Curriculum development for core courses by chair and Humanities Graduate Committee
 - Disciplinary areas developed by other departments or campus partners in collaboration with Extended Campus Partners.
- Curriculum requirements: See 4a.
- Description of curriculum: See 4a.
- Plans of study, two-year rotations: core courses taught annually or by special arrangement. Plans of study are designed on an individual basis under guidance of program chair and faculty from disciplinary areas.
- Course delivery methods: primarily online or hybrid.
- Learning experiences such as internships, service learning, scholarly engagement: varies by discipline.

b. Students

- Learning expectations and learning supports:
 - While the learning expectations for each disciplinary area varies, the program overall expects students to develop the ability to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines
- Retention initiatives: outreach by SGOCE for students who have become inactive. Better tracking system is in process of being designed.

c. Faculty

- Teaching responsibilities: by contract for each course through SGOCE.
- Advising responsibilities: None; advising done by program chair

d. Quality Improvement Initiatives

- Clearer protocols for CES instructors to become capstone mentors
- Updated thesis handbook (in progress) for 9500 option
- Database to track student progress (in progress)

e. Trend data

See Appendix 1a.

3. Program Outcomes

a. Program

- Data not available; results from the Graduating Student Survey were not helpful.

b. Student

- Each of the two discipline areas chosen by the student has its own program outcomes. These disciplines are not housed in the Humanities Dept. However, the core courses of the program are designed with the following outcomes in mind:
 - Developing interdisciplinary habits of mind (IDIS 8000).
 - Developing the ability to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines (IDIS 8000 & 9000).
 - Developing research skills specific to interdisciplinary project design.
 - The sequence of culminating courses, IDIS 9000 & 9004/5, foster an understanding of how a range of disciplinary lenses can be brought to bear on a problem or issue, and how the research methods from different disciplines can be deployed in meaningful ways to address a range of issues facing our world.
- Assessment plan for core IDIS courses needs to be established; CAGS IDIS has thus far not been included in our annual departmental assessment report, but a plan for doing so is in the works.

Program Analysis and Action Plan for the Future

1. Comparative strengths and distinctiveness, and areas of improvement across all program levels

The primary strength of the CAGS IDIS program is its flexibility, allowing each student to adapt it to their particular needs and interests. It provides options for students who wish to develop their careers or shift them in a new direction, but who do not wish to invest in a doctoral program. As noted in the Overview, this is the only program of its kind in the region (as far as we know), and as such attracts students (primarily in education fields) from a variety of backgrounds. It aims to deepen students' engagement with their subject areas and/or pedagogical approaches, and is designed to mesh well with their professional lives. Thus, it works well to support education professionals who feel the need for renewal and/or adaptation to changing circumstances.

The primary weakness of the program is its small size and declining numbers, which makes it difficult to run the core courses as full classes. We work around this problem by organizing independent studies, but unfortunately this does not provide students the exchange of ideas provided by classmates. While they are able to experience this in their other courses, the specific issues explored in the interdisciplinary core courses too often end up being a solitary endeavor.

2. Opportunities to extend existing strengths and resources in place or needed

- The SGOCE is committed to promoting this (and other programs), and working more closely with other institutions to encourage potential students to consider the CAGS IDIS program. Over time, this may help the program grow again.
- The flexibility of the program allows us to add new discipline areas as the needs of the community change. An example of this is the Urban Studies option developed for the Lowell Public Schools (pending; delayed due to the pandemic).

3. Weaknesses found during the self-study

- 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, in part due to misleading information in the university course catalog. 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.
- We do not have a system in place for assessing student work or collecting their feedback on the program.

4. Opportunities for addressing weaknesses

- Create a database to better track students' progress and reach out to them more readily when needed
- Update the catalog description to better explain how to navigate the program

- Collect student capstones for assessment, and create assessment plan
- Create a student survey for graduating students
- Create five-year action plan

5. Positioning of program to address future direction of the discipline in the next five years

As noted above, the flexibility of the program allows us to pivot easily to respond to changes of the discipline and the needs of our students. More active research into these changes would be desirable.

6. Action plan for next five years

- a. Key objectives, and strategies actions to achieve each objective**
- b. Timeline, with milestones and measurable outcomes to determine progress and measure success**
- c. Method of achieving objectives**
- d. Resources necessary to achieve the plan**

At this time, we do not have an action plan in place beyond the items noted in #4. The current program chair, Dr. Jessica Robey, will be turning the program over to Dr. Rala Diakite on July 1, 2021, and will collaborate with her to develop an action plan.

**HUMANITIES DEPARTMENT
PROGRAM REVIEW**

APPENDICES

Humanities Departmental Trend Data

Day-School

	AY 13	AY 14	AY 15	AY 16	AY 17	AY 18	AY 19	AY20	Trend
Total Enrollment in Humanities classes	3,520	3,653	3,311	3,376	3,668	3,647	3,416	3,115	
Total Enrollment in All Classes	32,683	33,952	34,081	34,062	34,169	34,257	33,695	31,983	
Percentage of total enrollment: Humanities classes	10.77%	10.76%	9.72%	9.91%	10.74%	10.65%	10.14%	9.74%	
Graduates in the Major	77	90	48	33	30	32	28	41	
Percentage of overall graduates	10.71%	12.83%	7.91%	4.53%	3.95%	4.24%	3.83%	5.27%	
IDIS for Pre-Law, B.A.	0	0	0	0	0	0	0	0	
IDIS for Pre-Law, B.S.	0	0	0	1	1	5	1	4	
IDIS, B.A.	0	1	2	0	1	1	1	2	
IDIS, B.S.	77	89	46	32	28	25	26	33	
IDIS Fine and Performing Arts	0	0	0	0	0	1	0	1	
IDIS, Humanities, BS	0	0	0	0	0	0	0	1	
Graduates in the Minor									
Art History Minor	0	0	0	3	6	1	3	0	
Art Minor	34	19	29	20	30	19	24	13	
Asian Studies Minor	0	0	0	0	0	0	0	0	
Deaf Studies	0	0	0	0	0	1	0	8	
French Minor	0	0	0	0	0	0	0	0	
Italian Studies Minor	0	0	2	1	1	1	2	0	
Latin Minor	0	0	0	0	0	1	0	0	
Music Minor	6	10	10	7	4	6	3	9	
Philosophy Minor	2	2	6	7	5	3	4	5	
Romance Languages Minor	2	2	3	1	0	1	0	1	
Spanish Minor	9	8	5	11	8	13	5	8	
Studio Art Minor	2	1	3	3	3	7	6	8	
Number of Majors²	182	174	117	92	102	105	110	112	
Overall declared majors ³	3,748	3,824	3,806	3,840	3,862	3,837	3,805	3,600	
Percentage of overall declared majors	4.86%	4.55%	3.07%	2.40%	2.64%	2.74%	2.89%	3.11%	
IDIS for Pre-Law, B.A.	0	1	0	0	2	0	0	0	
IDIS for Pre-Law, B.S.	1	4	10	10	12	13	12	8	
IDIS for Fine and Performing Arts, B.A.	0	0	0	0	0	0	1	0	
IDIS for Fine and Performing Arts, B.S.	0	0	0	0	1	2	1	2	
IDIS, Humanities	0	0	0	0	0	1	1	2	
IDIS, Humanities, B.S	0	0	0	0	0	0	0	1	
IDIS, B.A.	2	0	2	1	2	3	4	4	
IDIS, B.S.	179	169	105	81	85	86	91	95	
Number of incoming freshmen majors	3	5	2	3	4	2	4	1	
Percentage of incoming freshmen class⁴	0.43%	0.65%	0.29%	0.41%	0.55%	0.27%	0.56%	0.15%	
Number of incoming transfer majors	10	12	9	7	11	4	14	7	
Percentage of incoming transfer class⁴	2.53%	2.76%	2.15%	1.78%	2.49%	0.92%	3.35%	2.30%	
Number of Minors									
Art History Minor	0	0	3	8	9	4	4	1	
Art Minor	58	56	51	51	61	47	47	27	
Asian Studies Minor	0	0	0	0	1	1	1	1	
Deaf Studies	0	0	0	0	0	19	32	33	
French Minor	1	2	1	1	0	0	0	0	
Italian Studies Minor	2	3	6	2	5	3	2	2	
Latin	0	0	0	0	0	2	2	0	
Music Minor	29	25	22	22	21	25	21	20	
Music History Minor	0	0	0	0	0	0	0	1	
Music Performance Minor	0	0	0	0	0	0	0	2	
Music Theory/Composition Minor	0	0	0	0	0	0	0	1	
Philosophy Minor	19	22	19	23	17	17	11	14	
Romance Languages Minor	5	6	6	3	3	2	3	2	
Spanish Minor	41	47	47	36	35	43	42	35	
Studio Art Minor	3	5	7	13	16	25	22	15	
Retention Rates⁵									
Retention Rate in Major - Humanities	50.00%	0.00%	50.00%	100.00%	66.67%	100.00%	0.00%	50.00%	
Retention Rate Changed Major - Humanities	0.00%	66.67%	0.00%	0.00%	33.33%	0.00%	0.00%	25.00%	
Retention Rate in Major Institutional	57.91%	62.52%	62.15%	58.75%	62.36%	65.17%	61.38%	61.71%	
Retention Rate Changed Major Institutional	16.11%	15.56%	15.19%	16.11%	12.55%	12.80%	11.98%	11.78%	
¹ Academic Year covers the fall and spring semesters ending with the spring term of the academic year date (ex. Fall, 2018 and Spring, 2019 = AY19)									
² Number of Majors for this department includes both major 1 and major 2.									
³ Number Overall Declared Majors is the number of matriculated undergraduate day-school students, excluding Pre-majors.									
⁴ Incoming freshmen/Incoming transfers as percentage of incoming class									

	AY 13	AY 14	AY 15	AY 16	AY 17	AY 18	AY 19	AY 20	Trend
⁵ Academic year indicated for <i>Retention Rates</i> is the year for which students were retained. <i>Retention Rates</i> is calculation for full-time freshmen entering in fall and retained for the following fall semester.									

Graduate and Continuing Education: Undergraduate

	AY 13	AY 14	AY 15	AY 16	AY 17	AY 18	AY 19	AY 20	Trend
Total Enrollment in Humanities classes	634	643	661	607	577	614	612	631	
Total Enrollment in All Classes	3,879	4,015	4,103	3,750	3,510	3,759	4,030	4,454	
Percentage of total enrollment: Humanities classes	16.34%	16.01%	16.11%	16.19%	16.44%	16.33%	15.19%	14.16%	
Graduates in the Major	7	13	9	1	1	5	3	3	
Percentage of overall graduates	15.91%	20.00%	13.64%	1.56%	1.59%	8.06%	4.69%	3.22%	
IDIS for Pre-Law, B.A.	0	0	0	0	0	0	0	0	
IDIS for Pre-Law, B.S.	0	0	0	0	0	0	0	0	
IDIS, B.A.	0	0	0	0	0	0	0	0	
IDIS, B.S.	7	13	9	1	1	5	3	3	
Graduates in the Minor									
Art History Minor	0	0	0	0	0	0	0	0	
Art Minor	1	0	0	0	0	0	0	1	
Asian Studies Minor	0	0	0	0	0	0	0	0	
French Minor	0	0	0	0	0	0	0	0	
Italian Studies Minor	0	0	0	0	0	0	0	0	
Music Minor	0	0	0	0	0	0	0	0	
Music History Minor	0	0	0	0	0	0	0	0	
Music Performance Minor	0	0	0	0	0	0	0	0	
Music Theory/Composition Minor	0	0	0	0	0	0	0	0	
Philosophy Minor	0	1	1	0	1	0	0	0	
Romance Languages Minor	0	0	0	0	0	0	0	0	
Spanish Minor	0	1	0	0	0	0	0	0	
Studio Art Minor	0	0	0	0	0	0	0	0	
Number of Majors²	49	38	29	23	20	22	20	23	
Overall declared majors³	400	416	425	400	347	398	492	436	
Percentage of overall declared majors	12.25%	9.13%	6.82%	5.75%	5.76%	5.53%	4.07%	5.27%	
IDIS, B.A.	3	5	5	3	3	0	1	1	
IDIS, B.S.	46	33	24	20	17	22	19	22	
Number of Minors									
Art History Minor	0	0	0	0	0	0	0	1	
Art Minor	2	1	0	0	0	0	0	1	
Asian Studies Minor	0	0	0	0	0	0	0	0	
Deaf Studies Minor	0	0	0	0	0	0	0	1	
French Minor	0	0	0	0	0	0	0	0	
Italian Studies Minor	0	0	0	0	0	0	0	0	
Music Minor	0	0	0	0	0	0	0	0	
Philosophy Minor	0	1	1	1	1	0	0	0	
Romance Languages Minor	0	0	0	0	0	0	0	0	
Spanish Minor	0	1	0	0	2	1	0	0	
Studio Art Minor	0	0	0	0	0	0	0	0	
Total Enrollment in Humanities classes - <i>Extended</i>	55	0	0	25	21	0	0	0	
MUSC	0	0	0	25	0	0	0	0	
PHIL	55	0	0	0	21	0	0	0	

¹Academic Year covers the fall through summer II semester. (ex. Fall, 2016 through Summer II, 2017 = AY17.)

²Number of Majors includes major 1 plus major 2.

³Number Overall Declared Majors Includes institution-wide major 1 plus major 2.

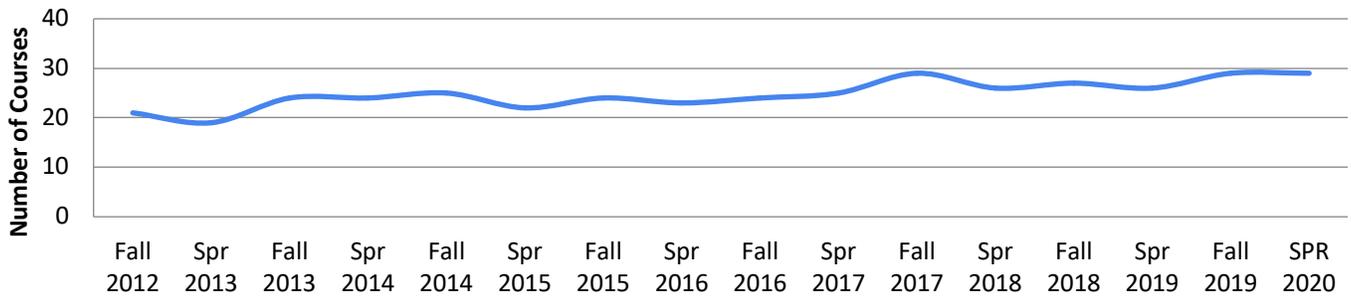
Graduate and Continuing Education: Graduate

	AY 13	AY 14	AY 15	AY 16	AY 17	AY 18	AY 19	AY 20	Trend
Total Enrollment in Humanities classes	103	101	86	117	82	76	55	58	
Total Enrollment in All Classes	3,443	3,345	3,548	3,965	4,715	7,550	9,409	10,187	
³Percentage of total enrollment: Humanities classes	2.99%	3.02%	2.42%	2.95%	1.74%	1.01%	0.60%	0.56%	
Total Enrollment in Humanities classes - <i>Extended</i>	65	70	56	12	39	0	0	0	
Graduates in the Major	19	21	19	16	11	10	3	3	
Total Degrees Awarded	485	452	429	384	422	514	753	905	
Percentage of overall graduates	3.92%	4.65%	4.43%	4.17%	2.61%	1.95%	0.40%	0.33%	
CAGS IDIS	5	2	4	0	0	0	0	0	
CAGS IDIS INDT	4	3	7	8	7	7	3	3	
CERG FIAR	2	6	4	3	1	0	0	0	
MED ARTE	4	4	0	1	0	0	0	0	
MED ARTE AENL	4	6	4	4	3	3	0	0	

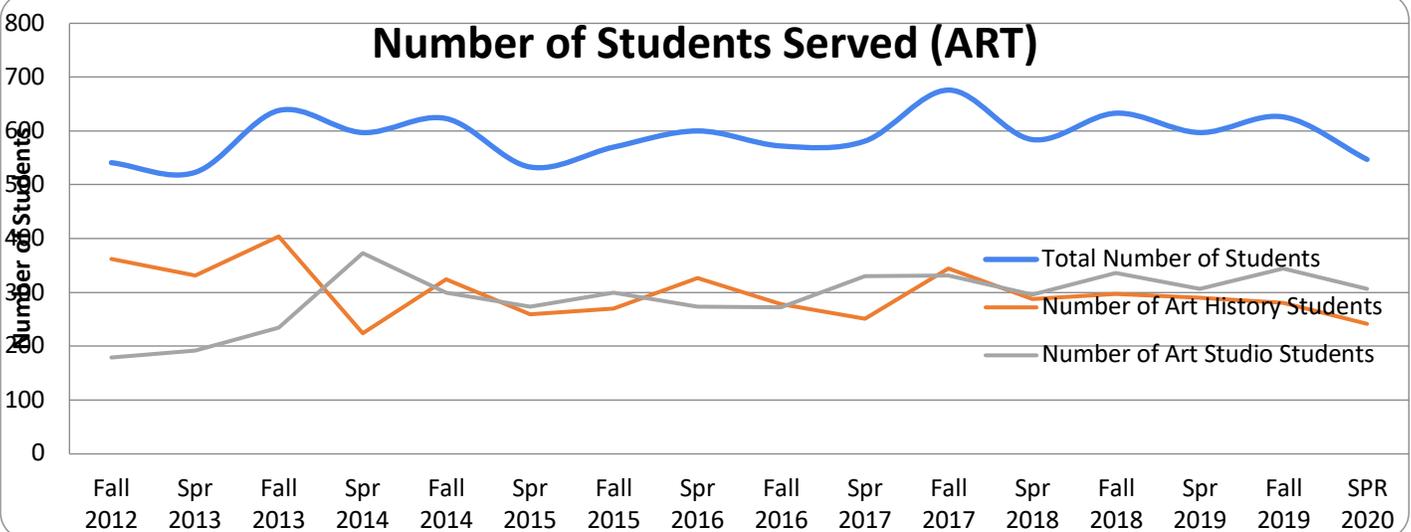
	AY 13	AY 14	AY 15	AY 16	AY 17	AY 18	AY 19	AY 20	Trend
Number of Majors	71	51	41	42	28	26	25	28	
CAGS IDIS	25	10	9	3	1	1	0	0	
CAGS IDIS INDT	29	25	20	29	22	19	15	10	
CERG FIAR	9	6	8	5	2	3	1	0	
MED ARTE	4	4	0	1	0	0	2	2	
MED ARTE AENL	4	6	4	4	3	3	7	16	
Overall declared majors ²	1,350	1,231	1,323	1,352	1,608	2,337	2,734	3,045	
Percentage of overall declared majors	5.25%	4.14%	3.09%	3.11%	1.74%	1.11%	0.90%	0.91%	
Total Enrollment in Humanities classes - <i>Extended</i>	1	0	0	0	0	0	0	0	
IDIS	1	0	0	0	0	0	0	0	
¹ Academic Year covers the fall through summer II semester. (ex. Fall, 2016 through Summer II, 2017 = AY17.)									
² Number <i>Overall Declared Majors</i> Includes institution-wide graduate majors.									
³ Excludes extended-campus courses									
Day-School									
Majors by Gender and Race/Ethnicity									
	AY 16			AY 19			AY 20		
	Male	Female	Total	Male	Female	Total	Male	Female	Total
American Indian or Alaskan Native	0	0	0	1	0	1	0	0	0
Asian	1	1	2	2	0	2	2	0	2
Black or African American	3	5	8	4	10	14	6	10	16
Hispanic	4	8	12	8	6	14	5	10	15
More than one	2	3	5	2	4	6	1	2	3
Native Hawaiian or Pacific Islander	0	0	0	0	0	0	0	0	0
Unknown	1	2	3	1	0	1	2	1	3
White	25	37	62	31	41	72	25	48	73
Total	36	56	92	49	61	110	41	71	112

ART	3 Credit Courses	1 Credit Courses	Total Number of Courses	Total Number of Students	Average Number of Students per Course	Number of Adjunct Courses	Number of Art History Students	Number of Art Studio Students	Total Credits	Percentage of Adjunct-Taught Courses
AY 2012-13	40	0	40	1064	27	10	693	371	120	25.0%
AY 2013-14	48	0	48	1235	26	18	628	607	150	37.5%
AY 2014-15	47	0	47	1156	25	30	583	573	141	63.8%
AY 2015-16	47	0	47	1170	25	23	597	573	141	48.9%
AY 2016-17	49	0	49	1153	23	25	529	602	147	51.0%
AY 2017-18	54	0	54	1260	23	31	632	628	165	57.4%
AY 2018-19	53	0	53	1230	23	20	587	643	162	37.8%
AY 2019-20	56	0	56	1173	21	19	522	651	168	33.9%

Number of Courses Offered (ART)

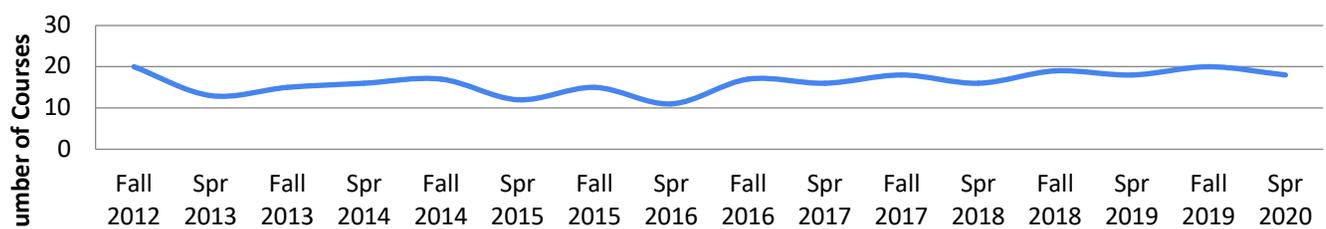


Number of Students Served (ART)

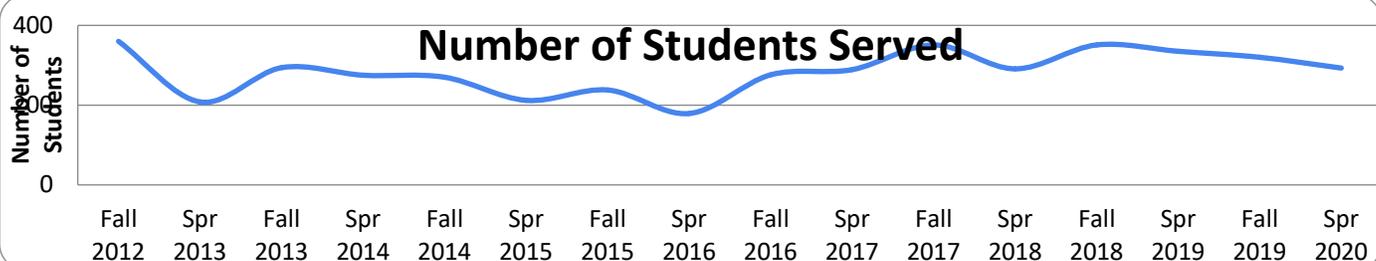


LANG	3 Credit Courses	1 Credit Courses	Total Number of Courses	Total Number of Students	Average Number of Students per Course	Number of Adjunct-Taught Courses	Total Number of Credits	Percentage of Adjunct-Taught Courses
Fall 2012	20	0	20	360	18	7	60	35.0%
Spr 2013	13	0	13	208	16	1	39	7.7%
Fall 2013	15	0	15	294	20	1	45	6.7%
Spr 2014	16	0	16	275	17	2	48	12.5%
Fall 2014	17	0	17	270	16	1	51	5.9%
Spr 2015	12	0	12	212	18	4	36	33.3%
Fall 2015	15	0	15	238	16	6	45	40.0%
Spr 2016	11	0	11	179	16	1	33	9.1%
Fall 2016	17	0	17	276	16	7	51	41.2%
Spr 2017	16	0	16	289	18	7	48	43.8%
Fall 2017	18	0	22	351	20	7	54	38.8%
Spr 2018	16	0	16	291	18	5	48	31.3%
Fall 2018	19	0	19	351	18	7	57	36.8%
Spr 2019	18	0	18	335	19	8	54	44.4%
Fall 2019	20	0	20	320	16	5	60	25.0%
Spr 2020	18	0	18	293	16	3	54	16.7%

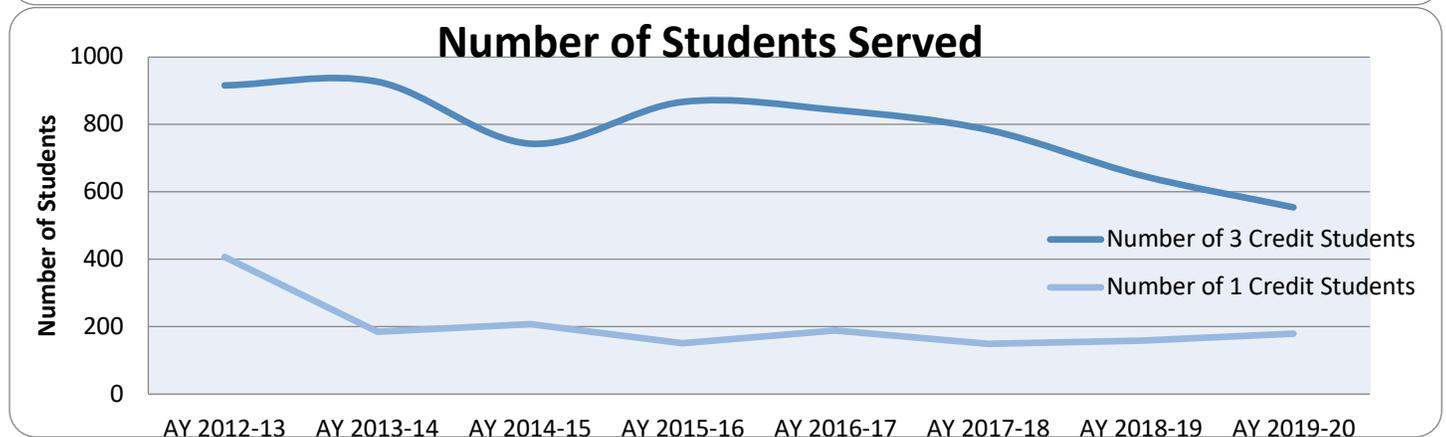
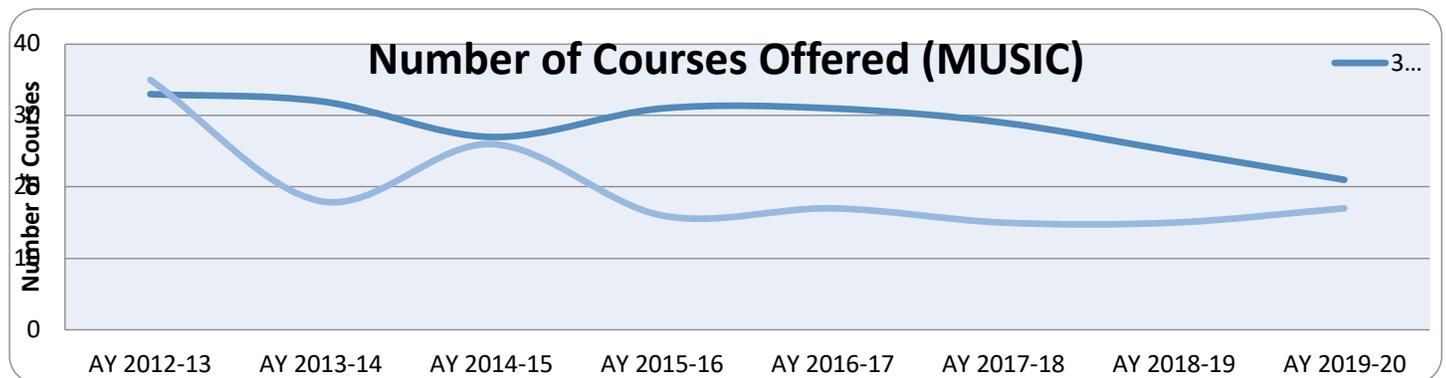
Total Number of Courses Offered (LANG)



Number of Students Served

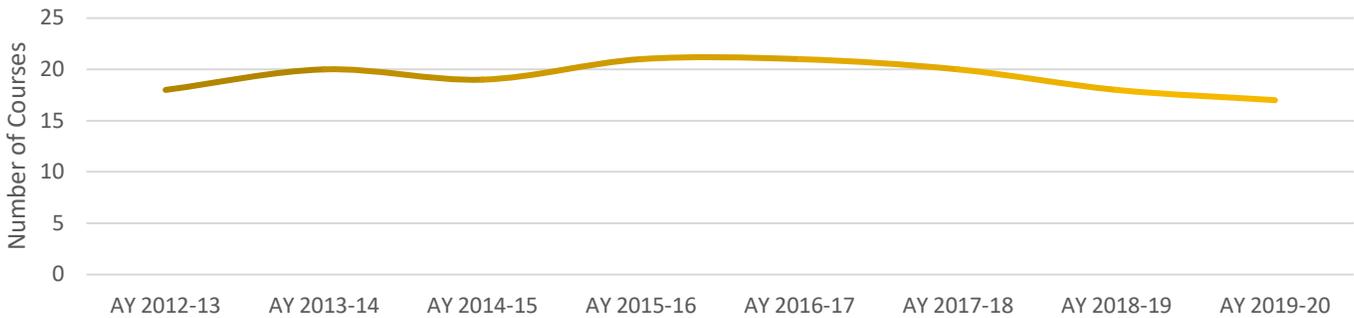


MUSIC	3 Credit Courses	1 Credit Courses	Total Number of Courses	Number of 3 Credit Students	Number of 1 Credit Students	Total Number of Students	Average Number of Students Per Course (3 cr)	Average Number of Students Per Course (1 cr)	Number of COTA Students	Total Number of Adjunct-Taught Courses	Number of Adjunct-Taught Courses (3 cr)	Total Number of Credits	Total Percentage of Adjunct-Taught 3-cr. Courses
AY 2012-13	33	35	68	916	407	1323	28	12	467	11	5	134	15.15%
AY 2013-14	32	18	50	927	184	1111	29	10	475	17	7	114	21.88%
AY 2014-15	27	26	53	743	207	950	28	8	351	17	7	107	25.93%
AY 2015-16	31	16	47	867	151	1018	28	9	460	10	2	109	6.45%
AY 2016-17	31	17	48	843	189	1032	27	11	441	9	1	110	3.23%
AY 2017-18	29	15	44	784	149	933	27	10	424	15	4	102	13.79%
AY 2018-19	25	15	40	649	159	967	26	11	262	6	1	90	4.00%
AY 2019-20	21	17	38	554	179	813	52	21	213	9	4	80	19.05%

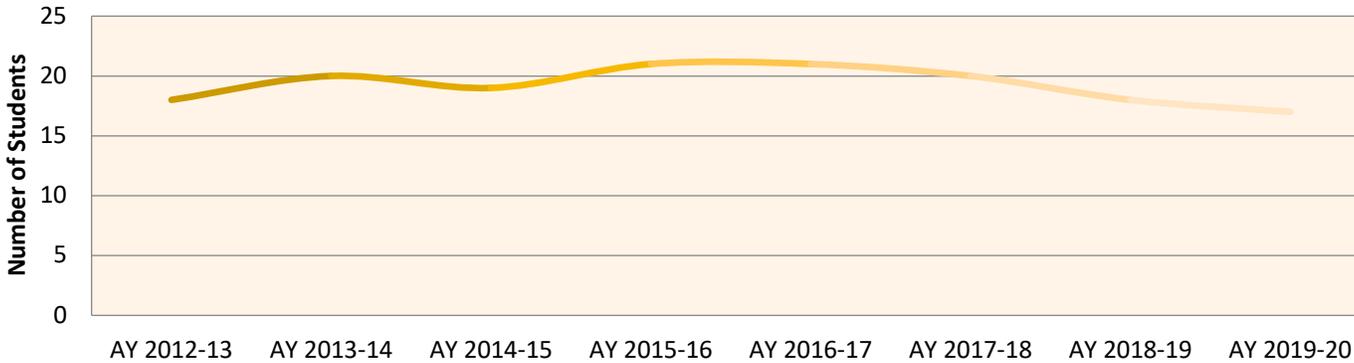


PHIL	3 Credit Courses	1 Credit Courses	Total Number of Courses	Total Number of Students	Average Number of Students Per Course	Number of Adjunct-Taught Courses	Total Credits	Percentage of Adjunct-Taught Courses
AY 2012-13	18	0	18	551	31	3	54	16.7%
AY 2013-14	20	0	20	581	29	4	60	20.0%
AY 2014-15	19	0	19	552	29	11	57	57.9%
AY 2015-16	21	0	21	485	23	9	63	42.9%
AY 2016-17	21	0	21	527	25	10	63	47.6%
AY 2017-18	20	0	20	494	25	8	60	40.0%
AY 2018-19	18	0	18	474	26	8	54	44.4%
AY 2019-20	17	0	17	378	22	4	51	23.5%

Number of Courses Offered (PHIL)



Number of Students Served



APPENDIX 1c.

PROGRAM REVIEW ADVISING TOTALS								
	DAY	IDPL	EVE		TOTAL FOR YEAR			IDIE
2016	56	9	14		79			1
2017	62	12	14		88			3
2018	49	9	8		66			9
2019	55	8	10		73			9
2020	65	7	12		84			1
Sub-Totals	287	45	58					
FIVE YEAR TOTAL					390			
upd. 2.12.21								

HUMANITIES FACULTY CREDENTIAL TABLE

Name	Rank	Type of Appointment	FT or PT	Highest Degree	Prof. Reg. Cert.	Very Brief description of Activity		
						Teaching	Scholarship	Service
Karina A. Bautista	Assistant	TT	FT	PhD	NA	Spanish, literature & culture	Analyze issues of border identity & culture in international conferences, and is developing article manuscripts of these presentations for publication.	AUC Policy Committee PIF Program Leading for Change Committee Heritage Program (Crocker Center) LA&S Diverse Perspective Guidelines revision and faculty workshop
Sarah Bromberg	Assistant	TT	FT	PhD	NA	Drawing; Art Appreciation; Intro to Architecture; Women, Art, and Society; Ancient and Medieval Art	<p>“The Borders of Jewish and Christian Art and Exegesis in Fourteenth and Fifteenth-Century Illustrated Copies of Nicholas of Lyra’s <i>Postilla</i>,” Virtual International Medieval Congress hosted by the University of Leeds. July 9, 2020.</p> <p>Faculty Show: New Work from Art and Communications Faculty, Hammond Art Gallery, Fitchburg State University, Fitchburg, MA (Jan. 20-Feb.</p>	<p>Parking Committee (2019-)</p> <p>Humanities Dept. Self-Study (2019-)</p> <p>New Faculty Mentor (2019-</p>

							19, 2020) Faculty Exhibition, Fitchburg Art Museum, Fitchburg, MA. (Jan. 30-March 1, 2020)	
Rala Diakite	P	T	FT	PhD	NA	Italian Language, Italian Culture, Interdisciplinary studies	Medieval chronicles, Translation and annotation of multivolume 14th century Florentine chronicle by Giovanni Villani	Center for Italian Culture, advisory board member and Events Committee: Massachusetts State College Association, Vice President Fitchburg State Chapter and Grievance Officer: All University Committee, member: Harrod Lecture committee, Scholarship Committee.
Robin Dinda	P	T	FT	DMA	FAGO	Music theory, music history, interdisciplinary fine arts	70+ publications; 3-volume performance practice treatise	Music Director, First Parish, Fitchburg; performances, presentations, and workshops throughout New England
Yasser Derwiche Djazaerly	Assoc	T	FT	PhD	NA	French, German, Arabic, and Italian languages French culture Contemporary Arab World Commonwealth of the Arts Humanities Honors Seminar	Publications: · “Syrian Refugees and the Renewal of Debate about Immigration to Germany”, Hikama, 2021. · “Lawrence, Brémond, and the Strategy of Sykes-Picot” Beirut, 2020. · “Coup d’états and the Development of Arab Political Awareness”, 2019. · “Iran, Turkey, and the Syrian Revolution: Between Regional and International Factors”, 2018. · “The Historiography of the Ethnic Cleansing of Palestine: From Denial to Normalization”, 2018.	Chair of the PEC Committee, 2020-21. Promotion Committee, 2020-21. Promotion Committee, 2017-2018. Leading for Change, 2019-present.

							<p>“David or Goliath? The Israeli Debate about the 1967 War”, 2017.</p> <p>· “Sectarianism between Identity and International Politics”, 2017.</p> <p>· Book Review: “The Iran Wars” in <i>Siyasat Arabiya</i> (Arab Politics), no 23, November 2016, 119-124.</p> <p>Harrod Lecture: “Shakespear of Arabia and the Road to ISIS”, 2017.</p>	
Jane Fiske	P	T	FT	DMA	Certified Music Instructor K-9 (MA)	Piano, Music History, Women in Music, Humanities and Related Arts, Critical and Creative Thinking	Piano Performances (solo, chamber, orchestra) throughout the New England area; National, International presentations on Women in Music, Humanities and Related Arts, and Critical and Creative Thinking	President-Elect, adjudicator, contest host for Massachusetts Music Teachers Association (MMTA); Piano Instructor for Community Music Lesson Program (CMLP)
Petri Flint	Assoc	T	FT	MFA	NA	Studio art courses, including Intro Studio. Drawing, Intermediate Drawing, Life Drawing, Intro Painting, Intermediate Painting, Advanced Open-Media Studio, as well as graduate courses foer the Arts Education M.Ed. program	Oil painting; mixed-media works on paper. Work has been included in regional and national exhibitions, most recently at the New Britain Museum of American Art, CT	Chair of Humanities Dept.; Program Chair of Arts Education M.Ed.; also serves on many University-wide committees and chairs’ working groups
Jonathan Harvey	Assisant	TT	FT	DMA	NA	Music history, choral ensembles, Honors program, First-Year Experience, interdisciplinary fine arts	Music Director, Brattleboro (VT) Concert Choir; national presentations on the music of Adrian Willaert	Collegiate R&R Chair for Massachusetts chapter of American Choral Directors Association; Board Member of Choral Arts New England
Walter Jeffko	P	T	FT	PhD	NA	19 different philosophy courses taught at FSU	5 books and 30 articles	Countless committees, both as member and chair; 10 Harrod lectures

Keyvan Karbasioun	Assoc	T	FT	EdD	NA	Have taught Spanish, French, Portuguese, Italian, and Culture Courses in French, Spanish, Italian, Second Language Acquisition Theories and Practice	Doing Research in Applied Linguistics in Bilingual Education and Comparative Prescriptive Grammar	Was an active member of at the CIC (Center for Italian Culture (2000-2004). Worked with CASIT (Educational Services of the Italian Consulate in Boston, MA) and taught Italian at both Fitchburg State Univ. (2000-2004), Fitchburg High School (2002-2007) and St. Leo's Elementary School (2004-2007). Was an active member of Amelia V. Gallucci-Cirio Endowment (2000-2017?). For public service, I worked with UMass /Amherst IPO/TOEFL/ESL evening program (2000-2015)
Amy McGlothlin	Assistant	TT	FT	DMA	NA	Teaching music courses and instrumental ensembles	Chamber Music Performance; Historical analysis of development of bagpipe music	Peer Reviewer - MERLOT OER Website
Sally Moore	Assoc	T	FT	MFA	NA	3D Design, Sculpture, Puppetry, Drawing, Intermediate Drawing, Intro to Studio	3 solo shows at Barbara Krakow Gallery, Boston Decordova Annual	Sustainability Committee, 2019-20 Liberal Arts and Sciences Committee, 2014-16 Chair of Peer Evaluation Committee, 2019-20 Search Committee, Art History/Studio Art position, 2018-19 Search Committee Chair, Studio Art position, 2017-18 Chair of Peer Evaluation

								Committee, 2016-17
								Graduate Studies, 2018-19
Andrea Olmstead	Assistant	TT	FT	MFA	NA	Ceramics/ Drawing/ Intro to Studio Art	They Traveled Together, The Davis Gallery at ArtsWorcester, Worcester, MA State of Clay, 11 th Biennial Show, Lexington Arts Center, Lexington, MA	Volunteer Art Instructor, Young Falcons Academy, (cancelled due to COVID) Fitchburg State University, Fitchburg, MA National Art Contest Judge for the Boys and Girls Club, Fitchburg and Leominster, MA
Jessica Robey	Assoc	T	FT	PhD	NA	Art Appreciation Modern Architecture Modern Art 19 th Cent. Art American Art 1 & 2 Italian Ren. Art Northern Ren. Art Ancient Art Contemporary Art Hist. of Photography Photography and Art Museum Studies	<i>Most Recent Exhibition:</i> Fitchburg Art Museum, FSU Faculty Show, Jan. 29 - Mar. 2, 2020 <i>Selected Presented Work:</i> “The Roadside Mythology of Peter Beerits,” FSU Speaker Series, Nov. 4, 2019 “Place, Display, Displacement: The Wondrous Journey of Joris Hoefnagel and Abraham Ortelius,” School of Visual Arts annual conference, October 16-18, 2013 “An Allegory of Sight: Visual Consumption and the Production of Knowledge in	Humanities Program Review Committee (Chair), 2020 GCE CAGS IDIS Program Chair, 2016-Present GCE BS/BS IDIS Program Chair, 2016-Present University Assessment and Research Committee, 2017-Present Humanities Dept. Assessment Committee, Spring 2010-present (Chair, 2011-Present) Humanities Dept. Graduate Program Committee, 2013-14, 2017-Present

							<p>Antwerp's Golden Age and After," Hawaii University International Conference, January 8-10, 2012</p> <p>"Love and Death in Vienna: Gustav Klimt's Reinvention of Tradition," Harrod Lecture Series, FSU, February 22, 2011.</p> <p>"The Politics and Poetics of Wilderness: Ansel Adams' Images of the American West," School of Visual Arts annual conference, October 27-29, 2010</p>	
David Svolba	Assoc	T	FT	PhD	NA	More than a dozen different courses taught at FSU (philosophy and interdisciplinary studies)	4 articles and 1 book (in progress)	Served on committees at both the departmental and university-wide level; led multiple <i>ALFA</i> courses

HUMANITIES FACULTY DEMOGRAPHIC DATA TABLE

Demographic Faculty Summary	No. of Full Time Assigned to Unit	No. of Part Time Assigned to Unit
Women	8	
Men	7	
<i>Ethnicity</i>		
White/Caucasian	11	
Asian		
Hispanic/Latino	1	
Black/African American		
American Indian		
International or Other	3	
<i>Credentials – highest degree held</i>		
Bachelor's Degree		
Master's Degree	3 (MFA)	
Doctorate	12	
<i>Experience</i>		
0-3 years		
4-7 years	3	
8-11 years	1	
12-15 years	2	
16-24 years	5	
25+ years	4	

KARINA A. BAUTISTA, PH.D.

Phone: (413) 218-3689 | Email: kbautist@fitchburgstate.edu

Address: 8 Westminister Drive, Nashua, New Hampshire, 03064

EDUCATION

Ph.D. in Latin American Literatures | University of Massachusetts (May 2010)

- ◆ Concentration: Spanish American Literature and Culture with emphasis on the Caribbean and U.S. Latino Literatures - Literary Theory.
- ◆ Dissertation: La evolución discontinua del pensamiento poscolonial en el siglo XX: los conflictos de la identidad colectiva en la ensayística de latinos en los Estados Unidos.
Research: My dissertation studies the politics of identity formation in the essays of three Latino authors: Jesús Colón, Julia Álvarez, and Richard Rodriguez. In my work, I argue that these essayists' position challenges the postcolonial emphasis on hybridity as constitutive of social order.

Master in Spanish Language, Literature & Culture | Syracuse University (1998)

- ◆ Concentration: Latin American Literatures and Literary Theory (Semiotics)

B.A. in Sociology and Spanish | State University of New York, College at Cortland (1993)

Also completed the Certification Program for Spanish Teachers, that included the required course work for the New York State Teaching License (1997)

TEACHING EXPERIENCE

Fitchburg State University • *Assistant Professor of the Humanities Department* 2017- Present

- Spanish for Beginners I (SPAN 1000)
- Accelerated Spanish for Beginners (SPAN 1020)
- Spanish for Beginners II (SPAN 1100)
- Intermediate Spanish I (SPAN 2000)
- Intermediate Spanish II (SPAN 2100)
- Spanish for Heritage Speakers (SPAN 2001)
- Latin American Literature (SPAN 2700)
- Cinema for Spanish Conversation (SPAN 3000)
- Medical Spanish (SPAN 3010)
- Spanish Conversation and Composition (SPAN 3500)
- Independent Study: Reading and Writing (SPAN 4903)
- Special Study Cinema & Conversation (SPAN 4903)

Wake Forest University • *Language & Literature Lecturer* 2005 – 2017

- Elementary Spanish & Intensive Elementary Spanish (SPN 111, 112 & 113)
- Intermediate Spanish (SPN 153)
- Exploring the Hispanic World (Intermediate- SPN 212)
- Hispanic Literature and Culture (Intermediate- SPN 213)
- Spanish Conversation (SPN 301)
- Spanish Writing Course (SPA 290)
- FYS: First-Year Seminar: U.S. Latino Literature

- Special Topic. Fronteras que no dividen: las diásporas en la transformación del arte y el pensamiento contemporáneo de latinos en Estados Unidos (SPA 369)
- Spanish for the Intensive Summer Language Institute (ISLI)

Smith College • *Spanish Lecturer* 2004 – 2005
Accelerated Elementary Spanish
Intermediate Spanish

Amherst College • *Spanish Lecturer* 2004 – 2005
Intermediate Spanish Language and Literature (Reading and analysis)

University of Massachusetts Amherst • *Teaching Associate* 1998 – 2005
Department of Spanish and Portuguese & Division of Continuing Education
Elementary & Intermediate Spanish
Conversational Spanish

Chittenango High School • *Spanish Teacher, Part-time* 1997 – 1998
Elementary & Intermediate Spanish I, II & III

University College • *Spanish Instructor* 1997 – 1997
Intermediate Spanish

Syracuse University • *Spanish Instructor* 1994 – 1997
Elementary & Intermediate Spanish I, II & III

CONFERENCES, PRESENTATIONS & WORKSHOPS

Diverse Perspectives Ambassador for the LAS Committee (2020)

Fitchburg, MA

Led two workshops to discuss the new LAS diverse perspectives guidelines, explore impressions and recommendations, and develop AUC course proposals.

Document Completed: “Diverse Perspectives Course Development Workshop.”

XXVI (CILH) Congresos Internacionales de Literatura y Estudios Hispánicos (June, 2020)

Sevilla, Spain (moved online because of Covid-19)

Conference Presentation: “Desentrañando la problemática del ‘x-ismo’ en la identidad afro-latinx”.

XXIV (CILH) Congresos Internacionales de Literatura y Estudios Hispánicos (June, 2019)

Valencia, Spain.

Conference Presentation: “La complicidad del ensayo de Richard Rodríguez en el conservadurismo político de latinos en los Estados Unidos”.

What Does It Mean to Be Afro-Latinx? Discussion at Fitchburg State University (2019)

Fitchburg, MA.

Participated in the discussion organized by the Black Student Union (BU) and the Latin American Student Organization (LASO).

43rd (CSA) Caribbean Studies Association (2018)

Havana, Cuba

Conference Presentation: “Re-educando el silencio: activismo, multiculturalismo y educación.

Lead(h)ership Conference: Taking Up Space (2018)

Fitchburg State University, Fitchburg, MA

Conference Presentation: “Isolation on Hybridity Road: Transnationalism and the Dominican Diaspora.”

Leading for Change Higher Education Diversity Consortium (2018)

Bridgewater State University, Bridgewater, MA

Attended this Summit to participate in the diversity and inclusion workshops they offered.

American Association of Teachers of Spanish and Portuguese and American Association of Teachers of French (2016).

Wake Forest University, Winston Salem, NC.

Attended this Conference as teaching development.

XXXI (LASA) International Congress of the Latin American Studies Association (2015)

San Juan, Puerto Rico

“In the Eye of the Hurricane “Precarious”: Towards a New Consciousness Caribbean Dominican Border.”

Panel Organizer. Scholars in the areas of anthropology, education, and literature are part of this panel in which I will serve as chair and discussant.

XXXI (LASA) International Congress of the Latin American Studies Association (May 2013)

Washington, DC.

Presented: “Haití en el vientre y en el rostro: complicaciones de lo híbrido en la República Dominicana.”

Southeastern Women’s Studies Association (April 2013)

University of North Carolina, Greensboro, NC

Feminist Politics of Dissent and Invention: Outsiders, Nomads, and Disruptors

Presented: “Haiti in the Womb: Haitian Diaspora and the complexities of Identity Formation in Dominican society.”

International Conference: Diasporas and ‘Race’ (October 2012)

Wake Forest University, Winston Salem, NC

Attended: “Diasporic Encounters”

MIFLC: 62nd Annual Mountain Interstate, Foreign Language Conference (October 2012)

Wake Forest University, Winston Salem, NC

Chaired and presented in two panels:

“La identidad en los múltiples espacios del género y de la inmigración.”

“Delineando el perfil de lo impreciso: conflicto de identidad y sociedad dominicana insular y diaspórica”

Presented the paper: “Marginalización intra-atlántica: conflictos de identidad en la sociedad y Literature dominicana”

Interdisciplinary Faculty Seminar: Writing Exile: Women, the Arts and Technologies (2012 –2013)

In this seminar, I spoke about the different forms of agency and activism in the work of Dominican-Haitian Activist Solange Pierre. The objective was to promote and support an interdisciplinary collaboration and research in the humanities, by creating bridges between different disciplines and exposure to diverse art forms

(like the work of Indian artists Vibha Galhotra) and readings (such as Trinh T. Minh-ha's *Elsewhere, Within Here: Immigration, Refugeeism, and the Boundary Event*).

“Caribbean Unbound IV: Vodou & Créolite” (2011)

Lugano, Switzerland.

Franklin College Conference on Caribbean Literature and Culture.

Presented: “En las arenas movedizas de la diáspora dominicana: constitución del Estado transnacional en la ensayística de Julia Álvarez.”

The Popular Culture and American Culture Associations PCA/ACA (2007)

Marriott Copley Place from, Boston, MA

“Caribbeanness on the Move: Un-Tracing Identity in the Narrative of Junot Díaz and Julia Álvarez.”

51st Annual Mountain Interstate Foreign Language (2001)

University of North Carolina at Wilmington, NC

“El amor: sentimiento innato o construcción de género. Análisis de su concepción en la obra de João Guimarães Rosa y Clarice Lispector.”

LASA: XXIII International Congress of the Latin American Studies Association (2001)

Washington, DC, Chair of the Panel

Paper presented: “Literatura y Diáspora: observaciones sobre género y discurso en la literatura ‘dominicanyorquina’.”

New England Council of Latin American Studies (2001)

Salem State College, MA

“La autocrítica en ‘Los Sobrevivientes’ de Tomás Gutiérrez Alea.”

“The Importance of Personal Experiences in Reading and Writing” (2000)

University of Massachusetts Amherst, MA

New England Council of Latin American Studies (2000)

Amherst College, MA

"Ecos del período colonial: identidad y nacionalidad en la República Dominicana."

Tenth Congress of Graduate Students (1995)

Syracuse University, NY

"El signo cultural como texto artístico."

PUBLICATIONS & MANUSCRIPTS

“La complicidad del ensayo de Richard Rodriguez en el conservadurismo político e identitario de la comunidad latina en los Estados Unidos.” (Manuscript, 2019)

“Desentrañando la problemática del “x-ismo” en la identidad afro-latinax.” (Manuscript, 2020)

“Vessels of immortality.” Rev. of *God Carlos*, by Anthony C. Winkler. (Book Review Forthcoming 2015, in volume 29 of *The Caribbean Writer*, U of Virgin Islands)

“Isolation on Hybridity Road: Complexities of Identity Formation in Julia Álvarez’s Something to Declare.” *Inhabiting La Patria: Identity, Agency, and Antojito in the Work of Julia Álvarez*. Eds. Rebecca L. Harrison, and Emily Hipchen. Albany: SUNY Press, 2013. Print.

Báez, Josefina & Karina Bautista. “Of Identity and Other Mere Feelings: Josefina Báez on Dominicaness, Race, and Creativity.” *Dominicania: An Interview by Karina A. Bautista*. *Anglistica* 17.1 (2013): 191-210. Web. 5 Nov. 2013.

“En la marea del transnacionalismo: La identidad de margen en la ensayística de Jesús Colón.” *Utah Foreign Language Review*, 2009.

“Dominican American Poetry.” *The Greenwood Encyclopedia of Multiethnic American Literature*. Ed. Emmanuel S. Nelson. Vol. 2. Westport: Greenwood Press, 2005. Print

“Speaking Out for Bilingual Education: A Bilingual Ed Student’s Story.” *Against the Current*, XVII: 6, 2003, 13.

PROFESSIONAL ACTIVITIES, ACADEMIC ADVISING, SERVICE TO THE UNIVERSITY AND COMMUNITY

Member of the search committee for the Director of Center of Diversity and Inclusiveness. (2021)

Diverse Perspectives Ambassador for the LAS Committee (2020-)

Led two workshops to discuss the new LAS diverse perspectives guidelines, explore impression and recommendations, and develop AUC course proposals.

Document Completed: “Diverse Perspectives Course Development Workshop.”

Spanish Immersion Program in Salamanca, Spain (Starting summer 2022)

Developed this faculty-led summer program for students interested in completing a Certificate in Spanish or completing individual language/culture courses. **Proposal submitted.**

Project Developer for the Heritage Language Center, Fitchburg State University (2018-)

The Heritage Language Center at FSU promotes language and culture via academic programs that research and disseminate information on Heritage language and culture. I was part of the team that created it. I helped develop the strategic and course plans for the English Summer Academy designed for international and local students (ILCA). I assisted in creating the Young Falcons Academy on-campus for children and started working on a website to promote awareness on heritage and cultural diversity in society and academia.

Document completed: “Heritage Language and Culture Program Course Frame and Detailed Synopsis of Work Product.”

Humanities Department Curriculum Committee, Fitchburg State University (2017-18)

Worked on assessing course curriculum revisions and new course proposals for the Humanities Department and the Interdisciplinary Studies Program (IDIS).

In Pursuit of Equity, Accountability and Success (PEAS) (2020)

Attended the Listening to the Voice of Latinx Educator: Education in the Time of Covid-19 Webinar.

Mentoring Opportunity Program, Fitchburg State University (PIF) (2018-)

Through this program, I am part of a great mentoring initiative that supports underrepresented male students at high risk of abandoning college.

The Leading for Change Diversity in Higher Education Consortium & Committee, Fitchburg State University (2017- 19)

This Committee researches and addresses general issues on diversity and inclusion campus-wide. Received certificate for the Racial Equity and Justice Institute Summit.

Latin American Student Organization (LASO), Fitchburg State University (2017-18)

As one of LASO advisers, I helped the students settle into college life by providing orientation, support, organizational skills, and leadership workshops to help the board and general members understand their role as young professionals and community leaders.

Spanish Café Club, Fitchburg State University (2018)

Helped in the development of this new club with one of my students. My role is to help students organize activities and support the board and members of the club.

Center for Teaching and Learning Inclusive Teaching Workshop, Fitchburg State University (Summer 2018)

Completed the Course Re-design Workshop for Inclusive Teaching.

Center for Teaching and Learning (CTL), Fitchburg State University (2017-18)

Was invited to participate in a panel on teaching and diversity at Fitchburg State, I spoke about the importance of understanding the diversity of international students on Campus.

Caribbean Course Development Committee, Wake Forest University (2013)

Participated in this committee, we worked on a new conceptual frame to explore other ways of understanding Caribbean society, culture, and history. The new category was titled “Paradise in Perspective: An Interdisciplinary Approach to the Wider Caribbean,” I coined this title.

Student Academic Advising - Wake Forest University (2010 –present)

Member of Steering Committee - 2012 Mountain Interstate Foreign Language Conference (MIFLC)

Editor of Reflejos - Student Literary Magazine sponsored by Romance Language Department, Wake Forest University (2012– present)

Co-coordinator of Tertulia, Spanish Students Discussion Group - Wake Forest University (2006)

Contributing Editor of Point of Contact Academic Journal - Syracuse University, NY (1996)

ADMINISTRATIVE APPOINTMENTS

Salamanca Summer Program Academic Director (2015)

Wake Forest University, NC

Managed the application process of students going to Salamanca through the Wake Forest Spanish Immersion Program and the Salamanca Global Trade & Commerce Program. Supervised the documentation

for the pre-departure phase, Serve as the students' liaison through the application process, and abroad. Taught a course on U.S. Latino Literature and another on Spanish Culture.

Salamanca Summer Program Assistant Director (2003)

University of Massachusetts Amherst, MA

Organized and oversaw all activities pertaining to Program application process while in the USA and supervised students both in the dormitory and on excursions while abroad.

Department of Spanish and Portuguese Course Coordinator (2000 - 2001)

University of Massachusetts Amherst, MA

Oversaw completion of course objectives, planned and organized students' assignments, evaluated assessment materials and strategies, mentored fellow instructors, and prepared workshops on writing and reading.

Youth Program Coordinator (1993 - 1994)

Spanish Action League, Syracuse, NY

Tutored Latino students in English and Spanish, organized recreational activities, drafted reports for various government agencies /institutions, attended conferences and served as liaison between parents and school officials.

TECHNOLOGY TOOLS USED

Blackboard – Currently use Sakai for course content management, to communicate with students, present syllabus, assign homework, complete quizzes, and other activities. Have also used Blackboard.

Google Meet and Zoom – Use for communication with students and teaching.

Connect and MindTap– I used these web-based assignment-assessment programs for beginning and intermediate language courses.

Power Point/Prezi – Use power point for daily information input in the classroom and require student presentations. Students are also encouraged to use Prezi.

Google-Docs– Utilize for writing assignment assessment.

Videos (Youtube and multimedia material): Use videos to bring to class desired sounds, images, and social settings that better facilitate the themes and discussions of the class.

AWARDS & HONORS

Distinguished Teaching Award Nomination (2002 – 2003)

University of Massachusetts Amherst, MA

Outstanding Student in Latin American Studies (2002), New England Council of Latin American Studies Worcester, MA

Teaching Assistantship (1998-2004)

University of Massachusetts Amherst, MA

Opportunity Fellowship (1998)

University of Massachusetts Amherst, MA

Teacher Assistantship (1994- 1996)

Syracuse University, NY

Community Service Award (1994)

Syracuse University, NY

Awarded by Latino Undergraduates Changing History in America (*La Lucha*)

ADDITIONAL INFORMATION

Languages: Spanish, English, Intermediate Portuguese

Memberships: Modern Language Association (MLA), Latin American Studies Association (LASA), NECLAS, AATF/AATSP & CSA

Nationality: Born in Dominican Republic, U.S. citizen.

SARAH BROMBERG
Assistant Professor of Art History and Studio Art
Humanities Department, Fitchburg State University
sbromberg@fitchburgstate.edu

EDUCATION:

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA
Ph.D., History of Art and Architecture, December 2012
Certificate in Medieval and Renaissance Studies, December 2012.

TUFTS UNIVERSITY, Medford, MA
M.A., Art History, May 1999

BRANDEIS UNIVERSITY, Waltham, MA
B.A., English and American Literature; Studio Art; Summa cum Laude, May 1995

PUBLICATIONS:

“Exegetical Imagery for King Manuel I of Portugal: Solomon’s Temple in Nicholas of Lyra’s *Postilla*,” *Zeitschrift für Kunstgeschichte*, 77/2 (2014): 175-198.

“Gendered and Ungendered Readings of the *Rothschild Canticles*,” *Different Visions: A Journal of New Perspectives on Medieval Art*, no. 1 (2008), 26 pages. Peer Reviewed Journal.
<http://www.differentvisions.org/one.html>.

Book-length manuscript in progress: *Art and Exegesis: Nicholas of Lyra’s Illustrated Bible Commentary (1331-1686)*.

REVIEWS:

[Review] Joseph Shatzmiller, *Cultural Exchange: Jews, Christians, and Art in the Medieval Marketplace* (Princeton University Press, 2013), in: *caa.reviews* (2014).
<http://www.caareviews.org/reviews/2246>.

[Review] Joyce Coleman, Mark Cruse, and Kathryn A. Smith, eds., *The Social Life of Illumination: Manuscripts, Images, and Communities in the Late Middle Ages* (Brepols, 2013), in *Catholic Historical Review*, 100/4 (2014): 813-14.

[Review] Pamela A. Patton, *Art of Estrangement: Redefining Jews in Reconquest Spain* (Pennsylvania State University Press, 2012), in: *caa.reviews* (2014). <http://caareviews.org/reviews/2547>.

GRANTS:

- MSCA Professional Development Funds, Fitchburg State University, Summer 2020 (not used due to Covid-19 restrictions).
- Newberry Library and John Rylands Institute Exchange Post-doctoral fellowship, 2016.
- Medieval Academy of America Travel Grant, 2016.
- Étienne Gilson Dissertation Grant, Medieval Academy of America, May 2010.
- International Studies Fund, University of Pittsburgh, May 2010.
- Friends of Frick Fine Arts Travel Award, University of Pittsburgh, Summers 2010, 2009.
- Faculty of Arts & Sciences Graduate Fellowship, University of Pittsburgh, 2003-2004.

PRESS:

“Align Supports UMass Lowell Students,” *North Andover Wicked Local*, May 2, 2018.
<http://northandover.wickedlocal.com/news/20180502/align-supports-umass-lowell-students>

“*Art and Exegesis: Nicholas of Lyra’s Bible Commentary*,” John Rylands Library Special Collections Blog, August 1, 2016.
<https://rylandscollections.wordpress.com/2016/08/01/art-and-exegesis-nicholas-of-lyras-bible-commentary/>

TEACHING:

FITCHBURG STATE UNIVERSITY, Humanities Department

Sept. 2019—

Assistant Professor of Art History and Studio Art

Courses:

Introduction to Architecture

Women, Art, and Society

Introduction to Drawing

Art Appreciation

Medieval Art

SUFFOLK UNIVERSITY, Department of World Languages and Cultural Studies, Boston, MA

Sept. 2014-May 2017; Jan 2019-May 2019

Lecturer. Courses:

Women, Art and Society

Survey of Art I and II

Gender, Class, and Alterity in Ancient and Medieval Art

LESLEY UNIVERSITY COLLEGE OF ART AND DESIGN, Art History Department,
Cambridge, MA

Jan. 2016-Dec. 2016; Sept. 2018-May 2019

Lecturer. Courses:

Art of the Western World I

Art of the Western World II

EMERSON COLLEGE, Department of Visual and Media Arts, Boston, MA

Sept. 2018-Dec. 2018

Lecturer. Course:

Introduction to Visual and Media Arts

UNIVERSITY OF MASSACHUSETTS AT LOWELL, Department of Art and Design

Sept. 2017- May 2018

Visiting Lecturer (full-time appointment). Courses:

Medieval Jewish, Christian, Persian, and Islamic Art

History of the Book: From Illuminated Manuscripts to Graphic Novels

Survey of Ancient to Medieval Art

Art Appreciation

RHODE ISLAND COLLEGE, Art Department, Providence, Rhode Island
Sept. 2014-Dec. 2015
Lecturer. Course:
Prehistoric to Renaissance Art

UNIVERSITY OF PITTSBURGH, History of Art and Architecture Department
Sept. 2013- Dec. 2013
Visiting Instructor. Courses:
Introduction to World Art
Italian Renaissance Art

WASHINGTON AND JEFFERSON COLLEGE, Art Department, Washington, PA
January 2013-May 2013
Lecturer. Course:
World Art I

UNIVERSITY OF PITTSBURGH, History of Art and Architecture Department
July-August 2012
Teaching Fellow. Course:
Introduction to World Art

September-December 2012
Teaching Fellow: Assisted Professor Frank Toker in the course, Introduction to Western Architecture.

MASSACHUSETTS COLLEGE OF ART, Critical Studies Department
Sept. 2000-May 2001
Sept. 2002-May 2003
Lecturer. Course:
Perspectives in Art History

SUFFOLK UNIVERSITY, Humanities Department, Boston, MA
Sept. 2002-Dec. 2002
Lecturer. Course:
Art and Literature I from Ancient Greece to the Middle Ages

FITCHBURG STATE UNIVERSITY, Humanities Department, Fitchburg, MA
Sept. 2001-May 2002
Instructor: One-year, full-time appointment. Courses:
Women, Art and Society
Renaissance Art
Nineteenth-Century Art
Survey of Art Forms I from Prehistoric to Medieval Art

MUSEUM EXPERIENCE:

MUSEUM OF FINE ARTS, BOSTON: Education Department

Sept. 2000-Dec. 2000

Jan. 2003-April 2003

Lecturer: Lead several highly interactive gallery discussion classes available to the general public. Class titles and contents as follows:

Introduction to the Permanent Collections I: Ancient Egyptian, Ancient Greek and Medieval Art.

Introduction to the Permanent Collections II: Asian Landscape Painting, Italian Renaissance Art, Nineteenth-Century Landscape Painting and Nineteenth-Century Works on Paper.

Monthly Visit to the Collections: Ancient Egypt, The Influence of Impressionism and Post-Impressionism on Early Twentieth Century Art, Chinese Furniture and Domestic Spaces of the 16th and 17th Centuries, Paintings of Domestic Interiors

ISABELLA STEWART GARDNER MUSEUM: Education Department

July 1999-August 2000

Gallery Teacher: Participated in intensive training program that taught museum educational theory and practical teaching techniques. Delivered interactive presentations on the museum's history and highlights of the collection to the general public.

MUSEUM OF FINE ARTS, BOSTON: Education Department

Sept. 1998-May 1999

Graduate Student Gallery Talk Intern: Developed, researched and presented monthly hour-long gallery talks on objects in the permanent collection and in special exhibitions to the general public. Delivered talks on the following subjects: Romanesque Art, Medieval and Renaissance Decorative Art, Medieval and Renaissance Painting, Contemporary Sculpture, Contemporary Painting.

CONFERENCE PAPERS/ROUNDTABLE DISCUSSIONS:

Participant in conference session, "Blogging with Manuscripts for the General Public," Virtual International Medieval Congress hosted by the University of Leeds. July 9, 2020.

"The Borders of Jewish and Christian Art and Exegesis in Fourteenth and Fifteenth-Century Illustrated Copies of Nicholas of Lyra's *Postilla*," Virtual International Medieval Congress hosted by the University of Leeds. July 9, 2020.

Participant in roundtable discussion sponsored by the Material Collective, "The Middle Ages: What Does it Have to do with Me?" International Medieval Congress at Western Michigan University. Kalamazoo, MI. May 11, 2019.

"From Manuscript to Print in Jewish and Christian Biblical Commentary: Nicholas of Lyra's Illustrations of Ezechiel's Tetramorph." Corcoran Chair Conference: Luther's Anti-Jewish Interpretation of the Bible: A Case Study in Christian-Jewish Relations in Late Medieval Germany. Center for Jewish-Christian Relations, Boston College, March 25-26, 2018.

"Art and Exegesis: Illuminations and Woodcuts in Manuscript and Printed Copies of Nicholas of Lyra's Bible Commentary." Boston Manuscript Group, October 1, 2017.

“Encountering Drawings, Illuminations, and Woodcuts in Copies of Nicholas of Lyra’s *Postilla* from 1335 to 1493,” Center for Medieval and Renaissance Studies 2016 Conference on The Pre-Modern Book in a Global Context: Materiality and Visuality, Binghamton University, State University of New York, Oct. 22-23, 2016. Also presented at the College Art Association Annual Conference, New York City, February 15-18, 2017.

“Fifteenth-Century Transformations in Nicholas of Lyra’s *Postilla*,” Annual Meeting of the Medieval Academy of America, Boston, MA, February 25-27, 2016.

“Art and Exegesis in the Fifteenth Century: A Burgundian copy of Nicholas of Lyra’s *Postilla*,” Third Annual Symposium on Medieval and Renaissance Studies, Saint Louis University, June 15-17, 2015.

“The Reception of Nicholas of Lyra’s *Postilla* at King Manuel I of Portugal’s Court,” First Annual Symposium on Medieval and Renaissance Studies, Saint Louis University, June 17-19, 2013.

"King Manuel I of Portugal's *Postilla*: A Case Study in the Patronage of Luxury Manuscripts," Patronage and Sacred Texts in the Medieval Mediterranean Conference, Brandeis University, October 18-19, 2010.

“King Manuel I of Portugal’s *Postilla* as a Case Study in the Relationship between Printed Books and Luxury Manuscripts.” International Center for Medieval Art Conference at the University of Pittsburgh, October 3, 2009.

Participant in roundtable discussion of Deanna Klepper’s book: *The Insight of Unbelievers: Nicholas of Lyra and Christian Reading of Jewish Text in the Middle Ages* (University of Pennsylvania Press, 2007). International Medieval Congress at Western Michigan University. Kalamazoo, MI. May 7, 2009.

“A Gendered Reading of the *Rothschild Canticles*: Investigating Male Identification with the *Sponsa*,” International Medieval Congress at Western Michigan University. Kalamazoo, MI. May 2006.

“Envisioning the *Ordo Virtutum*,” International Medieval Congress at Western Michigan University. Kalamazoo, MI. May 5, 2002.

“Glorious Clothes and the Terrors Beneath: Hildegard’s Use of Symbolic Garments in Her Illuminations and Rituals.” Paper was given at the following two conferences:
International Medieval Congress 2001, University of Leeds, Leeds, England. July, 2001.
The Greenest Branch: A Conference on the 900th Anniversary of the Birth of Hildegard of Bingen, St. Michael’s College, Trinity College and the University of Vermont, Burlington, VT. November, 1998.

“Representations of the Rupertsberg Community in the *Scivias* Illuminations.” Yale-Berkeley Seminar on Hildegard of Bingen and Community Life, Yale University, New Haven, CT. October 1998.

INVITED GUEST LECTURES:

“A Visual Context for the *Ordo Virtutum*.” Guest Lecture to Prof. Susan Boynton’s graduate class, “Seminar in Historical Musicology: The Middle Ages.” March 2002. Columbia University, New York, NY.

“Private Devotion in the Middle Ages: The *Rothschild Canticles*.” Guest Lecture to Prof. Virginia Raguin’s undergraduate class, “Medieval Art.” November 1999. College of the Holy Cross, Worcester, MA.

LANGUAGES:

Passed German and French Reading language exams at Tufts University and University of Pittsburgh
Basic Knowledge of Latin and Basic Palaeography Skills
Participant in Medieval Latin Reading Group, University of Pittsburgh
Basic reading knowledge of Portuguese, Italian, Spanish

ASSISTANCE FOR PUBLICATIONS:

THE TOWNSCAPE INSTITUTE, Cambridge, MA

Nov. 1999-March 2000

Research Assistant: Researched and wrote case studies on recent public art for book: Ronald Lee Fleming, ed., *The Art of Placemaking: Interpreting Community Through Public Art and Urban Design*. New York: Merrell, 2007.

EXHIBITS:

Faculty Show: New Work from Art and Communications Faculty, Hammond Art Gallery, Fitchburg State University, Fitchburg, MA (Jan. 20-Feb. 19, 2020)

Faculty Exhibition, Fitchburg Art Museum, Fitchburg, MA.(Jan. 30-March 1, 2020)

SERVICE AT FITCHBURG STATE UNIVERSITY:

2019-2020

Parking Committee

Humanities Department Self-Study/Program Review Committee

RALA I. DIAKITÉ

Humanities Department
190 Pearl St. Fitchburg MA 01420

rdiakite@fitchburgstate.edu

FULL PROFESSOR

Innovative educator, accomplished scholar, and engaged community member.

I employ reflective pedagogy and adopt instructional technology to broaden and improve student engagement and success. My scholarship in Italian medieval studies and translation makes a decisive contribution to my discipline and enriches my teaching. I have developed curriculum in diverse areas, and taught in Interdisciplinary Studies, French and Study Abroad. I share my academic and disciplinary expertise to advocate for Italian, World Language and Humanities and to further the wellbeing of the University and wider community.

- **Reflective pedagogy**
- **Use of innovative technology**
- **Study Abroad experience**
- **Curriculum development**
- **Medieval studies scholarship**
- **Departmental Leadership**
- **World Language Advocacy**
- **Community Engagement**

EDUCATION

Doctor in Philosophy (Ph. D), Italian Studies, Brown University, Providence, RI May 2003

- Dissertation title: "Writing Political Realities in Fourteenth-Century Italy: Giovanni Villani's *Nuova Cronica* and Dante's *Commedia*" (Director: Anthony Oldcorn)

Master of Arts (M.A.), Italian Studies, Brown University, Providence, RI

Bachelor of Arts (B.A.), Modern Languages (French and Italian), Trinity College, Hartford, CT

- Phi Beta Kappa and Trinity Honors

PROFESSIONAL EXPERIENCE

FITCHBURG STATE UNIVERSITY, Fitchburg, MA

2004 - Present

Full Professor

Sept 2015-present

- Oversaw development of American Sign Language curriculum and Deaf Studies minor, as well as collaboration with Disability Studies.
- Contributed by expertise for the benefit of the University Community: All College Committee, Curriculum Committee, Tenure Committee, Liberal Arts & Sciences Committee, Strategic Planning Committee-financial (AY20), NECHE committee standard 1 (AY21), MSCA Fitchburg Chapter-various roles, Center for Italian Culture, Department Curriculum and Assessment committees.
- Publication of *The Final Book of Giovanni Villani's New Chronicle* (2016) and expected publication of *The Eleventh and Twelfth Books of Giovanni Villani's New Chronicle* (2021)

Associate Professor (with Tenure)**Sept. 2010- Sept. 2015**

- Chair of Humanities Department Sept. 2010 to June 2016
- Work on theatre research and on Giovanni Villani translation and annotation.

Assistant Professor (Tenure-Track)**Sept 2004-Sept. 2010**

- Development of Verona Italy study abroad program, and leading programs. 2005-2008
- Elaboration of Italian curriculum - upper-level Italian courses, culture courses, and minor.
- Contributions to Curriculum Committee (co-Chair 2007-2008), Center for Italian Culture, International Advisory Committee.

COURSES TAUGHT

I have brought a wide range of Italian language and culture classes to Fitchburg State, and have demonstrated my flexibility in teaching to diverse populations, incorporating new technologies and addressing new trends in my field. I have developed and led credit-bearing study abroad summer programs in Rome (AY2005), Verona (AY2005-8) and Orvieto (AY 2016). I have also taught Interdisciplinary Studies and French.

ITAL 1000 Italian for Beginners I – also Life Size, Campus Compact Fitchburg HS, online (Covid)

ITAL 1100 Italian for Beginners II – also Life Size, and GCE online

ITAL 2000 Intermediate Italian I – also GCE online.

ITAL 2100 Intermediate Italian II

ITAL 3500 Italian Conversation and Composition

ITAL 2XXX Eat Speak and Learn Italian (scheduled for Spring 2022 & Summer 2022)

ITAL 2500 Italy through film – face to face and online

ITAL 3000 Italian Culture in English I –face to face and online, Campus Compact Fitchburg HS

ITAL 3100 Italian Culture in English II

ITAL 3300 Women in Italy

FREN 1000 French for Beginners I

FREN 1100 French for Beginners II

FREN 2000 Intermediate French I

IDIS 2140 Interdisciplinary Studies Research Methods

IDIS 2550 Art and Culture Abroad - Travel Writing in Italy

IDIS 4004 Interdisciplinary Studies Capstone Course - also hybrid and GCE online

BROWN UNIVERSITY, Providence, RI

2011 - 2013

Visiting Lecturer,

Brown University: Visiting Lecturer, Brown University, Providence, RI
Paragraph of Explanation

- Italian 10, 11 (Intensive Introductory) 20 and 30
- Dante in English Translation (team-taught with Dario del Puppo)

RHODE ISLAND SCHOOL OF DESIGN, Providence, RI

Visiting Instructor,

Prepared students for year-long RISD program in Rome.

RESEARCH ACTIVITIES

PUBLICATIONS

(Forthcoming Sept 2021). Villani, Giovanni, Rala Diakité, and Matthew T. Sneider. *Books Eleven and Twelve of Giovanni Villani's New Chronicle*. Medieval Institute Press. Annotated translation from Italian with preface and index, Medieval Institute Press.

Villani, Giovanni, Rala Diakité, and Matthew T. Sneider. *The Final Book of Giovanni Villani's New Chronicle*, Medieval Institute Press, 2016. Print/pdf/epub. This book is an annotated translation of a segment of a 14th c Florentine chronicle from Italian with introductory articles and index. 2016.

SCHOLARLY PRESENTATIONS

ORAL PRESENTATIONS

(upcoming) "Translating the authorial voice in Giovanni Villani's *Nuova Cronica*" "in the roundtable Translation Strategies for Capturing Feeling and Style (A Roundtable).

Rala Diakité & Matthew Sneider, (University of Massachusetts Dartmouth). International Congress on Medieval Studies, Kalamazoo MI, May 10-15, 2021. May 14, 2021.

(upcoming) "Translating Crisis: The Final Three Books of Giovanni Villani's *Nuova Cronica*." in the session "Italy in the Late middle ages." Rala Diakité & Matthew Sneider, (University of Massachusetts Dartmouth). International Congress on Medieval Studies, Kalamazoo MI. May 14, 2021.

(upcoming) "Translating Crisis: A New Translation of a Medieval Florentine Chronicle by Giovanni Villani." Rala Diakité & Matthew Sneider, (University of Massachusetts Dartmouth). A talk sponsored by the Center for Italian Culture. April 21, 2021.

(upcoming) Il libro italiano book club event on Amara Lakhous, Clash of Civilizations over an Elevator in Piazza Vittorio, hosted by Rala Diakité, March 25, 2021

"Charting Foreign Spaces in a 14th-century Florentine Chronicle, Giovanni Villani's *Nuova Cronica*." Rala Diakité & Matthew Sneider, University of Massachusetts Dartmouth. Presentation at Northeast Modern Language Association Conference, 2021.

"Making Connections to Facilitate your Research." Roundtable participant. Roundtable organized by the Center for Faculty scholarship, Fitchburg State University, Feb. 24, 2021

"Deconstructing narratives of female rule in the medieval Mediterranean: Matilda of Tuscany, Constance de Hauteville, and Joan I of Naples in Giovanni Villani's *Nuova Cronica*." 6th Annual Symposium of Medieval and Renaissance Studies, St. Louis, MO - June, 18-20, 2018.

"Deciphering the Queenship of Joan of Anjou in Villani's *New Chronicle*." Invited lecture, UMass Dartmouth Department of History, April 18, 2018.

"The Final Book of Giovanni Villani's *New Chronicle*: Insights and Challenges of Translating a Medieval Italian Text." Co-presented with Matthew Sneider (UMass Dartmouth). Fitchburg State University Speaker Series, April 3, 2017.

"Fare Memoria in Uncertain Times: The Final Book of Villani's *New Chronicle*," co-presenting with Matthew Sneider, as part of the Roundtable "Insights and Challenges of Translating Historical Texts from Medieval Italy and The Portuguese Colonial World," UMass Dartmouth, Sept 22, 2016.

Canti e Cantici Series (2012-2015) These were Italian-focused, interdisciplinary events funded through grants from the Center for Italian Culture. In collaboration with music professor Michele Caniato, I provided presentations that prepared audiences for the premiere performances of his original compositions.

"Italian Poetry After 1915," lecture. Oct. 28, 2015.

"The Revolutionary Contributions of St. Francis," lecture. Oct. 30, 2014.

"The Poetry of St. Francis of Assisi and its Afterlife in Literature, Music, Art and Film," lecture. Oct. 30, 2013.

"Experiencing the Poetry and Life of St. Francis of Assisi," workshop. Oct. 23, 2013.

"Timeless Italian Poetry, Then and Now (on Leopardi)," lecture. Oct. 12, 2012.

"Teaching Medieval and Early Modern Women: an Open Content Project." Co-presenting with Lyn Blanchfield), in the session "Open Content Education: Integrating Technology, the Web, Film and Scholarship." Northeast Modern Language Association Conference (NEMLA), Rutgers University, New Brunswick, NJ. 2011.

"Out of Line: Women, Disorder and Dynastic Politics in Villani's *Nuova Cronica*" 42nd International Congress on Medieval Studies, Kalamazoo, MI. May 12, 2007.

"Dangerous Inheritance: Women's Voices in a 14th Century Italian Chronicle," UMass Dartmouth Women's Studies Spring 2007 Colloquium Series. Dartmouth, MA. April 27, 2007.

"Giovanni Villani's *New Chronicle*: The Creation and Use of a Digital Text" with Matthew Sneider, Society for Textual Scholarship - 14th Biennial International Interdisciplinary Conference, New York University, New York, NY. Mar. 16, 2007.

"The 'Good Old Days' in Dante's *Divine Comedy* and Villani's *New Chronicle*: The Construction of Florentine Political Identity, and a Lesson on What Not to Wear," Harrod Lecture Series, Fitchburg State College, Fitchburg, MA. Nov. 28, 2006.

"History in the Digital Age: Medieval Chronicler Giovanni Villani Meets the Internet" with Matthew Sneider of UMass Dartmouth and Vika Zafrin of Brown University. Fitchburg State College Faculty Center for Teaching and Learning Lecture Series. May 3, 2006.

"An Augustinian Conversion in Dante's *Purgatory VI*" at the 37th International Congress on Medieval Studies, Kalamazoo, MI. May 2002.

POSTER or SESSION CHAIR

"Between the Written and Oral: Medieval and Early Modern Women and Their Texts," Roundtable Co-Chair with Lyn Blanchfield. Northeast Modern Language Association Conference (NEMLA), Boston, MA, 2013.

"New Approaches to Old Texts: Studying Medieval and Early Modern Women and Gender" Session Co-Chair with Lyn Blanchfield, Northeast Modern Language Association Conference (NEMLA), Rochester, NY. 2012.

"How to get Students to Read the Text and Does this Matter?" Contributed Paper Session, as co-author, non-presenting with Amy Wehe MathFest, Madison, WI. August 2008.

"Using the Encoded text of Giovanni Villani's *Nuova Cronica*," poster (non-presenting) with Matthew Sneider. Digital Humanities 2006, conference hosted by the Alliance of Digital Humanities Organizations, Paris. July 7, 2006.

PROFESSIONAL DEVELOPMENT

2020 MAPS Leadership Institute on the Public Humanities, sponsored by the Modern Language Association. June/July 2020

Breadloaf Translator's Conference, Ripton, VT. May 31-June 6, 2019
Workshop on translating and publishing of translated works.

Sabbatical Research Jan-Aug 2019
Review of translation, work on annotations, writing of preface for *Books Eleven and Twelve of Giovanni Villani's New Chronicle*, which was under contract with Medieval Institute Press.

"Applying Competency-Based Learning to Liberal Arts Institutions" Mar. 9-10, 2015
Attended Conference. Salt Lake City, UT.

"The Case for Competency-Based Learning." Oct. 20, 2014
 Attended conference sponsored by New England Board of Higher Ed, Boston, MA.

AWARDS AND GRANTS

Sabbatical Awarded, "Translation/Annotation of Villani's <i>New Chronicle</i> Books 11-12."	2019
AVCG Endowment Grant, "Publishing expenses for Villani translation."	2018
Special Studies Award, FSU Academic Affairs "Villani book project," 3 cr. course release.	2018
Sabbatical Awarded, "Italian theatre and pedagogy."	2012
AVCG Endowment Grant, "Sabbatical research on Theatre in Rome."	2012
Harrod Lecture Award, The 'Good Old Days' Dante's <i>Divine Comedy</i> ..."	2006
AVCG Endowment Grant, "On-site visits to develop abroad program in Italy."	2005

UNIVERSITY SERVICE

NECHE committee, Standard 1, Mission and Planning	AY 2021
Davis Grant, Liason for Humanities Department	AY2021 to present
Strategic Planning Committee, Business Practices	AY 2020
All University Committee	AY 2016, 2017, 2020, 2021
Liberal Arts & Sciences Committee	AY 2009, 2011, 2016, 2017, 2018
Tenure Committee, elected	AY 2016-AY 2018
Center for Italian Culture Advisory Board, member	2004 to present
o Executive Board, 2004-2014, Events committee, Fall 2021	
MSCA Fitchburg Chapter Executive Committee, member	2009 to present
o Secretary 2014-2018, VP 2018 to present, Grievance officer July 2019 to present.	
o DGCE Bargaining Chair, March 2021 to present.	
All University Curriculum Committee	AY 2006-2008, 2019, 2020
Women, Gender and Sexuality Studies group	AY 2016-2017
Vice Presidential search committee, Faculty representative	AY 2015
Humanities Department Chairperson	Sept 2010 - June 2016
Foundation Music Lesson Program, Coordinator	Fall 2015
Interdisciplinary Studies, DGCE Program Manager/Advisor	July 2014-Dec. 2015
International Advisory Committee	2004-6,2007-14
▪ Strategic Planning Committee, Student Services	
NEASC Self-Study	June-Dec. 2014
o Subcommittee on Academic Program & Faculty (Std. 4 & 5)	
▪ Humanities Departmental Committees:	
o Curriculum, Assessment, PEC committees, Marketing, Search Committees for Spanish, Art History, and Studio Art positions.	

COMMUNITY SERVICE

- Film Presentation and Q & A** for *Terraferma* by Crialesse Mar. 30, 2019
▪ Fitchburg Arts Museum Italian Film Series
- Lecture by author Dacia Maraini** 2019
▪ Assisted Dean Franca Baricelli in planning
- Slow Food seminar** with Fred Plotkin AY2020
▪ Assisted in organization, recruited students, cancelled due to Covid.
- “Explore Italy film series”** Oct. 11-Nov. 15, 2018
▪ Planned, promoted, and executed, gave pre-film talks for three recent films (collaboration with the Italian Consulate and Center for Italian Culture)
- International Poetry Slam, annual event** 2012 – 2018
▪ Organized and hosted readings of poems in World Languages and English, with convivial potluck dinners.
- Brown University Alumni Interviewer** 2009 - present
- Film Presentation and Q & A** for *Ali: Fear Eats the Soul* by Fassbinder April 16, 2015
▪ Fitchburg Public Library Film program, sponsored by Fitchburg State.
- External reviewer** for University of Baltimore Interdisciplinary Major Jan-Mar 2014
- Fulbright Selection Committee**, member: ETA in Italy program 2010 & 2011

ASSOCIATIONS

American Association of Teachers of Italian Northeastern Modern Languages Association

Robin Dinda

DMA, FAGO, ASCAP

20 Turnpike Road
Ashburnham, MA 01430
(978)-227-6311 robin@robindinda.com

<http://www.robindinda.com>

https://www.youtube.com/results?search_query=robindinda

Degrees and Certificates

DMA	The University of Michigan 1986
MMus	The University of Cincinnati College-Conservatory of Music 1982
AB	Davidson College (Honors in Music) 1980
FAGO	Fellowship Certificate, The American Guild of Organists, 1990
AAGO	Associate Certificate, The American Guild of Organists, 1988

Teaching Experience

Fitchburg State University

Professor of Humanities (Music) since 2002
Associate Professor of Humanities (Music) 1997 - 2002
Assistant Professor of Humanities (Music) 1991-1997
Visiting Lecturer in Humanities (Music), Day Division, 1989-1991
Visiting Lecturer in Humanities (Music), Evening Division, 1989-1991
DGCE courses taught each Fall or Summer II semester 2000 - 2018

The University of Michigan

Teaching Assistant: Music Theory 1985-86
Teaching Assistant: Accompanying 1983-84

Davidson College

Department Tutor: Music Theory 1978-80

Keyboard World, Livonia, MI

Piano instructor, 1983-86

Professional Music Employment

First Parish (Unitarian-Universalist), Fitchburg, MA

Director of Music (Organist - Choir Director) since February, 2000

The First Church, Nashua, NH

Director of Music 1989-1999

- Supervised a program of eight choirs and four conductors
- Directed three choirs and play the organ for all services
- Established and directed handbell program
- Began and administered concert series
- Supervised rebuilding of 1926 Austin organ

Christ Lutheran Church, Detroit, MI

Organist/Choir Director 1988-89

First Presbyterian Church, Wyandotte, MI

Music Director 1984-88

- Directed four choirs and played the organ for all services
- Coordinated a program of eight choirs

First English Lutheran Church, Grosse Pointe Woods, MI

Organist 1982-83

First Unitarian-Universalist Church, Cincinnati, OH

Organist 1980-82

Fitchburg State University - activities

Recipient, Foundation Award for Research and Scholarship, 2003

Awards Committee for Foundation Award for Research and Scholarship,
every year since 2004

Humanities Department Assessment Committee, 2010-2013

Music Minor coordinator since 2010

Faculty Center Advisory Board 2005 – 2006

Harrod Lecture Committee 2007 – 2008

Ruth Butler Grant, 2006

Music faculty search committee, fall 2017

Music faculty search committee, fall 2016

Music faculty search committees (two committees), fall 2016

Music faculty search committee, fall 2014

Philosophy faculty search committee, spring 2011

Philosophy faculty search committee, spring 2010

Music faculty search committee (later acting chair), spring 2008

Music Faculty Search Committee, spring 2004

Chair, Music Faculty Search Committee, spring 2003

Music Faculty Search Committee, spring 2001

Music Faculty Search Committee, spring 2000

Music Faculty Search Committee, spring 1997

Humanities Department Peer Review Committee for Prof. Andrea Olmstead, fall 2019

Humanities Department Peer Review Committee for Prof. Jonathan Harvey, fall 2018

Humanities Department Peer Review Committee for Prof. Yasser Djazaerly, fall 2013

Humanities Department Peer Review Committee for Prof. K. Karbasioun, fall 2011

Humanities Department Peer Review Committee for Prof. J. Robey, fall 2010

Education Department Peer Review Committee for Prof. P. Hill, fall 2009

Humanities Department Peer Review Committee and Tenure Committee for Prof. M. Ness, fall 2008

Humanities Department Peer Review Committee for Prof. M. Ness, fall 2007

Humanities Department Peer Review Committee for Profs. M. Caniato and K. Karbasioun, fall 2005

Humanities Department Peer Review Committee, standing member, fall 2004

Chair, Humanities Department Peer Review Committee, fall 2003

Humanities Department Peer Review Committee, standing member, fall 2002

Humanities Department Peer Review Committee for Prof. J. Leve, fall 2000

Humanities Department Peer Review Committee for Profs. J. Leve and P. Flint, fall 1999

Chair, Humanities Department Peer Review Committee, fall 1998

Tenure Committee for Librarian Linda LeBlanc, fall 2004

Tenure Committee for Prof. Robert Dumas, fall 2003

Tenure Committee for Prof. Kelly Morgan, fall 1999

Arts Center Blue Ribbon Committee, 2001 - 2002

Humanities Department Mission Evaluation Committee, 1999

NEASC Accreditation Committee 1996

Academic Policies Committee 1995-1996

ACC Curriculum Committee 1992-1994

Humanities Department Curriculum Committee 1991-92 & 1993-94

Began new graduate course, *Music Arranging*, fall 2015

Began new course, *Commonwealth of the Ancient Arts*, fall 1997; online version 2011

Began new course, *History of Jazz*, spring 1993

College Organist/Pianist for most Honors Convocations since 1989, and for Fall Convocations when they were held

Courses taught at FSU: Art of Music, Commonwealth of Arts, Commonwealth of Ancient Arts, American Music, History of Jazz, Music Theory, Harmony I, Harmony II, Opera. Graduate courses: Orchestration, Music Arranging.

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Seminars, directed study, independent study, and private instruction taught at FSC:
Composition, Advanced Harmony, Graduate Composition and Orchestration,
Orchestration, Piano, Jazz Harmony

Fitchburg State University - performances

Saxifrage for SATB chorus and piano, composed for the FSU choirs for the 125th
anniversary of FSU

Falcon Flight for brass nonet, composed for the Inauguration of Richard Lapidus, FSU
president, October 13, 2016

Come, You Lofty, Come, You Lowly, for SATB chorus and piano, performed by the
FSC/FSU chorus in their Winter Concerts in 2003 and 2016

Incidental music and chorus songs for *Lysistrata* by Aristophanes; staged at FSC March,
2007

Incidental music for *Summer and Smoke* by Tennessee Williams, staged at FSC March,
2006

Incidental music for *Hamlet*; staged at FSC February, 2005

Composed *Natural History* on text by Leon Weinmann, for group chorus formed from
Fitchburg-area choruses. Part of a Meet the Composer grant project administered
through New England Foundation for the Arts and Fitchburg Cultural Alliance,
2006

Gave two CenterStage presentations on *Natural History* with Leon Weinmann, 2006

Soltice Carol for SATB chorus, performed by the FSC/FSU chorus in their Winter
Concerts in 2003, 2005, 2011, and 2013

Santa Got a Tummy Tuck for SATB chorus, premiered by the FSC chorus at their 2006
Winter Concert

Composed *Perseverantia* on text by Leon Weinmann, for FSC chorus and FSC jazz
band. Performed at the inauguration of Robert Antonucci, FSC President,
April 2, 2003

CenterStage 2003:
Organ recital at First Parish Church, Fitchburg

Robin D. Dinda

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AmeriCulture Festival 2000:

Performed two organ recitals at First Parish Church, Fitchburg, including *Suite Ayla*, original composition commissioned by the Festival (first musical composition commissioned by the Festival)

AmeriCulture Festival 1999:

Night Music for piano performed by Dr. Jane Fiske

Professional Activities outside Fitchburg State

Compositions published exclusively since 1990 by Wayne Leupold Editions, Inc. Currently over 140 compositions in print. Published works performed across North America, in Europe, and in Japan

Numerous compositions commissioned and premiered across the United States, Europe, and Japan

Active organ recitalist throughout the United States

Workshop clinician (organ, composition, computer music scoring) at numerous venues

Examination judge, Associate Certificate, American Guild of Organists, 2002, 2003
2005, 2006, 2009, 2013, 2014; Worcester and New Hampshire AGO chapters

Chair, Certification and Competitions, Worcester Chapter, American Guild of Organists, since 2010

Member of competition committee, judge, and chair of judges, Boston Chapter, American Guild of Organists Centennial Hymn Composition Competition, 2005

Faculty, Pipe Organ Encounter, Worcester Chapter, American Guild of Organists, July, 2008

Judge, First Baptist Church of Worcester, Hymn Composition Competition, February, 2007

Workshop presenter, Pipe Organ Encounter, Worcester Chapter, American Guild of Organists, 2005

Subdean and Chair of Program Committee, American Guild of Organists, Worcester Chapter, June, 2002 - June, 2004

Robin D. Dinda

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Executive Board Member, American Guild of Organists, Worcester Chapter, 2000 - 2004

Elected to writer membership in ASCAP (American Society of Composers, Authors, and Publishers), 1995

Subject of Doctoral Dissertation: Robin Dinda's *Kingvisions: An Analysis*, by Brandon Spence (DMA University of Michigan 1988)

Community Service: First Parish Church (Unitarian-Universalist), Fitchburg

Music Director and active member, First Parish (Unitarian-Universalist), Fitchburg, since February, 2000

Nominating Committee Chair, First Parish, Fitchburg, 2010-2013

Chair, Organ Restoration Committee, 2005 - 2006
Supervised the \$55,000 repairs and addition to the 1928 E. M. Skinner pipe organ

Administrative Board, Endowment Committee, First Parish, Fitchburg, 2007 - 2010
Oversaw investments and disbursements of the First Parish Endowment Fund

Administrative Board, Dillon Fund Committee, First Parish, Fitchburg, 2002 - 2004
Oversaw investments and disbursements of the Dillon Scholarship Fund

Member, Organ Committee, First Parish, Fitchburg, since 2000
Supervising and advising on the renovation of the 1928 E. M. Skinner pipe organ

Liaison for AmeriCulture Festival with First Parish, Fitchburg 2000-2004

Other Community Service

Numerous recitals throughout Massachusetts and New Hampshire since 1990, particularly in Fitchburg and Worcester

Demonstration and recital of First Parish organ for Fitchburg Historical Society, October 20, 2001

Summer organist, United Congregational Church, Worcester, 2000-2010

Summer organist, Littleton Congregational Church, Littleton, 2005 - 2007

Summer organist, All Saints Episcopal Church, Worcester, 2007 - 2010

Summer organist, Wesley United Methodist Church, Worcester, July, 2003

Summer organist, Faith United Parish, Fitchburg, August, 2001

Regular blood donor since 2003

Robin D. Dinda, composer

DMA, FAGO, ASCAP

Publications

(* indicates a YouTube video)

Italian Hymn	Organ	June, 1987	The Organist's Companion (C. P. P. Belwin) DMO 00047
Trumpet Voluntary	Organ	Aug., 1988	The Organist's Companion DMM 00054
Trumpet Tune	Organ	July, 1989	The Organist's Companion DMM 00060
Autumn Showers	Carillon	1990	The University of Michigan
To Him Who Loves Us, Op. 1	SATB chorus & organ	1990	Wayne Leupold Editions WL 100013
Wondrous Love	Organ	May, 1990	The Organist's Companion DMM 00065
Victory	Organ	Mar., 1991	The Organist's Companion TOC 00070
Pastorella	Organ	Nov., 1991	The Organist's Companion TOC 00074
Five Pieces in Contemporary Notation	Organ	1991	In <i>The Syracuse Collection</i> Wayne Leupold Editions WL 600011
I Was Glad, Op. 2	SATB chorus & organ optional handbells and band	1992	Wayne Leupold Editions WL 100017
Publications of Robin Dinda		2	
Prayer of St. Francis, Op. 3	SAB chorus & organ optional treble instrument	1993	Wayne Leupold Editions WL 200001
Prayer of St. Francis,	SATB version of above	1994	Wayne Leupold Editions

Op. 3a			WL 10002
Two Settings of "Forest Green"	Organ	Nov., 1994	The Organist's Companion TOC 00092
Hornpipe*	Organ	1995	In <i>First Organ Book</i> Wayne Leupold Editions WL 600053
Septimi Tempri,* Op. 4	Brass Quintet and Organ	1995	Wayne Leupold Editions WL 400003
Seasonal Hymn Preludes Volume I: Advent, Op. 5* (Vol. I of a projected 14 - 16 vols.)	Organ (15 pieces)	1995	Wayne Leupold Editions WL 600048
Deo Gracias	Organ	July, 1996	The Organist's Companion TOC 9604
Seasonal Hymn Preludes Volume II: Christmas, part 1, Op. 7*	Organ (11 pieces)	1996	Wayne Leupold Editions WL 600075
Max Cat Rag,* Op. 6	Four-Hand Organ	1997	Wayne Leupold Editions WL 700029
Seasonal Hymn Preludes Volume III: Christmas, part 2, Op. 8*	Organ (12 pieces)	1997	Wayne Leupold Editions WL 600098
Bear One Another's Burdens, Op. 9	SATB chorus, unaccompanied	1998	Wayne Leupold Editions WL 100040
Take My Life and Let It Be, Op. 10	SATB chorus & organ	1998	Wayne Leupold Editions WL 100041
Seasonal Hymn Preludes Publications of Robin Dinda	Organ	1998	Wayne Leupold Editions
Volume IV: Christmas, part 3, Op. 11	(13 pieces)		WL 600098
Nibs and Nobs,* Rag for Organ, Op. 12	Organ	2000	Wayne Leupold Editions

			WL 700027
Seasonal Hymn Preludes* Volume V: Epiphany, Op. 13 (12 pieces)	Organ	2000	Wayne Leupold Editions WL 600134
Ev'ry Time I Feel the Spirit, Op. 14	Organ	2002	Wayne Leupold Editions WL 600159
Suite Ayla, Op. 15	Organ	2002	Wayne Leupold Editions WL 600152
Dinosauria, Op. 16	Narrator & Organ Verses by Robin Dinda	2002	Wayne Leupold Editions WL 600151
Joy to the World Sacred Suite in Bb Major (Meditation & Rondo)	Organ	2002	In <i>Discover the Organ;</i> <i>Basic Organ Repertoire</i> <i>Level 3A</i> Wayne Leupold Editions WL 600073
Ripples Matins Joy to the World Of the Father's Love Begotten	Organ	2002	In <i>Discover the Organ;</i> <i>Modern Keyboard Technique</i> <i>Level 3A</i> Wayne Leupold Editions WL 600086
Twilight Reverie Little Jazz Prelude Bipolar Order	Organ	2002	In <i>Discover the Organ</i> <i>Modern Keyboard Technique</i> <i>Level 3B</i> Wayne Leupold Editions WL 600161
Charlie Dog Blues* Op. 17	Four-hand Organ	2004	Wayne Leupold Editions WL 700034
Seasonal Hymn Preludes Volume VI: Lent, Holy Week(12 pieces), Op. 18 Publications of Robin Dinda	Organ	2004	Wayne Leupold Editions WL 600179
Kiara Pig Jig* Op. 19	Four-hand organ	2006	Wayne Leupold Editions WL 700042
Santa Got a Tummy Tuck* Op. 20	SATB Chorus	2006	Wayne Leupold Editions WL 100063
Autumn Showers	Carillon	2006	Guild of Carillonneurs

(New printing of 1990 publication)			in North America 2006-C8
Santa Got a Tummy Tuck* Op. 20a	TTBB Chorus	2007	Wayne Leupold Editions WL 100063a
Were You There	Keyboard	2007	The Keyboardist's Year, Jan., 2007 Wayne Leupold Editions WL 630002
Easter Hymn	Keyboard	2007	The Keyboardist's Year, March, 2007 Wayne Leupold Editions WL 630003
The Five Fingers Once to Every Man and Nation Musette* Holy, Holy, Holy O filii et filiae Ah, Dearest Jesus March Emerald Green Hornpipe (reprint)*	Organ	2007	In <i>First Organ Book</i> , Second edition Wayne Leupold Editions WL 600053
Nicea	Keyboard	2007	The Keyboardist's Year, May, 2007 Wayne Leupold Editions WL 630004
Ein' Feste Burg	Keyboard	2007	The Keyboardist's Year, September, 2007 Wayne Leupold Editions WL 630006
Publications of Robin Dinda		5	
Wondrous Love	Keyboard	2008	The Keyboardist's Year, January, 2008 Wayne Leupold Editions WL 630008
Ev'ry Time I Feel the Spirit	Keyboard	2008	The Keyboardist's Year, May, 2008 Wayne Leupold Editions

			WL 630010
Go, Tell It on the Mountain	Keyboard	2008	The Keyboardist's Year, November, 2008 Wayne Leupold Editions WL 630013
Seasonal Hymn Preludes, Vol. 7, Op. 21 Easter & Easter Season	Organ (13 pieces)	2008	Wayne Leupold Editions WL 600145
Why the Chimes Rang Op. 22	Organ and Narrator	2008	Wayne Leupold Editions WL 600107
Just As I Am (Woodworth)	Keyboard	2009	The Organist's Companion, January, 2010 Wayne Leupold Editions WL 620028
Kiya Pup Strut Op. 23	Organ	2010	Wayne Leupold Editions WL 700048
Overture to <i>The Barber Of Seville</i> (transcription)*	Four-hand organ	2010	Wayne Leupold Editions WL 700049
Wondrous Love	Keyboard	2011	The Organist's Companion January, 2011 Wayne Leupold Editions WL620033
This Little Light of Mine, Variations on an American Spiritual, Op. 24	Organ	2011	In <i>The Greensboro Collection</i> Wayne Leupold Editions WL600266
Publications of Robin Dinda		6	
Organ Concerto #1, Op. 25*	Organ and string orchestra	2011	Wayne Leupold Editions
Kremser (We Gather Together)	Keyboard	2011	The Organist's Companion September, 2011 Wayne Leupold Editions WL620038
Casey at the Bat,	Organ and Narrator	2012	Wayne Leupold Editions

Op. 26			WL600277
Lobe den Herren (Praise to the Lord, the Almighty)	Keyboard	2012	The Organist's Companion March, 2012 Wayne Leupold Editions WL620041
Variations on <i>Yankee Doodle</i>	Keyboard	2012	The Organist's Companion July, 2012 Wayne Leupold Editions WL620043
I'm Goin'-a Sing	Keyboard	2013	The Organist's Companion May, 2013 Wayne Leupold Editions WL620048
Seasonal Hymn Preludes, Vol. 8, Op. 27 Pentecost and Ascension*	Organ (11 pieces)	2014	Wayne Leupold Editions WL600281
It's All about the Dog Op. 28	Four-hand organ	2014	Wayne Leupold Editions WL70051
O Come, O Come Emmanuel	Keyboard	2014	The Organist's Companion November, 2014 Wayne Leupold Editions WL620057
The Harmonious Blacksmith Op. 29	Four-hand organ	2016	Wayne Leupold Editions WL700053
The Liberty Bell (Sousa, arr. Dinda) Publications of Robin Dinda	Four-hand organ	2016	Wayne Leupold Editions WL700054
Flute Toot	Organ	2017	The Organist's Companion May, 2017 Wayne Leupold Editions WL620072
Ride on! Ride on in Majesty	Organ	2018	The Organist's Companion March, 2018 Wayne Leupold Editions WL620077

Hail the Day that Sees Him Rise	Organ	2018	The Organists Companion May 2018 Wayne Leupold Editions WL620078
Materna	Organ	2018	The Organist's Companion July 2018 Wayne Leupold Editions WL620079
Seasonal Hymn Preludes, Vol. 9, Op. 30 Trinity and Trinity Season*	Organ (10 pieces)	2018	Wayne Leupold Editions WL600318
Kremser	Organ	2018	The Organist's Companion September 2018 Wayne Leupold Editions WL620080
Hymn to Joy	Organ	2019	The Organist's Companion January 2019 Wayne Leupold Editions WL620082
Trumpet Melody	Organ	2019	The Organist's Companion July 2019 Wayne Leupold Editions WL620085
Seasonal Hymn Preludes, Vol. 10, Op. 31 Thanksgiving	Organ (8 pieces)	2020	Leupold Editions LE600336
Seasonal Hymn Preludes, Vol. 11, Op. 32 All Saints/Christ the King	Organ (10 pieces)	2020	Leupold Editions LE600341
The Halloween Ball, Op. 33	Organ & Narrator	2020	Leupold Editions LE600344
Come, You Lofty, Come, You Lowly	SAB chorus & Keyboard	2020	The Sacred Music Press 10/5439S-2
A Visit from St. Nicholas,	Organ and Narrator	202x	Wayne Leupold Editions

Op. xx

(pending)

Technical editor (errata) for *Dudley Buck: Complete Organ Works* (in four volumes).
Volume I released in summer, 2004.
Volume II scheduled for publication in 2021.

Dudley Buck (1839-1909) was the first American-born composer to write major multi-movement works for the organ. Published by Wayne Leupold Editions.

Technical editor (errata) for *George Whitefield Chadwick: Complete Organ Works*
Volume I released summer, 2018.

In progress: Author of *The Modern Age*, a three-volume, 750-page book and music anthology that will appear in the series *Historical Organ Techniques and Repertoire*, published by Wayne Leupold Editions. Scheduled for publication in 2021.

Other Larger Works

publically performed and self-published
(* indicates a YouTube video)

*Falcon Flight** for brass nonet

*Concertino** for organ and string quartet

*Two Moods** for trumpet and piano

Festival for brass quintet and organ

Publications of Robin Dinda

8

*Nocturne** for brass quintet and organ

Hot Air for brass quintet and organ

Winter Wind for carillon

Night Music for piano, written for Jane Fiske

Cheer Up! for jazz band, written for the Elazar Brandt Jazz Band,
Jerusalem, Israel.

Perseverantia on text by Leon Weinmann, for FSC chorus and FSC jazz band.

Incidental music for *Hamlet*; produced at Fitchburg State College

Incidental music for *Summer and Smoke*; produced at Fitchburg State College.

Incidental music and choral songs for *Lysistrata*; produced at Fitchburg State College

Three Negligible Songs for baritone voice, alto saxophone, and four hand piano;
composed for the 125th anniversary of Fitchburg State University, October, 2019

Many small choral pieces

JANE FISKE

112 Weathervane Drive, Leominster, MA 01453
Cell: (978) 407-5922 Home: (978) 534-0846 Work: (978) 665-3016
jfiske@fitchburgstate.edu, jfiskepiano@comcast.net

EDUCATION

- 1997 Doctor of Musical Arts (music education), Boston University, College of Fine Arts, Boston, MA
Thesis - *A Profile of Women Music Educators in Higher Education*
- 1990 Certified Music Instructor Pre K-9 (MA Certificate #293785 – active)
- 1981 Master of Music (piano performance), New England Conservatory of Music, Boston, MA
Thesis - *The Influence of Christianity on the Music of Olivier Messiaen*
- 1979 Bachelor of Music (piano performance), New England Conservatory of Music, Boston, MA

RELATED EDUCATIONAL DEVELOPMENT (select list)

- 2017 The Neurosciences and Music VI Conference; Music, Sound, and Health, Mariani Foundation, Harvard Medical School, Boston, MA
- 2016 American Association of Colleges and Universities (AAC&U), Institute for General Education and Assessment, Summer Institute, Boston, MA
- 2015 Certificate in Management and Leadership in Education, Harvard Graduate School of Education
- 2013 Women's Leadership Forum, American Council on Education, Washington, D.C.

TEACHING EXPERIENCE

2017-present, 1986-2014 Faculty, Department of Humanities, Fitchburg State University (Full Professor 2003-present; Post Tenure Review, exemplary, 2007 and 2014; Associate 1998-2003; tenure 1994; Assistant 1993-1998; Instructor 1989-1993; One-year Full-time Temporary 1987-1988; Adjunct 1986-1987)

Undergraduate and graduate courses in music, interdisciplinary studies, and the arts and humanities. Most all courses have been prepared for face-to-face and online instruction.

Undergraduate Courses Developed and Taught (F2F and online)

- *Women, Music, and Society (developed)*
- *Critical and Creative Thinking (developed)*
- *Commonwealth of the Modern Arts (developed)*
- *Romanticism to Rock (developed)*
- *Bach to Beethoven (developed)*
- *Art of Music (did not develop)*

Undergraduate Courses Developed and Taught (F2F)

- *Honors: Contemporary Issues in the Humanities (developed)*
- *Honors: Mozart to Modernism (developed)*
- *Leadership: Seminar in the Humanities (developed)*

- *Beginning, Intermediate, and Advanced Music Instruction (developed)*
- *Introduction to Interdisciplinary Studies (developed only)*

Other Undergraduate Courses Taught (F2F)

- *Class Piano*
- *Class Voice*
- *Creative Arts in Elementary Education*
- *Opera*
- *Symphony*
- *American Music*
- *Basic Music Theory*
- *Harmony I and Harmony II*
- *Choral Arts (Concert Choir and Chamber Choir)*
- *Independent Study*
- *Directed Study*
- *Capstone Project*

Graduate Courses Developed and Taught (online)

- *Research on Women, Music, and Society (developed)*
- *Music and the Modern Arts (developed)*
- *Topics: Music and the Renaissance Arts (developed)*
- *Critical Inquiry in Interdisciplinary Studies (did not develop)*
- *Education Capstone (did not develop)*

Undergraduate Courses Co-Developed and Taught for the Leadership Academy (F2F)

- *Leaders in the Humanities: 19th Century*
- *Leaders in the Humanities: 19th Century Colloquium*
- *Leaders in the Humanities: 20th Century*
- *Leaders in the Humanities: 20th Century Colloquium*

Courses Developed and Taught for Adult Learners in the Fitchburg Area (ALFA)

- *Opera, Musicals, and Film, 2014*
- *Twentieth-Century Music; Fine Art and Popular Styles, 2012*
- *Renaissance Art and Music, 2011*
- *The Age of the Baroque, 2010*
- *19th Century Thematic Music, 2009*
- *Appreciation of Music, 2007*

Curriculum Initiatives

- *Music Minor Revisions, 2019, 2012*
- *Transfer Credit Policy Modification, 2000*
- *Creative Arts Concentration, 1997*

OTHER POSITIONS

- 1988, 1989 (summers) Assistant Piano Instructor, Boston University Tanglewood Institute Young Artist's Piano Program
- 1981-1986 Piano Instructor, St. Mark's School, Southboro, MA
- 1981-1986 Dance Accompanist, Walnut Hill School of Performing Arts, Natick, MA
- 1982-1986 Piano Instructor, Music Theory Program Coordinator, Community Music Center, Boston, MA
- 1979-1981 Music History Teaching Assistant, Musicology Department, New England Conservatory of Music

SCHOLARSHIP

Conference Papers Presented (International, National, State, Local)

- 2019 *Teach Students Critical Writing Skills through Musical Form*, Fourteenth International Conference on The Arts in Society, at the Polytechnic Institute of Lisbon, Lisbon, Portugal
- 2018 *Teach Critical and Creative Thinking Skills by Playing an Instrument*, Thirteenth International Conference on The Arts in Society, Emily Carr University of Art & Design, Vancouver, Canada
- 2014 *Teaching Critical Thinking*, Fitchburg State University (FSU), Winter Assessment and Development Day, Hammond Hall, Fitchburg, MA
2014-2015 Strategic Planning Update, FSU, Hammond Hall, Fitchburg, MA
- 2012 *Effective Use of Blackboard for Any Course Format*, co-presenter, FSU Faculty Workshop, McKay Campus, Fitchburg, MA
The Creative Economy: the impact of the arts on cultural outreach and economic development in the Montachusett Region, Regional Economic Development Institute (REDI), FSU, President's Hall, Fitchburg, MA
The Creative Economy: the impact of the arts on cultural outreach and economic development, 1794 Meetinghouse Board of Directors, New Salem, MA
- 2009 *Contemporary Issues in the Humanities*, International Conference on the Arts in Society, Palazzo Cavalli Franchetti, Venice, Italy
Adult Learners in the Fitchburg Area (ALFA) Sampler, FSU, 5th Anniversary Celebration, Recreation Center, Fitchburg, MA
- 2008 *Artist's Talk: The Art of Piano Recording*, FSU, Center for Teaching and Learning, Hammond Hall, Fitchburg, MA
- 2006 *Arts Education for the Twenty-First Century: Engagement through Interdisciplinary Experiences*, International Conference on the Arts in Society, University of Edinburgh, Edinburgh, Scotland
Process of Selecting Works for 2004 CD Recording, FSU, ALFA, Fitchburg, MA
- 2003 *Practical Guide to Mentoring for the Department Chair*, 12th Annual Academic Chairpersons Conference, IDEA Center/Kansas State University, Orlando, FL
- 2002 *The Art of Successful Mentoring*, College Music Society (CMS), Northeast Chapter, 17th Annual Meeting, Berklee College of Music, Boston, MA
- 2001 *A Woman's Career in Music: Societal Perspectives*, opening address, 6th Festival of Women Composers, Indiana University of Pennsylvania, Indiana, PA
New Chair and New Faculty Orientation, co-presenter, FSU, Miller Oval, Fitchburg, MA
Four Freedoms: Roosevelt, Rockwell, and Bennett, co-presenter, FSU, AmeriCulture Festival, Kent Recital Hall, Fitchburg, MA

- 2000 *New Chair Orientation*, co-presenter, FSU, Miller Oval, Fitchburg, MA
- 1998 *A Profile of Women Music Educators in Higher Education*, Massachusetts Music Educators Association All-State Conference (MMEA), Danvers, MA
- 1998 *A Profile of Women Music Educators in Higher Education*, Women's History Month, FSU, Ellis White Lecture Hall, Fitchburg, MA
- 1997 *A Profile of Women Music Educators in Higher Education*, Research Society in Music Education, Massachusetts Chapter (MMEA), Regis College, Weston, MA
- 1996 Career Day, Murdock Middle High School, Winchendon, MA
Music in the Cities, Honors Colloquium, FSU, Kent Recital Hall, Fitchburg, MA
- 1993 *Chamber Music by Women Composers*, FSU, Kent Recital Hall, Fitchburg, MA
Career Day, Athol Junior High School, Athol, MA
Women in Music, North Central Chamber of Commerce Arts Day, Commerce Chamber, Fitchburg, MA
- 1992 Career Day, Crocker Elementary School, Fitchburg, MA
Career Day, McKay Campus School, FSU, Fitchburg, MA
Career Day, St. Anthony's Elementary School, Fitchburg, MA
An Invitation to a Rehearsal, Honors Class, FSU, Kent Recital Hall, Fitchburg, MA
- 1991 Career Day, Athol Junior High School, Athol, MA

CREATIVE ACTIVITY (Performances)

Pianist (solo, chamber, orchestra)

- 2019 Four-hand piano, chamber ensemble, 125th Anniversary Celebration, FSU, Music Faculty Recital, Kent Recital Hall, Fitchburg, MA (premiere performance of Robin Dinda composition)
Orchestra pianist, Fall Mega-Mix Concert, FSU String Orchestra, Weston Auditorium, Fitchburg, MA
Orchestra pianist, Winter Concert, FSU String Orchestra, Weston Auditorium, Fitchburg, MA
Four-hand piano, Celebration of Women in the Arts, FSU, Kent Recital Hall, Fitchburg, MA (featuring women composers)
- 2018 Four-hand piano, Vocal Accompanist, Celebration of Women in the Arts, FSU, Kent Recital Hall, Fitchburg, MA (featuring women composers)
- 2017 Solo, Four-hand piano, Vocal Accompanist, Celebration of Women in the Arts, FSU, Kent Recital Hall, Fitchburg, MA (featuring women composers)
- 2016 Solo, Four-hand piano, Chamber Trio, Vocal Accompanist, Celebration of Women in the Arts, FSU, Kent Recital Hall, Fitchburg, MA
- 2012 Featured soloist, FSU Community String Orchestra, Fitchburg, MA (Finzi, *Eclogue for piano and strings*)
- 2007 Featured soloist, Tri-Artist Concert, First Parish Church, Weston, MA
- 2006 Solo piano recital, FSU, Kent Recital Hall, Fitchburg, MA (Proceeds to Patterson Scholarship)
- 2006 Solo piano recital, 1794 Meetinghouse Concert Series, New Salem, MA
- 2004 Solo piano recital, FSU, Kent Recital Hall, Fitchburg, MA (Proceeds to Patterson Scholarship)
Solo piano recital, Old Deerfield Sunday Afternoon Concerts, Memorial Hall Museum, Deerfield, MA
Solo piano recital, 1794 Meetinghouse Concert Series, New Salem, MA
Violin and Piano Duo, FSU Inaugural Ball Celebration, Four Points Sheraton, Leominster, MA
Featured soloist, Wesley United Methodist Church, Sundberg Memorial Concert, Worcester, MA
- 2003 Solo piano recital, Joyous Celebration, Fitchburg Art Museum, Fitchburg, MA
- 2001 Four-hand piano, FSU Campus Reflection Service, Weston Auditorium, Fitchburg, MA
Solo piano recital, FSU, Kent Recital Hall, Fitchburg, MA (Proceeds to Patterson Scholarship)
- 2001 Solo piano recital, Old Deerfield Sunday Afternoon Concerts, Memorial Hall Museum, Deerfield, MA
- 1999 Piano Lecture-Recital, AmeriCulture Festival, FSU, Kent Recital Hall, Fitchburg, MA

- 1998 Clarinet and Piano, Old Deerfield Sunday Afternoon Concerts, Memorial Hall Museum, Deerfield, MA
Voice and Piano, AmeriCulture Festival, FSU, Kent Recital Hall, Fitchburg, MA
- 1996 Solo piano recital, Fitchburg Library Concert Series, Fitchburg Public Library, Fitchburg, MA
Solo piano recital, Rindge Women's Club, Old Rindge Meeting House, Rindge, NH
Solo piano recital, Old Deerfield Sunday Afternoon Concerts, Memorial Hall Museum, Deerfield, MA
Solo piano recital, FSU, Kent Recital Hall, Fitchburg, MA
Solo piano recital, Hasting's House Recital Series, Hasting's House, Athol, MA
Featured soloist, VISIONS'96, FSU, Hammond Hall, Fitchburg, MA
- 1995 Voice and Piano, Benefit for the Battered Women's Resources, Fay Club, Fitchburg, MA
Voice and Piano, Performathon Benefit Recital, Indian Hill Arts Music School, Groton, MA
- 1994 Voice, Clarinet, and Piano, A Centennial Evening of Chamber Music, FSU, Kent Recital Hall, Fitchburg, MA
Voice and Piano, Celebration of Women and the Arts, FSU, Kent Recital Hall, Fitchburg, MA
Clarinet and Piano, FSU VISIONS'94, Hammond Hall, Fitchburg, MA
Voice and Piano, FSU Communications and Media Alumni Reunion, Hammond Hall, Fitchburg, MA
- 1993 Violin, Cello, and Piano, *Euterpe Trio*, FSU Chamber Music by Women Composer, Kent Recital Hall, Fitchburg, MA
Violin, Cello, and Piano, *Euterpe Trio*, Elizabeth Carpenter Series, Unitarian Church, Petersham, MA
- 1992 Featured Soloist, Indian Hill Symphony Orchestra, Groton, MA (Grieg, Piano Concerto in A minor)
Solo piano recital, FSU, Kent Recital Hall, Fitchburg, MA
Solo piano recital, Hasting's House Recital Series, Hasting's House, Athol, MA
Solo piano recital, FSU, A Celebration of Excellence, Hammond Hall, Fitchburg, MA
Featured soloist, VISIONS'92, FSU, Hammond Hall, Fitchburg, MA
- 1991 Featured soloist, Tri-Art Concert, FSU, Weston Auditorium, Fitchburg, MA
Voice and Piano (President Vincent J. Mara, soloist) Nashua Valley Council Boy Scouts Program, Sheraton Hotel, Fitchburg, MA
- 1990 Solo piano recital, Northfield Mt. Hermon School, Philips Hall, Northfield, MA
Solo piano recital, FSU, Kent Recital Hall, Fitchburg, MA
- 1989 Featured Soloist, Thayer Symphony Orchestra, Lancaster, MA (Rachmaninoff, *Concerto No. 2, C minor*)
- 1988 Solo Concerto Competition, Thayer Symphony Orchestra, First Prize Winner, Lancaster, MA
Featured Soloist, Salem Philharmonic Orchestra, Salem, MA (Grieg, *Piano Concerto in A minor*)
- 1987 Solo piano recital, Athol Women's Club, Athol High School Auditorium, Athol, MA
- 1986 Solo piano recital, Noontime Concert Series, Federal Reserve Bank of Boston, Boston, MA
Featured Soloist, Greater Marlboro Symphony Orchestra, Marlboro, MA (Grieg, *Piano Concerto in A minor*)
- 1985 Featured soloist, Afternoon Tea, Museum of Fine Arts, solo piano every Tuesday afternoon, Boston, MA
- 1985 Solo piano recital, Sunday Evening Musicale Series, Danforth Museum of Art, Framingham, MA
Solo piano recital, New England Women's Club, Fiske House, Boston University, Boston, MA
- 1984 Solo piano recital, Old Deerfield Sunday Afternoon Concerts, Memorial Hall Museum, Deerfield, MA
Solo piano recital, Woman's City Club of Boston, Beacon Hill, Boston, MA
Solo piano recital, Pro Musica Programme, City Hall Plaza, Boston, MA
Solo piano recital, Fall Festival of Music, Christ Church, Fitchburg, MA
- 1983 Solo piano recital, Performing Arts School of Worcester, Central Church, Worcester, MA
Chamber Ensemble Pianist, University of Massachusetts, Theater Two, Boston, MA (premiere performance of Henry Shinkle composition)
- 1982 Solo piano recital, Saint Mark's School, Hinkle Room, Southboro, MA
Solo piano recital, Walnut Hill School of Performing Arts, Common Room, Natick, MA

- Solo piano recital, Community Music Center of Boston, Boston, MA
 Tuba and Piano, Hamilton House Series, Hamilton House, Providence, RI
 Tuba and Piano, Saint Mark's School, Hinkle Room, Southboro, MA
 Tuba and Piano, Walnut Hill School of Performing Arts, Common Room, Natick, MA
 Recital Accompanist, Community Music Center of Boston, Boston, MA
- 1981 Solo piano recital, Northeast Summer Music Camp, Ware, MA
 Recital Accompanist, Northeast Summer Music Camp, Ware, MA
 Solo piano recital, St. John's Episcopal Church, Saugus, MA
 Solo piano recital, Elizabeth Carpenter Recital Series, Petersham Town Hall, Petersham, MA
 Solo piano recital, Old Deerfield Sunday Afternoon Concerts, Memorial Hall Museum, Deerfield, MA
- 1980 Featured soloist, Italian Home for Children Convention, Hyatt Regency Hotel, Cambridge, MA
- 1979 Solo piano recital, Elizabeth Carpenter Series, Petersham Town Hall, Petersham, MA
 Solo piano recital, Old Deerfield Sunday Afternoon Concerts, Memorial Hall Museum, Deerfield, MA
- 1978 Solo piano recital, Athol Women's Club, Congregational Church, Athol, MA

Recording/Broadcasts

- BNN *It's All About Arts*; Boston, 2012
- CD Recordings of Solo Works for Piano, Ruth Butler Creative Activity Grant Project, 2006
- CD Recordings of Solo Works for Piano, Sabbatical Project, 2004
- WCCA; Worcester, 2000
- FATV; Fitchburg, 1995

UNIVERSITY SERVICE

Campus-Wide

- "Phone a Friend" appointment, Summer 2020
- Graduate Council, 2017-2019
- Women, Gender, and Sexuality Studies Working Group, 2014-present
- Mara Excellence in Teaching Award Committee, 2011-present
- Fitchburg Anti-Violence Education (FAVE) Program, Trainer, 2011-2015
- Interdisciplinary Studies Working Committee, 2013-2014
- Spring Assessment and Development Day, panel leader "Critical and Creative Thinking," 2014
- Honors Program Committee, 1996-1997, 2007-2014 (member, faculty, thesis advisor, assessment)
- Dissertation Research Study, New England College, participant, 2013-2014
- Summer Orientation, Advising, and Registration (SOAR), faculty advisor, 2014
- National Educational Association of Schools and Colleges (NEASC) - Steering Committee, All Standards, 2010-2012
- Committee on Promotions, 2006-2007, 2009-2011, 2011-2012 (chair)
- University Disabilities Services Committee, 2007-2008
- Search Committees for Disability Services Director, 2007-2008
- Celebrating Everyone's Differences Academic Advisor, 2006-2008
- University Honorary Degree and Commencement Committee, 2002-2003
- National Educational Association of Schools and Colleges (NEASC) - Subcommittee 2, Standards 4, 5, and 7, 2001-2002
- Falcon Fest Committee, 2001-2002
- Ruth Butler Creative Activity Award Committee, 2000-2002

- Harrod Lecture Committee, 1998-2000
- Search Undergraduate Studies Dean, 1997-1998
- Who's Who in American Colleges, 1996-1997, 2005-2006
- Cheerleaders Academic Advisor, 1992-1996
- President Mara's Retirement Committee, 1994-1995
- Honorary Degree Committee, 1993-1994
- All College Committee, Student Affairs Committee, 1992-1993
- Visiting Artists and Lecturer Series, 1989-1995, chair 1992-1993

Departmental

- Program Review Committee, Music, 2020-present, 2013-2014, 2001-2002 (chair)
- Graduate Curriculum Committee, 2017-present, 2012-2014, 2006-2007, 1997-2000
- Assessment Committee, 2017-present
- Peer Evaluation Committee, 2017-present, 2013-2014 (chair), 2008-2009, 2004-2007
- Search Committees for Music Faculty, 2017-2018, 2012-2014, 2000-2001 (chair), 1999-2000 (chair), 1998-1999, 1997-1998 (chair)
- Undergraduate Curriculum Committee, 2006-2007, 1995-2000
- Search Committee for Foreign Languages, 2001-2002, 2000-2001 (chair), 1999-2000 (chair)
- Search Committee for Art Faculty, 2000-2001, 1998-1999
- Search Committee for Technical Theater, 1998-1999
- Math/Science Task Force, 1998-2001
- Center for Italian Culture Committee, 1998-2001
- International Committee, 1998-1999

GRANTS (Totaling \$160,000.00)

2017	Piano Method Books of McKay Arts Academy Program (Crocker Center) \$250.00
2016	New upright piano for classroom instruction \$7,000.00
2014	Center for Teaching and Learning (CTL) Innovation Grant, "Critical Thinking Pedagogy" \$200.00
2012	Proceeds from CDs and concerts to Patterson Scholarship (since 2004) \$6,000.00
2011	Creative Economy Research (Regional Economic Development Institute) \$2,000.00
2011	Art Therapy Research (Academic Affairs Special Project Grant) \$500.00
2006	Massachusetts Music Teachers Association Award, artist's bench \$500-800.00
2002	Rebuilding grand piano/2 Boston upright practice pianos (Mission Grant) \$16,670.00
2000	Music Technology Lab (Mission and Alumni Grants) \$36,860.00
1999	4 Boston upright practice room pianos/shades (Mission Grant) \$28,000.00
1997	3 Listening Lab Stations in FSU Library (Mission Grant) \$1,500.00
1996	Steinway B (7') Grand Piano (Mission Grant) \$52,000.00
1993	Keyboards in the Music Technology Lab (Alumni Grant/Mission Grant) \$8,420.00

AWARDS

2010	20 th Annual Vincent J. Mara Award for Excellence in Teaching, FSU Alumni Association
2006	Marion & Jasper Whiting Foundation Fellowship, presentation at the International Conference on Arts in Society, University of Edinburgh, Edinburgh, Scotland
2006	Ruth Butler Achievement Award, CD Recording of Piano Works, FSU

- 2006 Creative Activity Award for Piano Recital, FSU, Fitchburg, MA
- 1997 Council for Research in Music Ed., Outstanding Dissertation nominee, Urbana, IL
- 1997 Nomination for Teacher of the Year Award, FSU, Fitchburg, MA
- 1996 Recipient of Teacher of the Year Award, FSU, Fitchburg, MA
- 1994 Charles E. Merrill Scholarship, Boston University School for the Arts, Boston, MA
- 1994 Nomination for Teacher of the Year Award, FSU, Fitchburg, MA
- 1993 Nomination for Teacher of the Year Award, FSU, Fitchburg, MA
- 1992 Charles E. Merrill Scholarship, Boston University School for the Arts, Boston, MA
- 1991 Nomination for Teacher of the Year Award, FSU, Fitchburg, MA
- 1993 Ruth Butler Achievement Award for Piano Recital, FSU, Fitchburg, MA
- 1987 Alternate Finalist, Piano Competition, Virginia Beach Orchestra, Virginia Beach, VA
- 1979 Scholarship Award, Pi Kappa Lambda, New England Conservatory of Music, Boston, MA

OTHER PROFESSIONAL ACTIVITIES

- Adjudicator, Patterson Music Scholarship, Fitchburg State University, 2000-present
- President-Elect, Massachusetts Music Teachers Association (MMTA) 2012-2014
- Monitor, Music Teachers National Association (MTNA) State Contest, Brandeis, 2012-2014
- Host, MMTA Bay State Contest at FSU, 2004-2014
- Host, Community Music School of Leominster, Student Recitals, 2009-2014
- Judge, Massachusetts Music Teachers Association, Piano Festival, Indian Hill, Groton, MA, 2011
- Judge, Indian Hill Honors Piano Recital Auditions, Indian Hill Music, Groton, MA, 2009
- Fiske Piano Studio, Student Recitals, Sunrise Assisted Living Facility, Leominster, MA, 2004-2006
- Teacher, National Piano Guild Auditions, Worcester, MA, 2004-2006
- Reviewer, Humanities textbooks for Prentice Hall Publishing Company, 2003
- Adjudicator, Young Artist Competition, Atlantic Union College, Lancaster, MA, 1993, 1999
- Reviewer, Continental Harmony Project, Fitchburg State University, 1998-2000
- Member, Pi Kappa Lambda Honorary Music Society, 1981-present
- President, Mu Phi Epsilon National Music Fraternity, NEC Beta Chapter, President 1978-1980

ADMINISTRATIVE EXPERIENCE

2014 – 2017 Interim Dean, Division of Arts and Sciences, Fitchburg State University

Fitchburg State University, located in Fitchburg, Massachusetts, is a public institution dedicated to integrating high-quality professional programs with strong liberal arts and sciences studies. Founded in 1894, the university now has more than 30 undergraduate programs and 22 master's degree programs, and 7,000 full and part-time students.

Major Responsibilities

- Serve as Founding Dean for the Division of Arts and Sciences, report directly to the Provost, and serve as the administrative officer for the departments of Behavioral Sciences (Sociology, Human Services, Criminal Justice, Criminal Justice Police Concentration); Communications Media (Film/Video, GraphicDesign, Photography, Professional Communications, Communications Studies, Theater, Technical Theater, and Game Design); EHPS (Economics, History, Political Science, History Secondary Education);

English (English Studies, Professional Writing, and English Secondary Education); and Humanities (Art, Music, Philosophy, World Languages, and Interdisciplinary Studies).

- Provide oversight for graduate programs including: the Certificate of Advanced Graduate Study (CAGS) in Interdisciplinary Studies, Applied Communications, Counseling, and Individualized Studies; Master of Arts (MA) in English, History; Master of Arts in Teaching (MAT) in English, History; Master of Arts (MA) in Arts Education; Master of Science (MS) in Applied Communication, Counseling, Criminal Justice with Police Certification; certificate programs including the Fine Arts Director, Not-for-Profit Management; and a Post-Baccalaureate program in English. Assist with faculty staffing for Dual Enrollment Programs in area high schools.
- Responsibilities include but are not limited to providing oversight for the day to day activities of the Division including: all academic programs and services; curriculum development; course scheduling, division budget (over \$1,000,000); facilities and equipment; student appeals and petitions; enrollment management and retention; program reviews, accreditation, and assessment; faculty development, support, and mentoring; faculty evaluations including reappointment, promotion, tenure, and post-tenure; faculty recruitment for diversity, inclusion, and equity; innovative partnerships with organizations within and outside the university; work collaboratively and collegially with all constituencies including staff, faculty, administrative, and students; and provide oversight of approximately 104 full-time faculty and 50 part-time faculty, 48 undergraduate major and minor programs, and 15 graduate and certificate programs.

Key Accomplishments

University Planning Initiatives

- *Chaired the Strategic Planning Committee (SPC), 2014-2015*
Provided leadership to seven Working Groups including Academic Planning, Academic Values, Admissions and Marketing, Community Services, Finance, Student Services, and Technology in the development of white papers for presentation to the Strategic Planning Committee (SPC) and the Executive Planning Council (EPC). Assisted in drafting the final Strategic Plan and Implementation Index with the Vice President for Academic Affairs and the Vice President for Finance.
- *Served as administrative member for the Liberal Arts and Sciences Council, 2014-2017*
Collaborates with faculty and staff to review recommendations made in the self-study, develop student learning outcomes and proficiencies, develop a new general education model, and present at various Faculty Development Days, Forums, and Workshops. Served as team leader for the 2016 AAC&U Summer Institute on General Education and Assessment, Boston, MA.
- *Facilitator for the Civic Learning Working Group, 2015-2017*
Convened the Civic Learning Working Group to review courses submitted by departments to be designated as Civic Learning per the Massachusetts Board of Higher Education and to provide this information to the Office of Institutional Research and Planning and the Registrar for coding.

- *Served on the Community Assessment and Risk Evaluation Team (CARE), 2016-2017*
Assisting university efforts on campus to maintain a safe, responsive, and respectful academic community for all of its members by working with a team that represents various areas of the university.
- *Served on the Student Success Taskforce, 2016-2017*
Assisting university efforts to improve student success (retention and graduation) by understanding and coordinating current efforts as well as making recommendations for new initiatives and structures.

State, National, and International Outreach

- *Facilitated Fitchburg State and Quinsigamond Community College 2+2 Program, 2017*
The 2+2 program leads to a Bachelor's Degree from FSU in Interdisciplinary Studies with a Deaf Culture Studies concentration. Students are able to complete both degrees in four years.
- *Facilitated the Fitchburg State and Massachusetts School of Law 3+3 Program, 2016*
The 3+3 program leads to a Bachelor's Degree from FSU and a Juris Doctor (J.D.) Degree from the Law School. Students are able to complete both degrees in six years.
- *Collaborated on the Distance Language Learning Initiative, 2014-2017*
 - Facilitated the 2017 Distance Language Learning Spring Workshop "Best Practices in Streaming Synchronous Language Learning" at Fitchburg State University. Representatives from all nine state universities attended. Coordinated with peer institutions to offer Arabic to Framingham State (Fall 2017) and to receive Chinese from Framingham State (Fall 2017).
 - Facilitated the 2015 Vision Project Summer Convening "Maximizing Language Instruction with Streaming Synchronous Education" Conference at Fitchburg State University. Representatives from all nine state universities attended. Coordinated with peer institutions to offer Italian and Arabic to Mass Maritime Academy (Fall 2015), to receive Chinese from Mass Maritime (Fall 2016), and to offer French to Mass Maritime Academy (Spring 2017).
- *Serves on the Campus Compact Working Group, 2016-2017*
Assisted university efforts to create a civic engagement action plan for the campus as one of seventy partners in the Massachusetts Campus Compact (MACC) initiative. Team Leader for the Fall 2016 Campus Compact Civic Action Planning Institute, Princeton, NJ. Attended the Summer 2016 Department of Higher Education conference "Pathways to Civic Learning" sponsored by Salem State University.
- *Facilitated Study Abroad Programs, 2014-2017*
Worked closely with the Director of International Education to offer study abroad experiences during fall and spring semesters, spring break, and summer sessions (including Japan, Poland, Italy, France, Ireland, Germany, and England). Study Abroad Programs tied directly to programs and curriculum.
- *Facilitated renewal of 2+2 Interdisciplinary programs with Mount Wachusett Community College, 2016*
The 2+2 programs leads to a Bachelor's Degree from FSU in Interdisciplinary Studies with concentrations in Technical Sales Programs in Biotechnology and Allied Health.

- *Facilitated renewal of 2+2 Interdisciplinary programs with Quinsigamond Community, 2016*
The 2+2 programs leads to a Bachelor's Degree from FSU in Interdisciplinary Studies with concentrations in Electronics Engineering Programs in Mechatronics, Photonics, Biomedical Technology, and Manufacturing Technology.
- *Oversight for the Fitchburg State and University of Mass Dartmouth Law School 3+3 Program, 2014-2017*
The 3+3 program leads to a Bachelor's Degree from FSU and a Juris Doctor (J.D.) Degree from the Law School. Students are able to complete both degrees in six years.

Divisionally

- *Facilitated development of Vision Statements, 2014-2017*
Provided guidance for the team of department chairs in the creation of a vision statement for the newly formed division and for individual department vision statements.
- *Facilitated the development of Academic Interests and Motivations (meta-majors), 2015-2017*
Provided guidance for the team of department chairs in the creation of four Academic Interests and Motivations (AIMs) for incoming freshman interested in the liberal arts. Liberal Arts and Sciences AIMs included Behavioral and Social Sciences (law, policy, human and social services careers), Arts and Humanities (writing, research, educational, and creative arts careers), Interdisciplinary Studies (individualized and diverse careers), and Communications (media design and production careers).

Curricular

- *Collaborated on the revitalization of the Women's Studies Program, 2014-*
Collaborated with faculty on revitalizing the minor including a name change (Women, Gender, and Sexuality Studies), participated annually in the Celebrating Women in the Arts Event (performed piano solos, four-hand piano ensemble, and piano accompaniment for the musical event), and participated as a panelist for the 25th Anniversary Celebration during the Presidential Inauguration Week 2016.
- *Facilitated the creation of an Interdisciplinary Minors Working Group, 2015-2017*
Collaborated with faculty to review the Interdisciplinary (IDIS) minors including African American Studies; American Studies; Asian Studies; Disability Studies; Italian Studies; International Studies; Neuroscience, Behavior, and Cognition Studies; Peace Studies; and Women, Gender and Sexuality Studies; and identified strategies to strengthen these programs. Created an IDIS Minors Coordinator position in 2016 to provide oversight to the revision, scheduling, advising and promoting of these minors. Created new IDIS Minors including American Sign Language and Film Studies.
- *Facilitated the creation of an Interdisciplinary Studies Working Group, 2015-2017*
Collaborated with faculty and staff to develop a structure for mobilizing, implementing, and sustaining campus efforts in Team Teaching, Learning Communities, and Linked Courses. Presented at Faculty Development Days and developed sustainability guidelines.

- *Collaborated on the addition of two new languages to the curriculum, 2014-2017*
Worked with faculty to offer courses in American Sign Language to support a Deaf Studies Minor and co-curricular activities including the creation of an American Sign Language Club (over 80 students joined the club in the first year). Collaborated with faculty to offer Japanese in support of the Study Abroad Program to Japan for students in the Game Design Program.
- *Provided oversight for the Criminal Justice Police Concentration 4+1 Program, 2014-2017*
The 4+1 program leads to a Bachelors and Masters Degrees from FSU and Police Certification by the Massachusetts Police Training Committee (MPTC); the first-of-its-kind nationally. Responsible for the direct supervision of the newly created Police Academy Director position.
- *Provided oversight for Secondary Education Curriculum, 2014-2017*
Works with the Dean of Education, the Dean of Health and Natural Sciences, and the Dean of Business, Industrial Technology, and Computer Science to review curriculum, policies, and programs.
- *Collaborated on the Disabilities Studies Minor revisions, 2015-2017*
Revisions included ASL courses (Introduction to Deaf Studies, ASL Beginning I, ASL Beginning II, ASL Intermediate I, ASL Intermediate II, and Deaf Studies Culture) as electives within the curriculum.
- *Served on the All University Committee Curriculum Committee, 2014-2017*
Review of all university proposals that directly impact the curriculum including revisions as well as new proposals.
- *Served on the All University Committee Student Affairs Committee, 2016-2017*
Review of all university proposals that directly impact student and academic life including revisions as well as new proposals.

Community Outreach

- *Revitalized the Community Music Lesson Program, 2015-*
Facilitated a collaboration between FSU and the Center for Professional Studies (CPS) to revitalize the Community Music Lesson Program which offers private lessons in voice, guitar, ukulele, banjo, piano, violin, viola, cello, flute, clarinet, saxophone, trumpet, flugelhorn, drums, percussion and other instruments. Lessons are offered in 30-, 45-, or 60-minute increments for 5-, 10- or 15-weeks. Enrollment is open year-round. Faculty and Student Recitals are featured.
- *Created a McKay Arts Academy (K-8) Scholarship for Private Piano Lesson, 2016-*
A scholarship award is given to students who demonstrate musical skills and abilities, or a strong interest in playing an instrument. Serves as a volunteer instructor (donation-in-kind) to support the scholarship and provide lessons. Program is supported by the Community Music Lesson Program.
- *Collaborated to create an After School Piano Class at McKay Arts Academy (K-8), 2016-*
Collaborated with the principal and music teachers at McKay Arts Academy to create two classes of Piano Class. Several university students assisted the music teachers as part of a civic engagement initiative.

- *Initiated a collaboration with Life Care Centers of America, 2016-*
Worked with the departments of Human Services, Nursing, Psychological Sciences, and Humanities to offer therapeutic music to treat individuals with dementia. Students integrated their experiences at Life Care into existing and new courses and or internships. Students worked at The Highlands Dementia Unit, Burbank Hospital, Fitchburg, MA.
- *Facilitated a dialog with the Regional Behavioral Health Collaborative, 2016-2017*
Facilitated collaborations between members of the Regional Behavioral Health Collaborative at Heywood Hospital in Gardner, MA, and faculty at Fitchburg State to address issues of mental health and behavioral health in the North Central and North Quabbin areas.
- *Served on the Mount Wachusett Community College Advisory Board, 2016-2017*
Advised the board on university programs currently offered or will be offered in the near future to insure that students will be well-prepared to transfer to liberal arts programs at a four-year institution.

Faculty Development and Support

- *Collaborated on the New Faculty and New Chair Workshops, 2000-*
Developed and presented workshops to provide support to new faculty and new chairs during the summer and throughout the academic year.
- *Served on the Special Projects Grants Committee, 2014- 2017*
Reviewed and recommended faculty/librarian proposals in support of scholarship and strategic university initiative.
- *Served on the Center for Italian Culture Grant Committee, 2014-2017*
Reviewed and recommended faculty proposals that encouraged the understanding and appreciation of all aspects of Italian language and culture.
- *Initiated the Dean's Special Projects Support, 2014-2017*
Provided additional support to faculty development and divisional events as possible.

2009-2014 Graduate Program Chair

Major Responsibilities

- Provided oversight for the CAGS Interdisciplinary Individualized Program, the M.Ed. in Arts Education, and the Fine Arts Certificate Program.
- Reviewed candidate files, approved plans of study, mentored final theses projects, evaluated and hired faculty, scheduled courses, reviewed student petitions.
- Participated in Graduate Information Sessions, and coordinated with the Dean to ensure that the programs were properly administered and supported; particularly with regard to outside agencies throughout the state including Catherine Leahy Brine Educational Consultants, Merrimack Education Center, Hampshire Education Collaborative, and Jon L. Jenmarc.

Key Accomplishments

- Improved communications between advisors and faculty for CAGS students at outside agencies.
- Created online templates for Plans of Study to facilitate the advising process for all programs.
- Initiated curriculum development in music for the Fine Arts Certificate Program.

2009-2014 Coordinator, Undergraduate Interdisciplinary Studies Major (day/evening divisions)**Major Responsibilities**

- Assisted students with selecting areas of concentration from within the liberal arts and sciences as well as professional areas.
- Conducted entrance interviews, approved plans of study, assigned advisors, assisted during registration periods, and aided students in developing and presenting their capstone experiences; often combining capstone research with internship experiences in the community.
- Collaborated with the department chair and outcomes assessment coordinator on outcomes assessment for the Interdisciplinary Studies major.

Key Accomplishments

- Created online templates for Plans of Study to facilitate the advising process.
- Held Advising Workshops for Faculty and Pre-Registration Workshops for Students.
- Worked with a team of faculty campus-wide to revitalize program by developing 3 core courses including a 1-credit *Introduction to Interdisciplinary Studies*, a 2-credit *Research in Interdisciplinary Studies*, and a 3-credit *Interdisciplinary Capstone*.

2013-2014 Grievance Officer, MSCA (Massachusetts State College Association) Fitchburg State University**Major Responsibilities**

- Assisted unit members with the process of filing a grievance; included conversations with regard to the nature of the grievance
- Processed grievances through Step 1 and Step 2 and to make sure that the resolution agreed to did not violate the contract

Key Accomplishments

- Successfully resolved most all individual grievances before ever reaching Step 1

1997-2004 Department Chair, Humanities Department**Major Responsibilities**

- Served as Department Chair for three terms; sabbatical leave during the last semester.
- Provided oversight to a complex and diverse department of 12-14 faculty and six adjuncts reflecting four disciplines; music, art, philosophy, and foreign languages.
- Provided oversight for faculty evaluations, faculty hiring, course scheduling, budget, regular meetings, curricular and program development, faculty professional development, advising, program review, assessment, and addressing student and faculty concerns.

Key Accomplishments

- Secured several grants from internal and external sources resulting in over \$160,000.00 to fund pianos, keyboards for the music lab, and music scholarships to benefit department programs and campus-wide initiatives.
- Developed a partnership with Indian Hill Music Center to provide music lessons for credit to students at FSU.
- Developed the Creative Arts Concentration in the Interdisciplinary Major which combines music, art, dance, or theater.
- Led the First Program Review and Assessment of Learning Outcomes which included establishing a process for the self-study and a process for assessing students learning outcomes in each discipline; art, music, foreign languages, and philosophy.
- Led Revision of the Music Minor to include a piano proficiency requirement.

REFERENCES AVAILABLE UPON REQUEST

Dr. Alberto Cardelle (Former Supervisor from July 1, 2016 to August 18, 2017)

Vice President/Provost for Academic Affairs

Fitchburg State University

(978) 665-3295

acardelle@fitchburgstate.edu

Dr. Paul Weizer (Former Supervisor from July 1, 2014 to June 30, 2016)

Former Interim Vice President/Provost for Academic Affairs

Fitchburg State University

(978) 665-3272

pweizer@fitchburgstate.edu

Dr. Robert Antonucci (President who recruited me to serve as Interim Dean)

Former President of Fitchburg State University

Fitchburg State University

(978) 978-833-1397

rantonucci@fitchburgstate.edu

Dr. Cathy Canney (Academic Affairs colleague for over 25 years)

Associate Vice President for Academic Affairs

Fitchburg State University

(978) 665-3653

ccanney@fitchburgstate.edu

Dr. Stan Bucholc (Academic Affairs Colleague for over 25 years.)

Retired Dean of Student and Academic Life

Fitchburg State University

(978) 665-3215

sbucholc@fitchburgstate.edu

**PETRI FLINT
COMPREHENSIVE RESUME**

Humanities Department
Fitchburg State University
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Fitchburg, MA 01420
(978) 665-3461
pflint@fitchburgstate.edu

141 Stow Road
Harvard, MA 01451
(978) 339-3818

EDUCATION

- M.F.A. School of the Museum of Fine Arts (Tufts University), Boston, MA, 1997
M.F.A. Thesis: exhibition of paintings and drawings at the Aidekman Gallery of Tufts University.
M.F.A. studies included coursework in Painting, Drawing, Printmaking, Art History, Aesthetics, Art Theory, and Exhibition Planning for the Art Museum.
- B.F.A Massachusetts College of Art, Boston, MA, 1988
Major: Painting
- A.B. Harvard University, Cambridge, MA, *cum laude* in General Studies with High Honors in Fine Arts, 1982
Major: Fine Arts (Art History) with a dual focus on Western Art of the 19th and 20th Centuries and East Asian Art.

TEACHING EXPERIENCE

- 1998 – present **Associate Professor of Art**, Humanities Department, Fitchburg State University.

SELECTED ART EXHIBITIONS (* for one-person shows)

Nor'easter

New Britain Museum of American Art, New Britain, CT, September 2020

Fitchburg State University's 125th Anniversary Celebration—Work by Art & Communications Media Faculty

Fitchburg Art Museum, Fitchburg, MA, January 2020

Faculty Show

Hammond Gallery, Fitchburg State University, January 2020

Faculty Show

Hammond Gallery, Fitchburg State University, January 2018

Finnish and Finnish-American Art from the Finlandia University Collection

ArtStart, Rhinelander, WI, Summer 2016

Bromfield Celebrates the Life of Rob Reeps (Gallery Invitational Exhibition)

Bromfield Gallery, Boston, MA., March 2016

Landscapes: Real and Imagined

Canton Gallery, Meditech, Canton, MA., January, 2014

Kokoelmasta: Finnish and Finnish-American Art from the Finlandia University Collection, Finlandia University Gallery, Hancock, MI., June, 2013

Contemporary Finnish American Artist Series 20th Year Retrospective

Finlandia University Gallery, Hancock, MI., December 1, 2011 – January 15, 2012.

Faculty Show

Sanders Gallery, Fitchburg State University, November 9 – December 2011

Shared Inspiration

Windham Art Gallery, Brattleboro, VT, 2005

Loring-Greenough Biennial 2005

Juror: Alicia Faxon, Critic, Art New England Magazine;
Winner of "People's Choice Award" based on viewer voting.
Loring-Greenough House, Jamaica Plain, MA, 2005

Finlandia Foundation Exhibition and Silent Benefit Auction, New York, NY, 2005

****A Sense of Place: Finnish-American Artist Exhibition Series,***

Finlandia University Gallery, Hancock, MI, November 18, 2004 – January 8, 2005

****New Landscapes***

Kingston Gallery, Boston, MA, June 3-28, 2003

Magnetic North

Invitational Exhibition, Free Space Gallery, Fitchburg, MA, July 17-Aug. 15, 2005

Juried Spring Art Exhibition

Loring-Greenough House, Jamaica Plain, MA, June 27-28, 2003

Jamaica Plain Open Studios Juried Show

Juror: Barbara O'Brien, Editor, Art New England,
Forsyth Chapel at Forest Hills, Jamaica Plain, MA, September 19-28, 2003

New Work: Communications/Media and Art Faculty,
Hammond Gallery, Fitchburg State University, Fitchburg, MA,
September 18 October 25, 2002

Fort Point Arts Community Open Studios, Boston, MA, October 21-22, 2000

On the Path of Thoreau
Invitational Exhibition, Thoreau Gallery at Franklin Pierce College, Rindge, NH,
September 16 – October 6, 1998.

****M.F.A. Thesis Exhibition***
Aidekman Gallery, Tufts University, Medford, MA, 1997

Inspired by Nature: A Contemporary View
McMullen Museum of Art at Boston College, Chestnut Hill, MA;
Invitational Exhibition, Alston Conley, Curator, 1995

The Unexpected
Aidekman Gallery, Tufts University, 1995

****Recent Landscapes***
Bromfield Gallery, Boston, MA, 1994

Beyond Dreams
Bromfield Gallery, Boston, MA, 1994

New Year/New Work
Woodstock Gallery of Art, Woodstock, VT, 1993

****New Landscapes***
Bromfield Gallery, Boston, MA, 1993

Cooperative Collaboration
Amos Eno Gallery, New York, NY (invitational exhibition), 1992

Gallery Artists
Woodstock Gallery of Art, Woodstock, VT, 1992

****New Work***
Bromfield Gallery, Boston, MA, 1991

****Paintings and Works on Paper***
Bromfield Gallery, Boston, MA, 1990

PUBLIC AND CORPORATE COLLECTIONS

Wellington Management Corporation
Palmer & Dodge
Meditech Corporation

Manulife Financial
Franklin Pierce College
Finlandia University

SERVICE AT FITCHBURG STATE UNIVERSITY (FA 2011 - SP 2020)

2019-20

Chair, Humanities Department
Graduate Program Chair, M.Ed. in Arts Education
Humanities Department Curriculum Committee
Humanities Department Graduate Committee
ARteries 2020 Exhibition Co-Coordinator
Hammond Center Art Gallery Committee

2018-19

Chair, Humanities Department
Graduate Program Chair, M.Ed. in Arts Education
Chairs Working Group on Digital Learning
Chairs Working Group on Co-Teaching
Humanities Department Curriculum Committee
Humanities Department Graduate Committee
ARteries 2019 Exhibition Co-Coordinator
Hammond Center Art Gallery Committee

2017-18

Chair, Humanities Department
Graduate Program Chair, M.Ed. in Arts Education
Working Group on Institutional Learning Priorities
Chairs Working Group on Digital Learning
Chairs Working Group on Co-Teaching
Humanities Department Curriculum Committee
Humanities Department Graduate Committee
ARteries 2018 Exhibition Co-Coordinator
Hammond Center Art Gallery Committee

2016-17

Chair, Humanities Department
Graduate Program Chair, M.Ed. in Arts Education
MassTransfer Pathways Art (FSU representative)
Language Streaming Consortium
Humanities Department Curriculum Committee
Humanities Department Graduate Committee

ARteries 2017 Exhibition Co-Coordinator
Hammond Center Art Gallery Committee

2015-16 (Sabbatical Leave)

PUBLICATIONS/LECTURES/PANEL DISCUSSIONS

Nature into Art: Personal Reflections

Paper presented at “Green, Greener, Greenest: Romancing Nature Again,” School of Visual Arts Twenty-Fourth National Conference on Liberal Arts and the Education of Artists, New York, October 27-29, 2010.

Women and the Artistic Canon

Panel with Rala Diakite and Maria Jaramillo; three individual presentations followed by a panel discussion related to Women & the Canon: Strategies for Teaching, presented at the Center for Teaching and Learning, Fitchburg State University, March, 2010

A Suitable Distance? Holocaust Imagery in Recent Art

Paper presented at “Visions of War: the Arts Represent Conflict,” School of Visual Arts Twenty-Third National Conference on Liberal Arts and the Education of Artists, New York, October 21-23, 2009.

“Going Native:” Hybridity and the Modernist Primitive in Conrad and Gauguin

Co-authored with Irene Martyniuk, Professor of English, Fitchburg State University; paper presented at School of Visual Arts Twentieth National Conference on Liberal Arts and the Education of Artists, New York, October 18-20, 2006.

Artistic Process as a Narrative of Identity in Modernism and Postmodernism

Paper presented at “Art and Story,” School of Visual Arts Eighteenth National Conference on Liberal Arts and the Education of Artists, New York, October 20-22, 2004.

Beyond Fundamentals: Teaching a Studio Art Foundations Course in a Liberal Arts Context

Paper presented at the School of Visual Arts Seventeenth National Conference on Liberal Arts and the Education of Artists, New York, October 22-24, 2003.

Interdisciplinary Thinking and Teaching and the Narratives We Write

Paper presented at the 2003 S.V.A conference listed above; co-authored with Irene Martyniuk, Professor of English, Fitchburg State University.

COURSES TAUGHT AT FITCHBURG STATE UNIVERSITY 2015-2020:

Drawing—ART 1400
Intermediate Drawing—ART 2250

Life Drawing—ART 2200
Introductory Painting—ART 2102
Intermediate Painting—ART 3020
Water-Based Media—ART 2450

OTHER COURSES TAUGHT (BEFORE 2015):

Advanced Open-Media Studio Art—ART 3200
Art Appreciation—ART 1100
Survey of Art Forms II—ART 1160
Introduction to Studio Art: Drawing, Painting, and Sculpture—ART 1300
Design—ART 1600
Life Drawing—ART 2200
American Art—ART 2300
American Art II—ART 2360
Art of the Renaissance—ART 2550
Nineteenth Century Art—ART 2900
Contemporary Art—ART 3000
Women, Art, & Society—ART 3700
Leaders in the Humanities: 19th Century—LEAD 2000
Colloquium: Leaders in the Humanities (19th Century)—LEAD 2001
Leaders in the Humanities: 20th Century—LEAD 2050
Colloquium: Leaders in the Humanities (20th Century)—LEAD 2051
Seminar in the Humanities—IDIS 4000
Independent Study in Art—ART 4903
Interdisciplinary Major Capstone—IDIS 4803

JONATHAN HARVEY
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EDUCATION

- DMA University of Connecticut, Storrs, CT, August 2015
Conducting, Music History
Dissertation: "The Secular Latin-Texted Works of Adrian Willaert"
- MM Indiana University Jacobs School of Music, Bloomington, IN, May 2009
Choral Conducting, Musicology
- BA Earlham College, Richmond, IN, May 2007
Music, Philosophy
Phi Beta Kappa

ACADEMIC AND ARTISTIC POSITIONS

- 2016 - Assistant Professor of Music and Director of Choirs, Fitchburg State University, Fitchburg, MA
- 2018 - Music Director, Brattleboro Concert Choir, Brattleboro, VT
- 2018 - 2020 Music Director, Summer at Sem Music Festival, Kingston, PA
- 2010 - 2018 Music Director and Conductor, South Hadley Chorale, South Hadley, MA
- 2010 - 2018 Chorus Director, Pioneer Valley Symphony, Greenfield, MA
- 2016 Interim Music Teacher, The MacDuffie School, Granby, MA
- 2015 Interim Director of Choral Activities, Providence College, Providence, RI
- 2015 Adjunct Instructor of Music, University of Massachusetts, Amherst, MA
- 2012-2015 Graduate Teaching Assistant, University of Connecticut, Storrs, CT
- 2010-2012 Lecturer of Music, Elms College, Chicopee, MA
- 2010-2012 Music Director, Wilbraham Choral Society Mixed Chorus, Wilbraham, MA
- 2009-2012 Director of Music, Florence Congregational Church, Florence, MA
- 2009-2010 Conducting Assistant, Children's Chorus of Springfield, Springfield, MA

- 2009-2010 Assistant Conductor, Hampshire Choral Society, Northampton, MA
- 2007-2009 Music Director, Roberts Park United Methodist Church, Indianapolis, IN
- 2007-2009 Conductor, Indiana University Symphonic Choir, Bloomington, IN

PUBLICATIONS AND CONFERENCE PRESENTATIONS

- 2020 “Official State Rhetoric”: the Civic Motets of Adrian Willaert. Fitchburg State University Harrod Lecture Series, November 9.
- 2019 “Official State Rhetoric”: the Civic Motets of Adrian Willaert. National Collegiate Choral Organization bi-annual national conference presentation, November 7-9.
- 2018 “Official State Rhetoric”: the Civic Motets of Adrian Willaert. College Music Society National Conference poster presentation, October 11-13.
- 2018 Choral Music in Conversation with History. Hampshire Music Club presentation, October 3.
- 2018 “Official State Rhetoric”: the Civic Music of Adrian Willaert. Fitchburg State University Faculty Development Day presentation, May 21.
- 2017 Consciousness of Gender Identity as Educators. Massachusetts Teachers Association conference presentation, July 30-August 4.
- 2016 Bang for your Buck: Multi-Movement Works for Mixed Chorus and Piano. ACDA Massachusetts conference presentation, July 17-20.
- 2015 “C.P.E. Bach’s Heilig, H.778: Construction of Narrative Meaning”. *The Choral Scholar*, 5/1.
- 2010 “A Beginner’s Guide to Prophecy: Orlande de Lassus’s *Prophetiae Sibyllarum*”. *Choral Journal*, 50/11: 8-17.

GRANTS, SCHOLARSHIPS, AND FINANCIAL AWARDS

- 2020 Fitchburg State University Crocker Center Civic Engagement grant
- 2019 Fitchburg State University Center for Italian Culture guest artist grant
- 2019 Ann Hyland Zimmerman Irish Culture Fund guest artist grant
- 2018 Amelia V. Gallucci-Cirio Endowment guest artist grant
- 2017 Fitchburg State University Course Redesign Institute grant
Harvey 2

- 2017 Fitchburg State University Civic Engagement Institute grant
- 2016 Amelia V. Gallucci-Cirio Endowment recording grant
- 2015 Student-Faculty Interaction Grant, Providence College Center for Engaged Learning
- 2015 Doctoral Dissertation Fellowship, University of Connecticut
- 2015 American Choral Director's Association National Convention Student Scholarship
- 2014 Richard Kegerreis Collegiate Scholarship, ACDA
- 2014 Summer Predoctoral Fellowship, University of Connecticut Graduate School and School of Fine Arts
- 2013 Predoctoral Fellowship, University of Connecticut Graduate School
- 2012-2015 Graduate Assistantship, University of Connecticut
- 2007-2009 Dean's Scholarship, Indiana University Jacobs School of Music

AWARDS AND HONORS

- 2020 Nominated for GRAMMY Music Educator Award
- 2020 Faculty Fellow, Fitchburg State University Faculty Academy
- 2017 Conductor, Toronto Mendelssohn Choir Choral Conductors' Symposium
- 2016 Leadership Training Program, Samuel Curtis Johnson School of Management, Cornell University
- 2014 Conducting Fellow, Norfolk Chamber Music Festival/Yale Summer School of Music Chamber Choir and Choral Conducting Workshop
- 2014 Conducting Fellow, Oberlin Summer Conducting Institute
- 2014 ACDA Eastern Division Conference Conducting Masterclass with Simon Carrington, one of two graduate students selected
- 2014 ASCAP / League of American Orchestras Adventurous Programming Award, Pioneer Valley Symphony
- 2013 Singing Fellow, Norfolk Chamber Music Festival/Yale Summer School of Music

Chamber Choir and Choral Conducting Workshop

- 2012-2015 Excellence in Teaching Award, University of Connecticut Office of the Provost
- 2011 ASCAP / League of American Orchestras Adventurous Programming Award,
Pioneer Valley Symphony

PREMIERES, COMMISSIONS, AND COMPOSER RESIDENCIES

- 2020 Robin Dinda, *Saxifrage* commission
- 2019 Robin Dinda, *Three Negligible Songs* commission
- 2019 Gregory W. Brown, residency at Fitchburg State University
Gregory W. Brown, *A Round (or two) with the Bard* New England premiere
- 2018 Gwyneth Walker, residency with Pioneer Valley Symphony Chorus
- 2016 Lorre Wyatt and David Mosher, collaboration with Pioneer Valley Symphony
Chamber Choir
- 2015 Philip Glass, *Symphony no. 7, "A Toltec Symphony"* New England premiere*
- 2015 Gregory W. Brown, residency at Providence College
- 2015 Alice Parker, residency with South Hadley Chorale
- 2015 Steven Sametz, *A Child's Requiem* commission*
- 2014 Gregory W. Brown, *Sonnet XXV* commission
- 2013 Steven Stucky, *Take Him, Earth* Massachusetts premiere*
- 2013 Gwyneth Walker, residency with South Hadley Chorale
- 2013 Nathan Fletcher, *Lullay, myn lykyng* commission
- 2013 Dan Malkin, *Love* commission
- 2013 Jonathan Schmieding, *A Lament* world premiere
- 2013 Dan Malkin, *The Shining Light* commission
- 2009 Clifford Gagliardo, *When I have fears that I may cease to be* world premiere

* prepared for another conductor

CLINICS, ADJUDICATION, AND PROFESSIONAL SERVICE

- 2020- Choral Arts New England Board of Directors
Equity / Diversity Task Force
Grants Committee
- 2019- Fitchburg State University AUC Curriculum Committee member
Liberal Arts and Sciences implementation subcommittee
- 2018- Fitchburg State University First-Year Experience Advisory Committee
- 2018- Fitchburg State University Honors Program Advisory Committee
- 2018- Fitchburg State University Women, Gender, and Sexuality Studies planning
group
- 2017- ACDA Massachusetts Executive Board, Collegiate Chair
- 2012- Music in the Parks festival adjudicator
- 2020 University of Connecticut Concert Choir guest clinician
- 2019 Narragansett Regional High School Choirs (MA) guest clinician
Gardner High School Choirs (MA) guest clinician
Brattleboro Union High School Choirs (VT) guest clinician
Leland & Gray Union High School Choirs (VT) guest clinician
- 2018 Franklin High School Choirs (MA) guest clinician
- 2016-2018 New Hampshire Music Educators Association Large Ensemble Festival
adjudicator
- 2016-2018 ACDA Massachusetts summer conference Chorus Manager
- 2017-2018 Fitchburg State University AUC Student Affairs Committee member
- 2017-2018 Fitchburg State University Search Committee Chair, Instrumental Music
tenure-track position
- 2017 Schenectady County Community College (NY) Choral Festival adjudicator
- 2016 Sing This Summer Festival at Amherst College (MA) guest vocal instructor
- 2016 American Choral Director's Association Eastern Division conference
performance site manager

Harvey 5

- 2016 Farmington Valley Chorale (CT) guest clinician
- 2015-2016 New England Music Festival Association Solo and Ensemble adjudicator
- 2015 ACDA Massachusetts summer conference clinician
- 2015 Mansfield Middle School Choirs (CT) guest clinician
- 2014-2015 University of Connecticut *Real Men Sing* festival clinician
- 2012-2015 University of Connecticut Music Department Graduate Studies Committee
- 2010-2012 Elms College Music Division Committee
- 2011 Five College Collegium (MA) guest clinician
- 2010 Northfield Mount Hermon School Choirs (MA) guest clinician

CONDUCTING MASTER CLASSES

- 2017 Noel Edison (former Artistic Director, Toronto Mendelssohn Choir, and Elora Singers), Toronto Mendelssohn Choir Choral Conductors' Symposium
- 2014 Simon Carrington (Professor Emeritus, Yale University), ACDA Eastern Division Conference
- 2014 Monica Huggett (Artistic Director, Irish Baroque Orchestra, and Portland (OR) Baroque Orchestra), University of Connecticut
- 2014 Janet Galván (Director of Choral Activities, Ithaca College), Oberlin College Conductor's Institute
- 2014 Jo-Michael Scheibe (Chair and Professor, Department of Choral and Sacred Music, Thornton School of Music, University of Southern California), Oberlin College Conductor's Institute
- 2014 Jason Harris (former Director of Choral Activities, Oberlin Conservatory), Oberlin College Conductor's Institute
- 2014 Simon Carrington (Professor Emeritus, Yale University), Norfolk Chamber Music Festival / Yale Summer School of Music
- 2009 Charles Bruffy (Artistic Director, Kansas City Chorale and Kansas City Symphony Chorus), Indiana University

- 2009 Marika Kuzma (former Virginia Chan Lew Chair in Music, University of California, Berkeley), Indiana University
- 2008 Vance George (Director Emeritus, San Francisco Symphony Chorus), Indiana University
- 2008 Robert Porco (former Director of Choruses, Cleveland Orchestra), Indiana University
- 2008 Ragnar Bohlin (Chorus Director, San Francisco Symphony), Indiana University
- 2007 Alfred Calabrese (former Director of Choral Activities, Southern Methodist University and Emory University), Indiana University
- 2007 Jan Harrington (Chancellor's Professor Emeritus, Indiana University Jacobs School of Music), Indiana University

PROFESSIONAL ASSOCIATIONS

American Choral Directors Association: 2007-present

Chorus America: 2009-present

National Collegiate Choral Organization: 2014-present

College Music Society: 2014-present

VITA

WALTER G. JEFFKO, PH.D.

Professor of Philosophy

Department of Humanities
Fitchburg State University
Fitchburg, Mass. 01420
(978) 665-3013

EDUCATION: B.S. in Marketing, University of Bridgeport, 1961
M.A. in Philosophy, Fordham University, 1963
Ph.D. in Philosophy, Fordham University, 1969
Doctoral Dissertation: "John Macmurray's Logical Form of the Personal: A Critical Exposition" (Directed by Robert O. Johann)

TEACHING EXPERIENCE:

1964 - 1965 Lecturer in Philosophy
University of Bridgeport, Bridgeport, Conn. (part-time)

1965 - 1966 Instructor of Philosophy
Albertus Magnus College, New Haven, Conn.

1966 - 1970 Assistant Professor of Philosophy
Holy Cross College, Worcester, Mass.

1970 (spring) Lecturer in Logic
Quinsigamond Community College, Worcester, Mass. (part-time)

1970 - 1977 Associate Professor of Philosophy, Fitchburg State College

1977 to Present Professor of Philosophy, Fitchburg State University

COURSES TAUGHT AT FITCHBURG STATE UNIVERSITY:

Introduction to Philosophy
Introduction to Western Philosophy
Philosophy of Human Nature
Contemporary Ethical Systems
Contemporary Ethical Problems
Logic
Advanced Philosophical Foundations of Education (Graduate)
Philosophy of Education
Introduction to Sociology
Prejudice and Modern Society
Behavior Modification and Educational Practice (Graduate)
Death and Society
Business, Technology, and You
Introduction to Bioethics
Ethical Issues in Business
Philosophy of Religion

COURSES TAUGHT AT FITCHBURG STATE UNIVERSITY (CONT.):

Leaders in Humanities I: The Nineteenth Century (team-taught
Leadership Academy course integrating art, literature, music,
and philosophy)
Leaders in Humanities II: The Twentieth Century (team-taught
Leadership Academy course integrating art, literature, music,
and philosophy)
Philosophy of Education (off-campus)

**EXTRA-CURRICULAR ACTIVITIES
AT FSU SINCE 1984:**

Moderator or Recorder for three different sessions during Self-Assessment Week,
April, 1986
Member, Academic Policies Committee, All-College Council
Member, Harrod Lecture Committee
Member, Departmental Committee to Evaluate Chair (Chair of this committee, 1993-
1995, 1999-2000)
Member, Academic Dishonesty Committee
Co-Chair, Centennial Committee
Member, Committee on Promotions, 1996-2000
Member, Academic Standards Committee, 1997-1998
Member, Departmental Curriculum Committee, 1997 - present
(Chair of this committee 1997-2000)
Member, Graduate Curriculum Committee, 1997-1999
Secretary, All-College Curriculum Committee, 1997-1998
Representative, Humanities Department, Excellence in Education Through
Assessment, Conference presented by New England Association of Schools
& Colleges, Copley Plaza, Boston, December 4-5, 1997
Chair, Ad Hoc Tenure Committee, 1997-1998
Member, Leadership Academy Advisory Committee, 1997 - present
Member, Outcomes Assessment Committee, 1998-1999
Chair, Committee on Promotions, 1999-2000
Representative, Fitchburg State College, Leadership Education: Across the Campus
and Beyond, Fourth Leadership Conference, Arlington, Virginia, April 1-4,
1999
Chair, All-College Curriculum Committee, 1999-2000
Member, Thesis Guidelines Committee, Leadership Academy, 2000-2001
Member, Search Committee, Undergraduate Dean, 2000-2001
Vice Chair, All-College Academic Policies Committee, 2000-2001

Extra-Curricular Activities, cont.

- Member, All-College Academic Policies Committee, 2000-2005
- Member, Committee on Who's Who Among Students in American Universities and Colleges, 2000-2001
- Member, Board of Directors, Newman Club, appointed fall, 2000
- Member, Campus Tolerance Task Force, 2001
- Member, LA&S Study Group, summer, 2001
- Member, LA&S Review Committee, 2001-2004
- Member, Advisory Board of the Faculty Center for Teaching Excellence, 2001-2002
- Chair, All-College Academic Policies Committee, 2001-2003, 2004-2005
- Member, Harrod Lecture Committee, 2001-2003, 2003-2004
- Member, Departmental Peer Evaluation Committee, 2001-2003
- Member, Search Committee for Academic Vice President, 2001-2003
- Member, All College Committee, 2002-2008
- Co-chair, Departmental Graduate Committee, 2002-2003
- Panelist, Academic Day 2002, Monday, September 2
- Panelist, Academic Day 2003, Monday, September 1
- Member, LAS Council, 2004-2009
- Chair, Departmental Peer Evaluation Committee, 2005-2006. Six members of the Humanities Department were evaluated; Chair, 2007-2008
- Member, Tenure Committee for Michele Caniato, 2005-2006
- Chair, Departmental Curriculum Committee, 2007-2008
- Chair, All-College Academic Policies Committee, 2008-2009, 2009-2010
- Member, Departmental Curriculum Committee, 2009-2010
- Chair, Departmental Peer Evaluation Committee, 2008-2009
- Chair and Affirmative Action Officer, Departmental Philosophy Search Committee, Spring 2010
- Member, Departmental Assessment Committee, 2010-2011
 - Author of philosophy assessment document
- Member, Subcommittee on Public Disclosure and Integrity, NEASC Committee, 2010-2011
 - Coauthor of document on Integrity
- Chair, All-University Academic Policies Committee, 2010-2011
- Chair and Affirmative Action Officer, Departmental Philosophy Search Committee, 2010-2011
- Member, Harrod Lecture Committee, 2010-2011

Extra-Curricular Activities, cont.

- Chair and Affirmative Action Officer, Departmental Philosophy Search Committee, 2011-2012
- Chair, All-University Academic Policies Committee, 2011-2012
- Member, Harrod Lecture Committee, 2011-2012
- Chair, Departmental Curriculum Committee, 2011-2012
- Chair, Departmental Assessment Committee, 2012-2013
- Chair, All-University Academic Policies Committee, 2012-2013 and 2013-2014
- Member, Departmental Curriculum Committee, 2012-2013 and 2013-2014
- Member, All-University Animal Care and Use Committee, 2013-2014
- Chair, All-University Academic Policies Committee, fall 2014 (on sabbatical leave spring 2015)
- Member, All-University Animal Care and Use Committee, fall 2014
- Member, Departmental Curriculum Committee, fall 2014
- Sabbatical leave, spring 2015. Two topics will be explored: personhood and race, and personhood and corporations
- Chair, All-University Academic Policies Committee, 2015-2016, 2016-2017, 2017-2018, and 2018-2019

PUBLICATIONS – ARTICLES:

- “Ecology and Dualism.” Religion in Life 42, no. 1 (spring 1973): 110-27.
- “The Morality of Amnesty.” The American Benedictine Review 24, no. 1 (March 1973): 110-14.
- “A Personalist Concept of Human Reason.” International Philosophical Quarterly 14, no. 2 (June 1974): 161-80.
- “Thought, Action, and Personhood.” The Modern Schoolman 52, no. 3 (March 1975): 271-83.
- “An Ethics of Amnesty.” America, 10 May 1975, 359-61.
“To Be Precise.” America, 5 July 1975, 1. Reply to commentary on my article.
- “Processive Relationism and Ethical Absolutes.” The American Benedictine Review 26, no. 3 (September 1975): 283-97. Reprinted in Readings in Moral Theology No. 1: Moral Norms and Catholic Tradition, edited by Charles E. Curran and Richard McCormick, 199-214. New York: Paulist Press, 1979.
- “Syllabus to Kant’s Copernican Revolution: Moral Philosophy.” In Age of Revolution Series: Instructor’s Manual, edited by Ronald Lycette, 6-11. Salem, Mass.: Salem State College Press, 1975.

Publications – Articles, cont.

- “Prelude to Kant: Kant’s Copernican Revolution in Speculative Philosophy.” In The Age of Revolutions: Supplementary Materials, edited by Ronald Lycette, 23-32. Salem, Mass.: Salem State College Press, 1975.
- “Postscript to Kant: Kant’s Postulates of Practical Reason.” In The Age of Revolutions: Supplementary Materials, 32-40.
- “Action, Personhood, and Fact-Value.” The Thomist 40, no. 2 (January 1976): 116-34.
- “Capital Punishment in a Democracy.” America, 11 December 1976, 413-14.
- “Community, Society and the State.” The American Benedictine Review 28, no. 1 (March 1977): 77-94.
- “Redefining Death.” Commonweal, 6 July 1979, 394-97. Reprinted in Death: Current Perspectives, edited by Edwin S. Shneidman, 2d ed., 131-37. Palo Alto, Calif.: Mayfield, 1980.
- “Self-Consciousness and the Soul-Body Problem.” The American Benedictine Review 31, no. 3 (September 1980): 346-60.
- “Is Suicide a Human Right?” The Harrod Lecture Series. Vol. 2. Fitchburg, Mass.: Fitchburg State College Press, 1981, 1-17.
- “An Ontology and Ethics of Abortion.” The Harrod Lecture Series. Vol. 3. Fitchburg, Mass.: Fitchburg State College Press, 1981, 1-23.
- “Euthanasia and Respect for Persons.” The Harrod Lecture Series. Vol. 6. Fitchburg, Mass.: Fitchburg State College Press, 1985, 3-40.
- “Criminal Punishment and the Death Penalty.” The Harrod Lecture Series. Vol. 7. Fitchburg, Mass.: Fitchburg State College Press, 1986, 37-70.
- “The Death Penalty: A Personalist Approach.” The American Benedictine Review 38, no. 4 (December 1987): 360-80.
- “Should the Death Penalty Be Abolished?” Commonwealth Review 1, no. 1 (January 1988): 33-37.
- “Privacy and Personhood.” The Harrod Lecture Series. Vol. 10. Fitchburg, Mass.: Fitchburg State College Press, 1989, 128-59.
- “Is the Fetus a Person?” Commonwealth Review 3, no. 1 (May 1990): 15-18.
- “Are ‘Person’ and ‘Agent’ Coextensive? Reflections on John Macmurray.” The American Benedictine Review 44, no. 4 (December 1993): 352-70.
- Introduction to Conditions of Freedom, by John Macmurray. Atlantic Highlands, N.J.: Humanities Press, 1993, vii-xxvii.
- “Ethics, Science, and the Treatment of Animals.” The Harrod Lecture Series. Vol. 14. Fitchburg, Mass.: Fitchburg State College Press, 1994, 47-76.

Publications – Articles, cont.

- “A New Model of Reason as Standard of Value.” In Essays on John Macmurray’s Post-Modern Philosophy: The Primacy of Persons in Community, edited by Harry A. Carson. Atlantic Highlands, N.J.: Humanities Press International, 1995.
- “Affirmative Action and Justice.” The Harrod Lecture Series. Vol. 16. Fitchburg, Mass.: Fitchburg State College Press, 1998, 45-78.
- “A Defense of Assisted Suicide,” It’s My View. The Fitchburg Sentinel & Enterprise, 10 December 1998, sec. A, p. 6.
- “Ethics and the Environmental Crisis,” The Harrod Lecture Series. Vol. 14 [sic]. Fitchburg, Mass.: Fitchburg State College Press, 2004, 47-76.
- “The Moral Treatment of Civilians in War,” The Harrod Lecture Series. Fitchburg, Mass.: Fitchburg State University Press, in press. Lecture delivered October 19, 2010.
- “Economic Inequality, Distributive Justice, and Democracy,” The Harrod Lecture Series. Fitchburg, Mass.: Fitchburg State University Press, in press. Lecture delivered October 7, 2015.

PUBLICATIONS – BOOKS:

A Personalistic Theory of Human Nature and Value. Pp. 199. Fitchburg, Mass.: Fitchburg State College Press, 1977. (Also accepted for publication by Philosophical Library, New York, 1977.)

Contemporary Ethical Issues: A Personalistic Perspective. Pp. 269. Amherst, N.Y.: Humanity Books, 1999. This book is an outgrowth of both my longstanding course, Contemporary Ethical Problems, and my many Harrod lectures delivered since October 1979.

Contemporary Ethical Issues: A Personalist Perspective. Second Edition. Pp. 448. Amherst, N.Y.: Humanity Books, 2008. This volume is a heavily revised and expanded version of the 1999 book. The Second Edition incorporates, as Chapter Eleven, an updated and expanded version of my Harrod lecture, “Ethics and the Environmental Crisis,” delivered October 30, 2001.

Contemporary Ethical Issues: A Personalist Perspective. Third Edition. Pp. 509. Amherst, N.Y.: Humanity Books, 2013. This volume is a substantially revised and expanded version of the 2008, Second Edition. The Third Edition incorporates, as Chapter Twelve, an updated and enlarged version of my latest Harrod lecture, “The Moral Treatment of Civilians in War,” delivered at FSU on October 19, 2010.

Publications – Books, cont.

Contemporary Ethical Issues: A Personalist Perspective. Fourth Edition. Pp. 575.
Amherst, N.Y.: Humanity Books, 2018. This edition incorporates, as Chapter
Thirteen, an updated and revised version of my latest Harrod lecture,
“Economic Inequality, Distributive Justice, and Democracy,” delivered at
FSU on October 7, 2015

UNPUBLISHED WRITINGS:

Contemporary Ethical Issues, Second Edition. “Death Penalty Updates,” August
2008. Pp. 5.

Contemporary Ethical Issues, Second Edition. “Abortion Updates,” March 2009. Pp.
3.

Contemporary Ethical Issues, Second Edition. “Death Penalty Updates,” April 2009.
Pp. 8.

Contemporary Ethical Issues, Second Edition. “Same-Sex Marriage Updates,” April
2009. Pp. 2.

Contemporary Ethical Issues, Second Edition. “Suicide Updates,” April 2009. Pp. 3.

Contemporary Ethical Issues, Second Edition. “Affirmative Action Update,” July
2009. Pp. 6.

“Community, Intentionality, and War.” A 73 page essay on the ethics of war. It
formed the basis of my Harrod Lecture, “The Moral Treatment of Civilians in
War,” October 19, 2010; and subsequently of Chapter Twelve of the Third
Edition of Contemporary Ethical Issues. Chapter Twelve is entitled: “The
Moral Treatment of Civilians in War: A Personalist Theory.”

Contemporary Ethical Issues, Second Edition. “Various Updates,” January 2010. Pp.
9.

Contemporary Ethical Issues, Second Edition. “Criminal Punishment Updates,”
April 2010. Pp. 5.

Contemporary Ethical Issues, Second Edition. “Environmental Ethics Updates,” July
2010. Pp. 5.

Contemporary Ethical Issues, Second Edition. “Same-Sex Marriage Update,” August
2010. Pp. 2.

Contemporary Ethical Issues, Second Edition. “Plato Update,” February 2011. Pp. 4.

Contemporary Ethical Issues, Second Edition. “Death Penalty Update,” April 2011.
Pp. 5.

Contemporary Ethical Issues, Second Edition. “Abortion Update,” November 2010.
Pp. 5.

Contemporary Ethical Issues, Second Edition. “Same-Sex Marriage Update,” June
2011. Pp. 3.

Unpublished Writings, cont.

Contemporary Ethical Issues, Second Edition. "Criminal Justice Update," July 2011. Pp. 5.

Contemporary Ethical Issues, Second Edition. "Abortion/Personalist Society Update," late October 2011. Pp. 5.

Contemporary Ethical Issues, Second Edition. "The Personalist Society Update," March 2012. Pp. 10.

Contemporary Ethical Issues, Second Edition. "Abortion Update," May 2012. P. 1.

N.B. All the above Updates were incorporated, in modified form, into the Third Edition of Contemporary Ethical Issues, published by Humanity Books in 2013.

"The Moral Treatment of Civilians in War: A Personalist Theory," January 2012. Pp. 61. A draft of Chapter Twelve of the Third Edition of Contemporary Ethical Issues. This chapter is an updated and expanded version of my latest Harrod lecture, "The Moral Treatment of Civilians in War," October 19, 2010.

Contemporary Ethical Issues, Third Edition. "Various Updates," July 2013. Pp. 22.

Contemporary Ethical Issues, Third Edition. "Various Updates," July 2014. Pp. 43.

Contemporary Ethical Issues, Third Edition. "Various Updates," January 2016. Pp. 34.

Contemporary Ethical Issues, Third Edition. "Various Updates," July 2016. Pp. 10.

LECTURES:

"Amnesty and the Vietnam War," Logos Society, Fitchburg State College, February, 1972.

"Plato's Allegory of the Cave," Fitchburg High School, November, 1972.

"The Contemporary Relevance of Aquinas' Natural Law Theory," Fitchburg High School, 1972.

"The Ethics of Epictetus and Epicurus," Fitchburg High School, December, 1973.

"Capital Punishment: A Personalist Perspective," an unpublished paper delivered at the Annual Sociology Conference, Fitchburg State College, April 27, 1974.

"Amnesty: Conditional or Unconditional?" A talk delivered over WEIM, September 29, 1974, on a student-produced media program, "The Fitchburg State College Beat."

"Is Suicide a Human Right?" a Harrod Lecture delivered at Fitchburg State College, October 24, 1979.

"An Ontology and Ethics of Abortion," a Harrod Lecture delivered at Fitchburg State College, March 19, 1980.

“The Death Penalty: Pros and Cons,” a talk delivered to the Honors Group, Fitchburg State College, November 4, 1982.

Lectures, cont.

“Euthanasia and Respect for Persons,” a Harrod Lecture delivered at Fitchburg State College, October 24, 1984.

“Euthanasia: Some Ethical Aspects,” a talk delivered to the Honors Group, Fitchburg State College, fall, 1984.

“Criminal Punishment and the Death Penalty,” a Harrod Lecture delivered at Fitchburg State College, spring, 1986.

“Just War Theory and Nuclear Weapons,” a talk delivered to the Honors Group, Fitchburg State College, October 20, 1986.

“AIDS: Ethical and Social Considerations,” a talk delivered to the Honors Group, Fitchburg State College, February 21, 1987.

“The Ethics of Politics,” a talk delivered to the Honors Group, Fitchburg State College, November 19, 1987.

Member, Panel Discussion on Aids, sponsored by the Honors Society, Fitchburg State College, April, 1988.

“Responsible Sex,” a talk delivered to the Honors Group, Fitchburg State College, April, 1988.

“Privacy, Personhood, and Society,” a Harrod Lecture delivered at Fitchburg State College, spring, 1989.

“Are ‘Agent’ and ‘Person’ Co-extensive Terms?,” a paper delivered at the biennial meeting of the International John Macmurray Association, Marquette University, Milwaukee, Wisconsin, October, 1991.

“Ethics, Science and the Treatment of Animals,” a Harrod Lecture delivered at Fitchburg State College, January 26, 1994.

“Affirmative Action and Justice,” a Harrod Lecture delivered at Fitchburg State College, October 29, 1997.

“Ethics and the Environmental Crisis,” a Harrod Lecture delivered at Fitchburg State College, October 30, 2001.

“Four Freedoms: by Roosevelt, Rockwell, and Bennett,” an AmeriCulture Arts Festival presentation integrating philosophy, art, and music; illustrating the four essential human freedoms expressed by Franklin D. Roosevelt in a 1941 speech to Congress. Interdisciplinary presentation with Jane Fiske and Susan Wadsworth, September 25, and October 2 and 9, 2001. Text of lecture filed in college library.

“The Moral Treatment of Civilians in War,” a Harrod Lecture delivered at Fitchburg State University, October 19, 2010.

Book-signing, Contemporary Ethical Issues, Third Edition, Center for Teaching and Learning, Fitchburg State University, November 12, 2013.

“Economic Inequality, Distributive Justice, and Democracy,” a Harrod Lecture delivered at Fitchburg State University, October 7, 2015.

PROFESSIONAL ASSOCIATIONS:

Massachusetts Teachers Association/NEA
International John Macmurray Association
American Philosophical Association

OFFICES:

Member of the Executive Board, New England Regional Conference of the American Catholic Philosophical Association (representative from the regional State Colleges, 1973-75).

BIOGRAPHIES:

Directory of American Scholars (6th, 7th and 10th editions)
Dictionary of International Biography (13th edition)
Who’s Who in the East (19th edition)
International Who’s Who in Education

AWARDS AT FSC AND FSU:

Distinguished Service Award (DSA) 1981, 1984, 1988
Presidential Award (CCMS) 1988
Several Ruth Butler Awards
Work Study funds award, fall, 1999; fall, 2000; spring, 2001 and fall, 2001 – to fund several projects including my book in progress, An Ethics of Community; continual updates of my published book, Contemporary Ethical Issues; and various articles in progress
Twenty-Five Year Service Award, 1995
Thirty Year Service Award, 2000
Thirty-Five Year Service Award, 2005
Forty Year Service Award, 2010
Forty-Five Year Service Award, 2015

KEYVAN KARBASIOUN

(413) 575-1572

kkarbasioun@fitchburgstate.edu

I) EDUCATION

University of Massachusetts

Amherst, MA

1988 –1997

Doctor of Education (Applied Linguistics: Second Language Acquisition & Bilingualism) Dissertation

Topic: (Semi-) Interactive Video (i.e., Computer-Assisted Language Learning) & Foreign/Second Language & Culture Acquisition: A Case of French, Spanish & ESL. [Including Extensive Research in Theoretical Linguistics]

University of Massachusetts

Amherst, MA

Bachelor of Science in Chemical Engineering

1981-84

University of Kansas

Lawrence, KS

Master of Arts in International Relations (Political Science)

Defended Master's Thesis with Honors

1977- 79

University of Kansas

Lawrence, KS

Bachelor of Arts in Romance Languages

(Primary Concentration: Spanish & Portuguese/ Minor: French & Italian)

1970-77

Université de (Montréal, Lausanne, Laval)

Summer School

Canada, Switz.

1986, 87, 89, 98,

99, 2000

Université Laval

Canada

Summer 98,99

& 2000

DELF (Diplôme D'Études en Langue Française) (in hand) & DALF (Diplôme Approfondi de Langue

Française (in progress)

Certificates Issued by the Ministry of Education of France

Dilit (Divulgazione della lingua italiana)

Rome, Italy

Summer School

Summer 2001

Certificate of Completion of a Professional Development Course for Teachers of Advanced Placement Italian Language and Culture

Certificate Issued by Consolato Generale D'Italia/Boston College

Boston, MA,

May, June, 2005, 2006

II) TEACHING EXPERIENCE (Present Full-Time Employment since September 2000)

DETAILED RÉSUMÉ

Fitchburg State University Was Formerly Known as Fitchburg State College

Fitchburg State University

Associate Professor (Modern Languages Department)

Fitchburg, MA

9/ 2000-Present

Teach Spanish, Portuguese, Italian, French, courses and Second Language Acquisition (SLA) and Spain Art & Culture Abroad, research state-of-the-art language teaching/learning technology, evaluate software and make recommendations to the department, work with bilingual education division

III) TECHNOLOGY IMPROVEMENT

- As the language discipline liaison with Technology Advisory Committee (T.A.C.) on campus, have used and promoted latest state-of-the-art multimedia software in language courses (e.g., Elluminate in interactive multimedia distance education; QUIA highly interactive online lab/workbook with interactive textbooks; Mimio Pads and Clickers in classroom teaching, etc.)

IV) RECENT PROFESSIONAL PRESENTATIONS

TELEVISION PRESENTATIONS/PUBLICATIONS

- 1. Fifty-Minute Presentation on Time TV (Los Angeles, CA, Broadcasting Internationally): The History and Development of the Persian Language (July 28, 2010)
- 2. Fifty-Minute Presentation on Time TV (Los Angeles, CA, Broadcasting Internationally): Second Language Acquisition in Children and Adults (August 4, 2010)

Regular Presentations

- 1. University of Massachusetts International Programs Office (IPO) Orientation Culture Shock and Language Acquisition (September 2000-Fall 2016)
- 2. FSC Center for Italian Culture Annual Achievement Celebration: Spring Break 2004 Italy Educational Trip Power Point Presentation, Fitchburg, Massachusetts, 5/04
- 3. NABE (National Association for Bilingual Education) Annual Conference; Meeting the Needs of Bilingual Special Needs Students, New Orleans, Louisiana, 1/03
- 4. University of Massachusetts; International Students and Scholars in the United States: A Two-Way Learning Experience, Amherst, Massachusetts, 5/02
- 5. Center for Italian Culture; Scholarship Acceptance Speech (Regionalism and Italian Dialects), Fitchburg, Massachusetts, 5/02
- 6. University of Massachusetts; Zoroastrianism and Afterlife, Amherst, Massachusetts, 4/02
- 7. Escuela Normal Superior del Estado de Coahuila (Department of Public Education of Coahuila, Mexico); Transitional Bilingual Education (USA) vs. Dual Bilingual Education (Canada): The Lessons Learned, Saltillo, Mexico, 3/02
- 8. AACTE (American Association of Colleges for Teacher Education) Annual Retreat; Meeting the Needs of Bilingual Special Needs Students, New York City, 2/02

DETAILED RÉSUMÉ

Fitchburg State University Was Formerly Known as Fitchburg State College

- **9.** MaCIE (Massachusetts Council for International Education) Annual Retreat; World Languages Status on College Campuses, Lowell, MA, 3/00
- **10.** UMASS: ACLP/IPO (University of Massachusetts: American Culture and Language Program/International Programs Office) End-of-the-Year Celebration; International Students on US College Campuses: An Educational Experience, Amherst, MA, 12/99
- **11.** ACIIE (American Council on International & Intercultural Education) & Stanley Foundation; Promoting International Education on Community College Campuses, Worcester, MA, 3/99
- **12.** MWCC (Mount Wachusett Community College) Professional Development Seminars; Brazil: The Other Latin America, Gardner, MA, 4/98
- **13.** MWCC Thanksgiving Celebration; Diversity on College Campuses, 11/97

V) RECENT CONFERENCE/WORKSHOP PARTICIPATION FOR PROFESSIONAL DEVELOPMENT

- 41st Anniversary Convention Northeast Modern Language Association (NeMLA), Montréal, QC, Canada (April 7-11, 2010)
- 40th Annual Convention, Northeast Modern Language Association (NeMLA), Boston, MA, February 26 - March 1, 2009
- Computational Assessment of Deep Relationships among California Languages. *Society for the Study of the Indigenous Languages of the Americas Summer Conference*, Berkeley, California, July 18, 2009
- 39th Annual Convention Northeast Modern Language Association (NeMLA), Buffalo, New York, April 10-2008
- 38th Annual Convention **Northeast Modern Language Association (NeMLA)**, Baltimore, MD, March 1-4, 2007
- **Third Annual Conference on E-Learning (including Pod Casting and Video Streaming)** Middle Sex Community College [Sponsored by Massachusetts Colleges (www.mco.mass.edu)], Lowell, MA, 6/13 & 14/06
- C.A.S.IT. (Centro Attività Scolastiche Italiane/Boston College—Under the Direction of the Consulate General of Italy in Boston); **Five-Weekend Spring/Summer Workshops**, Boston, MA, **5/05, 6/05**
- **TESL Canada, a Three-Day Applied Linguistics Conference, Ottawa, Canada, 5/05**
- C.A.S.IT. (Centro Attività Scolastiche Italiane)/Boston College—Under the Direction of the Consulate General of Italy in Boston); **One-Weekend Workshop**, Boston, MA, **1/05**
- **FSC Human Relations/Affirmative Action Committee NCBI (National Coalition Building Institute) Workshop**, Fitchburg, MA, **5/05**

- **1. Campus Technology Workshop** Fitchburg State Univ., Fitchburg, MA, 9/20/2010
- **2. Campus Technology Workshop** Fitchburg State Univ., Fitchburg, MA, 10/30/2010
- **3. Campus Technology Workshop** Fitchburg State Univ., Fitchburg, MA, 11/5/2010
- **1a. Campus Technology Workshop.** Fitchburg State College, Fitchburg, MA, 5/13/2010
- **2a. Campus Technology Workshop.** Fitchburg State College, Fitchburg, MA, 10/09/2009
- **3a. Campus Technology Workshop.** Fitchburg State College, Fitchburg, MA, 10/08/2008

DETAILED RÉSUMÉ

Fitchburg State University Was Formerly Known as Fitchburg State College

- **4. Blackboard and Designing Online Courses Workshop.** Fitchburg State College, Fitchburg, MA, 3/07-4/07
- **5. Blackboard and Designing Online Courses Workshop.** Fitchburg State College, Fitchburg, MA, 9/06-10/06
- **6. Online Course Design, Pod Casting & Video Streaming Workshop.** Fitchburg State College, Fitchburg, MA, 9/5/06
- **7. Third Annual Conference on E-Learning (including Pod Casting and Video Streaming)** Middle Sex Community College [Sponsored by Massachusetts Colleges (www.mco.mass.edu)], Lowell, MA, 6/13 & 14/ 06
- **8. C.A.S.IT. (Centro Attività Scolastiche Italiane/Boston College—Under the Direction of the Consulate General of Italy in Boston); Five-Weekend Spring/Summer Workshops, Boston, MA, 5/05, 6/05**
- **9. TESL Canada, a Three-Day Applied Linguistics Conference, Ottawa, Canada, 5/05**
- **10. C.A.S.IT. (Centro Attività Scolastiche Italiane)/Boston College—Under the Direction of the Consulate General of Italy in Boston); One-Weekend Workshop, Boston, MA, 1/05**
- **11. FSC Human Relations/Affirmative Action Committee NCBI (National Coalition Building Institute) Workshop, Fitchburg, MA, 5/05**
- **12. FSC Smart Board Technology Workshop, Fitchburg, MA, 9/04, 11/04**
- **13. FSC Academic Advising Workshop (Sponsored by Enrollment Services, Registrars Office & Academic Advising), Fitchburg, MA, 9/04**
- **14. MaCIE (Massachusetts Council for International Education) Workshop; Study Abroad, Framingham, MA, 4/04**
- **15. MLA (Modern Language Association) Annual Conference, San Diego, CA, 12/03**
- **16. Mount Wachusett Community College ; Job Fair, Gardner, Massachusetts, 11/03 (Volunteered to Promote Language Faculty Position Advertised)**
- **17. NABE (National Association for Bilingual Education) Annual Conference, Philadelphia, Pennsylvania, 3/02**
- **18. NABE (National Association for Bilingual Education) Annual Conference, Phoenix, Arizona, 2/01**

VI) LEADING EDUCATIONAL TRIPS ABROAD

- **1. Spearheaded a thirteen-day educational trip during the spring break: As a required part of a credit course called “Spain Art and Culture” (Art 2500) led a group of 10 students to central and eastern Spain (including Catalan-speaking areas) in Spring Break 2018.**
- **1. Spearheaded a thirteen-day educational trip during the spring break: As a required part of a credit course called “Spain Art and Culture” (Art 2500) led a group of 14 students to southern Spain in Spring Break 2010.**
- **2. Promoted our Discipline (French) by Organizing and Executing a five-day Educational Trip to Montréal, CA, April 2007**
- **3. Promoted our discipline (Spanish) by organizing an educational trip to Spain in Spring Break 2006**
- **4. Along with another faculty member, on a twelve-day educational trip, promoted our discipline (Italian) by taking a group of students and community members to Italy during Spring Break 2004.**

DETAILED RÉSUMÉ
Fitchburg State University Was Formerly Known as Fitchburg State College

VII) COMMUNITY WORK

- 1.Public Service **at UMass: American Culture and Language Program (An Evening program)** [September 1990-Present]
- **2. As public service: Expanded Our Discipline's Course Offerings** by Teaching Italian to community members in non-credit evening classes (2001-present).
- 3.Starting in fall 2009, as part of the above **public service**, have been teaching **a course taught in Italian on Persia & Rome**
- 4.Continued to **Assist Faculty, the Campus Community and the Central Massachusetts Region with Foreign Language Translation & Language Learning Materials Selection (2000-Present)**
- **5. Taught Italian at Fitchburg High School twice a week (academic year, 2004-2009)** as part of the one million and half dollar Amelia Gallucci-Cirio Grant and C.A.S.I.T. (connected to the Italian Consulate in Boston) Expansion of the Italian language into area high schools.
- 6.Did **Summer Advisement Sessions** (Summers: 2002,2003, 2004, 2005, 2006, 2007, 2008)
- **7. Taught Italian at St. Leo Elementary School. Leominster, MA, 2006-2007**
- **8.Assisted a Visually-Impaired Student** (of a retired faculty member) with French Project (Spring 2004)
- 9.As Public Service Did **university foreign language program evaluation with State Department of Education : Stonehill College (Summer 2003), Salem State College (Summer 2004)**
- 10.Did **volunteer work** at a **Job Fair** at Mt. Wachusett Community College to **promote language faculty position** advertised (Fall 2003)
- **11.New FSC Student Orientation** (Summer/Fall 2002)

VIII) COURSES DESIGNED

- **1. Fall 2009 Designed a Spanish Course ("Spain: Art & Culture") for 3 Credits which involved taking students to Spain during Spring Break 2010**
- **2. Promoted our Discipline's Course Offerings** by designing and Offering **to teach a Portuguese (for credit) course through Continuing Education**
- 3. Have done **research on establishing a Canadian Studies program** at the college in conjunction with another department faculty member
- **4. Work in Progress: As Expansion of FSC courses, have worked on A COURSE PROPOSAL called Language and Culture Perspectives as part of my activities with the Diversity Committee**

DETAILED RÉSUMÉ

Fitchburg State University Was Formerly Known as Fitchburg State College

- **5. Expanded Department Course Offerings by Designing Courses in Spanish for Professions in Addition to Designing Practical Spanish for Public Service Courses (e.g., Business, Health Care Workers, Criminal Justice, School Personnel)**
- **6. Outcomes Assessment/** Foreign Language Department (Fall 2000-Fall 2001, Fall 2006, 2010)

IX) COMMITTEE WORK

- **1. Technical Advisory Committee** member (2004-Present) Overseeing technology application and improvement all over campus.
- **2.** Served on the **International Education Committee** to Screen Students for Study Abroad (e.g., Spain, England) and to promote International Issues on Campus (e.g., world languages expansion) [Fall 2000-Present]
- **3.** Served on the **Affirmative Action Committee** (Named Changed to: **Equity & Diversity Committee**)[Fall 2003-2009]
- **4.** Served on the **CIC Endowment Committee** and the **CIC Advisory Committee** (This Last One, Time Permitting) [Fall 2002-Present]
- **5.** Member of **Diversity Committee**--Work in Progress: Designing a Course on Language and Culture Perspectives for Teachers Preparing to Work with English Language Learners from Different Linguistic and Socio-Cultural Backgrounds [Fall 2002-2006]

X) VOLUNTEER WORK

- **1. Worked with a joint CO-STEP project**, between the Lowell Public Schools, Middle Sex Community College and Fitchburg State College, **designing curricula for paraprofessional certification (CO-STEP helps to meet the critical needs for limited English proficient students in the Lowell Public School system** by increasing the number of paraprofessionals who move up the career ladder to full certification.--funded by a grant from the US Department of Education for Creating Certification Opportunities for Strengthening Transitional Bilingual Education Paraprofessionals).
- **2. Studied and compared ESL Certification and ESL Master's Programs at Elms College and UMass/Amherst and Made Suggestions to Education Department at FSC in order to establish similar programs**

XI) ELEMENTARY SCHOOL EXPERIENCE (Two Years, Part-Time)

- **1. Helped Teach ESL at Marks Meadow Elementary School Amherst, MA 1985-1986**
Taught Italian at St. Leo Elementary School. Leominster, MA, 2006-2007

XII) MIDDLE SCHOOL/HIGH SCHOOL EXPERIENCE (Full-time, Four Years)

DETAILED RÉSUMÉ

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- **1. Holyoke School System** Holyoke, MA
Bilingual Education Teacher 1986-1990
Served as **Hispanic Community Spanish Language Arts Teacher**

XIII) COMMUNITY COLLEGE EXPERIENCE (A Total of Eight Years: (Three Years, Full-Time, Five Years, Part Time)

- **1. Mount Wachusett Community College (MWCC)** Gardner, Massachusetts
Assistant Professor (Modern Languages Department) 9/ 1997-9/ 2000
Taught French, Spanish and ESL, searched available technologies, evaluated software and made recommendations to technical experts
- **Initiated the use of hands-on methodologies and computer-assisted language learning (CALL)**
- **Researched and assisted with the setting up of a multi-media language laboratory**
- **Restarted the French language program from square one** (by introducing innovative methods with a special emphasis on **CALL and the Internet**)
- **Outreach: Introduced the use of interactive multimedia language software at Ayer High School through our college**
- Researched and initiated faculty attendance at teleconferences in Second Language Acquisition (both theory and practice)
- Recommended interactive language software to staff planning educational trips abroad and to those involved in internationalizing the curriculum
- Screened students for study abroad as an active member of International Education Committee.
- Advised students on foreign languages and study abroad related issues
- As a member of Diversity Committee, spearheaded new cultural activities
- Established French and Spanish Tables and Clubs by coordinating with local Hispanic and French-speaking populations
- Revised French courses catalog description
- **2. Holyoke Com. Col.** Holyoke, MA
92-97
Adjunct of Academic English & ESL
Adjunct Professor of Academic English and Reading, Writing, Speaking & Listening

XIV) STATE AND PRIVATE COLLEGE EXPERIENCE (Twenty Years: Last Ten Years, Full-Time; Part-Time, Ten Years Prior to That)

- **1. Fitchburg State College (FSC)** Fitchburg, MA
Associate Professor (Modern Languages Department) **9/ 2000-Present**
Teach Spanish, Italian, French, courses on Second Language Acquisition (SLA) and Spain Art & Culture Abroad, research available state-of-the-art language teaching laboratory technology, evaluate software and make recommendations to the department, work with bilingual education division
- **2. Western new England College** Springfield/ MA
1997-1998
Adjunct of Academic English & ESL
Adjunct Professor of Academic English and Reading, Writing, Speaking & Listening

DETAILED RÉSUMÉ

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- **3. Amherst Col., Hampshire Col.** Amherst, MA

Foreign Language Instructor (French & Spanish) 82, 83, 86, 91, 92, 93

Taught French and Spanish in Semi-Intensive and Immersion Programs

XV) OTHER UNIVERSITY EXPERIENCE (Educational Administrative Experience: Part-Time, Twenty Years)

- **1. Univ. of Mass, International Programs Office (IPO)** Amherst, MA
Director of American Culture & Language (Evening) Program **1990-Present**
- **Advertise, interview, and recruit ESL teachers & tutors**
- **Submit planned budget to IPO and maintain financial records**
- **Evaluate the program** and prepare monthly reports
- Coordinate assignments and activities of ACLP (American Culture & Language Program) staff
- **Direct a two credit Chinese/English language exchange course** in conjunction with Asian Languages Department
- **Design & implement ESL teacher and tutor training workshops** on second language & culture acquisition

XVI) Private Language Institute (Part-Time: 1980's and 1990's)

- **1. New England Language Institute** Northampton, MA
Taught Portuguese, Spanish and French 1981-1984
- **2. International Language Institute** Northampton, MA
Taught Portuguese, Spanish and French 1984-1995

XVII) EDUCATIONAL TRAINING EXPERIENCE (Part-Time, about 11 Years)

- **School for Int'l Training & Development (SIT)/Institute for Training & Development (ITD)**
Brattleboro, VT/Amherst, MA 1987, 89-92
Cultural Coordinator/Consultant & Trainer
Served as cultural coordinator & trainer in leadership/conflict resolution skills, bilingual education, and language acquisition principles in programs sponsored by USAID

XVIII) RESEARCH IN PROGRESS

Second Language Acquisition/Bilingual Education

- **1. Authoring an Article- Dual Bilingual Education (DBE).** The purpose of the article is not to defend bilingual education per se. Rather, it is to support the contention that the DBE model is a viable alternative to the transitional bilingual education (TBE) model for use in the United States and that its use has advantages for both language minority groups and the larger community in which they live. This article briefly explains and contrasts the TBE and DBE models, gives examples of the Canadian immersion programs and various DBE programs in the United States, describes the rates of success of these programs, and outlines the ingredients for a successful DBE program which not only promotes linguistic and cultural diversity, but also, as opposed to subtractive bilingualism of TBE, results in additive bilingualism.

DETAILED RÉSUMÉ

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- **2. Authoring an Article- Official Bilingualism: Does It Work?** In this research I compare and contrast official bilingualism in practice in Europe, Asia, Africa and Americas to determine what lessons could be drawn from them to prescribe it or discourage its practice in other countries. Considering that multilingualism & multiculturalism is the norm across the world (rather than the exception, as it is often assumed), this study could shed light on some of the linguistic and cultural challenges that many multiethnic nations face today.
- **3. Have been doing research, since my sabbatical in spring term 2009), on Spanish language instruction tremendous growth in Sweden (as part of its general rapid growth in Scandinavia) and its comparison to Spanish language instruction in the USA.**

XIX) PUBLICATIONS

- **Published articles on international relations in refereed journals** (Please See Below Under Published Articles)

PUBLISHED ARTICLES

International Relations

- **1. Co-Authoring an Article: The Future of Reform Movement in Iran.** The article focuses on the failure of the ruling theocracy to respond to the demands of a great majority of Iranians for democracy and the important role that women and the youth have played in efforts to change the status quo. The most obvious observation is that the change is bound to happen regardless of the will of the conservative clerical establishment. (Published in *Journal of Iranian Research and Analysis*, Volume 18, Number 2, November 2002).
- **2. Co-Authoring an Article: Shaping Cultural Politics in Muslim World: Women's Empowerment as an Alternative to Militarism, Terror, and War.** The article focuses on an alternative way to fight transnational terrorism. It advocates promotion of reforms and basic human freedoms in countries in which terrorists reside as a solution. In this context, it states that Muslim women's power to participate meaningfully in the social, cultural, economic, and political affairs of their societies should not be underestimated and that their struggle is at the vanguard for human rights and broader security in Muslim societies. This essay argues that internal reforms provide a more reliable safeguard against terrorism than steps that deepen the roots of violence (Published in *International Politics*, Volume 40, Number 3, September 2003).

XX) TELEVISION PRESENTATIONS/PUBLICATIONS

- Fifty-Minute Presentation on Time TV (Los Angeles, CA, Broadcasting Internationally): The History and Development of the Persian Language (July 28, 2010)
- Fifty-Minute Presentation on Time TV (Los Angeles, CA, Broadcasting Internationally): Second Language Acquisition in Children and Adults (August 4, 2010)

XXI). Book Reviews (since fall 2010). Numbers 1-9 (below) are all done and will be submitted this month). The rest are in progress and will be all submitted in September.

DETAILED RÉSUMÉ

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1. "Conversando con literatura" (Panda Publications), 2011. [Already Submitted]
2. Ladefoged, P. et al A Course in Phonetics (6th ed.), Wadsworth Cengage Learning (Boston, 2011)
3. Saeed, J.I. Semantics (3rd Ed.) Wiley-Blackwell (UK, 2009)
4. Aronoff, M. What Is Morphology?, Blackwell Publishing (UK, 2005)
5. Vaux, B. et al Linguistic Field Methods, Wipf & Stock Publishers (Eugene, Oregon, 2006)
6. Campbell, Lyle, Historical Linguistics, The MIT Press (Cambridge, MA, 2006)
7. Schmitt, N. An Introduction to Applied Linguistics, Oxford University Press, USA; 2 edition (March 26, 2010)
8. Chambers, J.K. et al Dialectology Cambridge University Press; 2 edition (December 28, 1998).
9. Hayes, B. Introductory Phonology (Wiley-Blackwell; 1 edition (September 2, 2008)
10. Valin, R.D.V. Syntax (Cambridge University Press; 1 edition (May 14, 2001) [Almost Done ,In Progress]
11. Carnie, A. Syntax: A Generative Introduction Wiley-Blackwell; 2 edition (September 11, 2006)[In Progress]
12. Clark, E.V. First Language Acquisition Cambridge University Press; 2nd edition (February 2, 2009)[In Progress]
13. Chomski, N. Language and Mind (3rd Ed) (Cambridge University Press , Cambridge, MA 2006)[In Progress]

The Following, among many other linguistics books, will be reviewed:

14. Trudgill, P. Sociolinguistics: An Introduction to Language and Society Penguin (Non-Classics); 4 edition (August 1, 2001).
15. Johnstone, B. Qualitative Methods in Sociolinguistics Oxford University Press, USA (December 23, 1999).

As a Member of Canadian Linguistic Association--CLA (Pending), I will be reviewing many more linguistic books.

XXII) OTHER WORK

- **1. KSE Incorporation** Sunderland, MA
Research Engineer 1984-1986
Did Research on Diesel Fuel Production
- **2. Real Estate Management** Worcester, MA
Real Estate Manager 1979-1994
Managed Rental Property on a Part-Time Basis

XXI) LANGUAGES

- 1. Fluent in Spanish, English, Portuguese, French, Italian, Persian, and Catalan (this last one: a little out of practice now)
- 2. Limited Fluency in Turkish, Swedish and Romanian (this last one : out of practice now)
- 3. Grammar Knowledge (to varying degrees) of Classical Languages of Pahlavi, Avestan and Sanskrit

DETAILED RÉSUMÉ

Fitchburg State University Was Formerly Known as Fitchburg State College

XXII) AWARDS & COMPLIMENTS

Italian

- **Carlo Cipollone (CASIT Director having to do with the Italian Consulate) sent Cathy Canney an email (8/26/2009) praising the fact that we offered the “Rome and Persia” course in Italian. That course ran for two consecutive terms.**
- **2. Received a Certificate of Completion (6/06) for Semester-long Professional Development Workshop for Teachers of Advanced Placement Italian Language and Culture (Consolato Generale D’Italia/Boston College, Boston, MA, Sept 2005/June, 2006)**
- **3. Received a Certificate of Completion (6/05) for a 25-Hour Professional Development Workshop for Teachers of Advanced Placement Italian Language and Culture (Consolato Generale D’Italia/Boston College, Boston, MA, May/June, 2005)**
- **4. Received a Second Scholarship for Research on Regionalism & Dialects in Italy (Center for Italian Culture, Fitchburg State College, Fitchburg, Massachusetts, May/2005)**
- **5. Received a scholarship for research on regionalism & dialects in Italy (Center for Italian Culture, Fitchburg State College, Fitchburg, Massachusetts, May 2002)**
- **6. Outstanding Italian Student (Kansas University, Lawrence, KS, 1974)**

Bilingualism

- **6. Excellence in Bilingual (Spanish) Teaching Award (Holyoke School System, Holyoke, MA 1988)**

XXIII) Citizenship: Dual USA/Canada

Professional Affiliations:

Past and Present

- NABE (National Association for Bilingual Education)
- AAAL (American Association of Applied Linguistics)
- CALICO (Computer Assisted Language Instruction Consortium)
- ACTFL (American Council on Teaching of Foreign Languages)
- MaFLA (Massachusetts Foreign Language Association)

Amy McGlothlin
Curriculum Vitae

372 Ashburnham Hill Rd
Fitchburg, MA 01420
978-361-5525

EDUCATION

DMA Saxophone Performance, School of Music, Boston University, 2015

MM Saxophone Performance, Longy School of Music, 2006

BFA Saxophone Performance, Minor in Clarinet Performance, Department of Music, Marshall University, 1995

EMPLOYMENT

Fitchburg State University 2018 – Present

PROFESSIONAL DEVELOPMENT

Certifications

Avid Certified ProTools User, 2021

Virtual Teacher, a 5-course specialization by University of California, Irvine, 2017

HONORS AND AWARDS

2018 North East Champions, Capital District Highland Games, Catamount Pipe Band

2017 New England Champions, New Hampshire Highland Games, Catamount Pipe Band

2015 World Pipe Band Championships, Glasgow Scotland, Sixth Place Catamount Pipe Band

2013 World Pipe Band Championships, Glasgow Scotland, Fourth Place Catamount Pipe Band

2005 New England Chamber Music Federation International Chamber Music Competition,
Third Prize, Passage Saxophone Quartet

2004 Longy School of Music Scholarship

1997 Florida Intercollegiate Wind Ensemble, principal saxophone

INVITED TALKS

- 2021 “Women in Music” *Greenup County Schools*, Greenup, KY, February 2021
- 2016 “Finding your musical pathway in life,” *University of Massachusetts*, Amherst, MA, Tau Beta Sigma, April 19
- 2008 “Building your private teaching studio,” *Longy School of Music*, Cambridge, MA Wind Pedagogy Class, March 11

CONFERENCE ACTIVITY

Performances

- 2020 “Trio Ligno”, Triage Woodwind Ensemble, North American Saxophone Alliance, Biennial National Conference, Arizona State University, Tempe, AZ, March 5-8
- 2019 “Thinking in Four Places”, Pharos Quartet, Navy Band Saxophone Symposium, George Mason University, Fairfax, VA, January 10-12
- 2018 “Thinking in Four Places” World Premiere, Pharos Quartet, North American Saxophone Alliance, Biennial National Conference, Cincinnati Conservatory, Cincinnati, OH, March 8-11
- 2017 “Post Minimalist Saxophone Quartet Music” Pharos Quartet, North American Saxophone Alliance Region 8 Conference, Bridgewater State University, Bridgewater, MA March 17-18
- 2016 “*Four Short Episodes*” World Premiere, Single Reed Summit, Penn State University, February
- 2013 “Two Poulenc Saxophone Duets” North American Saxophone Alliance Region 8 Conference, Salem State University, Salem, MA March 15-16

Conferences Organized

- 2013 Host, North American Saxophone Alliance Region 8 Conference, Salem State University, Salem, MA March 15-16

Presentations

- 2016 “Methods for improving single reed sound in beginning and intermediate ensembles” Maine Music Educators Conference, University of Maine, Orono, ME May 19-21

Attended

- 2020 Women Band Director’s International Virtual Conference, July
- 2019 Midwest Band and Orchestra Clinic, Chicago, IL, December
- 2019 New England Band Director’s Institute, Plymouth State University, Plymouth, NH July
- 2018 Massachusetts Music Educator’s Conference, Boston, MA March 1-3
- 2017 Midwest Band and Orchestra Clinic, Chicago, IL, December
- 2017 New England Band Director’s Institute, Plymouth State University, Plymouth, NH July
- 2017 Massachusetts Music Educator’s Conference, Boston, MA, March 9-11

2016 New England Band Director's Institute, Plymouth State University, Plymouth, NH July
2015 New England Band Director's Institute, Plymouth State University, Plymouth, NH July
2014 New England Band Director's Institute, Plymouth State University, Plymouth, NH July
2013 Midwest Band and Orchestra Clinic, Chicago, IL, December
2013 New England Band Director's Institute, Plymouth State University, Plymouth, NH, July
2012 New England Band Director's Institute, Plymouth State University, Plymouth, NH July
2011 New England Band Director's Institute, Plymouth State University, Plymouth, NH July
2010 Midwest Band and Orchestra Clinic, Chicago, IL, December

TEACHING EXPERIENCE

Fitchburg State University

Director of Bands, Starting Fall 2018
Concert Band Fall 2018-Present
Jazz Band Fall 2018-Present
Introduction to Music Technology Fall 2018-Present
Introduction to World Music Fall 2018, Fall 2019, Fall 2020
History of Jazz. Spring 2019, Spring 2021
Basic Music Theory Spring 2019
Art of Music, Spring 2020, Winter 2021
Ear Training, Spring 2021

Salem State University

Applied Saxophone all semesters Spring 2007-Present
University Band all semesters Fall 2013-Present
Introduction to Conducting Fall 2013
Ear Training 2 Fall 2014
Ear Training 1 Spring 2015
Introduction to World Music Summer 2015
Women in Music Spring 2016, Fall 2017
Chamber Music, Fall 2017
Introduction to Music, Winter 2017

Gordon College

Applied Saxophone all semesters Fall 2008- Spring 2018

Longy School of Music

Applied Saxophone all semesters Fall 2007-2012

Courses Prepared to Teach

Applied Saxophone
Applied Clarinet
Music Appreciation
Music Theory
Computer Music Notation
Ear Training and Sight Singing
Introduction to World Music
Introduction to Music Technology
Instrumental Conducting
Women in Music
Woodwind Techniques
Chamber Music
Large Ensembles

Other Instrumental Teaching

Saxophone, Clarinet, Bagpipe Lessons, FSU Community Music School, 2019-Present
Saxophone Lessons, *Andover After School Music Program*, Andover, MA 2012-Present
Bagpipe Lessons *Boston Music Center/Real School of Music*, Andover, MA 2013-2017
Saxophone Lessons, *North Andover Public Schools*, North Andover, MA 2010-2014
Saxophone Lessons, *The Fenn School*, Concord, MA 2005-2013
Saxophone and Clarinet Lessons, *Music Makers*, Hampton, NH 2005-2014
Saxophone Lessons, *Weston High School*, Weston, MA 2006-2008
Saxophone Lessons, *Blanchard Elementary School*, Boxborough, MA 2006-2010

Marching Band Instruction

Assistant Director, *Andover High School Marching Band*, Andover, MA 2009-2018
Marching Drill Instructor, *Dracut High School Marching Band*, Dracut, MA 2006-2009
Assistant to the Director of Athletic Bands, *University of Florida*, Gainesville, FL 1997-1998

SERVICE TO PROFESSION

Content Editor Music Area, MERLOT 2021-Present
Peer Reviewer Music Area, MERLOT 2018-2021

SERVICE TO THE UNIVERSITY

Humanities Department Curriculum Committee 2020
Graduate Committee 2020
All University Committee – Student Affairs Sub-Committee 2018/2019
Library Advisory Committee 2018/2019/2020

Humanities Fine and Performing Arts Concentration Sub-Committee 2018/2019/2020
Frank Patterson Scholarship Committee Chair – 2018/2019/2020

COMMUNITY OUTREACH

MMEA Northeastern District Senior Honors Ensemble Adjudicator 2018-Present
MMEA Northeastern District Junior Honors Ensemble Adjudicator, 2018, 2021
MMEA Central District Junior Honors Ensemble Tabulator 2019, 2020
Coordinator Salem State University Middle and High School Woodwind Day, 2009-2018

PROFESSIONAL EXPERIENCE

Clinics and Masterclasses

2021 Saxophone Masterclass *Pennsylvania Music Educators District 9*, January
2019 Saxophone Masterclass, *Marmion Academy*, Naperville, IL, December
2018 Saxophone Masterclass, *Rhode Island College*, Providence, RI, October
2018 Orchestration Clinic, *Muhlenburg College*, Allentown, PA, April
2018 Saxophone Chamber Music Clinic, *Marshall University*, Huntington, WV, March
2016 Saxophone Chamber Music Clinic, *Marshall University*, Huntington, WV, February
2015 Wind Ensemble Clinic, *North Andover Public Schools*, North Andover, MA, November
2013 Beginner Saxophone Clinic, *Andover Public Schools*, Andover, MA, September
2013 Saxophone Clinic, *Rockport High School*, Rockport, MA, April
2012 Wind Ensemble Clinic, *Stone Bridge High School*, Leesburg, VA, December
2011 Guest Artist/Clinician, Single Reed Day, *Marshall University*, Huntington, WV, February

Recitals

2019 Music Area Faculty Recital, Fitchburg State University, Fitchburg, MA October
2018 Guest Artist Recital, Gordon College, Wenham, MA, February
2016 “Saxophone and Multimedia” *Salem Jazz and Soul Festival*, Salem, MA August
2016 Guest Artist Recital, Andover High School, Andover, MA, March
2016 Faculty Recital, Salem State University, Salem, MA March
2015 Guest Artist Recital with Otis Murphy, Salem State University, Salem, MA November
2015 Faculty Recital, Gordon College, Wenham, MA Fujin God of Wind World Premiere, October
2014 Guest Artist, Electronic Music Recital, Outpost Music Series, Cambridge, MA, March
2014 Guest Artist Recital, Bridgewater State University, November
2013 Featured Artist Recital – North American Saxophone Alliance Region 8 Conference, Salem, MA, March
2012 “Post Minimalist works of Jacob ter Velduis” – Lecture Recital, Boston University, April
2011 Chamber Recital, Boston University, December
2011 Concerto Recital, Boston University, May
2011 Guest Artist, Andover High School Concert Band, Andover, MA, May
2011 Recital, Boston University, April

- 2010 Sonata Recital, Boston University, April
- 2009 Faculty Recital, Music Makers, Hampton, NH, October
- 2008 Faculty Recital, Salem State University, Salem, MA, October
- 2006 Guest Artist Recital, Marshall University, Huntington, WV, March
- 2006 Sonata Recital, Longy School of Music, Cambridge, MA, April
- 2006 Elise Hall: *America's First Concert Saxophonist* Lecture Recital, April
- 2005 Sonata Recital, *Plum Blossoms* World Premiere, *Jester, Artist and Little Lion* World Premiere Longy School of Music, Cambridge, MA March

Ensemble Performances

- 2020 Triage Woodwind Ensemble, Boston Virtual New Music Festival, November
- 2020 Pharos Quartet, Boston Virtual New Music Festival, October
- 2020 Pharos Quartet, *Contrasts*, Boston, MA January
- 2019 Concert Band, Director, Fall Concert Fitchburg State University, December
- 2019 Jazz Band, Director, Fall Concert, Fitchburg State University, December
- 2019 Jazz and Concert Band, Director, Music Mega Mix, Fitchburg State University, October
- 2019 Triage, *3x3 Concert*, Newburyport, MA September
- 2019 Triage/The Collective, Newburyport, MA June
- 2019 North Andover All Star Jazz Band, North Andover, MA, May
- 2019 Concert Band, Conductor, Spring Concert, Fitchburg State University, May
- 2019 Jazz Band, Director, Spring Concert, Fitchburg State University, May
- 2019 Jazz Band, Director, Undergraduate Research Symposium, April
- 2019 *Annie*, Billerica Drama Club, Billerica, MA March
- 2019 Pharos Quartet, *Tuning In*, Boston, MA, March
- 2019 Pharos Quartet, *Imitation*, Boston, MA, January
- 2018 Concert Band, Conductor, Fall Concert, Fitchburg State University, December
- 2018 Jazz Band, Director, Fall Concert, Fitchburg State University, December
- 2018 Pharos Quartet, *Nigun Closing Reception*, Boston, MA December
- 2018 *The Music Man*, Andover Drama Guild, Andover, MA, November
- 2018 Pharos Quartet, *Autumn Colors*, Providence, RI, October
- 2018 Pharos Quartet, *Pretty, Witty and Gay*, Cambridge, MA, June
- 2018 North Andover All Star Jazz Band, North Andover, MA, May
- 2018 Saxophone Ensemble, Conductor, Salem State University, May
- 2018 University Band, Conductor, Spring Concert, Salem State University, April
- 2018 *Jekyll and Hyde*, Tewksbury Drama Club, Tewksbury, MA April
- 2018 Pharos Quartet, Muhlenburg College, Allentown, PA, April
- 2018 Catamount Pipe Band, *Halfway to the Games*, Tupelo Music Hall, Derry, NH April
- 2018 *Sweeney Todd*, Billerica Drama Club, Billerica, MA, April
- 2018 Pharos Quartet, North American Saxophone Alliance Biennial Conference, Cincinnati, OH, March
- 2018 Pharos Quartet, *Our Favorites*, Marshall University, Huntington, WV, March
- 2018 Triage Woodwind Ensemble, Gordon College, Wenham, MA February
- 2018 Pharos Quartet, *Thinking in Four Places*, Boston, MA January
- 2017 University Band, Conductor, Fall Concert, Salem State University, November
- 2017 *Sweeney Todd*, Andover Drama Guild, Andover, MA November

- 2017 Pharos Quartet, *October*, Salem, MA October
- 2017 Prydein, Levitt AMP Music Festival, St Johnsbury, VT, August
- 2017 New England Music Festival Orchestra, *An Orkney Wedding with Sunrise*, Bagpiper, Plymouth, NH, July 6 and 8
- 2017 Triage Ensemble, Musicians Without Borders, Chelmsford, MA, June
- 2017 Pharos Quartet, *Beacon*, Cambridge, MA, June
- 2017 North Andover All Star Jazz Band, North Andover, MA, May
- 2017 *You're a Good Man Charlie Brown*, West Middle School Drama Club, Andover, MA, May
- 2017 *The Drowsy Chaperone*, Salem State Theatre, Salem, MA, May
- 2017 University Band, Conductor, *Thou Shalt Not Suffer a Witch to Live*, World Premiere, Salem State University, Salem, MA, April
- 2017 *The Drowsy Chaperone*, Billerica Drama Club, Billerica, MA, April
- 2017 Pharos Quartet, North American Saxophone Alliance Region 8 Conference, Bridgewater, MA, March
- 2016 *Guys and Dolls*, Andover Drama Guild, Andover, MA, November
- 2016 University Band, Conductor, Salem State University, Salem, MA, November
- 2016 Triage Ensemble, *Japanese Mythology Cycle*, World Premiere, Salem State University, Salem, MA, November
- 2016 Boston Modern Orchestra Project, *Cymbeline*, Bagpiper, August
- 2016 North Andover All Star Jazz Band, North Andover, MA, May
- 2016 *Hairspray*, West Middle School, Andover, MA, May
- 2016 *Beauty and the Beast*, Tewksbury Drama Club, Tewksbury, MA, April
- 2016 *Avenue Q*, Merrimack College Players, North Andover, MA, April
- 2015 *In the Heights*, Andover Theatre Arts, Andover, MA, November
- 2015 *A Funny Thing Happened On The Way to the Forum*, Greater Lowell Music Theatre, Lowell, MA, August
- 2015 North Andover All Star Jazz Band, North Andover, MA May
- 2014 North Andover All Star Jazz Band, North Andover, MA, May
- 2014 *Thoroughly Modern Millie*, Andover Drama Guild, Andover, MA, November
- 2012 *Lieutenant Kije*, Gordon College Orchestra, Wenham, MA, December
- 2012 *UrineTown*, Andover Drama Guild, Andover, MA November
- 2012 *42nd Street*, Andover Community Theatre, North Andover, MA, April
- 2011 *Fiddler on the Roof*, Andover Drama Guild, Andover, MA, November
- 2011 *Annie*, Andover Community Theatre, North Andover, MA October
- 2010 Cape Cod Symphony, Hyannis, MA, October
- 2008 Hillyer Festival Orchestra, Peabody, MA April
- 2006 Hillyer Festival Orchestra, Peabody, MA April

Discography

- 2016 *Cymbeline* Boston Modern Orchestra Project, BMOP/Sound
- 2009 *The Left One Alone* Lux, Tapt Music

Commissions

Mending Time - Martin Bresnick, 2020
Rift – Thomas Weaver, 2019
Reminiscence for Saxophone and Piano – Francine Trester, 2019
Variations on a Theme by Clara Schumann – Brandon Nelson, 2018
Soaring – Joan Tower, 2018
Duo in Seven Scenes – Everette Minchew, 2018
Thinking in Four Places – Justin Casinghino, 2017
Thou Shalt Not Suffer a Witch to Live, Concert Band – Brandon Nelson, 2016
Faustus: A Sax Opera – John Plant, 2016
Japanese Mythology Cycle – Brandon Nelson, 2016
Four Short Episodes for Tenor Saxophone – Brandon Nelson, 2015
Fantasia on Plum Blossoms – Shih-Hui Chen, 2011
Music for Alto Saxophone – James Hamel, 2005
Plum Blossoms – Shih-Hui Chen, 2004
The Jester, The Artist, and The Little Lion – Howard Frazin, 2004
Transcriptions – John MacDonald, 2004

ENDORSEMENTS

Rovner Products Ambassador 2018
Yamaha Artist Educator 2019

MEDIA

Triple Play - Trio of musicians from Salem State and Gordon premiere new commissioned work
Salem News, November 3, 2016

MEMBERSHIPS

Chamber Music America, 2017
College Band Directors National Association 2015-Present
North American Saxophone Alliance 1997-Present
National Association for Music Education 2015-Present
Massachusetts Music Educators Association 2015-Present
College Music Society 2014-Present
American Federation of Musicians, Local 300 2004-Present
Eastern United States Pipe Band Association 2002-Present

OTHER SKILLS

Proficient in Canvas, Google Classroom and Blackboard LMS

Coding in MAX/MSP, HTML, JavaScript and Python

Proficient in Apple, Microsoft and Linux platforms

Music Engraving proficiency with Sibelius, Finale, Notion, Lime, Musescore and Lilypond

Marching Drill with Pyware, Field Artist and Envision

REFERENCES

Rene Rosas

1745 Pencross, Grainger, IN 46530

630-660-9694

renerosas@gmail.com

David Waybright

Steinbrenner Band Hall #106

University of Florida

Gainesville, FL 32611

352-273-3153

dwaybrig@ufl.edu

Mary-Jo Grenfell

Department of Music and Dance

352 Lafayette St

Salem, MA 01970

978-542-6503

mgrenfell@salemstate.edu

sally b. moore

71 Glen Road #2, Jamaica Plain, Massachusetts 02130
mooresa3@gmail.com

exhibitions

solo

- 2020 CHANDLER GALLERY, MAUD MORGAN CENTER, Cambridge, MA (on hold due to pandemic)
2015 BARBARA KRAKOW GALLERY, *reroute, reroot*, Boston, MA
2012 CUSHING-MARTIN GALLERY, Stonehill College, Easton, MA
2011 BARBARA KRAKOW GALLERY, *human/nature*, Boston, MA
2008 BARBARA KRAKOW GALLERY, *Edge*, Boston, MA
2007 HAMMOND ART GALLERY, Fitchburg State College, Fitchburg, MA
2005 TRUSTMAN GALLERY, Simmons College, Boston
BARBARA KRAKOW GALLERY, *Extend*, Boston, MA
2002 GELB GALLERY, *Connections: Sculpture and Installation 1997-2002*,
Phillips Academy, Andover, MA
2001 THE ARTIST'S FOUNDATION, Main Gallery, Boston, MA

two person

- 2007 FITCHBURG ART MUSEUM, *In the Company of Shadows*, with Lothar Osterburg
2005 FORT POINT ARTS COMMUNITY GALLERY, *Aftermath*, with Julie Levesque, Boston
2002 THE GALLERY @ GREEN STREET, with Erin O'Brien, Jamaica Plain, MA
1996 GALLERY 659, Prints, Sculpture, and Assemblage, with Nancy Marks, Jamaica Plain

group

- 2020 FITCHBURG ART MUSEUM, FSU Faculty Show, Fitchburg, MA
HAMMOND GALLERY, Faculty Show 2020, Fitchburg State College, Fitchburg, MA
2019 FITCHBURG ART MUSEUM, *84rd Regional Exhibition of Art & Craft*, Juried show, Fitchburg, MA
2018 CAPE COD ART MUSEUM, *Healing Nature*, National Juried Show, Dennis, MA
FITCHBURG ART MUSEUM, *83rd Regional Exhibition of Art & Craft*, Juried show, Fitchburg, MA
2017 HOWARD YEZERSKI GALLERY, *Animal as Metaphor*, Boston, MA
BAKALAR GALLERY, Mass College of Art & Design, *HABITAT/ion: 4TH Biennial Juried Exhibition*
2016 RESNIKOFF GALLERY, Roxbury Community College, *Insider/Outside Nation*, Boston, MA
2015 RESNIKOFF GALLERY, Roxbury Community College, *Migrations*, Boston, MA
2014 FITCHBURG ART MUSEUM, *79th Regional Exhibition of Art & Craft*, Fitchburg, MA
SUFFOLK UNIVERSITY GALLERY, *From Paper to Pixels*, Boston, MA
2013 INFRARED STUDIOS, *From Paper to Pixels*, Jamaica Plain, MA
BEARD AND WEIL GALLERIES, *Nature Talks Back*, Wheaton College, Norton, MA
MASS COLLEGE OF ART & DESIGN, *Ellipses: Alumni Works in 3D*, juried show, Boston, MA
2008 REAL ART WAYS, *Archaeology of Wonder*, Hartford, CT
ARTROPLIS, Art Chicago, 2008, Chicago, IL
2007 MILLS GALLERY, *(un)Building*, Boston, MA
ART FOR THE GARDEN, Newton, MA
BARBARA KRAKOW GALLERY, *Mark Making*, Boston, MA
2006 LILLIAN IMMIG GALLERY, *Private Universes*, Emmanuel College, Boston, MA
OPEN SQUARE GALLERY, *Intersections: Sculpture & Installation from Distinguished Massachusetts Artists*,
Holyoke, MA
RHYS GALLERY, *Under the Fort*, Boston, MA
2005 DECORDOVA MUSEUM, *2005 DeCordova Annual*, Lincoln, MA
2004 BOSTON CENTER FOR THE ARTS, *ARTcetera*, Aids Action Benefit Exhibition, Boston, MA
THE ARMORY SHOW, New York, NY, represented by Barbara Krakow Gallery
2003 BARBARA KRAKOW GALLERY, *4 to look at*, four person show, Boston, MA
2002 DUXBURY ART COMPLEX, *Gadgets, Gizmos, and Games*, national juried show, Duxbury, MA
2001 GELB GALLERY, *Time Out*, Phillips Academy Art Faculty Show
2000 THE GALLERY @ GREEN STREET, *New Work, New Ideas*, juried show of local artists
THE FEDERAL RESERVE BANK, *New Works: Faculty, Staff, and Graduate
Students of Mass College of Art Fine Arts 3D Department*, Boston, MA
1999 PATRICIA DORAN GALLERY, *Time & Movement*, Massachusetts College of Art
1998 UNIVERSITY PLACE, *National Prize Show*, national juried competition, Cambridge, MA

1997 HUNTINGTON GALLERY, *MassArt's Mass Arts: Art in the Marketplace*, a juried show of Mass Art alumni in the

communication arts, Massachusetts College of Art

1994 KATHERINE SCHULTZ GALLERY, *Once is Not Enough*, juried found object show, Cambridge, MA

1990 UNIVERSITY PLACE, *Vassar Alumni Artist's Exhibition*, juried show, Cambridge, MA

collaborations

2020 *Untenable Grace*, an audiovisual collaboration, First Parish in Brookline, Brookline, MA
Sculpture & Photography: Sally Moore, Video Production: Keith Kirchoff, Music: Nocturne by Paul Lombardi,
performed by Keith Kirchoff

2020 *Leander's Swim*, SPLICE (Summer institute for Performance, Listening, Interpretation, Creation of
Electroacoustic music), created and performed scroll theater with imagery in charcoal to go with piano
composition. Collaboration with Keith Kirchoff (pianist) and Sam Wells, composer.

puppetry performances / workshops taught

2017 NoBo Puppet Shows, Larcom Theater, creator/performer of original shadow puppet show, *Dreaming
of Whales*, Beverly, MA

Shadow puppet workshop, Explorer's Club (Grades 1-5), Unitarian Universalist Association, Boston

Women's March Boston, creator/performer, animated goose puppet

2016 Berkshire Lantern Walk, Clark Art Institute, Williamstown, MA, creator/performer, illuminated puppet

Puppet Showplace Theater Gala, Brookline, MA, performed shadow puppet show, *Dreaming of Whales* and
flew goose puppet during festivities.

Wake up the Earth Festival, performed with animated goose puppet

2015 Puppet Showplace Theater, Brookline, MA, Puppet Slam, performed shadow puppet show, *Dreaming of
Whales*

2014 *Young Goodman Brown*, puppet play based on Hawthorne short story, conceived and performed with
workshop members of New England Puppet Intensive, MassMoCA, North Adams. MA

honors & awards

2017 Juror for *Portraits*, multi-media show at the Menino Arts Center, Hyde Park, MA

2014 Juror for Reardon Award, College of the Holy Cross

2012 Nominated for 2012 St. Botolph Club Distinguished Artist Award

2011 HARROD LECTURE SERIES: *Above and Below: An Investigation of Inner Space Through Sculpture*,
Fitchburg State University, October 5, 2011.

2010 Nominated for 2010 James and Audrey Foster Prize, ICA Boston

'03, 5, 7 MASSACHUSETTS CULTURAL COUNCIL ARTIST GRANT FINALIST

2005, '08 BOSTON GLOBE, Galleries, Best Shows of 2005, 2008

2004 ARTIST'S RESOURCE TRUST FUND GRANT RECIPIENT

collections

AMES HOTEL, Boston, MA, 8 sculpture commission for Woodward restaurant at Ames Hotel

DECORDOVA MUSEUM, Lincoln, MA

SIMMONS COLLEGE, Boston, MA

WELLINGTON MANAGEMENT, Boston

FIDELITY INVESTMENTS, Framingham, MA, site-specific sculpture commission

THE BEAL COMPANIES, Boston

media

2015 The Boston Globe/Galleries, "Desire transformed at Samson, codified at Krakow," Cate McQuaid,
April 14, 2015

2014 What If...? The Architecture and Design of David Rockwell, Metropolis Books, New York, NY, p.137

2013 100 Boston Artists by Chawky Frenn. Shiffer Publishing Company, Atglen, PA, 2013

The Boston Globe, Theater & Art, "What's up at Boston-Area Art Galleries," Cate McQuaid, July 2.

2011 The Boston Globe/g Arts, "Into the Wild Unknown," Cate McQuaid, Sept. 21, p. 3

Art New England, Preview of human/nature at Barbara Krakow Gallery, Alicia Faxon, Sept./Oct., 2011,

Volume 32, Issue 5, p.64

2010 Chronicle, Channel 5, "Boston Artists," Dec. 9, 2010

2009 The Boston Globe/g Style, "Adjusting the Contrast at Ames," Nov. 19, 2009

2008 The New York Times, Arts and Entertainment, "Collective Strangeness in Hartford," Dec. 21, p.8

The Boston Globe/g Arts, "Sculptures built with fear and hope," Cate McQuaid, Oct29, p.C4

2007 The Boston Globe/Style & Arts, "Group Shows Build on Architecture and Science," Cate McQuaid, July 9, p.
E8

The Boston Globe/Living Arts, "Reaping Rewards of Collaboration," Cate McQuaid, May 19, D1

2006 The Boston Globe Magazine, "10 Artists to Watch," by Cate McQuaid, March 19, 2006, p. 33

- 2005 The Boston Globe Weekend/Arts & Entertainment, "Year brought prolific creativity, cultivated and raw," by Cate McQuaid, Dec. 30, p. D5
 Art New England, review of Trustman Gallery show by Alicia Faxon, Dec./Jan. '05
Sculpture Magazine, review of 2005 DeCordova Annual by Marty Carlock, Nov. 2005, p. 71
 WICN Radio, Interview by Mark Lynch, Oct. 2005
 The Boston Globe, Weekend, "Works Find a Precarious Balance," Cate McQuaid, Sept. 16, p. D6
 The Boston Globe, Weekend/ Arts & Entertainment, "Variety Blooms at the DeCordova Annual," by Christine Temin, May 27, p. D15, 17
Art forum, Review of *Extend*, Barbara Krakow Gallery, by Francine Miller, May 2005, p. 251
 The Boston Phoenix, Arts & Entertainment, "DeCordova's Annual Exhibition hits the mark...." by Chris Millis, May 13, p. 24
 The Boston Globe, Weekend/Arts and Performance, "In these sculptures, there's strength behind fragility," by Cate McQuaid March 11, C19
- 2003 The Boston Phoenix, Arts & Entertainment, review of 4 to look at, by Chris Millis, August 1, p. 12
- 2002 The Boston Globe, Weekend/Arts and Performance, review of Green St. Show by, McQuaid, C18
 The Jamaica Plain Gazette, photo, October 11, p. 13
 The Duxbury Clipper, photos, Gadgets, Gizmos, and Games at Duxbury Art Complex, Oct. 2,
- 1998 The Jamaica Plain Gazette, photo, April 3, p.15
 The Boston Globe, Living/Arts, Review of National Prize Show by Christine Temin, April 22, p. C4

education

- 2000 M.F.A. MASSACHUSETTS COLLEGE OF ART, Boston, MA, sculpture
 1988 B.F.A., MASSACHUSETTS COLLEGE OF ART, Boston, MA, painting
 1981 B.A., VASSAR COLLEGE, Poughkeepsie, NY, Theater Arts

puppetry training

- 2017 Sandglass Theater Puppetry Intensive, Putney, VT
 2016 Paper Theater Workshop, Great Small Works, Boston, MA
 2015 Intermediate Shadow Puppet Theater, Puppet Showplace Theater, Brookline, MA
 Innovations in Shadow Puppet Theater, Puppet Showplace Theater, Brookline, MA
 Pageant Puppetry Workshop in Morinesio, Italy, Processional Arts Workshop
- 2014 Marionette Carving Workshop, Puppets in Prague, Prague Czechslovakia (Special Projects Grant)
 New England Puppet Intensive, Old Trout Puppet Theatre from Calgary, Canada, Williamstown, MA

teaching

- 2008-current FITCHBURG STATE COLLEGE, Fitchburg, MA
 3D Design, Sculpture, Drawing, Introduction to Studio Art, The Art of Puppetry
- 2006-19 ART NEW ENGLAND, Bennington College, Bennington, VT
 (summers) 3D Structures in Wood, Wire, Paper, String, summer intensive through Mass College of Art
 Wireworks: Drawing in 3D
- 2008, 07 BUNKER HILL COMMUNITY COLLEGE, Charlestown, MA
 3D Design, Drawing I
- 2006 WHEATON COLLEGE, Norton, MA
 3D Design
- 2007, 06, 04 EMMANUEL COLLEGE, Boston, MA
 Sculpture, 3D Design, 2D Design
- 2006, 01-03 UNIVERSITY OF MASSACHUSETTS LOWELL, Lowell, MA
 Art Concepts II, 3D foundation course, 2000-01,03, 06
 Sculpture II, 2003
 Art Concepts I, 2d foundation course 2000-01
 Form and Content, multi-media course 2006
- 2005, 04, 03 THE COLLEGE OF THE HOLY CROSS, Worcester, MA
 3D Fundamentals, Sculpture I
- 2005, 04, 03 MASSACHUSETTS COLLEGE OF ART, Guest critic for review boards
- 2003, 02 Pre-Semester Intensive for incoming freshmen in drawing, collage, printmaking, assemblage
- 2001-02 PHILLIPS ACADEMY, Andover, MA
 Visiting Artist Instructor (One year position)
 Visual Studies, foundation courses, 2D and 3D sections
 Sculpture I and Sculpture II

Supervision of sculpture studio
1999-2000 MASSACHUSETTS COLLEGE OF ART, Teaching Assistant:
3D Design, Concepts, & Process, 200 level
Form Study, 3D foundation course

committees served

All University Committees

Academic Policies Committee, 2013-14
All University Curriculum Committee, 2011-13
Liberal Arts and Sciences, 2010-11 and 20
Center for Teaching and Learning, 2009-10

Department Committees

Graduate Studies, 2018-19
Gallery Committee, 2008-current
Curriculum Committee, 2009-2013, co-chair, SP'11
Coordinator of Art Minors

education

2000 M.F.A. MASSACHUSETTS COLLEGE OF ART, Boston, MA, sculpture
1988 B.F.A., MASSACHUSETTS COLLEGE OF ART, Boston, MA, painting
1981 B.A., VASSAR COLLEGE, Poughkeepsie, NY, Theater Arts

gallery affiliation: Howard Yezerski Gallery, Boston, MA

ANDREA S. OLMSTEAD

www.andreascofieldolmstead.com

104 Hillside Road
Franklin, MA 02038

678-517-9659
andreaolmstead03@gmail.com

ASSISTANT PROFESSOR OF ART

<ul style="list-style-type: none">♦ Ceramic Sculpture♦ Figurative Sculpture♦ Sculptural Tools♦ Drawing♦ Advising♦ Google Docs	<ul style="list-style-type: none">♦ Ceramic Hand building♦ Figurative Anatomy♦ Sculptural Materials♦ Painting♦ Committee Work♦ Screencast-o-matic	<ul style="list-style-type: none">♦ Ceramic Wheel Throwing♦ Sculpture/ 3D Design♦ Maintain Equipment♦ 2D Design♦ Blackboard♦ Instructional Videos
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PROFESSIONAL EXPERIENCE

Fitchburg State University, Assistant Professor

2014 - Present, Hired full time in 2018, 160 Pearl Street, Fitchburg, MA

- Figure Drawing- introduction to anatomy in drawing
- Three-Dimensional Design- sculpture
- Intro to Studio Art- fundamentals of sculpture, drawing, painting
- Ceramics- hand building, wheel throwing
- Drawing- introduction to drawing
- Ceramics II- introduction to ceramic sculpture

University of Massachusetts- Lowell, Adjunct Instructor

2012-2018, 220 Pawtucket Street, Lowell, MA 01854

- Ceramics- hand building, wheel throwing
- Art Concepts II- sculpture
- Art Concepts I- 2D Design

Emmanuel College, Adjunct Instructor

2012, 400 The Fenway, Boston, MA 02115

- Drawing I- fundamentals of drawing

Northwest Florida State College, Adjunct Instructor

2011, 100 East College Blvd, Niceville, FL 32578

- Drawing I- fundamentals of drawing
- Drawing II- intermediate drawing

Flagler College, Adjunct Instructor

2003, 74 King Street, St. Augustine, Florida 32084

- Drawing I- fundamentals of drawing
- Three-Dimensional Design- fundamentals of sculpture

Harvard University, Teaching Assistant

2001-2003, 88 Brattle Street, Cambridge, MA 02138

- Fundamentals of Printmaking- woodcut, linoleum, photo etching
- The Painterly Print- monoprint
- Drawing I- fundamentals of drawing
- Two-Dimensional Design- fundamentals of design

Massachusetts College of Art, Adjunct Instructor

1999-2003, 621 Huntington Ave, Boston, MA 02115

- Figurative Clay- students sculpt in clay and wax from a live model
- Form Study- introduction to sculpture
- Concepts and Processes- sculpture
- Mold Making- plaster and rubber multiple part molds, life casts

RELATED WORK EXPERIENCE**Helmick and Schechter Sculpture Inc., Studio Assistant**

1999-2001, Newton, MA

- research, sculpting, mold making, and painting sculpture
- operated wood working tools
- output of digital images using Adobe Photoshop
- staff training for the installation of "Rara Avis", Chicago, IL
- office administrator: payroll, bills, commission applications, and supply maintenance

Estate of Emil Holzhauer, Art Director

1993- Present, 1005 Christy Drive, Niceville, Florida 32578

I established a system of inventory, cataloging, and storage for over 1,500 paintings ranging in medium and dating from 1900-65: includes photo documentation. I continue to work with galleries in regards to his work.

EDUCATION**Mass College of Art and Design, Masters of Fine Art-Sculpture**

1999, 621 Huntington Ave, Boston, MA 02115

Florida State University, Bachelor of Fine Arts

1993, 600 West College Avenue, Tallahassee, Florida 32306

EXHIBITIONS

2020

Clay Has It's Say, Concord Art Association, Concord, MA

They Traveled Together, The Davis Gallery at ArtsWorcester, Worcester, MA (postponed due to COVID)

State of Clay, 11th Biennial Show, Lexington Arts Center, Lexington, MA (postponed due to COVID)

Take a Stand, Attleboro Arts Museum, Attleboro, MA

Fitchburg Art Museum Faculty Show, FAM, Fitchburg, MA

Fitchburg State University Faculty Show, Hammond Gallery, Fitchburg, MA

Remembrance- Memorial- Monument, Grimshaw-Gudewicz Gallery, Bristol Community College, Bristol, MA

2019

Small Works 2019, A National Juried Exhibition, Main Street Arts, Clifton Springs, New York

The Seventh Annual One, ArtsWorcester, Worcester, MA

The Emotional Animal, The Clay Art Center, Port Chester, NY

About Face: A Members' Exhibition, ArtsWorcester, Worcester, MA

The Beast and Me, Maud Morgan Arts Chandler Gallery, Cambridge, MA

2018

83rd Regional Exhibition of Art and Craft, Fitchburg Art Museum, Fitchburg, MA

State of Clay, 10th Biennial Show, Lexington Arts Center, Lexington, MA

2016

Danforth Art Annual, 2016 Juried Exhibition, Danforth Art Museum, Framingham, MA

The Human Figure, A National Juried Exhibition, Main Street Arts, Clifton Springs, New York

The Beast and Me, Grimshaw- Gudewicz Gallery, BCC, Fall River, MA

2015

Lovey Town, Online Gallery, Madison, WI

2013

University of Massachusetts Lowell Faculty Show, Lowell, MA

Community Show, Franklin Art Center, Franklin, MA

2000

Linden Street Studio's, Harvard University, Cambridge, MA

1999

M.F.A. Thesis Exhibition, Massachusetts College of Art, Boston, MA

1998

Homage to Paint, MPG, Boston, MA

A Billion Seconds, Huntington Art Gallery, Massachusetts College of Art, Boston, MA

Face Value, Reflections On Identity, Aidekman Art Center, Tufts University, Medford, MA

First and Second Year 3D Graduates, Doran Art Gallery, Mass College of Art, Boston, MA

1997

Wake, Blue Nook Gallery, Massachusetts College of Art, Boston, MA

1996

32nd Bay Annual Juried Art Exhibition, Panama City Museum, Panama City Beach, FL

American Print Projects, South African Association of Arts, Cape Town, South Africa
1994

Bachelor of Fine Arts Graduation Exhibition, University Museum, Tallahassee, FL

Amnesty International Exhibition, Craft Center Gallery, Tallahassee, FL

AWARDS AND HONORS

2019

Third Place, *The Seventh Annual One, Arts Worcester*, Worcester, MA

2016

Third Place, *Danforth Art Annual, 2016 Juried Exhibition*, Danforth Art Museum, Framingham, MA

1995

Graphic Award, *Ft. Walton Beach Museum*, Ft. Walton Beach, FL

1995

Merit Award, *32nd Bay Annual Juried Art Exhibition*, Panama City Beach, FL

1993

Honorable Mention, *Student Juried Exhibition*, 621 Gallery, Tallahassee, FL

MEDIA

2019

[Fitchburg State University's Student Run Newspaper, The Point, "We Are All Artists", by Charlotte Schofield, April 19th, 2019, Issue # 10](#)

2018

Art Scope Magazine, "Molding Their Visions," by Taryn Plumb, May/June 2018

Clay Times Magazine, "10th Biennial State of Clay at Lexington Arts and Crafts Society," Volume 24, #104 spring/ summer 2018

2016

Rochester City Newspaper, Rochester, New York, "Main Street Arts, Focus on Form and Identity," by Rebecca Rafferty, June 16, 2016

Taunton Gazette, "New BCC Exhibit Examines The Relationship Between Humans and Animals," by Linda Murphy, March 2, 2016

WSAR 1480 AM, Arts and Entertainment, Interview by Kathy Castro, February 26, 2016

1998

The Boston Phoenix, photo document, May 1, 1998

JURIED MEMBERSHIP

2020

NESA, New England Sculptors Association

COMMUNITY SERVICE

2020 _____

Volunteer Art Instructor, Young Falcons Academy, Fitchburg State University, Fitchburg, MA____
National Art Contest Judge for the Boys and Girls Club, Fitchburg and Leominster, Ma

2009-12

Volunteer Art Instructor, Plew Elementary, Niceville, Florida

2001

Volunteer, Knights of Columbus, Roxbury, MA

1993

Member, Alpha Phi Omega Service Fraternity, Florida State University

SCHOOL COMMITTEES- Fitchburg State University

- ARTeries student fine art show
- Search Committee for Art History candidate
- Gallery Committee
- Humanities Major Development Committee
- Library Advisory Board
- Center for Teaching and Learning
- Student Affairs Committee
- Crocker Center Advisory Board

RALA I. DIAKITÉ

Humanities Department
190 Pearl St. Fitchburg MA 01420

[rdiakite@fitchburgstate.edu](mailto:r diakite@fitchburgstate.edu)

FULL PROFESSOR

Innovative educator, accomplished scholar, and engaged community member.

I employ reflective pedagogy and adopt instructional technology to broaden and improve student engagement and success. My scholarship in Italian medieval studies and translation makes a decisive contribution to my discipline and enriches my teaching. I have developed curriculum in diverse areas, and taught in Interdisciplinary Studies, French and Study Abroad. I share my academic and disciplinary expertise to advocate for Italian, World Language and Humanities and to further the wellbeing of the University and wider community.

- **Reflective pedagogy**
- **Use of innovative technology**
- **Study Abroad experience**
- **Curriculum development**
- **Medieval studies scholarship**
- **Departmental Leadership**
- **World Language Advocacy**
- **Community Engagement**

EDUCATION

Doctor in Philosophy (Ph. D), Italian Studies, Brown University, Providence, RI May 2003

- Dissertation title: "Writing Political Realities in Fourteenth-Century Italy: Giovanni Villani's *Nuova Cronica* and Dante's *Commedia*" (Director: Anthony Oldcorn)

Master of Arts (M.A.), Italian Studies, Brown University, Providence, RI

Bachelor of Arts (B.A.), Modern Languages (French and Italian), Trinity College, Hartford, CT

- Phi Beta Kappa and Trinity Honors

PROFESSIONAL EXPERIENCE

FITCHBURG STATE UNIVERSITY, Fitchburg, MA

2004 - Present

Full Professor

Sept 2015-present

- Oversaw development of American Sign Language curriculum and Deaf Studies minor, as well as collaboration with Disability Studies.
- Contributed by expertise for the benefit of the University Community: All College Committee, Curriculum Committee, Tenure Committee, Liberal Arts & Sciences Committee, Strategic Planning Committee-financial (AY20), NECHE committee standard 1 (AY21), MSCA Fitchburg Chapter-various roles, Center for Italian Culture, Department Curriculum and Assessment committees.
- Publication of *The Final Book of Giovanni Villani's New Chronicle* (2016) and expected publication of *The Eleventh and Twelfth Books of Giovanni Villani's New Chronicle* (2021)

Associate Professor (with Tenure)**Sept. 2010- Sept. 2015**

- Chair of Humanities Department Sept. 2010 to June 2016
- Work on theatre research and on Giovanni Villani translation and annotation.

Assistant Professor (Tenure-Track)**Sept 2004-Sept. 2010**

- Development of Verona Italy study abroad program, and leading programs. 2005-2008
- Elaboration of Italian curriculum - upper-level Italian courses, culture courses, and minor.
- Contributions to Curriculum Committee (co-Chair 2007-2008), Center for Italian Culture, International Advisory Committee.

COURSES TAUGHT

I have brought a wide range of Italian language and culture classes to Fitchburg State, and have demonstrated my flexibility in teaching to diverse populations, incorporating new technologies and addressing new trends in my field. I have developed and led credit-bearing study abroad summer programs in Rome (AY2005), Verona (AY2005-8) and Orvieto (AY 2016). I have also taught Interdisciplinary Studies and French.

ITAL 1000 Italian for Beginners I – also Life Size, Campus Compact Fitchburg HS, online (Covid)

ITAL 1100 Italian for Beginners II – also Life Size, and GCE online

ITAL 2000 Intermediate Italian I – also GCE online.

ITAL 2100 Intermediate Italian II

ITAL 3500 Italian Conversation and Composition

ITAL 2XXX Eat Speak and Learn Italian (scheduled for Spring 2022 & Summer 2022)

ITAL 2500 Italy through film – face to face and online

ITAL 3000 Italian Culture in English I –face to face and online, Campus Compact Fitchburg HS

ITAL 3100 Italian Culture in English II

ITAL 3300 Women in Italy

FREN 1000 French for Beginners I

FREN 1100 French for Beginners II

FREN 2000 Intermediate French I

IDIS 2140 Interdisciplinary Studies Research Methods

IDIS 2550 Art and Culture Abroad - Travel Writing in Italy

IDIS 4004 Interdisciplinary Studies Capstone Course - also hybrid and GCE online

BROWN UNIVERSITY, Providence, RI

2011 - 2013

Visiting Lecturer,

Brown University: Visiting Lecturer, Brown University, Providence, RI
Paragraph of Explanation

- Italian 10, 11 (Intensive Introductory) 20 and 30
- Dante in English Translation (team-taught with Dario del Puppo)

RHODE ISLAND SCHOOL OF DESIGN, Providence, RI

Visiting Instructor,

Prepared students for year-long RISD program in Rome.

RESEARCH ACTIVITIES

PUBLICATIONS

(Forthcoming Sept 2021). Villani, Giovanni, Rala Diakité, and Matthew T. Sneider. *Books Eleven and Twelve of Giovanni Villani's New Chronicle*. Medieval Institute Press. Annotated translation from Italian with preface and index, Medieval Institute Press.

Villani, Giovanni, Rala Diakité, and Matthew T. Sneider. *The Final Book of Giovanni Villani's New Chronicle*, Medieval Institute Press, 2016. Print/pdf/epub. This book is an annotated translation of a segment of a 14th c Florentine chronicle from Italian with introductory articles and index. 2016.

SCHOLARLY PRESENTATIONS

ORAL PRESENTATIONS

(upcoming) "Translating the authorial voice in Giovanni Villani's *Nuova Cronica*" "in the roundtable Translation Strategies for Capturing Feeling and Style (A Roundtable).

Rala Diakité & Matthew Sneider, (University of Massachusetts Dartmouth). International Congress on Medieval Studies, Kalamazoo MI, May 10-15, 2021. May 14, 2021.

(upcoming) "Translating Crisis: The Final Three Books of Giovanni Villani's *Nuova Cronica*." in the session "Italy in the Late middle ages." Rala Diakité & Matthew Sneider, (University of Massachusetts Dartmouth). International Congress on Medieval Studies, Kalamazoo MI. May 14, 2021.

(upcoming) "Translating Crisis: A New Translation of a Medieval Florentine Chronicle by Giovanni Villani." Rala Diakité & Matthew Sneider, (University of Massachusetts Dartmouth). A talk sponsored by the Center for Italian Culture. April 21, 2021.

(upcoming) Il libro italiano book club event on Amara Lakhous, Clash of Civilizations over an Elevator in Piazza Vittorio, hosted by Rala Diakité, March 25, 2021

"Charting Foreign Spaces in a 14th-century Florentine Chronicle, Giovanni Villani's *Nuova Cronica*." Rala Diakité & Matthew Sneider, University of Massachusetts Dartmouth. Presentation at Northeast Modern Language Association Conference, 2021.

"Making Connections to Facilitate your Research." Roundtable participant. Roundtable organized by the Center for Faculty scholarship, Fitchburg State University, Feb. 24, 2021

"Deconstructing narratives of female rule in the medieval Mediterranean: Matilda of Tuscany, Constance de Hauteville, and Joan I of Naples in Giovanni Villani's *Nuova Cronica*." 6th Annual Symposium of Medieval and Renaissance Studies, St. Louis, MO - June, 18-20, 2018.

"Deciphering the Queenship of Joan of Anjou in Villani's *New Chronicle*." Invited lecture, UMass Dartmouth Department of History, April 18, 2018.

"The Final Book of Giovanni Villani's *New Chronicle*: Insights and Challenges of Translating a Medieval Italian Text." Co-presented with Matthew Sneider (UMass Dartmouth). Fitchburg State University Speaker Series, April 3, 2017.

"Fare Memoria in Uncertain Times: The Final Book of Villani's *New Chronicle*," co-presenting with Matthew Sneider, as part of the Roundtable "Insights and Challenges of Translating Historical Texts from Medieval Italy and The Portuguese Colonial World," UMass Dartmouth, Sept 22, 2016.

Canti e Cantici Series (2012-2015) These were Italian-focused, interdisciplinary events funded through grants from the Center for Italian Culture. In collaboration with music professor Michele Caniato, I provided presentations that prepared audiences for the premiere performances of his original compositions.

"Italian Poetry After 1915," lecture. Oct. 28, 2015.

"The Revolutionary Contributions of St. Francis," lecture. Oct. 30, 2014.

"The Poetry of St. Francis of Assisi and its Afterlife in Literature, Music, Art and Film," lecture. Oct. 30, 2013.

"Experiencing the Poetry and Life of St. Francis of Assisi," workshop. Oct. 23, 2013.

"Timeless Italian Poetry, Then and Now (on Leopardi)," lecture. Oct. 12, 2012.

"Teaching Medieval and Early Modern Women: an Open Content Project." Co-presenting with Lyn Blanchfield), in the session "Open Content Education: Integrating Technology, the Web, Film and Scholarship." Northeast Modern Language Association Conference (NEMLA), Rutgers University, New Brunswick, NJ. 2011.

"Out of Line: Women, Disorder and Dynastic Politics in Villani's *Nuova Cronica*" 42nd International Congress on Medieval Studies, Kalamazoo, MI. May 12, 2007.

"Dangerous Inheritance: Women's Voices in a 14th Century Italian Chronicle," UMass Dartmouth Women's Studies Spring 2007 Colloquium Series. Dartmouth, MA. April 27, 2007.

"Giovanni Villani's *New Chronicle*: The Creation and Use of a Digital Text" with Matthew Sneider, Society for Textual Scholarship - 14th Biennial International Interdisciplinary Conference, New York University, New York, NY. Mar. 16, 2007.

"The 'Good Old Days' in Dante's *Divine Comedy* and Villani's *New Chronicle*: The Construction of Florentine Political Identity, and a Lesson on What Not to Wear," Harrod Lecture Series, Fitchburg State College, Fitchburg, MA. Nov. 28, 2006.

"History in the Digital Age: Medieval Chronicler Giovanni Villani Meets the Internet" with Matthew Sneider of UMass Dartmouth and Vika Zafrin of Brown University. Fitchburg State College Faculty Center for Teaching and Learning Lecture Series. May 3, 2006.

"An Augustinian Conversion in Dante's *Purgatory VI*" at the 37th International Congress on Medieval Studies, Kalamazoo, MI. May 2002.

POSTER or SESSION CHAIR

"Between the Written and Oral: Medieval and Early Modern Women and Their Texts," Roundtable Co-Chair with Lyn Blanchfield. Northeast Modern Language Association Conference (NEMLA), Boston, MA, 2013.

"New Approaches to Old Texts: Studying Medieval and Early Modern Women and Gender" Session Co-Chair with Lyn Blanchfield, Northeast Modern Language Association Conference (NEMLA), Rochester, NY. 2012.

"How to get Students to Read the Text and Does this Matter?" Contributed Paper Session, as co-author, non-presenting with Amy Wehe MathFest, Madison, WI. August 2008.

"Using the Encoded text of Giovanni Villani's *Nuova Cronica*," poster (non-presenting) with Matthew Sneider. Digital Humanities 2006, conference hosted by the Alliance of Digital Humanities Organizations, Paris. July 7, 2006.

PROFESSIONAL DEVELOPMENT

2020 MAPS Leadership Institute on the Public Humanities, sponsored by the Modern Language Association. June/July 2020

Breadloaf Translator's Conference, Ripton, VT. May 31-June 6, 2019
Workshop on translating and publishing of translated works.

Sabbatical Research Jan-Aug 2019
Review of translation, work on annotations, writing of preface for *Books Eleven and Twelve of Giovanni Villani's New Chronicle*, which was under contract with Medieval Institute Press.

"Applying Competency-Based Learning to Liberal Arts Institutions" Mar. 9-10, 2015
Attended Conference. Salt Lake City, UT.

"The Case for Competency-Based Learning." Oct. 20, 2014
 Attended conference sponsored by New England Board of Higher Ed, Boston, MA.

AWARDS AND GRANTS

Sabbatical Awarded, "Translation/Annotation of Villani's <i>New Chronicle</i> Books 11-12."	2019
AVCG Endowment Grant, "Publishing expenses for Villani translation."	2018
Special Studies Award, FSU Academic Affairs "Villani book project," 3 cr. course release.	2018
Sabbatical Awarded, "Italian theatre and pedagogy."	2012
AVCG Endowment Grant, "Sabbatical research on Theatre in Rome."	2012
Harrod Lecture Award, The 'Good Old Days' Dante's <i>Divine Comedy</i> ..."	2006
AVCG Endowment Grant, "On-site visits to develop abroad program in Italy."	2005

UNIVERSITY SERVICE

NECHE committee, Standard 1, Mission and Planning	AY 2021
Davis Grant, Liason for Humanities Department	AY2021 to present
Strategic Planning Committee, Business Practices	AY 2020
All University Committee	AY 2016, 2017, 2020, 2021
Liberal Arts & Sciences Committee	AY 2009, 2011, 2016, 2017, 2018
Tenure Committee, elected	AY 2016-AY 2018
Center for Italian Culture Advisory Board, member	2004 to present
o Executive Board, 2004-2014, Events committee, Fall 2021	
MSCA Fitchburg Chapter Executive Committee, member	2009 to present
o Secretary 2014-2018, VP 2018 to present, Grievance officer July 2019 to present.	
o DGCE Bargaining Chair, March 2021 to present.	
All University Curriculum Committee	AY 2006-2008, 2019, 2020
Women, Gender and Sexuality Studies group	AY 2016-2017
Vice Presidential search committee, Faculty representative	AY 2015
Humanities Department Chairperson	Sept 2010 - June 2016
Foundation Music Lesson Program, Coordinator	Fall 2015
Interdisciplinary Studies, DGCE Program Manager/Advisor	July 2014-Dec. 2015
International Advisory Committee	2004-6,2007-14
▪ Strategic Planning Committee, Student Services	
NEASC Self-Study	June-Dec. 2014
o Subcommittee on Academic Program & Faculty (Std. 4 & 5)	
▪ Humanities Departmental Committees:	
o Curriculum, Assessment, PEC committees, Marketing, Search Committees for Spanish, Art History, and Studio Art positions.	

COMMUNITY SERVICE

- Film Presentation and Q & A** for *Terraferma* by Crialesse Mar. 30, 2019
▪ Fitchburg Arts Museum Italian Film Series
- Lecture by author Dacia Maraini** 2019
▪ Assisted Dean Franca Baricelli in planning
- Slow Food seminar** with Fred Plotkin AY2020
▪ Assisted in organization, recruited students, cancelled due to Covid.
- "Explore Italy film series"** Oct. 11-Nov. 15, 2018
▪ Planned, promoted, and executed, gave pre-film talks for three recent films (collaboration with the Italian Consulate and Center for Italian Culture)
- International Poetry Slam, annual event** 2012 – 2018
▪ Organized and hosted readings of poems in World Languages and English, with convivial potluck dinners.
- Brown University Alumni Interviewer** 2009 - present
- Film Presentation and Q & A** for *Ali: Fear Eats the Soul* by Fassbinder April 16, 2015
▪ Fitchburg Public Library Film program, sponsored by Fitchburg State.
- External reviewer** for University of Baltimore Interdisciplinary Major Jan-Mar 2014
- Fulbright Selection Committee**, member: ETA in Italy program 2010 & 2011

ASSOCIATIONS

American Association of Teachers of Italian Northeastern Modern Languages Association

JESSICA ROBEY

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Fitchburg, MA 01420
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jrobey@fitchburgstate.edu

EDUCATION

M.Ed. in Arts Education, Fitchburg State University, in progress.

PhD, Art History, University of California at Santa Barbara, 2006.

Major Field: Sixteenth-century Netherlandish Art.

Minor Field: Fifteenth-century Netherlandish Art.

Dissertation: *From the City Witnessed to the Community Dreamed: The Civitates Orbis Terrarum and the Circle of Abraham Ortelius and Joris Hoefnagel.*

Committee: Mark Meadow, E. Bruce Robertson, Ann Jensen Adams.

MA, with Honors, Art History, University of California at Santa Barbara, 1997.

Emphasis: History of Photography, Modern Art.

Thesis: *Sebastião Salgado and the Aesthetics of Tragedy.*

Committee: Robert Williams, E. Bruce Robertson, Ulrich Keller.

BFA, Dean's List, Photography, Academy of Art College, San Francisco, 1989.

TEACHING EXPERIENCE

Fitchburg State University, Fitchburg, MA:

Associate Professor, Sep. 2014-present; Assistant Professor (tenured 2013), Sep. 2007-2014:

Courses taught: Art Appreciation, Italian Renaissance Art, Northern Renaissance Art, American Art I & II, History of Architecture, History of Modern Architecture, Baroque Art, Nineteenth-Century Art, Ancient/Medieval Art, Renaissance and Baroque Art in Italy (Study Abroad course), Museum Studies (Independent Studies), History of Photography, How Photography Became Art, Contemporary Art, Modern Art. Guest lecture: "Modernisme in Barcelona, c. 1888-1910" (Spring 2018).

Westmont College, Santa Barbara, CA:

Instructor (Adjunct), Fall 2006: Art 21 (Introduction to the History of Art I: Ancient through Medieval Art).

Brooks Institute of Photography, Santa Barbara, CA:

Instructor (Adjunct), Undergraduate Program, September 2005-June 2007: Cultural Studies.

Instructor (Adjunct), Graduate Program, January 2005-June 2007: History of Photography.

University of California, Santa Barbara, CA:

Lecturer, Spring, 2007: Art History 107B (upper division, 16th-century Netherlandish Painting).

Teaching Associate, Summer 2006: Art History 1 (lower division, Ancient to Contemporary Art).

Teaching Associate, Summer 2005: Art History 6B (lower division, Renaissance and Baroque Art).

Teaching Associate, Summer 2004: Art History 107A (upper division, 15th-century Netherlandish Painting).

Teaching Associate, Spring 2004: Art History 107B (upper division, 16th-century Netherlandish Painting).

Guest Lecturer and Reader, Fall 2000: Art History 107B (upper division, 16th-century Netherlandish Painting).

Teaching Assistant, 1995-2000: Art History 1 (Intro to Art History), Art History 6A (Ancient & Medieval Art), Art History 6B (Renaissance & Baroque Art), Art History 6C (Modern & Contemporary Art).

Curriculum development: Co-designer for Art History 6B (Renaissance and Baroque Art) under supervision of Prof. Mark Meadow, 1999. Funded by Instructional Development Grant.

FSU COMMITTEES & SERVICE

GCE CAGS IDIS Program Chair, 2016-Present
GCE BS/BS IDIS Program Chair, 2016-Present
University Assessment and Research Committee, 2017-Present
Humanities Program Review Committee (Chair), 2020-21
Humanities Dept. Assessment Committee, Spring 2010-present (Chair, 2011-Present)
Humanities Dept. Graduate Program Committee, 2013-14, 2017-Present
PEC Committee (Third), Humanities Dept., 2020
Art (Art History) Search Committee, Chair, 2018-19
Art (Ceramics) Search Committee, Clerk, 2017-18
PEC Committee (Third), Humanities Dept., 2017
PEC Committee, Humanities Dept., 2016
PEC Committee, Chair, Humanities Dept., 2015
PEC Committee, Chair, Humanities Dept., 2014
Art (Art History Adjunct) Search Committee, Humanities Dept., 2012
LAS Committee, 2011-13
Undergraduate Conference Committee, 2009-11
ACC Curriculum Committee, 2009-10
Curriculum Committee, Humanities Dept., 2008-10
Music Search Committee, Humanities Dept., 2008
Center for Teaching and Learning Advisory Board, 2007-2009
Center for Teaching and Learning Events Subcommittee, 2007-2009
Art (Sculpture) Search Committee, Humanities Dept., 2007-08

CURATORIAL EXPERIENCE

San Francisco Camerawork, San Francisco:

Curator: *Paradise Lost* (Jan. 12-Feb. 27, 1993). (Reviewed in *Artweek*, *Bay Guardian* (Critic's Choice), and *SF Chronicle*.)

Assistant Curator: *Beyond Belief* (July 9-Aug. 16, 1991). (Reviewed in John Bloom, *Photography at Bay*, Albuquerque: University of New Mexico Press, 1993: 367-72.)

PROFESSIONAL EXPERIENCE

Brooks Institute of Photography:

Faculty Senate, 2006-2007

University of California, Santa Barbara:

Interdisciplinary Humanities Center: Assistant to Senior Analyst: funding research and administrative support, 2004-2005.

Visual Resources Collection: Slide cataloging and administrative support, 1999-2001, 2004-2005.

Microcosms Project: Research assistant. Directed by Prof. Mark Meadow and Prof. E. Bruce Robertson:

Co-authored text and assisted with design for web site documenting first Microcosms exhibition (*Microcosms: Objects of Knowledge*, UCSB University Art Museum, Sep. 26-Oct. 29, 1995.

<http://microcosms.ihc.ucsb.edu/essays/index.html>); conducted research for and participated in planning committees and workshops. 1996-1999.

Editorial Assistant/Writer: Book project, 2004: Kim Stringfellow, *Greetings from Salton Sea: Folly and Intervention in the Southern California Landscape, 1905-2005* (CAP/University of Chicago Press: 2005).

San Francisco Camerawork, San Francisco: Intern, writer, and curator, 1988-1994.

Bowles/Sorokko Galleries, San Francisco: Administrative assistant, 1993-1994.

Photo Metro, San Francisco: Editorial staff member (non-salaried), 1992.

EXHIBITED WORK

Faculty Show: New Work from Art and Communications Faculty, Hammond Art Gallery, Fitchburg State University, Fitchburg, MA (Jan. 20-Feb. 19, 2020)

Faculty Exhibition, Fitchburg Art Museum, Fitchburg, MA (Jan. 30-March 1, 2020)

PUBLISHED WORK

“Appetite for Destruction: Public Iconography and the Artificial Ruins of SITE, Inc.,” *Invisible Cultures* (September 2003), on-line journal: www.rochester.edu/invisibleculture/ivchome.html.

Book review: "*Motion and Document*, James L. Sheldon and Jock Reynolds; *Art of the Electronic Age*, Frank Popper." *Camerawork*, vol. 21, no. 1 (Spring/Summer 1994): 37-38.

“Beyond Belief,” catalogue text for exhibition *Beyond Belief* (San Francisco Camerawork, July 9-Aug. 16, 1991).

Book review: "*Fragments for a History of the Human Body*, Michel Feher, ed." *SF Camerawork Quarterly*, vol. 16, nos. 2 & 3 (Summer/Fall 1989): 54.

Book review: "*To the Promised Land*, Ken Light; *Merci Gonaives*, Danny Lyon; *Exiles*, Josef Koudelka." *SF Camerawork Quarterly*, vol. 15, no. 4 (Winter 1988): 28-29.

PRESENTED WORK

“Art from the Dark: A Conversation on Cave Art, Shamanic trance, and the Modern Gaze” (inspired by the FSU Community Read: *Underland* by Robert McFarlane) with FSU professors Sarah Bromberg, Sally Moore, and Jessica Robey. Leominster Public Library, April 17, 2021 (forthcoming)

“The Roadside Mythology of Peter Beerits,” FSU Speaker Series, Nov. 4, 2019.

“Interdisciplinary Bridges: Concepts that Travel” (in collaboration with Elise Takehana), Center for Teaching and Learning Summer Institute, FSU, 2014.

“Place, Display, Displacement: The Wondrous Journey of Joris Hoefnagel and Abraham Ortelius,” School of Visual Arts annual conference, October 16-18, 2013.

“Teaching Students Critical Reading Strategies,” Center for Teaching and Learning, FSU, Feb. 10, 2013.

“Pulling Back the Curtain: Using Student Self-Assessment to Clarify the Learning Process,” Center for Teaching and Learning, FSU, Summer Institute, August 9, 2012.

“An Allegory of Sight: Visual Consumption and the Production of Knowledge in Antwerp’s Golden Age and After,” Faculty Lecture Series, FSU, March 26, 2012.

“An Allegory of Sight: Visual Consumption and the Production of Knowledge in Antwerp’s Golden Age and After,” Hawaii University International Conference, January 8-10, 2012.

"Love and Death in Vienna: Gustav Klimt's Reinvention of Tradition," Harrod Lecture Series, FSU, February 22, 2011.

"The Politics and Poetics of Wilderness: Ansel Adams' Images of the American West," School of Visual Arts annual conference, October 27-29, 2010.

"Problem Based Learning," Center for Teaching and Learning, FSU, February 18, 2010.

"Mutual Exchanges: Collecting and Social Negotiation in the Circle of Abraham Ortelius," presented at the Southwest/Texas Popular & American Culture Associations 26th Annual Conference, February 9-12, 2005.

"Being Joris Hoefnagel: Natural Spectacle and Artful Performance in the *Civitates Orbis Terrarum*," presented at the UCSB History of Art and Architecture Graduate Student Symposium, April 17, 2004 (expanded version of paper presented at GEMCS Conference).

"Being Joris Hoefnagel: Spectacle, Authority and Performance in the *Civitates Orbis Terrarum*," presented at the Group for Early Modern Cultural Studies Conference, October 23-26, 2003.

"Vision, Knowledge, and Joachim Beuckelaer's Market Scenes with the *Ecce Homo*," presented at the UCSB History of Art and Architecture Graduate Student Symposium, May 5, 2001.

"Zen and the Art of Jasper Johns," presented at the UCSB History of Art and Architecture Graduate Student Symposium, May 2, 1998.

AWARDS

Residence Hall Association and Office of Residential Life Outstanding Faculty Member Award, UCSB, 1998

Brooks Award for excellence in photography, 1986

GRANTS AND FELLOWSHIPS

2015 Special Studies Grant, FSU

2014 Special Studies Grant, FSU

2004-2005 Graduate Division Travel Grant, UCSB

2002-2003 Siff Educational Foundation Fellowship, UCSB
Borchard Foundation Fellowship, UCSB
Humanities/Social Sciences Research Grant, UCSB
Mallory Fellowship, UCSB
Graduate Fee Fellowship, UCSB

2001-2002 Fulbright Grant (extended through summer 2002)
Graduate Enrichment Foundation Fellowship, UCSB

2000-2001 Interdisciplinary Humanities Center Fellowship, UCSB
Vidda Foundation Fellowship, UCSB
Graduate Fee Fellowship, UCSB

1999-2000 Department of History of Art Graduate Fellowship, UCSB, 1999-2000
Graduate Fee Fellowship, UCSB

1996-1999 Graduate Fee Fellowship, UCSB

1995-1996 Department of History of Art and Architecture Graduate Fellowship, UCSB
Graduate Fee Fellowship, UCSB

1994-1995 Regents Fellowship, UCSB

STUDIO ART COURSES & WORKSHOPS COMPLETED (POST-BFA)

Worcester Center for Crafts

Jewelry I: Introduction to Metals (May-June 2014)
Open Studio: Metals (June-Aug. 2014)
Introduction to Chain Making (June-July 2014)
Jewelry I: Introduction to Metals (June-August 2014)
Jewelry II (Sep-Oct 2014)
Jewelry III (Oct-Dec 2014)
Independent Explorations in Jewelry (April-May 2017)
Intro to Precious Metal Clay (April 2018)
Beginning Enamels (May-June 2018)

Mixed Media Art Retreat “Art is You”

Keith Lo Bue, “Papering Over It” (Oct 2014)
Keith Lo Bue, “Forging Steel” (Oct 2014)
Michael deMeng, “Wand of Protection” 1&2 (Oct 2014)
Michael deMeng, “Danse Macabre” (Oct 2014)
Michael deMeng, “Retratos” (April 2015)
Michael deMeng, “Nautical Oddities” (April 2015)
Sharon Payne Bolton, “Between the Pages” (April 2015)
Sharon Payne Bolton, “Between the Pages” (Oct 2015)

Artful Gathering

Keith Lo Bue, “Steeling [sic] Beauty: Chains, Clasps & Forms in Wire” (June 2015)

The Assemblage Art of Michael de Meng (online)

Method to My Madness (Feb 2016)
Plumed Serpent ((Feb 2016)

Haystack Mountain School of Craft

Jayden Moore, “Found” (Metals) (June 2017)
Doug Beube, “Radical Bookwork” (Aug 2017)
Bob Ebendorf, “Lost and Found” (Metals) (June 2018)

Fitchburg State University

Intro Encaustic Art (Summer 2016)
Book Making as Art and Craft (Fall 2019)
Constructive Sculpture (Spring 2020)
Mixed Media Encaustic Art (Summer 2020)
Advanced Graduate Studio (Fall 2020)
Figure Drawing (Spring 2021)

Massachusetts College of Art

Introduction to Painting (May-June 2019)

ARTS PEDEGOGY COURSES

Fitchburg State University

Creative Arts Curriculum (Summer 2020)

PROFESSIONAL DEVELOPMENT

FSU CTL Summer Institute, 2012

AAC&U, *General Education and Assessment*, Boston, MA, February 28, 2013 - March 2, 2013

AAC&U, *General Education and Assessment: New Contexts, New Cultures*, New Orleans, LA, February 23-25, 2012

FSU CTL Summer Institute, 2011

FSU CTL Summer Institute, 2010

Brooks Institute, WASC Assessment Workshop, 2006

LANGUAGES

Reading proficiency in French, Dutch, German, and Latin.

David Morgan Svolba
Associate Professor in Humanities
Fitchburg State University
dsvolba@fitchburgstate.edu
(339) 216-8207

EDUCATION

Ph.D., Philosophy: University of Chicago, June 2008
M.Phil., Philosophy: Catholic University of Leuven (Belgium), June 1999
B.A., Philosophy: Salisbury University, June 1997

PROFESSIONAL EMPLOYMENT

Associate Professor in Humanities, Fitchburg State University, 2017--
Assistant Professor in Humanities, Fitchburg State University, 2012-2017
Visiting Assistant Professor of Philosophy, Fitchburg State University, 2011-2012
Instructor in Philosophy (online), University of Minnesota at Mankato, 2010-2011
Visiting Assistant Professor of Philosophy, University of Illinois-Chicago, 2006-2010
Instructor in Philosophy (online), University of St. Francis, 2002-2007
Instructor in Philosophy, Salisbury University, Summer 2001

AREAS OF SPECIALIZATION

Normative Ethics (Theoretical & Applied), Free Will and Moral Responsibility,
Harry Frankfurt, Consciousness

AREAS OF COMPETENCE

Meta-Ethics, Social and Political Philosophy, Philosophy of Law, Philosophy of Mind

COURSES TAUGHT

Fitchburg State University:

Consciousness
Contemporary Ethical Problems
Introduction to Ethics
Honors Seminar in Philosophy
Medical Ethics
Logic
Political and Social Philosophy
Critical and Creative Thinking

Bioethics
Medical Ethics
Environmental Ethics
Introduction to Western Philosophy
Ethical Issues in Business
Philosophy of Human Nature
World Religions

University of Illinois-Chicago:

Applied Ethics
Introduction to Philosophy
Philosophy of Human Rights
Social and Political Philosophy
Metaphysics
Philosophy of Law
Free Will and Moral Responsibility
Understanding Art
Introduction to Ethics

University of Minnesota at Mankato (Online):

Introduction to Ethics (2010-2011)

University of St. Francis (Online):

Christianity and the Modern World (Summer 2007)

Ethics and Morality (2002-2007)

Salisbury University:

Contemporary Moral Issues (Summer 2001)

PUBLICATIONS

Consciousness: An Interdisciplinary Guide for Students. With Thomas Schilling. *Under contract with Broadview Press, to appear in 2022.*

“Justice at the Margins: The Social Contract and the Challenge of Marginal Cases,” with Nathan Bauer. *Southern Journal of Philosophy* (55)1: 51-67 (2017).

“Is There a Rawlsian Argument for Animal Rights?” *Ethical Theory and Moral Practice* (Springer, 2016), 19:4, 973-984.

“A Review of Brian Leiter’s *Why Tolerate Religion? Science, Religion, and Culture* (Smith and Franklin, 2014), 1:2.

“Swindell, Frankfurt, and Ambivalence,” *Philosophical Explorations* (Routledge, 2011), 14:2.

“People Just Don’t Do That: *Curb Your Enthusiasm* and the Virtue of Civility,” with Chad Flanders, in *Curb Your Enthusiasm and Philosophy* (Open Court, 2011).

“Drawing a Line in the Sand: Rules of Aggression in *The Big Lebowski*,” with Adam Betz, in *The Big Lebowski and Philosophy* (Blackwell, 2012).

PRESENTATIONS

Is There a Rawlsian Argument for Animal Rights? University of Costa Rica (May 26, 2016).

Frankfurt on Moral Responsibility: Rowan University (October 14, 2015).

Is There a Rawlsian Argument for Animal Rights? Minnesota State University-Mankato (October 16, 2014).

Is There a Rawlsian Argument for Animal Rights? University of Vaasa (May 25, 2014).

Racism, Sexism, and Speciesism: Invited Talk in the ALFA Shirley Pick Spring Lecture Series, Fitchburg State University (May 15, 2013)

Frankfurt on the Limits of the Will: The 2013 Weissbourd Annual Conference, University of Chicago (May 4, 2013)

What Will Future Generations Condemn Us For? The Center for Conflict Studies, Fitchburg State University (October 17, 2011)

Philosophy of Personhood: Conference on Current Issues in Neuro-Ethics, University of Illinois Medical Center, Chicago, Illinois (March 5, 2009)

Comments on Scott Forschler’s “What Ethical Rationalists Believe, and Why Harry Frankfurt Should Be One”: American Philosophical Association, Philadelphia, Pennsylvania (December 27, 2008)

AWARDS AND FELLOWSHIPS

Whiting Dissertation Fellowship, 2005-2006

University Fellowship: University of Chicago, 1999-2004

Ames Summer Research Fellowship, University of Chicago, 2001

Flemish Community Fellowship, Belgian Embassy, 1997

PROFESSIONAL SERVICE

Fitchburg State University:

Institutional Review Board (2017-)

LA&S Curriculum Re-Design Working Group (2015)

Interdisciplinary Working Group (2015-2016)

Honors Curriculum Committee (2015-2016)

All University Committee (2015-16)

Liberal Arts and Sciences Committee (2015-)

Undergraduate Research Conference Committee (2015-16)
 Conflict Studies Committee (2014-)
 Animal Care and Use Committee (2011-2012)
 Humanities Department Curriculum Committee (2011-2017)
 Humanities Department Assessment Committee (2011-15)
 Coordinator, Humanities Department Visiting Speakers Series (2012-15)

Refereeing:

Journal of Social Philosophy (April 2019)
Res Philosophica (April 2015)
Journal of Philosophical Research (August 2013)
Phenomenology and the Cognitive Sciences (September 2013)

PROFESSIONAL REFERENCES

Dr. Josef Stern Professor of Philosophy University of Chicago (773) 702-8594 j06s@uchicago.edu	Dr. Peter Hylton Chairperson, Professor of Philosophy University of Illinois-Chicago (312) 996-2658 hylton@uic.edu
Dr. Candace Vogler Professor of Philosophy University of Chicago (773) 702-9745 vogue@uchicago.edu	Dr. Rala Diakite Humanities Department Fitchburg State University (978) 655-4706 rdiakite@fitchburgstate.edu
Dr. David Hilbert Professor of Philosophy University of Illinois-Chicago (312) 996-5490 hilbert@uic.edu	Dr. Michael Green Professor of Philosophy Pomona College (909) 607-0906 michael.green@pomona.edu
Petri Flint Chair, Humanities Department Fitchburg State University (978) 665-3461 pflint@fitchburgstate.edu	Dr. Sally Sedgwick Professor of Philosophy University of Illinois-Chicago (312) 996-3029 sedgwick@uic.edu

Yasser Derwiche Djazaerly, Ph.D.
 250 Colon Fine Arts
 Fitchburg State University
 Fitchburg, MA 01420
 (978) 665-3004
 E-mail: yderwich@fitchburgstate.edu

Education

Stanford University, Joint Ph.D. in German Studies and Interdisciplinary Studies
 in Humanities, August 2004
 German Historical Institute, Summer Seminar on Paleography and Archival
 Research, June 2001
 University of Wisconsin-Madison, B.A. in French & German with honors, May
 1992

Study at Middlebury College

Middlebury College, Seminar on Technology and the Teaching of Foreign
 Languages, July-August, 2001
 Middlebury College, Intensive study of Italian (advanced level), June-August,
 1999

Study in Europe

- Language study in **Istanbul** (Turkey), November 2018
- Language study in **Barcelona** (Spain), January 2018
- Language study in **Florence** (Italy), July 2003
- Exchange student at the Freie Universität **Berlin**, 1999-2000
- Study in **Madrid & Seville** (Spain), August-September 1999
- Exchange Student at the École Normale Supérieure, **Paris**, 1998-1999
- Research in **Munich**, Germany, April-September 1998
- Study in **Milano** (Italy), June-August 1997
- Doctoral Student at the Universität **Heidelberg**, Germany, 1994-95
- Exchange student at the Universität **Tübingen**, Germany, 1993-94
- Studies at the Université **Paris IX** and internship at Towers Perrin (human
 resources company) January-July 1992
- Student at the Universität **Freiburg**, Germany, 1990-91

Teaching in Europe (Switzerland and Italy) and the Middle East (Qatar)

- Taught the summer program in Verona, Italy, June 2016
- Created, supervised, and taught the summer program in Bern, Switzerland, June
 2008
- Created, supervised, and taught the summer program in Doha, Qatar, July 2008

Languages

Arabic (native language)
 English (near-native fluency)
 French (near-native fluency)
 German (near-native fluency)
 Italian (advanced level)
 Spanish (advanced level)
 Russian (two years of language study)

Professional Experience

Associate Professor of Humanities at Fitchburg State University
 (Fall 2016-Present)
 Assistant Professor of French, German, and Arabic at Fitchburg State University
 (Fall 2011-Spring 2016)
 Assistant Professor of German, French, and Arabic at Sam Houston State
 University (2004-2011)

Teaching at the Arabic School of Middlebury College

- Level 1: summer 2012
- Level 2.5: summer 2013
- Level 1.5: summer 2014
- Level 2.5: summer 2015
- Level 3.5: summer 2017
- Level 3: summer 2018
- Level 3: summer 2019
- Level 2: summer 2020

Courses Taught at Fitchburg State University

- Honors Seminar: Mozart to Modernism
- First and second-year German
- First and second-year French
- First and second-year Arabic
- First and second-year Italian
- The Contemporary Arab World
- Commonwealth of the Arts (this is a course that introduces students to European cultural history from 1500 to 1900)
- Stories of the Renaissance (this course, which was taught in Verona, Italy, introduced students to different historical interpretations of the Italian Renaissance)

Courses Taught at Sam Houston State University

German

- German 368: German Media
- German 380: Modern German Culture

- When taught in Switzerland: Modern Swiss Culture
- German 460: Modern Swiss Literature
- All levels of German language instruction

French

- French 460: Nineteenth-Century French Novella
- European Cinema

Arabic

- Arabic 380: The Arab World: Literature and Politics
- Arabic 470: New Centers of the Arab World
- First- and second-year Arabic

Teaching Assistant at Stanford University:

German Studies Department

- Goethe the Rebel
- First-year German, German TV News, German Newspapers

French & Italian Department

- First-, second-, & third-year French courses

Humanities Special Program

- Hamlet Then & Now: This Humanities-Core-Curriculum course introduces students to Interdisciplinary Studies in Humanities through the study and application of a range of theoretical approaches to a major literary text. Students also write papers about film adaptations of the text.
- Literature and the History of Ideas: Covers literature and philosophy of the ancient Near East and Europe from the *Epic of Gilgamesh* to Virginia Woolf.

Arabic

- Cotaught first-year Arabic

Publications

- Harrod Lecture: “Orientalism as Identity and Ideology” published by Fitchburg State University 2019.
- “Coup d’états and the Development of Arab Political Awareness” (in Arabic), in Muhammad Jamal Barout (ed), *Army and Politics during Democratization in the Arab World* (Beirut: Arab Center for Research & Policy Studies, 2019) 253-293.
- “Sectarianism between Identity and International Politics” (in Arabic), in Muhammad Jamal Barout (ed), *The Sectarian Question and the Making of Minorities in the Arab World* (Beirut: Arab Center for Research & Policy Studies, 2017) 295-321.
- Book Review: “The Iran Wars” in *Siyasat Arabiya* (Arab Politics), no 23, November 2016, 119-124.
- “Goethe’s Reception of Ulrich von Hutten.” *Goethe Yearbook* 15 (2008): 1-18.

Presentations

Harrod Lectures¹

- “Shakespear of Arabia and the Road to ISIS.” The Harrod Lecture, Fitchburg State University, November 15, 2017.
- “Orientalism as Ideology.” The Harrod Lecture, Fitchburg State University, October 15, 2013.

Invited Talk:

- “Orientalism and Middle Easter Studies” the Arabic Flagship Program at the University of Oklahoma – Norman, November 2014.
- “Arab Orientalism” (in Arabic) the Arabic Flagship Program at the University of Oklahoma – Norman, November 2014.
- “Debating the War in Afghanistan.” Sam Houston State University, Political Engagement Project & American Democracy Project, November 2009.

Conference Presentations:

- “The Economics of Integration the Danger of Populism” (in Arabic). Conference on “Forced Migration in Arab Countries” held by the Arab Center for Research and the Policy Studies, Doha (Qatar), November 2019.
- “Iran, Turkey, and the Syrian Revolution: Between Regional and International Factors” (in Arabic). Conference on “The External Factor in Arab Revolutions” held by the Arab Center for Research and the Policy Studies, Tunis (Tunisia), September 2018.
- “The Historiography of the Ethnic Cleansing of Palestine” (in Arabic). Conference on “The Nakba: Seventy Years After” held by the Arab Center for Research and the Policy Studies, Doha (Qatar), May 2018.
- “David or Goliath: The Israeli Debate about the 1967 War” (in Arabic). Conference on “Fifty Years after the War of June 1967: The War and its Consequences” held by the Arab Center for Research and the Policy Studies, Doha (Qatar), May 2017.
- “Lawrence, Brémond and the Strategy of Sykes-Picot” (in Arabic). “Fourth Conference for Historical Studies: Arabs from 1516-11916” held by the Arab Center for Research and the Policy Studies, Beirut (Lebanon), April 2017.
- “Coup d’état and the Development of Arab Political Awareness” (in Arabic). Conference on “Armies and Politics” held by the Arab Center for Research and the Policy Studies, Doha (Qatar), October 2016.
- “The Containment of Arab Revolutions and the Preservation of World Order” (in Arabic). Conference of the Arabic Center for Research and the Study of Policies & Issam Fares Institute for Public Policy and International Affairs, Beirut (Lebanon), January 2016.
- “The Crisis of Multiculturalism and the Necessity of the Humanities.” American Comparative Literature Association, Harvard University, April 2016.

¹ These is a lecture given twice a year at Fitchburg State University. The topic is selected by a jury and a professor can deliver a lecture only once every three years.

- “Europe and the Multicultural Society” American Comparative Literature Association, Seattle, April 2014.
- “Sectarianism between Identity and International Politics” (in Arabic). Conference of the Arabic Center for Research and Policy Studies, Dead Sea (Jordan), September 2014.
- “Redefining the East-West Encounter.” American Comparative Literature Association, New York, March 2014.
- “Dueling and the Revolt against Absolutism in Goethe’s Torquato Tasso.” American Society for Eighteenth-Century Studies, Cleveland, March 2013.
- “Frederick the Great Performs Voltaire.” American Society for Eighteenth-Century Studies, San Antonio, March 2012.
- “Le Roi Sans Souci: Friedrich II and his Palace.” American Society for Eighteenth-Century Studies, Albuquerque, March 2010.
- “In the Footsteps of Colonialism: Deconstructing Amin Maalouf’s *Le rocher de Tanios*.” Modern Language Association, San Francisco, December 2008.
- “The Politics of Goethe’s Classicism.” Pacific Ancient and Modern Language Association, Claremont, November 2008.
- “The Gothic Code: Reading the Margins of Victor Hugo’s *Notre-Dame de Paris*.” Faculty Colloquium, Sam Houston State University, February 2008.
- “Historiography in the Age of Revolution; Sismondi and the Middle Ages.” South Central Modern Language Association, Memphis, November 2007.
- “Goethe’s *Oppositionsästhetik*.” South Central Modern Language Association, Dallas, October 2006.
- “Burckhart’s Anxiety of Influence.” Rocky Mountain Modern Language Association, Tucson, October 2006.
- “The Theology of Architecture: Chateaubriand and the Gothic Cathedral.” Kentucky Foreign Language Conference, Lexington, April 2006.
- “Schiller and Hutten.” Kentucky Foreign Language Conference, Lexington, April 2006.
- “Moral Indeterminacy: Burckhardt and Renaissance Individualism.” American Comparative Literature Association, Princeton University, March 2006.
- “Reading Madame Roland’s Autobiography and Goethe’s *Werther*: A Critique of Norbert Elias’s French *Civilization* and German *Kultur*.” Modern Language Association, Washington, D.C., December 2005.
- “Goethe and Renaissance Individualism.” South Central Modern Language Association, Houston, October 2005.
- “Der letzte Ritter: Goethe’s *Götz von Berlichingen*.” German Studies Association, Washington DC, October 2001.
- “Goethe’s Reception of Ulrich von Hutten.” Modern Language Association, Washington DC, December 2000.
- “Von Marwitz zu Witzewitz: Fontane und der Adel im Roman *Vor dem Sturm*.” German Studies Colloquium, Stanford University, January 1997.

Awards and Honors

Enhancement Grant for Professional Development, Sam Houston State

University, 2006-2007
Faculty Research Grant, Sam Houston State University, 2005
Middlebury College, Center of Educational Technology, 2001
German Historical Institute, 2001
Stanford-Berlin Award, 1999-2000
Middlebury College Award (Italian school), 1999
Member of the Iota Delta chapter of Delta Phi Alpha, German Honor Society,
1991
Dean's List, University of Wisconsin-Madison, 1990
Friends of La Maison Française award for academic excellence, University of
Wisconsin-Madison, 1990

COMPARATIVE BUDGET DATA 2016 - 2021

		2016	2017	2018	2019	2020	2021
1280-0000							
E00	Office Supplies	1,500.00	1,425.00	1,425.00	1,425.00	1,425.00	1,425.00
F00	Teaching Supplies	1,700.00	1,615.00	1,615.00	1,615.00	1,727.00	1,727.00
H00	Choral Accompaniment, Recording, Guest Speakers	5,050.00	3,925.00	3,925.00	3,925.00	5,025.00	5,025.00
J00	Chartwells	200.00	190.00	190.00	190.00	190.00	190.00
K00	Equipment	225.00	500.00	500.00	500.00	500.00	500.00
L00	Transportation	1,850.00	1,750.00	1,750.00	1,750.00		
N00	Piano Tuning	5,325.00	5,325.00	5,325.00	5,325.00	5,325.00	5,325.00
U00	Computer Software, Equipment	250.00	600.00	600.00	600.00	600.00	600.00
SUB-TOTAL		16,100.00	15,330.00	15,330.00	15,330.00	14,792.00	14,792.00
1280-ARTS							
F00	Teaching Supplies	12,500.00	12,020.00	12,020.00	12,020.00	12,020.00	12,020.00
J00	Models	750.00	700.00	700.00	700.00	700.00	700.00
SUB-TOTAL		13,250.00	12,720.00	12,720.00	12,720.00	12,720.00	12,720.00
1280-BAND							
F00	Teaching Supplies	1,400.00	1,400.00	1,400.00	1,400.00	1,700.00	1,700.00
SUB-TOTAL		1,400.00	1,400.00	1,400.00	1,400.00	1,700.00	1,700.00
1280-CHOR							
F00	Teaching Supplies	1,200.00	1,200.00	1,200.00	1,200.00	1,200.00	1,200.00
H00	Performers	750.00	700.00	700.00	700.00	700.00	700.00
SUB-TOTAL		1,950.00	1,900.00	1,900.00	1,900.00	1,900.00	1,900.00
TOTAL 1280		32,700.00	31,350.00	31,350.00	31,350.00	31,112.00	31,112.00

MUSIC FUNDS BREAKDOWN - 2016 to 2020 :

H00	Choral Accompanist	4,400.00	4,400.00
H00	Concert Recording	500.00	500.00
N00	Piano Tuning	5,325.00	5,325.00
BAND	Bands & Orchestra (sheet music etc.)	1,400.00	1,700.00
CHOR	Sheet Music & Performers	1,950.00	1,900.00

MUSIC TOTAL:	13,575.00	13,825.00
ART TOTAL:	13,250.00	12,720.00
GENERAL DEPT. TOTAL:	5,875.00	4,567.00



Approved Budget Report

FYear: 16	Fund: T65
Chart: *	Orgn: 1280
	Prog: *

COAS : 1	Account	Account Title	Approved Budget
Fund: T65	University Fee Trust Fund		
Organization: 1280	Humanities		
Program: 0000	No Program Code		
	B00	Pool Budget Account	5,600.00
	E00	Pool Budget Account	1,500.00
	F00	Pool Budget Account	1,700.00
	H00	Pool Budget Account	5,050.00
	J00	Pool Budget Account	200.00
	K00	Pool Budget Account	225.00
	L00	Pool Budget Account	1,850.00
	N00	Pool Budget Account	5,325.00
	R00	Pool Budget Account	300.00
	U00	Pool Budget Account	250.00
Total for Program:	0000	No Program Code	22,000.00
Program: ARTS	Arts		
	F00	Pool Budget Account	12,500.00
	J00	Pool Budget Account	750.00
Total for Program:	ARTS	Arts	13,250.00
Program: BAND	Band		
	F00	Pool Budget Account	1,400.00
Total for Program:	BAND	Band	1,400.00
Program: CHOR	Chorus		
	F00	Pool Budget Account	1,200.00
	H00	Pool Budget Account	750.00
Total for Program:	CHOR	Chorus	1,950.00
Total for Organization:	1280	Humanities	38,600.00



FYear:	16	Fund:	T65
Chart:	*	Orgn:	1280
		Prog:	*

Approved Budget Report

<i>COAS : 1</i>	<i>Account</i>	<i>Account Title</i>	<i>Approved Budget</i>
Fund: T65	University Fee Trust Fund	Fund Total:	38,600.00



FYear:	16	Fund:	T65
Chart:	*	Orgn:	1280
		Prog:	*

Approved Budget Report

COAS : 1	Account	Account Title	Approved Budget
		TOTALS FOR REPORT:	38,600.00



Approved Budget Report

FYear: 17	Fund: T65
Chart: 1	Orgn: 1280
	Prog: *

COAS : 1	Account	Account Title	Approved Budget
Fund: T65	University Fee Trust Fund		
Organization: 1280	Humanities		
Program: 0000	No Program Code		
	E00	Pool Budget Account	1,425.00
	F00	Pool Budget Account	1,615.00
	H00	Pool Budget Account	3,925.00
	J00	Pool Budget Account	190.00
	K00	Pool Budget Account	500.00
	L00	Pool Budget Account	1,750.00
	N00	Pool Budget Account	5,325.00
	U00	Pool Budget Account	600.00
Total for Program:	0000	No Program Code	15,330.00
Program: ARTS	Arts		
	F00	Pool Budget Account	12,020.00
	J00	Pool Budget Account	700.00
Total for Program:	ARTS	Arts	12,720.00
Program: BAND	Band		
	F00	Pool Budget Account	1,400.00
Total for Program:	BAND	Band	1,400.00
Program: CHOR	Chorus		
	F00	Pool Budget Account	1,200.00
	H00	Pool Budget Account	700.00
Total for Program:	CHOR	Chorus	1,900.00
Total for Organization:	1280	Humanities	31,350.00



FYear:	17	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

<i>COAS : 1</i>	<i>Account</i>	<i>Account Title</i>	<i>Approved Budget</i>
Fund: T65	University Fee Trust Fund	Fund Total:	31,350.00



FYear:	17	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

COAS : 1	Account	Account Title	Approved Budget
		TOTALS FOR REPORT:	31,350.00



Approved Budget Report

FYear: 18	Fund: T65
Chart: 1	Orgn: 1280
	Prog: *

COAS : 1	Account	Account Title	Approved Budget
Fund: T65	University Fee Trust Fund		
Organization: 1280	Humanities		
Program: 0000	No Program Code		
	E00	Pool Budget Account	1,425.00
	F00	Pool Budget Account	1,615.00
	H00	Pool Budget Account	3,925.00
	J00	Pool Budget Account	190.00
	K00	Pool Budget Account	500.00
	L00	Pool Budget Account	1,750.00
	N00	Pool Budget Account	5,325.00
	U00	Pool Budget Account	600.00
Total for Program:	0000	No Program Code	15,330.00
Program: ARTS	Arts		
	F00	Pool Budget Account	12,020.00
	J00	Pool Budget Account	700.00
Total for Program:	ARTS	Arts	12,720.00
Program: BAND	Band		
	F00	Pool Budget Account	1,400.00
Total for Program:	BAND	Band	1,400.00
Program: CHOR	Chorus		
	F00	Pool Budget Account	1,200.00
	H00	Pool Budget Account	700.00
Total for Program:	CHOR	Chorus	1,900.00
Total for Organization:	1280	Humanities	31,350.00



FYear:	18	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

<i>COAS : 1</i>	<i>Account</i>	<i>Account Title</i>	<i>Approved Budget</i>
Fund: T65	University Fee Trust Fund	Fund Total:	31,350.00



FYear:	18	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

COAS : 1	Account	Account Title	Approved Budget
		TOTALS FOR REPORT:	31,350.00



Approved Budget Report

FYear: 19	Fund: T65
Chart: 1	Orgn: 1280
	Prog: *

COAS : 1	Account	Account Title	Approved Budget
Fund: T65	University Fee Trust Fund		
Organization: 1280	Humanities		
Program: 0000	No Program Code		
	E00	Pool Budget Account	1,425.00
	F00	Pool Budget Account	1,615.00
	H00	Pool Budget Account	3,925.00
	J00	Pool Budget Account	190.00
	K00	Pool Budget Account	500.00
	L00	Pool Budget Account	1,750.00
	N00	Pool Budget Account	5,325.00
	U00	Pool Budget Account	600.00
Total for Program:	0000	No Program Code	15,330.00
Program: ARTS	Arts		
	F00	Pool Budget Account	12,020.00
	J00	Pool Budget Account	700.00
Total for Program:	ARTS	Arts	12,720.00
Program: BAND	Band		
	F00	Pool Budget Account	1,400.00
Total for Program:	BAND	Band	1,400.00
Program: CHOR	Chorus		
	F00	Pool Budget Account	1,200.00
	H00	Pool Budget Account	700.00
Total for Program:	CHOR	Chorus	1,900.00
Total for Organization:	1280	Humanities	31,350.00



FYear:	19	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

<i>COAS : 1</i>	<i>Account</i>	<i>Account Title</i>	<i>Approved Budget</i>
Fund: T65	University Fee Trust Fund	Fund Total:	31,350.00



FYear:	19	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

COAS : 1	Account	Account Title	Approved Budget
		TOTALS FOR REPORT:	31,350.00

Amount Requested	Brief Description	Comprehensive description; outline need, objective and proposed outcome	Request type*
\$3,430.00	Wenger 3-Step Signature® Choral Risers	Two choral risers	Funded – one time
\$1,275.00	Shimpo Banding Wheels	15 desktop heavy-duty, "lazy-susan" style wheels	Funded – one time
\$16,787.00	Wenger Musician Chairs	Music chairs for the band room (CNFA 157)	Funded – one time
\$1,060.00	Wenger Choral Folio Cabinet	Choral Music Cabinet	Funded – one time
\$1,000.00	Annual Operating Budget Line for Choral Travel Funds	budget line for Choral Travel to support student participation in choral festivals.	Funded – one time
\$799.95	Music Tech Lab Audio Interfaces	Replacement equipment in the Music Tech Lab	Funded – one time

\$31,463.84	Percussion Instrument Purchase	Approved: \$5,000 to come from FY19 \$19,000 from FY20 \$7,646 not funded	Partially funded
\$20,785.00	Wenger Legacy Acoustical Shells	Approved: \$7,000 to replace the 2 broken shells \$13,785 not funded	Partially funded

\$320,770.00	Piano Replacement	Recommendation: we will form a group to help with a phase-in plan and identifying options for going forward	Not funded pending broader conversation
\$1,424.00	Brent Pottery Wheel	Not funded	Not funded
\$122,678.65	Music Tech Lab for 16 Students	Not funded	Not funded

Total awarded: \$55,351.95



FYear: 20	Fund: T65
Chart: 1	Orgn: 1280
	Prog: *

Approved Budget Report

COAS : 1	Account	Account Title	Approved Budget
Fund: T65	University Fee Trust Fund		
Organization: 1280	Humanities		
Program: 0000	No Program Code		
	E00	Pool Budget Account	1,425.00
	F00	Pool Budget Account	1,727.00
	H00	Pool Budget Account	5,025.00
	J00	Pool Budget Account	190.00
	K00	Pool Budget Account	500.00
	N00	Pool Budget Account	5,325.00
	U00	Pool Budget Account	600.00
Total for Program:	0000	No Program Code	14,792.00
Program: ARTS	Arts		
	F00	Pool Budget Account	12,020.00
	J00	Pool Budget Account	700.00
Total for Program:	ARTS	Arts	12,720.00
Program: BAND	Band		
	F00	Pool Budget Account	1,700.00
Total for Program:	BAND	Band	1,700.00
Program: CHOR	Chorus		
	F00	Pool Budget Account	1,200.00
	H00	Pool Budget Account	700.00
Total for Program:	CHOR	Chorus	1,900.00
Total for Organization:	1280	Humanities	31,112.00



FYear:	20	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

<i>COAS : 1</i>	<i>Account</i>	<i>Account Title</i>	<i>Approved Budget</i>
Fund: T65	University Fee Trust Fund	Fund Total:	31,112.00



FYear:	20	Fund:	T65
Chart:	1	Orgn:	1280
		Prog:	*

Approved Budget Report

COAS : 1	Account	Account Title	Approved Budget
		TOTALS FOR REPORT:	31,112.00

Catalog #	Title	Subject Matter	
ART DVD AGAINST 1994	Against the Odds: The Artists of the Harlem Renaissance	Harlem Renaissance	
ART DVD ALEXANDER 2005	The True Story of Alexander the Great	Alexander the Great	
ART DVD ARCHITECTURES 2000	Architectures: Vol. 1	Architecture	
ART DVD ARCHITECTURES 2001	Architectures: Vol. 2	Architecture	
ART DVD ARCHITECTURES 2003	Architectures: Vol. 3	Architecture	
ART DVD ARCHITECTURES 2005	Architectures: Vol. 4	Architecture	
ART 3 DVD ARCHITECTURES 2000	Architectures: Vol. 6, 7, and 8	Architecture	
ART DVD ART 21 2012	Art in the 21st Century Seasons 1-6	Art	
ART DVD ART 21 2014	Art in the 21st Century Season 7	Art	
ART DVD ART 21 2016	Art in the 21st Century Season 8	Art	
ART DVD BRUT 2007	Art Brut: Outsider Art, Outsider Artists	Outsider Art	
ART DVD BURNHAM 2010	Make No Little Plans: Daniel Burnham and the American City	Architecture	
ART DVD CASTLE 1983	Castle	Architecture	
ART DVD CASTLES 2005	America's Castles	Architecture	
ART DVD CATHEDRAL 1985	Cathedral	Architecture	
ART DVD CATHEDRALS 2010	Building the Great Cathedrals	Architecture	

ART DVD CITIES 2011	Over Your Cities Grass Will Grow		
ART DVD DESIGN 2006	Design E2: The Economics of Being Environmentally Conscious	Architecture	
ART DVD DESIGN 2007	Design E2: Season 2	Design	Robey 2.22.17
ART DVD ENGINEERING 2007	Engineering an Empire (Disc 1)	Architecture	
ART DVD ENGINEERING 2007	Engineering an Empire (Disc 2)	Architecture	
ART DVD ENGINEERING 2007	Engineering an Empire (Disc 3)	Architecture	
ART DVD ENGINEERING 2007	Engineering an Empire (Disc 4)	Architecture	
ART DVD FOSTER 2010	How Much Does Your Building Weigh, Mr. Foster?	Architecture	
ART DVD GEHRY 2006	Ideas and Influences Frank Gehry and Alvar Aalto	Art Criticism	
ART DVD GOLDSWORTHY 2004	Andy Goldsworthy: Rivers and Tides		
ART DVD GREENBERG 2002	Greenberg on Art Criticism: An Interview by T.J. Clark	Art Criticism	
ART DVD IMPRESSIONISM	Understanding Art: Impressionism	Impressionism	
ART DVD ITALIAN 2004	Great Artists of the Italian Renaissance - Part III (2 discs)	Italian Renaissance	
ART DVD ITALIAN 2004	Great Artists of the Italian Renaissance - Part II (2 discs)	Italian Renaissance	
ART DVD ITALIAN 2004	Great Artists of the Italian Renaissance - Part I (2 discs)	Italian Renaissance	
ART DVD LOUVRE 2006	Museum Masterpieces: The Louvre	Louvre	
ART DVD MANET 1989	Les Silences de Manet	Art History	

ART DVD MASTERPIECE 2008	The Private Life of a Masterpiece (7 discs)	Art History	
ART DVD PICTURE 2009	Every Picture Tells a Story (2 discs)	Art Criticism	
ART DVD POLLOCK 1987	Jackson Pollock	Art History	
ART DVD POLLOCK 2001	Pollock	Jackson Pollock	
ART DVD POWER 2013	Simon Schama's Power of Art	Art History	
ART DVD PYRAMID	Pyramid	Architecture	
ART DVD ROTHKO 2000	Rothko's Rooms	Art History	Robey 2.27.18
ART DVD SHOCK 2010	Shock of the New: The Mechanical Paradise/The Powers that Be (Vol 1 &2)	Art History	
ART DVD SHOCK 2010	Shock of the New: The Landscape of Pleasure/Trouble in Utopia (Vol 3 &4)	Art History	
ART DVD SHOCK 2010	Shock of the New: The Threshold of Liberty/The View from the Edge (Vol 5 & 6)	Art History	
ART DVD SHOCK 2010	Shock of the New: Culture As Nature/The Future That Was (Vol 7 & 8)	Art History	
ART DVD SISTER WENDY 1996	Sister Wendy: The Complete Collection (Disc 1)	Art History	
ART DVD SISTER WENDY 1996	Sister Wendy: The Complete Collection (Disc 2)	Art History	
ART DVD SISTER WENDY 1996	Sister Wendy: The Complete Collection (Disc 3)	Art History	
ART DVD SISTER WENDY 1996	Sister Wendy: The Complete Collection (Disc 4)	Art History	
ART DVD SULLIVAN 2010	Louis Sullivan: The Struggle for American Architecture	Architecture	Hunter 1.27.14
Art DVD URBANIZED 2011	Urbanized: A documentary film by Gary Hustwit	Architecture	

ART DVD WESTERN 1989	Art of the Western World (Disc 1)	Western Art	
ART DVD WESTERN 1989	Art of the Western World (Disc 2)	Western Art	
ART DVD WESTERN 1989	Art of the Western World (Disc 3)	Western Art	
ART DVD WESTERN 2006	Landmarks of Western Art: The Late Medieval World	Western Art	
ART DVD WESTERN 2006	Landmarks of Western Art: The Renaissance	Western Art	
ART DVD WESTERN 2006	Landmarks of Western Art: From Rocco to Revolution	Western Art	
ART DVD WESTERN 2006	Landmarks of Western Art: Impressionism and Post-Impressionism	Western Art	
ART DVD EL 1961	Charlton Heston and Sophia Loren: EL CID	Art	
ART DVD PICASSO & BRAQUE 2010	Anre Gumcher	Art	
ART DVD WHAT REMAINS 2006	What Remains: The Life and Work of Sally Mann	Art	
ART DVD DARKLY 2014	Through A Lens Darkly	Art	

Catalog #

Title

ART VHS ACRYLIC 1989	Basic Acrylic Painting (Part 1)	
ART VHS ACRYLIC 1989	Basic Acrylic Painting (Part 2)	
ART VHS ACRYLIC 1989	Basic Acrylic Painting (Part 3)	
ART VHS ACRYLIC 1989	Basic Acrylic Painting (Part 4)	
ART VHS ACRYLIC 1989	Basic Acrylic Painting (Part 5)	

ART VHS BARNES 1993	Citizen Barnes: An American Dream
ART VHS CASSATT 1977	Cassatt: Women in Art (Portrait of an Artist)
ART VHS CASTLE 1977	Castle: The Award-Winning Public Television Program
ART VHS CASTLES 1994	America's Castles
ART VHS CATHEDRAL 1973	Cathedral: The Story of Its Construction
ART VHS CEZANNE 1985	Cezanne: The Man and the Mountain (Portrait of an Artist)
ART VHS CHRISTO 1978	Running the Fence
ART VHS DEGAS, ERTE, CHAGALL 1980s	Degas, Erte and Chagall
ART VHS DESIGN 1993	Visual Language of Design (Part 1)
ART VHS DESIGN 1993	Visual Language of Design (Part 2)
ART VHS DRAWING OUTDOORS 1992	Drawing Techniques: Sketching Outdoors
ART VHS DRAWING PORTRAIT 1992	Drawing Techniques: A Pencil Portrait
ART VHS FRIEDRICH 1991	Caspar David Friedrich: The Boundaries of Our Time (Portrait of an Artist)
ART VHS GREECE 1994	Monuments of Ancient Greece (Part 1)
ART VHS GREECE 1994	Monuments of Ancient Greece (Part 2)
ART VHS GREEK 1990-5	The Greek Temple
ART VHS GREEK 1994	Ancient Greek Art and Architecture

ART VHS HARING 1986	Keith Haring: Artist at Work
ART VHS HARLEM 1994	Against the Odds: The Artists of the Harlem Renaissance
ART VHS MALEVICH 1990	Breaking Free of the Earth: Kazimir Malevich
ART VHS MANET 1989	Les Silences de Manet (Portrait of an Artist)
ART VHS MARIN 1993	John Marin's New York
ART VHS PAIK 1987	Nam June Paik: Avante Garde
ART VHS POLLOCK 1987	Jackson Pollock (Portrait of an Artist)
ART VHS PYRAMID 1975	Pyramid: The Award-Winning PBS Documentary
ART VHS RIVERA 1986	Rivera: The Frescoes of Diego Rivera (Portrait of an Artist)
ART VHS ROME 1987	Monuments of Ancient Rome: The Republic's Rise and Fall
ART VHS ROME 1987	Monuments of Ancient Rome: Building the Empire
ART VHS ROME 1987	Monuments of Ancient Rome: Glory, Stagnation, Decline
ART VHS TURNER 1987	Turner at the Table (Portrait of an Artist)
ART VHS UMBRELLAS 1995	Umbrellas
ART VHS VERMEER 1997	Vermeer: Light, Love and Silence
ART VHS WESTERN 1989	Art of the Western World
ART VHS WOMAN 1981	The Artist Was Woman

Catalog #	Title	Subject Matter	
LANG DVD BROKEN 2011	5 Broken Cameras	Israel	
LANG DVD BOXES	7 Broken Boxes	Spanish	
LANG DVD BELLE 1992	Belle Epoque	Spanish	Bautista 4.17.18
LANG DVD BLOOD 1981	Blood Wedding	Spanish	missing 4.23.18
LANG DVD BRUJO 1986	El Amor Brujo	Spanish	missing 4.23.18
LANG DVD BUENA 1999	Buena Vista Social Club	Spanish	
LANG DVD CARLOS 1981	Carlos Saura's Flamenco Trilogy (Blood Wedding, Carmen, El Amor Brujo)	Spanish	
LANG DVD CARMEN 1983	Carmen	Spanish	missing 4.23.18
LANG DVD CATERINA 2005	Caterina in the Big City	Italian	
LANG DVD COLORS 2011	The Colors of the Mountain	Spanish	
LANG DVD CRUZ 2002	Veronico Cruz	Spanish	
LANG DVD CUBA 2007	Viva Cuba	Spanish	
LANG DVD DIASTOLE 2000	Diastole Y Sístole	Spanish	
LANG DVD DEAD 2005	The Day of the Dead in Mexico	Mexico, Spanish	
LANG DVD HAINE 1995	La Haine	French	
LANG DVD ITALY 1988	The Unification of Italy	Italian History	

LANG DVD LAZHAR 2012	Monsieur Lazhar	French	
LANG DVD NOVIA 2015	El Hij De La Novia	spanish	
LANG DVD OUR LADY 2001	Our Lady of the Assassins	Spanish	
LANG DVD OFFICIAL 1985	The Official Story	Spanish	
LANG DVD OUTSIDE 2011	Outside the Law	French	
LANG DVD PARIS 2010	Paris: The Luminous Years	French	
LANG DVD PADRE AMARO 2002	The crime of Padre Amaro	Spanish	
LANG DVD ROSE 2007	La Vie en Rose	French	
LANG DVD SCARED 1991	I'm Not Scared	Italian	
LANG DVD SPAIN 2004	Islamic Spain	Spain	Bautista 4/2/18
LANG DVD SPAIN 2009	Rick Steve's Spain and Portugal	Spain, Portugal	Bautista 4.2.18
LANG DVD TRAVIATA 1982	La Traviata	Italian	
LANG DVD VIOLETA 2012	Violeta	Spanish	
LANG DVD WATER 1992	Like Water for Chocolate	Spanish	
LANG DVD WORST 1990	I, The Worst of All	Spanish	
LANG DVD SEA 2004	The Sea Inside	Spanish	
LANG DVD OLVIDADOS 1950	Los Olvidados	Spanish	
LANG DVD Angelitos 1948	Angelitos Negros	Spanish	

LANG DVD Fresa 1993	Fresa y Chocolate	Spanish	
LANG DVD Liberator 2013	The Liberator	Spanish	

Catalog #	Title	Composer	Artist(s)	
MUSC CD ARGERSINGER 1994	Concerto for Piano and Chamber Orchestra	Argersinger		missing 4.23.18
MUSC CD BACH ANCIENT 1985	J.S. Bach: Brandenburg Concertos 1-6 (2 discs w/book)	Bach	Academy of Ancient Music	
MUSC CD BACH ANDERSON 1924-55	Marian Anderson: Bach • Brahms • Schubert	Bach, Brahm, Schubert	Anderson	
MUSC CD BACH ANDRE 1968	The Art of Maurice André	Bach, Telemann, Loeillet, Arban	André	
MUSC CD BACH BIGGS 1972	Bach: Great Organ Favorites	Bach	Biggs	
MUSC CD BACH GARDINER 1989	J.S. Bach: St. Matthew Passion (3 discs w/book)	Bach	Gardiner	
MUSC CD BACH MUNCHENER 1962	J.S. Bach: Cantata No. 140 • Magnificat No. 243	Bach	Münchener Bach-Orchester	
MUSC CD BACH ST MARTIN 1987	J.S. Bach: Suites No. 2 & 3 • Concerto for Violin and Oboe • Flute Concerto	Bach	Academy of St. Martin-in-the Fields	
MUSC CD BACH STUTTGART 1985	J.S. Bach: Cantatas No. 80 & No. 140	Bach	Stuttgart Chamber Orchestra	
MUSC CD BACH WALCHA 1963	J.S. Bach: Toccata & Fugue in D minor, BWV 565	Bach	Walcha	
MUSC CD BARBER BALTIMORE 1992	Barber: Adagio • Symphony No. 1	Barber	Baltimore Symphony Orchestra	
MUSC CD BARBER MARRINER 1976	Barber: Adagio for Strings • Ives: Symphony No. 3 • Copland: Quiet City	Barber, Ives, Copland	Marriner	
MUSC CD BARTOK BERLINER 1962	Bartók: Music for Strings, Percussion & Celestra • Hindemith: Sinfonie Mathis der Maler	Bartók, Hindemith	Berliner Philharmoniker	
MUSC CD BARTOK LONDON 1966	Bartók: Bluebeard's Castle	Bartók	London Symphony Orchestra	

MUSC CD BARTOK NEW YORK 1973	Bartók: Concerto for Orchestra	Bartók	New York Philharmonic	
MUSC CD BEACH MICHAEL 1989	Beach – Grand Mass in E-Flat Major	Amy Beach	Michael May Festival Chorus	
MUSC CD BEETHOVEN ALBAN 1983	Beethoven: String Quartets, Op. 130 & Op 133	Beethoven	Alban Berg Quartett	
MUSC CD BEETHOVEN ALBAN 1988	Beethoven: String Quartet No. 13, Op. 130 • Grosse Fuge, Op. 133	Beethoven	Alban Berg Quartett	
MUSC CD BEETHOVEN NEW YORK 1985	Beethoven's 5th • Schubert's 8th • Unfinished Symphonies	Beethoven, Schubert	New York Philharmonic	
MUSC CD BEETHOVEN NORTH GERMAN 1985	Beethoven: Symphony No. 1 & 7	Beethoven	North German Radio Symphony Orchestra	
MUSC CD BEETHOVEN NORTH GERMAN 1985	Beethoven: Symphony No. 2 & 4	Beethoven	North German Radio Symphony Orchestra	
MUSC CD BEETHOVEN NORTH GERMAN 1985	Beethoven: Symphony No. 3	Beethoven	North German Radio Symphony Orchestra	
MUSC CD BEETHOVEN NORTH GERMAN 1985	Beethoven: Symphony No. 5 & 8	Beethoven	North German Radio Symphony Orchestra	
MUSC CD BEETHOVEN NORTH GERMAN 1985	Beethoven: Symphony No. 6	Beethoven	North German Radio Symphony Orchestra	
MUSC CD BEETHOVEN NORTH GERMAN 1985	Beethoven: Symphony No. 9	Beethoven	North German Radio Symphony Orchestra	
MUSC CD BEETHOVEN SERKIN 1963	Beethoven: Moonlight, Pathetique & Appassionata Sonatas	Beethoven	Serkin	missing 4.23.18
MUSC CD BEETHOVEN TALICH 1981	Beethoven: The Six Quartets, Op. 18 (2 discs w/book)	Beethoven	Talich Quartet	
MUSC CD BEETHOVEN VERMEER 1987	Beethoven: String Quartet No. 14, Op. 131	Beethoven	The Vermeer Quartet	
MUSC CD BEETHOVEN VIENNA 1966	Beethoven: Symphony No. 9	Beethoven	Vienna Philharmonic	
MUSC CD BENEDICTINE 1976	Benedictine Nuns: Gregorian Chant		Benedictine Nuns	missing 4.23.18
MUSC CD BERG BERLINER 1987	Berg • Webern • Schoenberg: Orchestral Pieces	Berg, Webern, Schoenberg	Berliner Philharmoniker	missing 4.23.18

MUSC CD BERLIOZ NEW YORK 1969	Berlioz: Symphonie Fantastique, Op. 14	Berlioz	New York Philharmonic	missing 4.23.18
MUSC CD BERNSTEIN 1985	West Side Story – Highlights	Bernstein		
MUSC CD BERNSTEIN ISRAEL 1987	West Side Story (2 discs w/book)	Bernstein	Israel Philharmonic Orchestra	
MUSC CD BIZET LONDON 1989	Bizet: Symphony in C • Fauré: Pavane • Ravel: Le Tombeau de Couperin • Ibert: Divertissement	Bizet, Fauré, Ravel, Ibert	City of London Sinfonia	
MUSC CD BIZET MONTREAL 1988	Bizet: L’Arlésienne & Carmen Suites	Bizet	Orchestre Symphonique de Montréal	
MUSC CD BLUES VARIOUS 1977	Roots of the Blues	Various Artists		missing 4.23.18
MUSC CD BRAHMS WIENER 1983	Brahms: Symphony No. 1	Brahms	Wiener Philharmoniker	
MUSC CD BRAHMS WIENER 1983.1	Brahms: Symphony No. 3	Brahms	Wiener Philharmoniker	
MUSC CD BRAHMS WIENER 1983.2	Brahms: Symphony No. 4	Brahms	Wiener Philharmoniker	
MUSC CD BRAHMS WIENER 1983.3	Brahms: 4 Symphonies (4 discs w/book)	Brahms	Wiener Philharmoniker	
MUSC CD BRUBECK 1959	Time Out	The Dave Brubeck Quartet	The Dave Brubeck Quartet	missing 4.23.18
MUSC CD BYRD SIXTEEN 1989	William Byrd: Mass for 5 Voices	Byrd	The Sixteen	
MUSC CD BYRD SIXTEEN 1990	William Byrd: Mass for 4 Voices	Byrd	The Sixteen	
MUSC CD CAGE TAKAHASHI 1985	Cage: Sonatas & Interludes for Prepared Piano	Cage	Takahashi	
MUSC CD CHADWICK ALBANY 1986	Chadwick: Symphony No. 2 • Parker: A Nothern Ballad	Chadwick, Parker	Albany Symphony Orchestra	
MUSC CD CHOPIN HOROWITZ 1987	Favorite Chopin	Chopin	Horowitz	
MUSC CD CHOPIN HOROWITZ 1987.1	Favorite Chopin, Vol. 2	Chopin	Horowitz	

MUSC CD CHOPIN RUBINSTEIN	Artur Rubenstein Selections from The Chopin Collection	Chopin	Rubinstein	
MUSC CD COPLAND NEW YORK 1966	Aaron Copland	Copland	New York Philharmonic	missing 4.23.18
MUSC CD COPLAND VARIOUS 1970	Copland's Greatest Hits	Copland	Various Artists	
MUSC CD CRUMB MAKROKOSMOS 1971	Ancient Voices of Children: Music for a Summer Evening	Crumb	Makrokosmos III	
MUSC CD DEBUSSY ALBAN 1986	Debussy: String Quartet in G minor • Ravel: String Quartet in F major	Debussy, Ravel	Alban Berg Quartett	
MUSC CD DEBUSSY BOSTON 1982	La Mer • Trois Nocturnes	Debussy	Boston Symphony Orchestra	
MUSC CD DEBUSSY ENTREMONT 1961	Debussy: Clair de Lune • Deux Arabesques • Images I & II • Children's Corner	Debussy	Entremont	
MUSC CD DEBUSSY GIESEKING 1987	Préludes: Books I & II	Debussy	Giesecking	
MUSC CD DEBUSSY MONTREAL 1991	Pelléas et Mélisande (2 discs w/book)	Debussy	Orchestre symphonique de Montréal	
MUSC CD DEBUSSY NEW 1968	Debussy: La Mer • Prelude to the Afternoon of a Faun/Jeux	Debussy	New Philharmonia Orchestra	
MUSC CD DVORAK GEWANDHAUS 1984	Slavonic Dances, Op. 46	Dvořák	Gewandhaus Orchestra Leipzig	missing 4.23.18
MUSC CD ELVIS 1988	Presley: The Top Ten Hits – Copy #1	Presley, Elvis		
MUSC CD ELVIS 1988	Presley: The Top Ten Hits – Copy #2	Presley, Elvis		
MUSC CD ENJOYMENT VARIOUS 1990	The Enjoyment of Music: 6th Edition (3 discs w/book)	Various Artists		
MUSC CD ENJOYMENT VARIOUS 1990	The Enjoyment of Music: Vol. I (4 discs)	Various Artists		missing 4.23.18
MUSC CD ENJOYMENT VARIOUS 1990	The Enjoyment of Music: Vol. II (4 discs)	Various Artists		missing 4.23.18
MUSC CD FILLMORE USAF	Band of the USAF Reserve: "Military Escort" The Music of Henry Fillmore	Fillmore	Band of the USAF Reserve	

MUSC CD GABRIELI JONES 1987	The Glory of Venice	Gabrieli	Philip Jones Brass Ensemble	
MUSC CD GERSHWIN VARIOUS 1969	Gershwin's Greatest Hits	Gershwin	Various Artists	
MUSC CD GERSHWIN VICTOR 1963	Porgy & Bess (Highlights)	Gershwin	RCA Victor Orchestra and Chorus	
MUSC CD GLASS 1982	Dancepieces	Glass		
MUSC CD GLASS 1982.1	Glassworks	Glass		
MUSC CD GOODMAN 1938	Benny Goodman: Live at Carnegie Hall (2 discs)	Goodman		
MUSC CD GRIFFES BOSTON 1976	Works by Charles Tomlinson Griffes	Griffes	The Boston Symphony Orchestra	
MUSC CD GUIDE SADIE 1990	Stanley Sadie's Brief Guide to Music (7 discs) disc #1	Various Artists		
MUSC CD GUIDE SADIE 1990	Stanley Sadie's Brief Guide to Music (7 discs) disc #2	Various Artists		
MUSC CD GUIDE SADIE 1990	Stanley Sadie's Brief Guide to Music (7 discs) disc #3	Various Artists		
MUSC CD GUIDE SADIE 1990	Stanley Sadie's Brief Guide to Music (7 discs) disc #4	Various Artists		
MUSC CD GUIDE SADIE 1990	Stanley Sadie's Brief Guide to Music (7 discs) disc #5	Various Artists		
MUSC CD GUIDE SADIE 1990	Stanley Sadie's Brief Guide to Music (7 discs) disc #6	Various Artists		
MUSC CD GUIDE SADIE 1990	Stanley Sadie's Brief Guide to Music (7 discs) disc #7	Various Artists		
MUSC CD GULLER 1986	Guller: The Art of Youra Guller (1895-1980)	Guller	Youra Guller	
MUSC CD HANDEL CHICAGO 1985	Messiah: Arias & Choruses	Handel	Chicago Symphony Orchestra & Chorus	
MUSC CD HANDEL VARIOUS 1969	Handel's Greatest Hits	Handel	Various Artists	

MUSC CD HAYDN CONCENTUS 1989	Klavierkonzert No. 11; Symphonie No. 105	Haydn	Concentus musicus Wien	
MUSC CD HAYDN CONCERTGEBOUW 1977	Symphonies Nos. 100 & 104 – Copy #1	Haydn	Concertgebouw Orchestra	
MUSC CD HAYDN CONCERTGEBOUW 1977	Symphonies Nos. 100 & 104 – Copy #2	Haydn	Concertgebouw Orchestra	missing 4.23.18
MUSC CD HAYDN HANOVER 1991	Haydn Symphonies: Nos. 76, 77, 78	Haydn	The Hanover Band	
MUSC CD HAYDN HANOVER 1991.1	Haydn Symphonies: Nos. 90, 91, 92	Haydn	The Hanover Band	
MUSC CD HAYDN HANOVER 1992	Haydn Symphonies: Nos. 82, 83, 84	Haydn	The Hanover Band	
MUSC CD HAYDN HANOVER 1994	Haydn Symphonies: Nos. 22, 23, 24, 25	Haydn	The Hanover Band	
MUSC CD HILDEGARD GOTHIC 1981	Hildegard Von Bingen: A Feather on the Breath of God	Hildegard Von Bingen	Gothic Voices	
MUSC CD HILDEGARD SEQUENTIA 1985	Hildegard Von Bingen: Symphoniae	Hildegard Von Bingen	Sequentia	
MUSC CD HILDEGARD VARIOUS 1987	Ordo Virtutum (2 discs w/book)	Hildegard von Bingen	Various Artists	
MUSC CD IRISH VARIOUS 2000	25 Irish Favorites	Various Artists		
MUSC CD IVES BOSTON 1970	Symphony No. 4 • Three Places in New England • Central Park in the Dark	Ives	Boston Symphony Orchestra	
MUSC CD IVES CHICAGO 1988	A Symphony: New England Holidays	Ives	Chicago Symphony Orchestra & Chorus	
MUSC CD IVES KALISH 1976	Charles Ives: Songs	Ives	Kalish	
MUSC CD IVES KALISH 1977	Piano Sonata No. 2	Ives	Kalish	missing 4.23.18
MUSC CD JOPLIN RIFKIN 1974	Piano Rags	Joplin	Rifkin	
MUSC CD KEYROUZ 1994	Keyrouz: Chants Sacrés Melchites (Melchite Sacred Chant) – Hymnes à la Vierge (Hymns to the Blessed Virgin)	Keyrouz		

MUSC CD LIBANA 1986	A Circle is Cast (w/ songbook located on bottom shelf)	Libana		
MUSC CD LIBANA 1990	Fire Within (w/ songbook located on bottom shelf)	Libana		
MUSC CD LIBANA 1990.1	Sojourns	Libana		
MUSC CD MACHAUT TEVERNER 1984	Messe de Nostre Dame	Machaut	Taverner Consort Taverner Choir	
MUSC CD MAHLER CHICAGO 1960	Das Lied von der Erde	Mahler	Chicago Symphony	
MUSC CD MAHLER VIENNA 1983	Symphony No. 4	Mahler	Vienna Philharmonic	
MUSC CD MEDITERRANEAN BOSTON 2005	A Mediterranean Christmas: Songs of Celebration from Spain, Provence, Italy and Middle East	Various Artists	Boston Camerata	
MUSC CD MENDELSSOHN CLEVELAND 1967	Symphony No. 4 in A major	Mendelssohn	Cleveland Orchestra	
MUSC CD MENDELSSOHN PERLMAN 1984	Mendelssohn: Concerto in E minor/ Bruch: Concerto No. 1 in G minor	Mendelssohn, Bruch	Perlman	
MUSC CD MILHAUD FRANCE 1978	La Création du monde; Le Boeuf sur le toit; Saudades do Brasil	Milhaud	Orchestre National de France	
MUSC CD MONTEVERDI CONCENTUS 1969	L'Orfeo (2 discs w/book)	Monteverdi	Concentus musicus Wien	
MUSC CD MOZART BERLINER 1986	Don Giovanni Highlights	Mozart	Berliner Philharmoniker	
MUSC CD MOZART CLEVELAND 1965	Piano Concertos No. 21 & No. 24	Mozart	Cleveland Orchestra	
MUSC CD MOZART EUROPE 1992	Symphonies No. 40 & No. 41 "Jupiter"	Mozart	The Chamber Orchestra of Europe	
MUSC CD MOZART GUARNERI 1989	String Quartets No. 14 & No. 15	Mozart	Guarneri Quartet	
MUSC CD MOZART LONDON 1982	Le Nozze di Figaro Highlights – Copy #1	Mozart	London Philharmonic Orchestra	
MUSC CD MOZART LONDON 1982	Le Nozze di Figaro Highlights – Copy #2	Mozart	London Philharmonic Orchestra	

MUSC CD MOZART PHILARMONICA 1986	Piano Concertos No. 18 & No. 20	Mozart	Philharmonia Orchestra	
MUSC CD MOZART PRAGUE 1985	Eine kleine Naughtmusik • "Posthorn" Serenade	Mozart	Prague Chamber Orchestra	
MUSC CD MOZART ST MARTIN 1975	Piano Concertos No. 20 & No. 24	Mozart	Academy of St. Martin-in-the-Fields	
MUSC CD MOZART ST MARTIN 1986	Le Nozze di Figaro (3 discs w/book)	Mozart	Academy of St. Martin-in-the-Fields	
MUSC CD MOZART VIENNA 1971	Die Zauberflöte (3 discs w/book)	Mozart	Vienna Philharmonic	
MUSC CD MUSICAL ANNE 1985	MUSICAL: "I am Anne Frank" (based on "Yours, Anne")	Futterman, Cohen		
MUSC CD MUSICAL BREAKFAST 2000	MUSICAL: "Breakfast at Tiffanys"	Bob Merrill		
MUSC CD MUSICAL CABIN 1993	MUSICAL: "Cabin in the Sky"	Latouche, Duke		
MUSC CD MUSICAL CEILING 1998	MUSICAL: "I Was Looking at the Ceiling and Then I Saw the Sky"	Adams		
MUSC CD MUSICAL EATING 1992	MUSICAL: "Eating Raoul"	Graham, Feuer		
MUSC CD MUSICAL GIRL 1963	MUSICAL: "The Girl Who Came to Supper"	Coward		
MUSC CD MUSICAL LADY 1997	MUSICAL: "No Way to Treat a Lady"	Cohen		
MUSC CD MUSICAL SEUSSICAL 2001	MUSICAL: "Seussical the Musical"	Ahrens, Flaherty		
MUSC CD OCKEGHEM HAMBURGER 1973	Ockeghem: Requiem (Missa pro defunctis);	Ockeghem	Hamburger Bläserkreis für alte Musik	
MUSC CD PAINE NEW YORK 1989	Paine: Symphony No. 1	Paine	New York Philharmonic	
MUSC CD PROKOFIEV LOS ANGELES 1986	Prokofiev: Symphonies No. 1 & No. 5	Prokofiev	Los Angeles Philharmonic Orchestra	
MUSC CD PROKOFIEV ROYAL 1986	Prokofiev: Peter and the Wolf; Britten: Young Person's Guide to the Orchestra	Prokofiev, Britten	Royal Philharmonic Orchestra	
MUSC CD PUCCINI CALLAS 1954	Maria Callas: Puccini & Bellini: Opera Arias	Puccini, Bellini	Maria Callas	missing 4.23.18

MUSC CD PUCCINI VICTOR 1956	Puccini: La Bohème (2 discs w/book)	Puccini	RCA Victor Orchestra and Chorus	
MUSC CD PURCELL ENGLISH 1983	Purcell: Hail! Bright Cecilia	Purcell	English Baroque Soloists	missing 4.23.18
MUSC CD PURCELL TAVERNER 1981	Purcell: Dido & Aeneas	Purcell	Taverner Choir and Players	
MUSC CD RAVEL BOSTON 1987	Ravel: Bolero; Rapsodie Espagnole	Ravel	Boston Symphony Orchestra	
MUSC CD RAVEL BOSTON 1995	Ravel: Daphnis, Daphnis Et Chloe Suites #1 & #2; Bolero/Debussy: Images	Ravel, Debussy	Boston Symphony Orchestra	
MUSC CD RAVEL FRANCE 1986	Ravel: The Two Piano Concertos	Ravel	Orchestre National de France	
MUSC CD RIMSKY BOSTON 1957	Rimsky-Korsakov: Russian Easter Overture	Rimsky-Korsakov	Boston Pops Orchestra	
MUSC CD SCHOENBERG BERLINER 1974	Schoenberg: Verklärte Nacht op. 4 (Transfigured Night); Variationen für Orchester op. 31 (Variations for Orchestra)	Schoenberg	Berliner Philharmoniker	
MUSC CD SCHOENBERG BUDAPEST 1987	Schoenberg: Pierrot lunaire; Webern: 2 Lieder / 5 Canons; Boulez: Improvisations sur Mallarmé Nos. 1-2	Schoenberg, Webem, Boulez	Budapest Chamber Orchestra	
MUSC CD SCHOENBERG ORPHEUS 1990	Schoenberg: Verklärte Nacht op. 4 (Transfigured Night); Kammersymphonien op. 9 & 38 (Chamber Symphonies)	Schoenberg	Orpheus Chamber Orchestra	
MUSC CD SCHUBERT FISCHER 1958	Schubert: 21 Lieder	Schubert	Dietrich Fischer- Dieskau	
MUSC CD SCHUBERT FISCHER 1985	Schubert: Winterreise (w/book)	Schubert	Dietrich Fischer- Dieskau	
MUSC CD SCHUBERT FISCHER 1990	Schubert: Lieder (2 discs w/book)	Schubert	Dietrich Fischer- Dieskau	
MUSC CD SCHUBERT GIESEN 1966	Schubert: Die Schöne Müllerin	Schubert	Hubert Giesen	
MUSC CD SCHUMANN BEENHOUWEER 1991	Schumann: Complete Works for Piano Vol. #3	Schumann	Jozef De Beenhouwer	
MUSC CD SHOSTAKOVICH BERLINER 1986	Shostakovich: Symphony No. 5	Shostakovich	Berliner Philharmoniker	
MUSC CD SHOSTAKOVICH LONDON 1985	Shostakovich: Symphonies #1 & #9	Shostakovich	London Philharmonic Orchestra	

MUSC CD SMETANA CHICAGO 1977	Smetana: Die Moldau; Dvořák: Slawische Tänze op. 46 (Slavonic Dances); Brahms: Ungarische Tänze (Hungarian Dances); Borodin: Polowetzer Tänze (Polovtsian Dances); Liszt: Les Préludes	Smetana, Dvořák, Brahms, Borodin, Liszt	Chicago Symphony Orchestra	
MUSC CD SOUSA MICHIGAN 1968	Sousa: The Stars & Stripes Forever	Sousa	University of Michigan Band	
MUSC CD SOUTH VARIOUS 1993	Sounds of the South - Blue Ridge Mountain Music (4 discs)	Various Artists		missing 4.23.18
MUSC CD SOUTH VARIOUS 1993	Sounds of the South - Roots of the Blues - The Blues Roll On (4 discs)	Various Artists		missing 4.23.18
MUSC CD SOUTH VARIOUS 1993	Sounds of the South - Negro Church Music - White Spirituals (4 discs)	Various Artists		missing 4.23.18
MUSC CD SOUTH VARIOUS 1993	Sounds of the South - American Folk Songs for Children (4 discs)	Various Artists		missing 4.23.18
MUSC CD STRAUSS PHILADELPHIA 1961	Johann Strauss' Greatest Hits	Strauss	Philadelphia Orchestra	
MUSC CD STRAVINSKY CHICAGO 1986	Stravinsky: Song of the Nightingale, The Fairy's Kiss; Hovhaness: Mysterious Mountain (Symphony No. 2)	Stravinsky, Hovhaness	Chicago Symphony Orchestra	
MUSC CD STRAVINSKY COLUMBIA 1962	Stravinsky: Le Sacre du Printemps	Stravinsky	Columbia Symphony Orchestra	
MUSC CD STRAVINSKY COLUMBIA V10 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #10 <i>Oratorio - Melodrama</i> (22 discs)	Stravinsky		
MUSC CD STRAVINSKY COLUMBIA V11 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #11 <i>Sacred Works</i> (22 discs)	Stravinsky		
MUSC CD STRAVINSKY COLUMBIA V12 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #12 <i>Columbia Symphony Orchestra; Robert Craft</i> (22 discs)	Stravinsky		
MUSC CD STRAVINSKY COLUMBIA V2 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #02 <i>Ballets Vol. II</i> (22 discs)	Stravinsky	Columbia Symphony Orchestra	
MUSC CD STRAVINSKY COLUMBIA V3 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #03 <i>Ballet Suites - Ballettsuiten - Suites de ballets</i> (22 discs)	Stravinsky	Columbia Symphony Orchestra	
MUSC CD STRAVINSKY COLUMBIA V4 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #04 <i>Symphonies - Rehearsals and Talks</i> (22 discs)	Stravinsky	Columbia Symphony Orchestra	
MUSC CD STRAVINSKY COLUMBIA V5 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #05 <i>Concertos</i> (22 discs)	Stravinsky	Columbia Symphony Orchestra	

MUSC CD STRAVINSKY COLUMBIA V6 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #06 <i>Miniature Masterpieces</i> (22 discs)	Stravinsky	Columbia Symphony Orchestra	
MUSC CD STRAVINSKY COLUMBIA V7 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #07 <i>Chamber Music & Historical Recordings</i> (22 discs)	Stravinsky		
MUSC CD STRAVINSKY COLUMBIA V8 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #08 <i>Operas</i> (22 discs)	Stravinsky		
MUSC CD STRAVINSKY COLUMBIA V9 1991	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #09 <i>The Rake's Progress - Opera in 3 Acts</i> (22 discs)	Stravinsky		
MUSC CD STRAVINSKY LONDON 1990	Stravinsky: Pulcinella; Ragtime; Renard the Fox; Octet	Stravinsky	London Sinfonietta	missing 4.23.18
MUSC CD STRAVINSKY MONTREAL 1985	Stravinsky: The Rite of Spring	Stravinsky	Orchestre Symphonique de Montreal	
MUSC CD STRAVINSKY SCOTTISH 1986	Stravinsky/Ramuz: The Soldier's Tale	Stravinsky	Scottish Chamber Orchestra	
MUSC CD TCHAIKOVSKY BERLINER 1967	Tchaikovsky: Symphony No. 2; 1812 Overture	Tchaikovsky	Berliner Philharmoniker	
MUSC CD TCHAIKOVSKY CLIBURN 1958	Tchaikovsky: Piano Concerto No. 1; Rachmaninoff: Piano Concerto No. 2	Tchaikovsky, Rachmaninoff	Van Cliburn	
MUSC CD TCHAIKOVSKY NEW YORK 1987	Tchaikovsky: Symphony No. 6	Tchaikovsky	New York Philharmonic	
MUSC CD THOMSON OUR TIME 1982	Thomson: Four Saints in Three Acts (2 discs)	Thomson	Orchestra of Our Time	missing 4.23.18
MUSC CD USAF ACC FLOURISHES	ACC Heritage of America Band: Flourishes		ACC Heritage of America Band	
MUSC CD USAF ACC RIDERS	ACC Heritage of America Band: Riders for the Flag		ACC Heritage of America Band	
MUSC CD USAF BAND AMERICA	USAF Band & Singing Sergeants: America		USAF Band & Singing Sergeants	
MUSC CD USAF BAND EXCELLENCE	USAF Band of the East: Musical Excellence of the USAF		USAF Band of the East	
MUSC CD USAF CONTINENTAL	USAF Continental Army Band: In Concert		USAF Continental Army Band	
MUSC CD USAF ORCHESTRA DECK	USAF Symphony Orchestra: Deck the Halls		USAF Symphony Orchestra	

MUSC CD USAF TACTICAL	USAF Tactical Air Command Band: In Concert – Copy #1		USAF Tactical Air Command Band	
MUSC CD USAF TACTICAL	USAF Tactical Air Command Band: In Concert – Copy #2		USAF Tactical Air Command Band	
MUSC CD USAF TACTICAL CEREMONIAL	USAF Tactical Air Command Band: Ceremonial Music		USAF Tactical Air Command Band	
MUSC CD VERDI BAYERISCHES 1977	Verdi: La Traviata (2 discs w/book)	Verdi	Bayerisches Staatsorchester	
MUSC CD VERDI PHILHARMONIA 1957	Verdi: Falstaff (2 discs w/book)	Verdi	Philharmonia Orchestra and Chorus	
MUSC CD VERDI ROME 1961	Verdi: Othello (2 discs w/book)	Verdi	Rome Opera Orchestra and Chorus	
MUSC CD VERDI VIENNA 1968	Verdi: Requiem (2 discs)	Verdi	Vienna Philharmonic, Vienna State Chorus	
MUSC CD VERDI WIENER 1960	Verdi: Aida Highlights	Verdi	Wiener Philharmoniker	
MUSC CD VIVALDI ISRAEL 1985	Vivaldi: The Four Seasons	Vivaldi	Israel Philharmonic Orchestra	
MUSC CD WAGNER BAYERISCHEN 1981	Wagner: Tristan and Isolde Highlights	Wagner	Symphonie-Orchester des Bayerischen Rundfunks	
MUSC CD WAGNER BERLINER 1968	Wagner: Der Ringdes Nibelungen – The Rhinegold (15 discs w/book) CASE 1	Wagner	Berliner Philharmoniker	
MUSC CD WAGNER BERLINER 1968	Wagner: Der Ringdes Nibelungen – Siegfried (15 discs w/book) CASE 2	Wagner	Berliner Philharmoniker	
MUSC CD WAGNER BERLINER 1968	Wagner: Der Ringdes Nibelungen – The Valkyrie (15 discs w/book)	Wagner	Berliner Philharmoniker	
MUSC CD WAGNER BERLINER 1968	Wagner: Der Ringdes Nibelungen – Twilight of the Gods (15 discs w/book)	Wagner	Berliner Philharmoniker	
MUSC CD WAGNER WIENER 1981	Wagner: Overtures & Preludes	Wagner	Wiener Philharmoniker	
MUSC CD WAITES 1993	Waites: Black Diamonds	African-American Composers	Althea Waites	
MUSC CD WIEN WIENER 1990	Wien Modern: Ligeti; Nono; Boulez; Rihm	Ligeti, Nono, Boulez, Rihm	Wiener Philharmoniker	
MUSC CD WILLIAMS LONDON 1985	Williams: The Lark Ascending; Five Variants of "Dives and Lazarus"; The Wasps	Williams	London Philharmonic Orchestra	

MUSC CD WOMEN ESKIN 1987	Eskin: Fluffy Ruffle Girls – Women in Ragtime	Various Artists	Virginia Eskin	
MUSC CD WOMEN FIERRO 1993	Riches and Rags – A Wealth of Piano Music By Women	Various Artists	Nancy Fierro	
MUSC CD WOMEN HARBACH 1989	Harbach: Music for Solo Harpsichord by 18th Century Women Composers	Various Artists	Barbara Harbach	
MUSC CD WOMEN HARBACH 1990	Harbach: Music for Solo Harpsichord by 18th Century Women Composers, Vol. II	Various Artists	Barbara Harbach	
MUSC CD WOMEN HARBACH 1993	Harbach: Women Composers for Organ – Music Spanning Five Centuries	Various Artists	Barbara Harbach	
MUSC CD WOMEN VARIOUS 1981	Vive La Différence – String Quartets by 5 Women from 3 Continents	Various Artists		
MUSC CD WOMEN VARIOUS 1991	Chamber Works by Women Composers (2 discs)	Various Artists		
MUSC CD WOMEN VARIOUS 1991.2	Women at an Exposition - Music composed by women and performed at the 1893 World's Fair in Chicago	Various Artists		
MUSC CD WOMEN VARIOUS 1992	The Women's Philharmonic	Various Artists		
MUSC CD WOMEN VARIOUS 1994	Character Sketches – Solo Piano Works by 7 American Women	Various Artists		
MUSC CD WOMEN VARIOUS 1995	Kaleidoscope – Music By African-American Women	Various Artists		
MUSC CD WOMEN WOMENS 1990	Bay Area Women's Philharmonic: Baroque Treasures	Various Artists	Bay Area Women's Philharmonic	
MUSC CD ZWILICH INDIANAPOLIS 1986	Zwilich: Symphony No. 1	Zwilich	Indianapolis Symphony Orchestra	
MUSC DEBUSSY EUROPE 1986	Clair de Lune – Music of Debussy	Debussy	Chamber Orchestra of Europe	missing 4.23.18
MUSIC CD DESPREZ CLEMENT 1986	Missa Pange Lingua	Desprez	Ensemble Clement Janequin	missing 4.23.18
??	Beethoven: Symphonies 1-9 (5 disc w/book)	Beethoven	The Hanover Band	
??	Desprez: Missa "L'homme armé super voces musicales"	Desprez		missing 4.23.18
??	Hildegard Von Bingen: Ordo Virutum (2 discs w/book)	Hildegard Von Bingen		missing 4.23.18

??	Stravinsky: Igor Stravinsky (1882 - 1971) The Edition Volume #01 <i>Ballets Vol. I</i> (22 discs)	Stravinsky	Columbia Symphony Orchestra	
??	Schoenberg: Ochestral Works (Berg)	Schoenberg		missing 4.23.18

Catalog #	Title	Subject Matter
MUSC DVD AIRPLANE 1980	Airplane!	Film
MUSC DVD ALICE 2003	The Alice Project: Creative Arts Therapy in Action	Theater
MUSC DVD AMADEUS 1997	Amadeus: Director's Cut	Mozart
MUSC DVD AMADEUS 1997 (2)	Amadeus	Mozart
MUSC DVD AMERICAN 1951	An American in Paris	Musical
MUSC DVD ANYTHING 1956	Anything Goes	Musical
MUSC DVD BALLO 1991	Un Ballo in Maschera (Giuseppe Verdi)	Opera
MUSC DVD BEETHOVEN 1992	Beethoven Lives Upstairs	Classical
MUSC DVD BOHEME 1982	La Boheme (Giacomo Puccini)	Opera
MUSC DVD BROADWAY 2004	Broadway: The American Musical	Musical, Broadway
MUSC DVD BRUBECK 1968	Twentieth Century Jazz Masters: Dave Brubeck, Thae Jones-Mel Lewis	Jazz
MUSC DVD BUENA 1999	Buena Vista Social Club	Folk
MUSC DVD CAMELOT 1967	Camelot	Musical
MUSC DVD CARMEN 2007	Carmen (Georges Bizet)	Opera

MUSC DVD CAROUSEL 1956	Carousel	Musical
MUSC DVD CARTER 2004	Elliott Carter	Composer
MUSC DVD CHICO 2010	Chico & Rita	Film
MUSC DVD CLOSE 1977	Close Encounters of the Third Kind	Film
MUSC DVD DON CARLO 1983	Don Carlo	Opera
MUSC DVD ELLINGTON 1974	On the Road with Duke Ellington	Jazz
MUSC DVD EVITA 1996	Evita	Musical
MUSC DVD FAIR 1964	My Fair Lady	Musical
MUSC DVD FALSTAFF 1999	Falstaff (Giuseppe Verdi)	Opera
MUSC DVD FANTASIA 2000	Fantasia 2000	
MUSC DVD FANTATIA 1940	Fantasia	
MUSC DVD FELA 1984	FELA LIVE: Fela Anikulapo-Kuti and the Egypt 80 Band	World Music
MUSC DVD FIDDLER 1971	Fiddler on the Roof	Musical
MUSC DVD FIGARO 1994	Le Nozze di Figaro	Mozart, Classical
MUSC DVD FRENCH 2005	The French Revolution	
MUSC DVD GOOD 1966	The Good, The Bad and The Ugly	Film
MUSC DVD GUYS 1955	Guys and Dolls	Musical

MUSC DVD GYPSY 1962	Gypsy	Musical
MUSC DVD GYPSY 1962	Gypsy	Musical
MUSC DVD HIGH 1952	High Noon	Film
MUSC DVD HILDEGARD 1994	Hildegard	
MUSC DVD HILDEGARD 1994	Hildegard	
MUSC DVD HILDEGARD 1996	Hildegard von Bingen In Portrait	
MUSC DVD IMMORTAL 2000	Immortal Beloved	Film
MUSC DVD JAPAN 1967	Music of Japan	World Music
MUSC DVD JARRETT 2002	Solo Tribute: Keith Jarrett, The 100th Performance in Japan	Keith Jarrett
MUSC DVD JAZZ 1941	The Sound of Jazz: Count Basie, Billie Holiday, Lester Young, Coleman Hawkins	Jazz
MUSC DVD JESUS 1973	Jesus Christ Superstar	Opera
MUSC DVD KING 1956	The King and I	Musical
MUSC DVD KONKOMBE 1988	Konkombe: The Nigerian Pop Music Scene	World Music
MUSC DVD LADIES 1988	The Ladies Sing the Blues	Blues
MUSC DVD LAMERMOOR 1982	Lucia Di Lammermoor (Gaetano Donizetti)	Opera
MUSC DVD MANCHA 1972	Man of la Mancha	Musical
MUSC DVD MET 1987	Live From the Met: Highlights, Volume 1	Opera

MUSC DVD MIDDLE EAST 1968	Music of the Middle East	World Music
MUSC DVD MIDNIGHT 1986	Round Midnight	Jazz, Herbie Hancock
MUSC DVD MIKADO 1939	The Mikado	Opera
MUSC DVD MINGUS 1997	Charles Mingus: Triumph of the Underdog	Jazz
MUSC DVD MOZART 2000	Wolfgang Amadeus Mozart	Mozart, Classical
MUSC DVD MUSIC 2003	The Music Man	Musical
MUSC DVD NUTCRACKER 1987	The Nutcracker (Peter Tchaikovsky)	Ballet
MUSC DVD OKLAHOMA 2005	Oklahoma!	Musical
MUSC DVD ORCHESTRA 1989	Robin Lehman's The Young Person's Guide to the Orchestra	Orchestra
MUSC DVD PAJAMA 1957	The Pajama Game	Musical
MUSC DVD PARIS 1996	Paris Was a Woman	Documentary
MUSC DVD PATTON 1970	Patton	Film
MUSC DVD PEARL 2003	Girl with a Pearl Earring	Film
MUSC DVD PIPPIN 1981	Pippin	Musical
MUSC DVD POPPEA 2008	L'incoronazione Di Poppea	Opera
MUSC DVD PORGY 1992	The Gershwins' Porgy and Bess	Musical
MUSC DVD PRIDE 2005	Pride and Prejudice	Film

MUSC DVD RAVEL 2001	Ravel's Brain	Ravel
MUSC DVD RIGOLETTO 1987	Rigoletto (Giuseppe Verdi)	Opera
MUSC DVD ROMANTICISM 2002	The Clearvue/eav Art & Music Series, Second Edition: Romanticism in Art and Music	Romanticism
MUSC DVD ROMEO 1968	Romeo and Juliet	
MUSC DVD ROMEO 1968	Romeo and Juliet	
MUSC DVD SCHINDLER 1993	Schindler's List	Film
MUSC DVD SCORE 2009	Keeping Score	Symphony
MUSC DVD SOUND 1965	The Sound of Music	Musical
MUSC DVD SOUTH 1958	South Pacific	Musical
MUSC DVD SPELLBOUND 2008	Spellbound	Scoring
MUSC DVD SUNDAY 1986	Sunday in the Park with George	Musical
MUSC DVD TASTE 1996	Taste of the Arts Vol. 4	Opus Art
MUSC DVD TRAVIATA 1982	La Traviata (Giuseppe Verdi)	Opera
MUSC DVD TRISTAN 1973	Tristan und Isolde	Opera
MUSC DVD TROVATORE 1983	Il Trovatore (Giuseppe Verdi)	Opera
MUSC DVD TURANDOT 1994	Turandot (Giacomo Puccini)	Opera
MUSC DVD VAUGHAN 1991	Masters of American Music: Sarah Vaughan, The Divine One	Jazz

MUSC DVD WEST 1962	How the West was Won	Film
MUSC DVD WOODS 1990	Into the Woods	Musical
MUSC DVD WOZZECK 2009	Wozzeck	Opera
MUSC DVD XERXES 1988	Xerxes	Opera
MUSC DVD YANKEES 1958	Damn Yankees	Musical
MUSC DVD RING 1980	Der Ring Des Nibelungen Complete Set (4 Discs)	
MUSC DVD ROBIN 2003	The Adventures of Robin Hood (Two Disc Special Edition)	
MUSC DVD GOOD 1966	The Good, The Bad and The Ugly (2 Disc DVD Collectors Set)	
MUSC DVD WOOLF	A Room of one's own	
MUSC DVD SONG	Song of Love	
MUSC DVD SCHUMANN, ROBERT AND CLARA 2002	Great Masters: Robert and Clara Schumann-Their Lives and Music	
MUSC DVD STEIGLITZ 2001	Alfred Stieglitz: The Eloquent Eye	

Catalog #	Title	Subject Matter
MUSC VHS 1776 1972	1776	Musical
MUSC VHS ABNER 1959	Lil Abner	Musical
MUSC VHS AIDA 1986	<i>Verdi's Aida: Teatro alla Scala</i>	Opera
MUSC VHS AMAHL 1978	Amahl and the Night Visitors	Opera

MUSC VHS ANDERSON 1995	American Women of Achievement: Marian Anderson	Women
MUSC VHS BEETHOVEN 1992	Beethoven Lives Upstairs	Beethoven, Classical
MUSC VHS BIRD 1987	Celebrating BIRD: The Triumph of Charlie Parker	Jazz
MUSC VHS BOHEME 1982	La Boheme (Subtitles)	Opera
MUSC VHS BOHEME 1982	La Boheme (No Subtitles)	Opera
MUSC VHS BOLERO 1972	The Bolero	Orchestra
MUSC VHS BOSSA 1993	Bossa Nova: Music and Reminiscences	World Music
MUSC VHS BRIGADOON 1954	Brigadoon	Musical
MUSC VHS CAESAR 1986	Julius Caesar (George Frideric Handel)	Opera
MUSC VHS CAMELOT 1967	Camelot (Tape 1)	Musical
MUSC VHS CAMELOT 1967	Camelot (Tape 2)	Musical
MUSC VHS CARMEN 1991	<i>Georges Bizet's Carmen (Act 1)</i>	Opera
MUSC VHS CARMEN 1991	<i>Georges Bizet's Carmen (Act 2, 3, 4)</i>	Opera
MUSC VHS CAROUSEL 1956	Carousel	Musical
MUSC VHS CHANGER 1991	The Changer: A Record of the Times	Women
MUSC VHS CHARITY 1968	Sweet Charity Shirley MacLaine	Musical
MUSC VHS CLASSICS 1991	Music Classics (Volume 1): Big Bands 1940s	Band

MUSC VHS CONDUCTING 1991	The Art of Conducting	Conducting
MUSC VHS DEVIL 1966	Devil Got My Woman/Blues at Newport 1966	Blues
MUSC VHS DRUMMING 1993	African Drumming	World Music
MUSC VHS ELLINGTON 1984	Memories of Duke Ellington	Jazz
MUSC VHS FESTIVAL 1995	National Women's Music Festival	Women
MUSC VHS FIGARO 1973	Glyndebourne Festival Opera: The Marriage of Figaro	Opera
MUSC VHS FLOWER 1961	Flower Drum Song	Musical
MUSC VHS GYPSY 1962	Gypsy	Musical
MUSC VHS INDIA 1982	Discovering the Music of India	World Music
MUSC VHS JACKSON 1983	Mahalia Jackson	
MUSC VHS JANIS 1974	Janis: The Way She Was	Janis Joplin
MUSC VHS JAZZ 1992	Listening to Jazz	Jazz
MUSC VHS JAZZMASTERS 1990	Jazzmasters: 1958-59 (Volume 1)	Jazz
MUSC VHS JAZZMASTERS 1990	Jazzmasters: 1960-61 (Volume 2)	Jazz
MUSC VHS KING 1984	The King and I	Musical
MUSC VHS LA MANCHA 1972	Man of La Mancha	Musical
MUSC VHS LADIES 1988	The Ladies Sing the Blues	Blues

MUSC VHS LADY 1964	My Fair Lady	Musical
MUSC VHS LIFE 1996	Radiant Life	Women
MUSC VHS MET 1986	Live from the Met Highlights: Volume I	Opera
MUSC VHS MIKADO 1986	The Mikado: Gilbert and Sullivan	Opera
MUSC VHS MUSIC 1961	The Music Man	Musical
MUSC VHS OKLAHOMA 1955	Oklahoma!	Film
MUSC VHS ORCHESTRA 1990	The Enjoyment of Music: The Orchestra and its Instruments	Orchestra
MUSC VHS PACIFIC 1956	South Pacific	Musical
MUSC VHS PAJAMA 1957	The Pajama Game	Musical
MUSC VHS PARSIFAL 1988	Syberberg's Film of Richard Wagner's: Parsifal (Volume 1)	Opera
MUSC VHS PARSIFAL 1988	Syberberg's Film of Richard Wagner's: Parsifal (Volume 2)	Opera
MUSC VHS PIPPIN 1992	Pippin	Musical
MUSC VHS POPPEA 1984	Lincoronazione di Poppea	Opera
MUSC VHS RUSSIAN 1987	Our Musical Heritage Series: Russian Folk Music	Folk, World Music
MUSC VHS SMITH 1988	Against the Odds: Bessie Smith	Blues
MUSC VHS TRAVIATA 1982	La Traviata (Giuseppe Verdi)	Opera
MUSC VHS TREEMONISHA 1982	Treemonisha	Opera

MUSC VHS VOICE 1989	Voice: The Universal Instrument	Voice
MUSC VHS WOODS 1990	Into the Woods	Musical
MUSC VHS WORSHIP 1972	The Worship of Music	World Music
MUSC VHS WOZZECK 1987	Wozzeck (Berg)	Opera
MUSC VHS XERXES 1988	Xerxes (George Fideric Handel), Act 1	Opera
MUSC VHS XERXES 1988	Xerxes (George Fideric Handel), Act 2 and 3	Opera
MUSC VHS YANKEES 1982	Damn Yankees	Musical

Catalog #	Title	Subject Matter
PHIL DVD AQUINAS 2003	Great Philosophers: Medieval Philosophy: Thomas Aquinas	Medieval, Thomas Aquinas
PHIL DVD ARISTOTLE 2002	Great Philosophers: Aristotle	Aristotle
PHIL DVD BUDDHA 2004	Life of Buddha	Buddhism, Religion
PHIL DVD CRITICAL 2008	Introduction to Critical Thinking	Critical Thinking
PHIL DVD DECISION 2009	The Art of Critical Decision Making	Critical Thinking
PHIL DVD FAITH 1996	Bill Moyers: The Wisdom of Faith (Disc 1)	Faith, Religion
PHIL DVD FAITH 1996	Bill Moyers: The Wisdom of Faith (Disc 2)	Faith, Religion
PHIL DVD GREEK 2004	Great Ideas of Philosophy: Classical Greek Philosophy	Greek
PHIL DVD MARXIST 2003	Modern Philosophy: Marxist Philosophy	Marxism

PHIL DVD MORAL 2003	Modern Philosophy: Moral Philosophy	Morality
PHIL DVD PLATO 2002	Great Philosophers: Plato	Plato
PHIL DVD SCIENCE 2003	The Philosophy of Science	Science
PHIL DVD PROVE 2008	Prove: Why Intellectual Standards? Why Teach them?	
PHIL DVD HUMAN EMOTION 2008	Critical Thinking and Human Emotion	
PHIL DVD THINK CRITICALLY 2008	Motivating Students to Think Critically by Teaching for Discovery	
PHIL DVD HINDUISM 2004	Hinduism Philosophy DVD	

Catalog #	Title	Subject Matter
PHIL VHS HINDUISM 1994	Interactive Video on Hinduism and Buddhism	Religion, Hinduism, Buddhism
PHIL VHS ISLAM 1991	Islam: The Faith and the People	Religion, Islam
PHIL VHS JUSTICE 1989	Justice/Moral Reasoning	Morality

APPENDIX

MUSICAL INSTRUMENT COLLECTIONS

PIANOS

MAKE & MODEL	STYLE & SIZE	YEAR (AGE)	LOCATION	CONDITION	USE
Steinway & Sons B	7' Grand	1997 (23)	Kent	Good	Performance
Boston UP118S	46" Upright	2002 (18)	Kent	Fair+	Performance
Boston UP118S	46" Upright	2012 (8)	CNFA 153	Good	Practice Room
Boston UP118S	46" Upright	2012 (8)	CNFA 154	Good	Practice Room
Boston UP118S	46" Upright	1999 (21)	CNFA 155	Fair	Practice Room
Boston UP118S	46" Upright	1999 (21)	CNFA 156	Fair	Practice Room
Steinway & Sons L	5'10" Grand	1983 (37)	CNFA 157	Fair+	Classroom
Boston UP118S	46" Upright	2012 (8)	CNFA 161	Good	Faculty Studio
Boston UP118S	46" Upright	2012 (8)	CNFA 163	Good	Faculty Studio
Boston UP118S	46" Upright	2012 (8)	CNFA 164	Good	Faculty Studio
Boston UP118S	46" Upright	1999 (21)	CNFA 257	Fair	Classroom
Boston UP118S	46" Upright	1999 (21)	CNFA 264B	Fair	Practice Room
Boston UP118S	46" Upright	2002 (18)	CNFA 264D	Fair+	Practice Room
Boston UP118S	46" Upright	2015 (5)	CNFA 265	Excellent	Classroom
Boston UP118S	46" Upright	2012 (8)	CNIC 323	Good	Classroom
Steinway & Sons B	7' Grand	1963 (57)	Weston	Fair-	Performance

OTHER INSTRUMENTS

INSTRUMENT TYPE	NUMBER	CONDITION	LOCATION	NEED REPLACING
Concert Bass Drum	2	poor	Weston	
Marching Bass Drum	1	poor	Warehouse	
Concert Snare Drum	2	poor	Weston	
Sleigh Bells	1	poor	Weston	X

Timpani	4	poor	Weston	
Trumpet	8	poor	Warehouse	X
Alto Horn	2	poor	Warehouse	X
Baritone Horn	5	poor	Warehouse	X
French Horn	11	poor	Warehouse	X
Clarinet	4	poor	CNFA 264	X
Flute	5	poor	CNFA 264	X
Alto Clarinet	2	poor	Warehouse	X
Bassoon	1	poor	Warehouse	X
Bass Clarinet	1	poor	Warehouse	X
Alto Saxophone	1	poor	CNFA 157	X
Tuba	1	poor	Warehouse	X
Trombone	2	poor	Warehouse	X
Baritone Saxophone	2	poor	Warehouse	X
Bongos	1	fair	Weston	X
Shekere	1	fair	Weston	X
Drumset	1	fair	Weston	
Drumset	1	fair	CNFA 264A	
Bass Clarinet	1	fair	CNFA 157	X
Alto Saxophone	1	fair	CNFA 157	X
Trombone	1	fair	Warehouse	X
Baritone Saxophone	1	fair	CNFA 157	X
Crash Cymbals	1	good	Weston	
Concert Bells	1	good	Weston	
Xylophone	1	good	Weston	
Claves	1	good	Weston	
Maracas	1	good	Weston	
Guiro	1	good	Weston	
Congas	1	good	Weston	
Djembe / Dumbek	5	good	Weston	

Bass Amp	1	good	CNFA 157	
Guitar Amp	1	good	CNFA 157	
Keyboard Amp	1	good	CNFA 157	
Keyboard	1	good	CNFA 157	
Tuba	1	good	Weston	
Bass Drum	1	new	Weston	
Concert Snare Drum	1	new	Weston	
Suspended Cymbal	1	new	Weston	
Vibraphone	1	new	Weston	
Marimba	1	new	Weston	
Chimes	1	new	Weston	
Gong	1	new	Weston	
Woodblock	1	new	Weston	
Temple Blocks	1	new	Weston	
Tambourine	1	new	Weston	
Slapstick	1	new	Weston	
Wind Chimes	1	new	Weston	
Timpani	4	new	Weston	
Triangle	3	new	Weston	
Drumset	1	new	Weston	

To: Humanities & IDIS Faculty
Petri Flint, Chair

From: Jacalyn Kremer, Dean of Amelia V. Gallucci-Cirio Library
Renee Fratantonio, Instruction & Research Services Librarian

CC: Franca Barricelli, Dean of Arts & Sciences

Date: December 15, 2020

Re: Library resources and services to support the program review of Humanities & IDIS

The New England Commission on Higher Education’s Standard 7.22 calls for “access to library and information resources, services, facilities, and qualified staff sufficient to support its teaching and learning environments and its research and public service mission as appropriate.” The purpose of this report is to outline the current Amelia V. Gallucci-Cirio Library’s resources, services and facilities that support the undergraduate in-person and remote programs in Humanities & IDIS at Fitchburg State University. The material presented in this report was discussed on October 27, 2020 with the Humanities & IDIS faculty. Specific items discussed include:

- Partnering to develop Humanities & IDIS students’ information literacy skills
- Increasing use of Controlled Digital Lending in place of physical reserves
- Open Educational Resources

ABOUT Humanities & IDIS at Fitchburg State University

Undergraduate Students with (first) major as Interdisciplinary Studies enrolled in Fall 2018	112
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An analysis of the library support needed for the IDIS undergraduate major as well as undergraduates taking Humanities & IDIS courses as non-majors is classified into three categories: resources, services and facilities.

RESOURCES for Humanities & IDIS

Researchers in Humanities & IDIS generally focus on the use of academic journals, monographs (books), and films. In addition, researchers, depending on their emphasis, will use music audio files and visual media.

1. Journals and Databases

The Amelia V. Gallucci-Cirio Library offers access to over 115,000 online journals in over 179 databases. Specifically, for the Humanities & IDIS major and classes, we have the following databases:

1. Academic Search Ultimate
2. Academic OneFile
3. JSTOR Arts & Sciences
4. MLA International Bibliography
5. Music & Performing Arts
6. Philosopher's Index
7. ProQuest Religion
8. SocIndex With Full Text

In addition, we offer the following art and music databases:

1. Alexander Street Press: Music & Performing Arts
2. Fine Arts and Music Collection
3. Oxford Music Online
4. Art Museum Image Gallery
5. Avery Index to Architectural Periodicals

Humanities & IDIS related journal titles in the following sub-categories may be viewed online by subject using the library's ["Journal Finder"](#) tool (items in parenthesis are # of journals):

<p>Art, Architecture & Applied Arts:</p> <ul style="list-style-type: none">● Architecture (214)● Arts & Crafts (68)● Fine Arts – General (125)● Gardens, Landscape Architecture & Parks (34)● Decorative Arts (84)● Drawing, Design & Illustration (18)● Painting (4)● Photography (74)● Sculpture (3)● Visual Arts (376)	<p>Languages & Literatures</p> <ul style="list-style-type: none">● East Asian Languages & Literatures (31)● Greek & Latin Languages & Literatures (87)● Middle Eastern Languages & Literatures (43)● Philology & Linguistics (579)● Romance Languages (119)● French Literature (37)● Italian Literature (16)● Spanish Literature (95)
<p>Music, Dance, Drama & Film</p> <ul style="list-style-type: none">● Dance (29)● Drama (111)● Film (161)	<p>Philosophy & Religion</p> <ul style="list-style-type: none">● Philosophy (418)● Aesthetics (18)● Ethics (41)

<ul style="list-style-type: none"> ● Ethnomusicology (10) ● Music History & Criticism (85) ● Music Instruction & Study (34) ● Music Literature (289) ● Music Philosophy (29) ● Printed Music, Instrumental (3) 	<ul style="list-style-type: none"> ● Logic (15) ● Speculative Philosophy (27) ● Religion (1,008)
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See Library Table 1: Full-text Journal Databases by Disciplines related to Humanities & IDIS. Usage statistics show the overall usage numbers are good, although we observe a downward trend. At our October meeting, we discussed the possibility of the Library acquiring more JSTOR journal content. Librarians are currently running trials of the new JSTOR content,

In fall 2018, the library conducted a journal review project. It looked at the approximately 400 print and online journals to which the library subscribes (outside of the journals available through the databases). The library determined the annual cost per usage by dividing the annual cost for the journal title by the number of times the journal was used in a year. Criteria was established and applied that allowed the library to cancel journals that were not being effectively used. The following 9 Humanities & IDIS related journals were cancelled due to low usage and their availability online :

- American Cinematographer (cancelled print; available online through database)
- Domus (cancelled print, no online option available)
- Exposure - Society for Photographic Education (cancelled since available freely online)
- Art Bulletin and Art Journal (cancelled print since have online through database)
- Italian Culture (Cancelled online subscription due to high cost and low use)
- Design Issues (canceled print and online since in multiple databases)
- Musical Quarterly (canceled online; available in databases with one year embargo)
- Forum Italicum (cancelled print; available online through database)
- Journal of Creative Behavior (canceled print; available in databases with one year embargo)

This journal review project allowed the library to increase journal offerings in needed areas as determined by interlibrary loan data as well as to purchase large, multi-disciplinary eBook collections. More information about the new eBook collection is below.

The library collection development policy has been, and continues to be, to provide the core journals and databases appropriate for each discipline. Reviews of databases and journals are consulted, peer comparisons are conducted, and faculty input on the effectiveness of the resource is critical when considering new databases. Funds for new databases and/or journals are then requested, and if granted, they are purchased.

2. Books

A review of our print collection in the Library of Congress call number ranges specifically associated with Humanities & IDIS shows over 25,000 print books in our collection. This is an adequate depth of collection. See [Library Table 2: Monograph Collection Description and Analysis](#).

In addition, almost all the books were in the print collection as the Library offered few eBooks. It was our recommendation that an eBook package that includes Humanities & IDIS books be acquired to meet the needs of the undergraduate and graduate researchers and the faculty. This would not only increase the number of volumes available; it would also increase the number of books published in the past 5 years. Therefore, effective March 2019, the EBSCO Academic Complete eBook package was subscribed to that included approximately 33,419 Humanities & IDIS related eBooks to meet the needs of the undergraduate and graduate researchers and the faculty; 2,446 of these eBooks were published in the last 5 years and 12,839 were published in the past 10 years. In addition to this, we also added the JSTOR EBA and DDA eBook collections which included 12,005 Humanities & IDIS related eBooks; 4,144 of these were published within the last 5 years and 7,597 were published within the last 10 years. This increases the number of books associated with **Humanities & IDIS in total to 71,210** books (print and ebooks) while providing on and off-campus access. This total number brings the collection well above the advanced instructional support level for graduate research and coursework (over 12,000 books).

3. Films and other Media

In 2018, the Library purchased a subscription to the academic streaming film database Kanopy. Many thousands of videos are available with subjects aligned with Humanities & IDIS (this does include some duplicates). See [Library Table 3: Films and Other Media Collection](#) for a breakdown by category.

4. Technology

Starting in Fall 2020, the Library offers a robust [Technology Lending Library](#) to ensure that all students, regardless of their financial means, are able to access the technology needed to do their course work, including digital cameras and camcorders. The equipment is available for checkout. Students also have access to a range of technology available in the library building. See below for the Library Facilities section of this report.

SERVICES for Humanities & IDIS

Library Instruction

For all academic departments in the 2020 academic year, faculty librarians taught 177 research sessions and were embedded into 68 courses. Through these efforts, we reached over 4,700 students during the last academic year. With only 7 faculty librarians on staff, the number of classes with research sessions and/or an embedded librarian is impressive and requests continue to increase.

On a yearly basis, in-person instruction requests from Humanities & IDIS remain fairly consistent, with library in-person research classes being taught for the capstone course in IDIS. The library is always interested in partnering with all faculty members if there is an information literacy need, specifically for those courses tagged with information literacy in the general education curriculum.

Library Instruction					
	FY2016	FY2017	FY2018	FY2019	FY2019
Total Embedded Courses	37	102	63	72	68
<i>Embedded Humanities & IDIS Courses</i>	3	6	5	2	1
Total In-person Sessions	185	161	184	194	177
<i>In-person Humanities & IDIS Sessions</i>	11	9	12	6	7

See [Library Table 4: Research Instruction](#) for more information. The library has recently completed the [Library's information literacy student learning outcomes](#). At our meeting on October 27, we discussed how the Library can support your department's information literacy goals for students in the IDIS program and students taking Humanities courses. Since the curriculum varies dramatically from course to course, we discussed the creation of short videos for informing students about resources available at the library. Unlike our existing library of tutorials, these videos would be quick and geared towards raising awareness of all the library has to offer. We also discussed ways of incorporating information literacy more holistically with an ethical lens such as the ethical use of information (i.e. Big Data and algorithms).

Library Research Guides

The Library offers 35 subject research guides plus 165 course specific guides, covering all disciplines at Fitchburg State. For Humanities & IDIS, we have created four subject research guides (Music, Art, Foreign Language, and Philosophy) and four course specific research guides. The usage statistics in the Humanities & IDIS research guides show that the four guides were accessed a total of 1,518 times (Music-535, Art-519, Foreign Language-201, and Philosophy-263;) in FY20. The average usage of these 4 subject guides (**379.5**) is about 62% less than the usage the average subject guide receives (1003 views/guide avg.). Starting in fall 2019, the Library's Humanities & IDIS Research Guide was made available at point-of-need within the Blackboard course management system in all courses, including Humanities & IDIS, in order to facilitate access.

The library is interested in working with Humanities & IDIS faculty to increase direct, course-specific use of specialized databases via our embedded research guides.

Research Help

The Library offers one-on-one reference services in a variety of modes, including dropping in at the reference desk, making a personal appointment, email, and chat instant messaging service. The

overwhelming majority of such services are offered in-person at the research help desk, although this number has declined significantly over time. During the academic year, research help is available to students for 60 hours per week. In FY20, librarians answered over 1,100 research questions. The aggregate trends in research help appear in [Library Table 5: Research Help](#). Statistics on the use of research help by Humanities & IDIS students only are not available.

Reserves

The Library's Reserve system is well used by the Fitchburg State community. Last year, 98 professors put a total of 595 items on reserves. Checkouts of reserve materials by all students were more than 1,100 during the last academic year. During FY20, Humanities & IDIS faculty had put 24 items on reserve. These items were checked out a total of 78 times. Due to COVID-19, print reserves are currently unavailable. We discussed further opportunities for Humanities & IDIS faculty to utilize the new Controlled Digital Lending program, a digital reserve system. Currently two courses are using the new Controlled Digital Lending services. In addition to controlled digital lending, we discussed the benefits of Open Educational Resources, which would increase student access to no or low-cost textbooks and other course materials.

Interlibrary Loan Services Request

Data shows Humanities & IDIS students and professors have a relatively low use of Interlibrary Loan Services based on discipline. See [Library Table 6: Interlibrary Services](#) for details.

FACILITIES for Humanities & IDIS

With the Library's recent renovation, students have access to welcoming spaces designed to support individual and group work, and is more than adequate to meet the needs of students, faculty and administration. Building information is in [Library Table 7: Facilities](#).

Library Table 1:

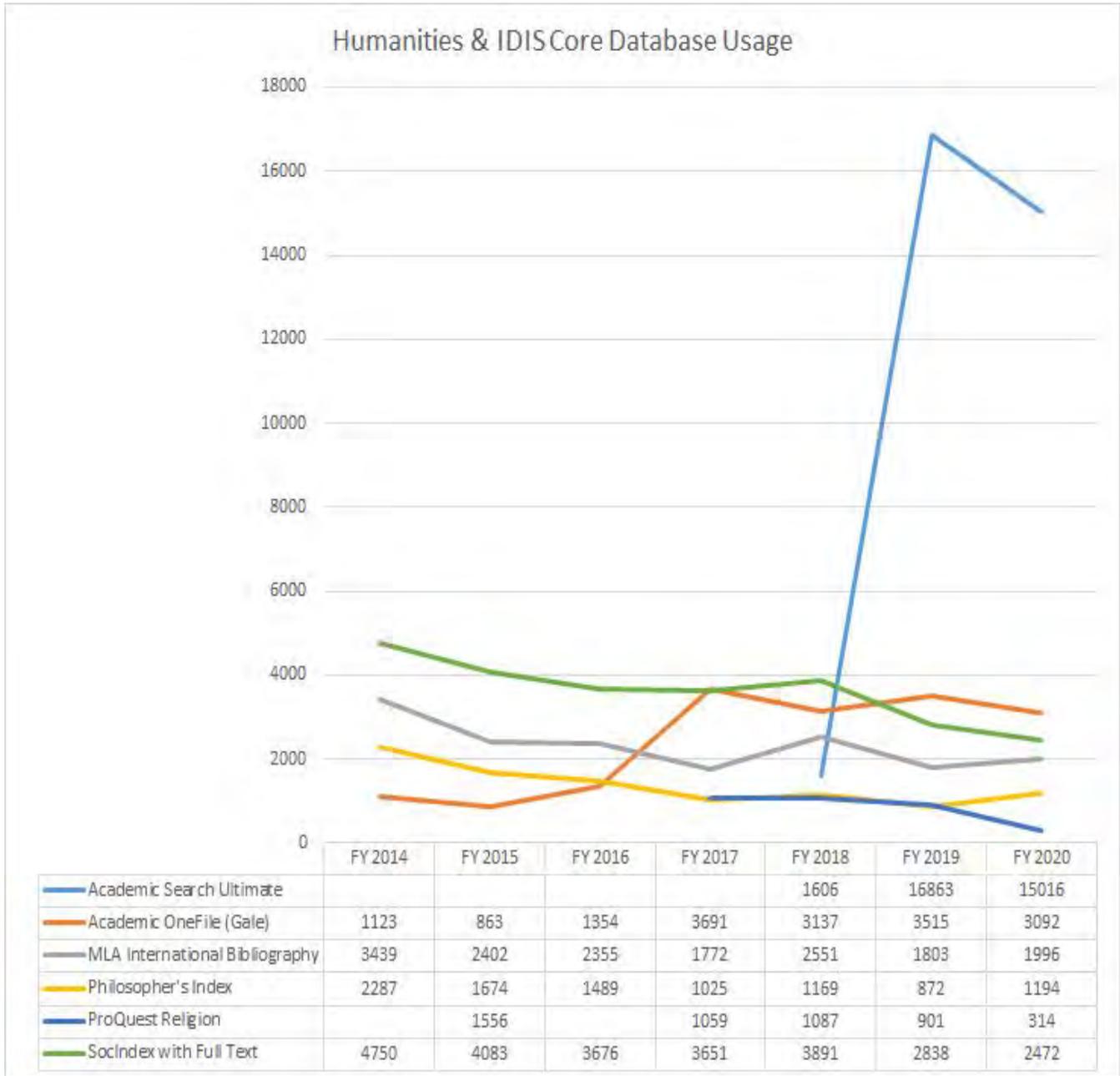
Full-text Journal Databases by Disciplines related to Humanities & IDIS

The full complement of databases treating Humanities & IDIS can be found on the library website (<https://library.fitchburgstate.edu/research/databases>). Whereas there are 8 directly applicable full-text databases, another 5 full-text databases supplement this core collection. In addition, individual titles stretching across the sciences number in the thousands. Journals are either embedded within databases or are available through individual subscriptions accessible through Serials Solutions.

Core Full-text Journal Databases
<ol style="list-style-type: none">1. Academic Search Ultimate2. Academic OneFile3. JSTOR Arts & Sciences4. MLA International Bibliography5. Music & Performing Arts6. Philosopher's Index7. ProQuest Religion8. SocIndex With Full Text
Supplemental Full-text Journal Databases
<ol style="list-style-type: none">1. Ageline2. Credo Reference3. Global Issues in Context4. MasterFILE Premier5. ProQuest Research Library

Database usage data disaggregated by discipline does not exist therefore it is not possible to determine how many articles were accessed only by Humanities & IDIS faculty and students. In total for the Fitchburg State community, over 132,000 articles were accessed through the Library's 179 databases in fiscal year 2020.

On October 27, the library agreed to consider expanding the current subscription for JSTOR and to arrange database trials. The library will also investigate streaming music services that could be used in lieu of Spotify.



Notes - JSTOR Arts and Sciences only has one year of statistics (FY 2020). This database had 16,685 sessions in FY 2020.

**Music Online does not provide usage statistics.*

Library Table 2:

Monograph Collection Description and Analysis

Fitchburg State University is, by Carnegie classification, a Master's granting institution. The Humanities & IDIS program offers a Bachelor's degree, and therefore the University must currently uphold at least the standard of 3b, "Intermediate Study" for its collections. (see below).

General Guidelines for Monograph Collection Depth

1. Minimal – A level that consists mostly of basic works.
2. Basic Information.
 - a. A level that introduces and defines the subject and that indicates the varieties of information available elsewhere.
 - b. Basic Instructional Support – A level that introduces coursework and research for undergraduate courses, including a wide range of basic monographs and reference tools pertaining to the subject and targeted to undergraduate students.
3. Study or Instructional Support.
 - a. Basic Study – A level that supports undergraduate courses.
 - b. Intermediate Study – A level that supports upper division undergraduate courses.
 - c. Advanced Instructional Support – A level that supports coursework and research for graduate and undergraduate courses, including a wide range of basic monographs and reference tools pertaining to the subject.
4. Research – A level that supports independent research and preparation of doctoral dissertations
5. Comprehensive Inclusion – Comprised of all significant works for a defined topic.

*Specific Definitions for Monograph Holdings**

- 1b (or less) Minimal level = less than 2,500.
- 2a Basic introductory level = 2,500 - 5,000 titles.
- 2b Basic advanced level (Community College) = 5,000 - 8,000 titles.
- 3a Instructional support (lower level undergraduate) = 8,000-12,000 titles representing a range of monographs.
- 3b Intermediate support level (advanced undergraduate) = more than 12,000 titles representing a wider range than 3a.
- 3c Advanced support level (Master's degree level) = more than 12,000 titles representing a wider range than 3b.

*Quantitative WLN Criteria for Determining CL (Current Collection Level) Rating

Humanities & IDIS Book Collection

Subject Area	LC	2014	2015	2016	2017	2018	2019	2020
Philosophy	B-BD	2,517	2,546	2,592	2,644	2,698	2,711	2,727
Philosophy	BH-BJ	482	491	511	524	530	538	541
Religion	BL-BX	3,888	3,904	3,942	3,970	4,011	4,036	4,085
Music	M	2,518	2,564	2,625	2,712	2,799	2,851	2,881
Fine Arts	N	7,827	7,925	8,004	8,135	8,207	8,279	8,341
Languages	P-PL	3,805	3,861	3,915	3,981	4,048	4,114	4,230
Literature (French, Italian, Spanish)	PQ	2,773	2,854	2,877	2,931	2,954	2,968	2,981
<u>TOTAL</u>		<u>23,810</u>	<u>24,145</u>	<u>24,466</u>	<u>24,897</u>	<u>25,247</u>	<u>25,497</u>	<u>25,786</u>

The total number of print books in the call number ranges associated with Humanities & IDIS is 25,786. This meets the number expected for a collection to support advanced undergraduate coursework and research (12,000+ books). Effective March 2019, the EBSCO Academic Complete eBook package was subscribed to that included approximately 33,419 Humanities & IDIS related eBooks to meet the needs of the undergraduate and graduate researchers and the faculty; 2,446 of these eBooks were published in the last 5 years and 12,839 were published in the past 10 years. In addition to this, we also added the JSTOR EBA and DDA eBook collections which included 12,005 Humanities & IDIS related eBooks; 4,144 of these were published within the last 5 years and 7,597 were published within the last 10 years. This increases the number of books associated with Humanities & IDIS in total to **71,210** books while providing on and off-campus access. This total number brings the collection well above the advanced support level for graduate level research and course work (over 12,000 books).

Library Table 3:

Film and Other Media Collection

# of Streaming Films by Subject in Kanopy Database	
Art & Artists	1297
Classic Cinema	910
Dance	233
Design	103
Drama	2688
Early Film	430
ESL & Language	374
Ethnicity & Identity	1008
Film Studies	924
Global Studies & Language	82
Human Rights	567
Indigenous Studies	662
Jewish Studies	278
Movies	4224
Music	743
Performing Arts	334
Photography	236
Race & Class Studies	1019
Religion & Philosophy	1172
Sociology	1148
Visual Art	912
Women & Society	709
World Cinema	2095
Total (includes duplicates)	22,148

Library Table 4:

Library Instruction

	FY16	FY17	FY18	FY19	FY20
Total Instruction Sessions Conducted:	222	263	247	266	245
Humanities & IDIS Sessions Conducted:	14	15	17	8	8
Percentage	6.31%	5.70%	6.88%	3.01%	3.27%
Total Embedded:	37	102	63	72	68
No. of Humanities & IDIS Embedded:	3	6	5	2	1
Total In-person classes:	185	161	184	194	177
No. of Humanities & IDIS In-person classes:	11	9	12	6	7

Undergraduate library instruction is mainly provided through in-person classes at the undergraduate level. As the Humanities & IDIS program is revised, consideration should be given to how library instruction will be effectively delivered, particularly if an increase in the number of online courses is anticipated.

Note: The library offers both discipline-specific and general information literacy instruction sessions.

Note: In AY2016, AY2017 & AY2018 all of the One-shot Sessions and Embedded Courses were for Interdisciplinary (IDIS) courses. In AY2019 & AY2020 there was 1 One-shot Session each year for Music courses; the rest of the One-shot Sessions and Embedded Courses were for Interdisciplinary (IDIS) courses.

Library Table 5:

Research Help

Library Research Guides

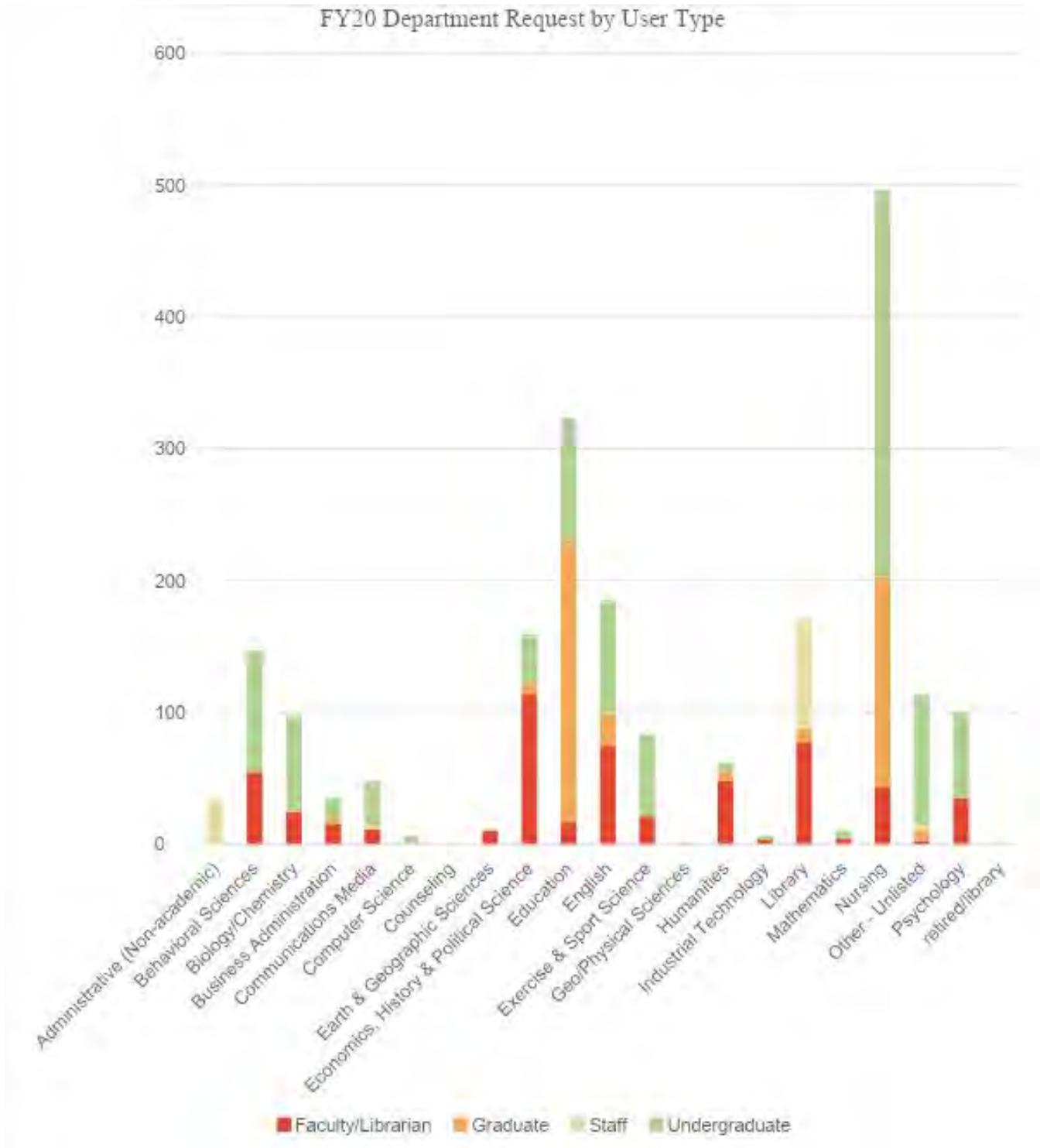
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Reference Statistics for University

	FY2014	FY2015	FY2016	FY2017	FY2018	FY2019	FY2020
Total Records	3544	2642	2497	1875	2854	2803	2409
Mode of Access	FY2014	FY2015	FY2016	FY2017	FY2018	FY2019	FY2020
In Person	2490	1959	1872	1386	2297	2253	1547
Chat	678	548	510	308	268	229	416
Phone/Email	272	133	112	162	287	320	420
Video Call	12	2	3	19	11	16	42
Questions by Patron	FY2014	FY2015	FY2016	FY2017	FY2018	FY2019	FY2020
Student	3016	2438	2320	1674	2632	2538	2091
Faculty	102	59	66	57	65	116	165
Extended Campus/DL	256	27	21	45	112	180	169
Public/Alumni/Other	145	111	79	89	131	123	134
Staff	16	7	11	10	8	14	29
Unknown	13	0	0	0	0	0	0
Duration	FY2014	FY2015	FY2016	FY2017	FY2018	FY2019	FY2020
0-2 minutes	1449	1104	1006	782	1483	1418	844
2-5 minutes	1008	735	683	532	689	634	644
5-15 minutes	628	509	424	327	331	350	433
15 minutes or longer	466	294	384	234	351	401	488

Library Table 6:

Interlibrary Loan Services



Library Table 7:

Facilities

Space	Specifications
<p>Total Number of Seats in Library</p> <p>Information Commons</p>	<p>596</p> <p>Research Help Desk Circulation Desk 61 public computer stations (now distributed in 4 floors due to COVID-19) 3 multi-function printer KIC Scanner</p>
<p>Study Rooms</p>	<p>9 large (up to 8 people) containing conference table, white board, media viewing equipment, and Apple TV. 8 small (2 people) containing a conference table, computer, and whiteboard.</p>
<p>Media Production Room</p>	<p>Seating up to 7 people containing a computer, Apple TV, ceiling mounted projector, DVD player, and document projector.</p>
<p>Quiet Space</p>	<p>2 floors (3rd and 4th)</p>
<p>Archives</p>	<p>47,821 items used in FY20 38 Special Collections totaling 322 boxes. 13 record groups totaling 480 boxes 20 digital collections containing 14,600 items 2,500 rare books Art collection</p>

Study Room Statistics	FY19	FY20
<p>Unique Users</p>	1743	1552
<p>Total Bookings</p>	9454	6330
<p>Hours Booked</p>	16869	11272

Conlon Issues. Please add issues or feel free to add greater specificity or photo with caption to the end of this document.

CODE AND HEALTH

- 1) leaking roof, water coming in, garbage cans to catch the water when it rains or snow melts (3rd fl near studio)
- 2) Structural issues in the basement of Conlon. Settling of the buildings has caused cinder blocks to separate from one another, crevices have appeared in several areas, in hallway, in electronics lab and woodshop. Stress has also caused the block to crack down the middle. In several areas, the crack goes from ceiling to floor. There are arrows drawn near some cracks, which suggests capital planning is aware.. In one or two points, there are brackets holding the cracked cinder blocks together.
- 3) black mold in one spot (157 closet), strong smell of mold in a couple of rooms (351, 311, 301, some third floor cnic offices). We reported this, but it was cleaned without any testing.
- 4) Asbestos tiles which are old and broken in places (admin admits they are asbestos but says they are fine, "not friable" but we would like to have testing done)
- 5) Two rooms with original 1970's rust orange carpet on the floor but also on the wall, and the wall part likely NEVER BEEN WASHED. Admin is unwilling to remove it because of asbestos underneath.(262, 263) one third floor lab room has similar original carpeting, threadbare beyond cleaning.
- 6) aspects out of code - bathrooms only two stalls each, not the proper size for the large auditorium that they serve. Men's does not seem appropriate for public use, has a janitor slop sink inside. CLEANING CHEMICAL DISPENSER MOUNTED TO THE WALL MAY NOT BE UP TO CODE, EITHER. **No ventilation.**
- 7) No ventilation/air exchange in the cnic 3rd floor restrooms. When doors are closed odor build up is really gross. This, even with the inclusion of self flushing toilets.
- 8) **ADA** - There are swinging heavy double doors at the North St. entrance). **HANDICAP DOOR OPENER BUTTON THAT USED TO BE THERE HAS BEEN REMOVED.** It is not clear how students in a wheelchair could access the practice rooms, or Kent recital hall, or faculty offices in the area near the North Street entrance.
- 9) Water stains on the walls of Room 157 indicate leaks. Same on brick walls in connector between CNFA and CNIC.
- 10) Antiquated wiring on 3rd floor Conlon making it impossible for some newer equipment to be used.

11) CONLON 313 contains multiple **ADA compliance violations** for safe access due to stairs with lack of ramps and impossible to access light switches. This is also an unnecessary problem because elevated parts are from a defunct unusable control room that should have been removed 25 years ago. So also a waste of significant square footage for a major in dire need of more space.

12) **ADA** - The third floor would be impossible to exit for anyone wheelchair-bound in a building evacuation. Staff still appears unclear as to who would assist the disabled fleeing the building and unable to use the freight elevator.

13) Second and ground floor bathrooms have poor ventilation, which might be an even bigger problem if/when the campus is repopulated, and lots of people use them, which is an issue if we want to limit the spread of Covid.

14) Offices and classrooms on the second floor can be freezing in late fall and winter. Offices on the first floor near Kent get up to above 80 degrees when the sun is shining.

HVAC Issues

15) There are chronic HVAC problems on the 3rd floor, especially in CNIC 341 where there are persistent issues related to temperature and air circulation, also for CNIC 323 and 301A. 301a has no detectable air coming in or leaving the vents.

16) Office 162, and ones near it, are consistently over 80 degrees in the afternoon when the sun shines into the large windows with insufficient blinds. Thermostat does not work in this room.

UNSANITARY CONDITIONS

1) The desired standard for the building according to our 2017 NEASC study is "moderate dinginess" but it's really worse than that. Since Covid hit, there has been little or no cleaning as far as we can see.

2) I don't believe the carpets ever get cleaned in 157 or in the practice rooms

3) Faculty trash not emptied for months on end.

4) Sinks and water fountains encrusted with gunk.

5) Stairway railings and door knobs that are sticky and filthy.

6) Very dirty slop sink in men's bathroom is just a few inches away from the sink where people wash their hands.

MISSING ELEMENTS

Neglect with respect to other buildings

1) No sign out front (North St. side) telling which departments the building houses. Other buildings have a sign.

2) For Humanities, no faculty lounge with proper furniture.

- 3) In North St. said lobby, no TV screen with news and announcements, a fixture in every other lobby; several requests have been made for this on yearly budget document.
- 4) There is no break room with a sink where you can rinse a dish, etc., common in other buildings.
- 5) Some rooms are accessed with keys, others with OneCards.
- 6) Even with OneCards, faculty access to some rooms is inappropriately limited (e.g. Music Library, room behind 157).
- 7) No Card access to CNFA outer doors means that staff/professors must go to CNIA and walk over. This is cumbersome when access is needed on weekends, when the doors are supposed to be unlocked and available for entry. Doors are often locked by custodial staff early on weeknights resulting in being unable to return to office from Weston at night without having to go to CNIA, up the elevator, and across the walkway.
- 8) Humanities has no Chair's office, with connected office administrator space, as in other departments.
- 9) Insufficient space for adjunct offices.

ACADEMIC QUALITY

CNIC 301 and 301a share a wall with only metal studs and no insulation or sound damping. 301 side of the wall is a classroom with sound system. 301a is a gang editing lab with 8 editing workstations. When teaching is going on in both rooms, it's as if there's a screen door separating them. Seriously limits classroom and lab space scheduling.

157 has a VERY noisy climate control system, counterproductive in a music (!) classroom

CNIC 113 and 114 also have very noisy systems.

The wall between CNFA 265 and 257 is paper thin. If one class is viewing a film or listening to music, it is very loudly heard in the other classroom. Even loud voices in one class while the other class is taking a test create a huge distraction.

Music tech room was once a closet. Very limited seating for extremely popular class.

Kent Recital Hall has a dry acoustic with a noticeable echo off the back wall - should be the opposite: warm acoustic (slight reverberation) with no echo.

KENT ALSO HAS PERSISTENTLY MISSING LIGHT BULBS, NOT REPLACED AFTER MULTIPLE REQUESTS OVER MULTIPLE YEARS (poor lighting is an accessibility issue)

157 has a tendency to be too hot in cold months and too cold in warm months - we've been opening windows in there for 30 years, which is very wasteful.(this must be very bad for the

grand piano in that room, right?) THIS HAS BEEN ADDRESSED, MUCH IMPROVED
THOUGH NOT PERFECT.

Comm Media: Needs more room for size of program.

SEE PHOTOS BELOW











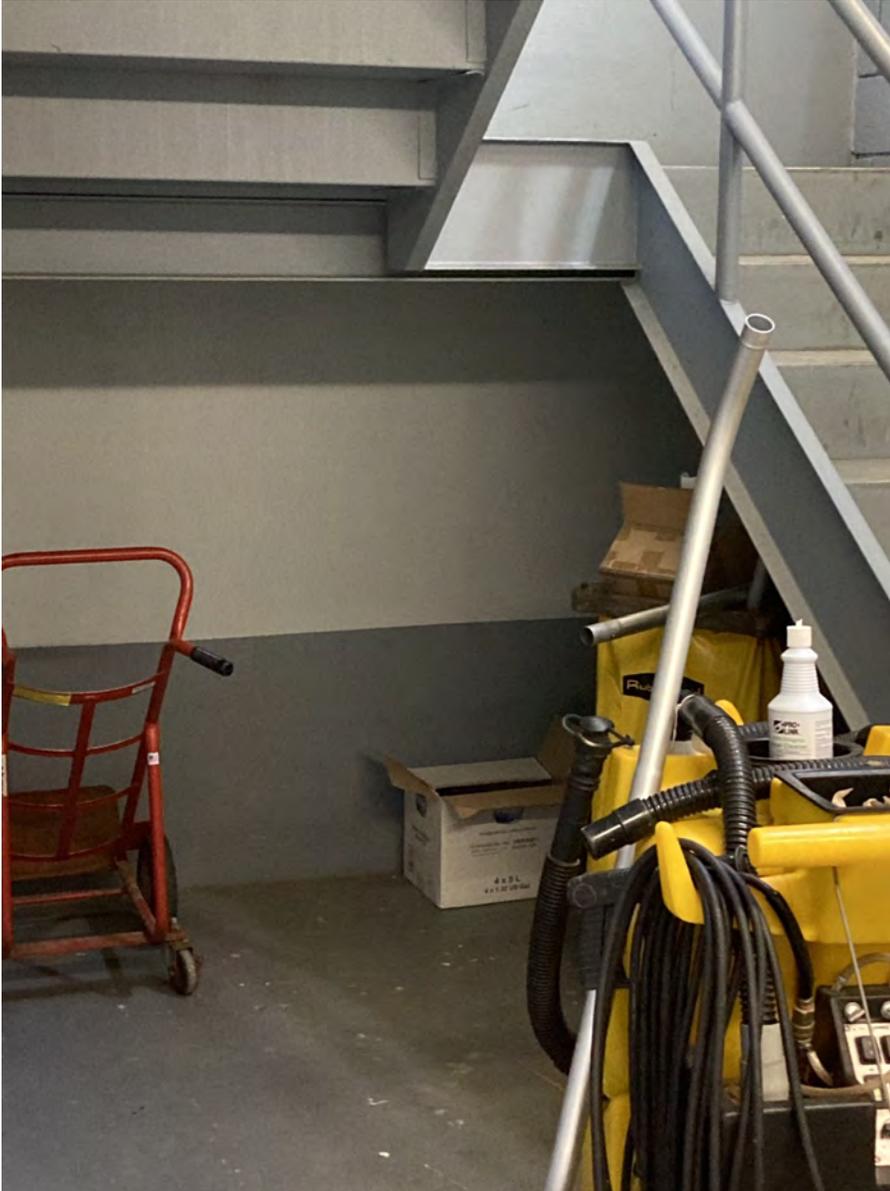












Lack of Signage referring to Humanities either in front or back of Conlon. Here is the sign near Highland street entrance, mentions Comm Media and ITEC.



3rd Floor

-Leaks and water damage by the entrance to the studio. Garbage cans in picture are permanently stationed because every rain or snow melt event requires their use.















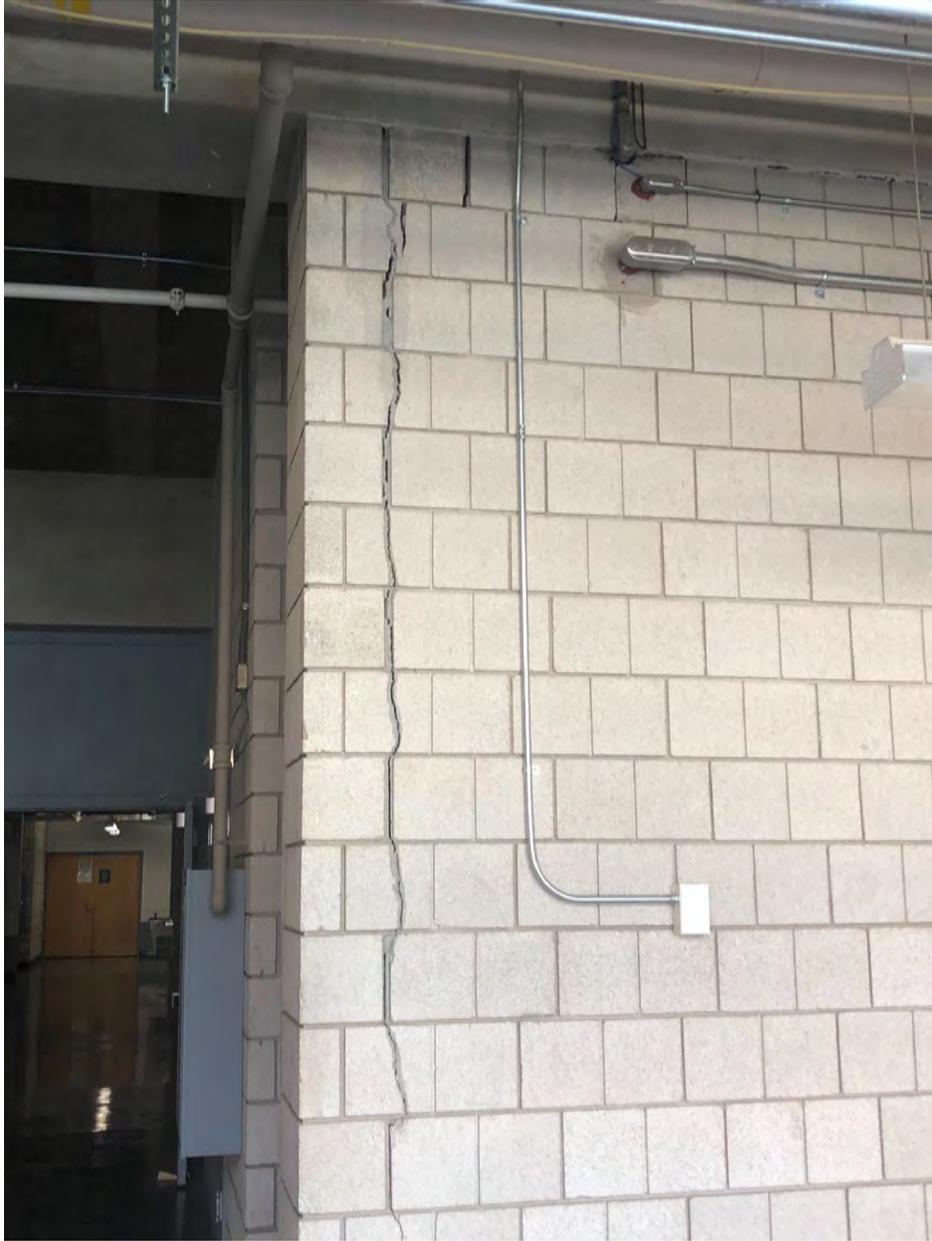










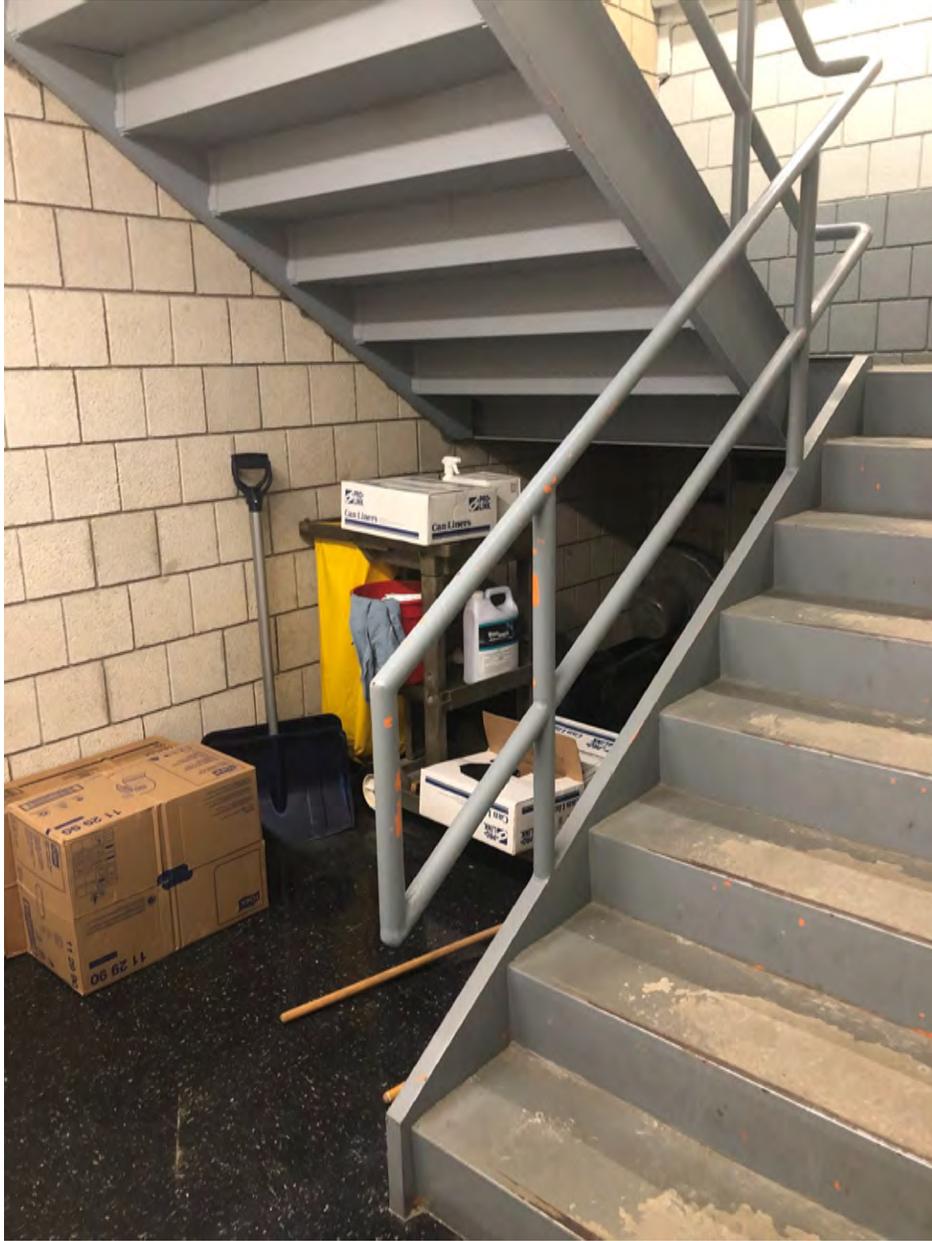


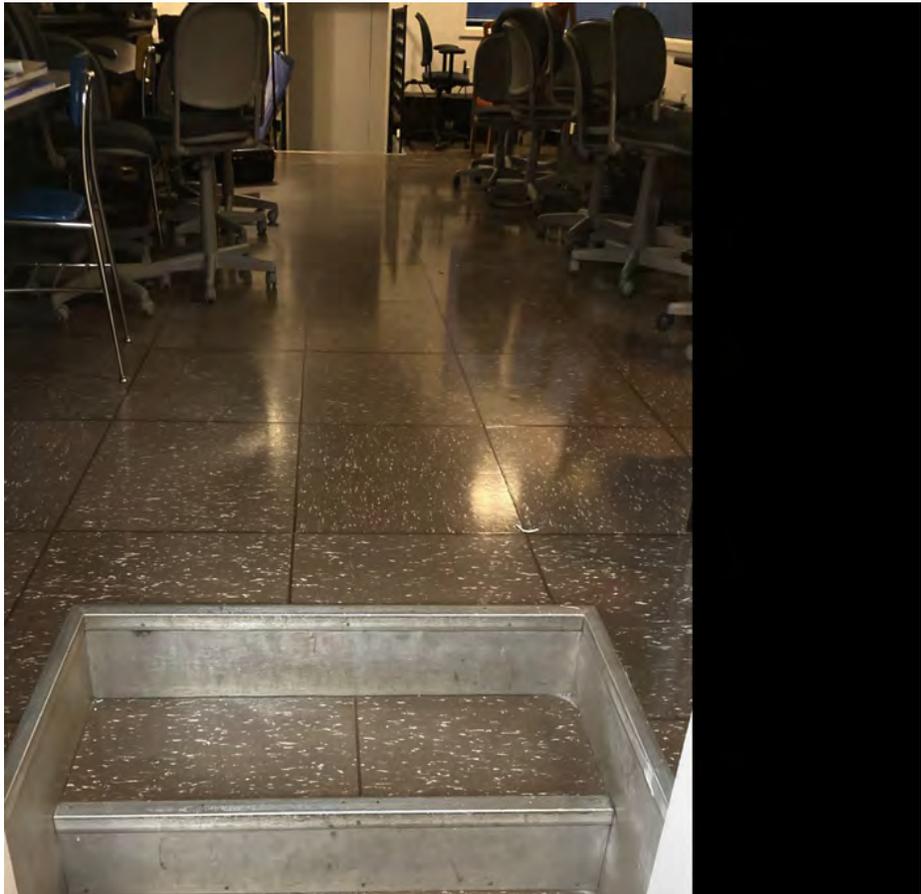
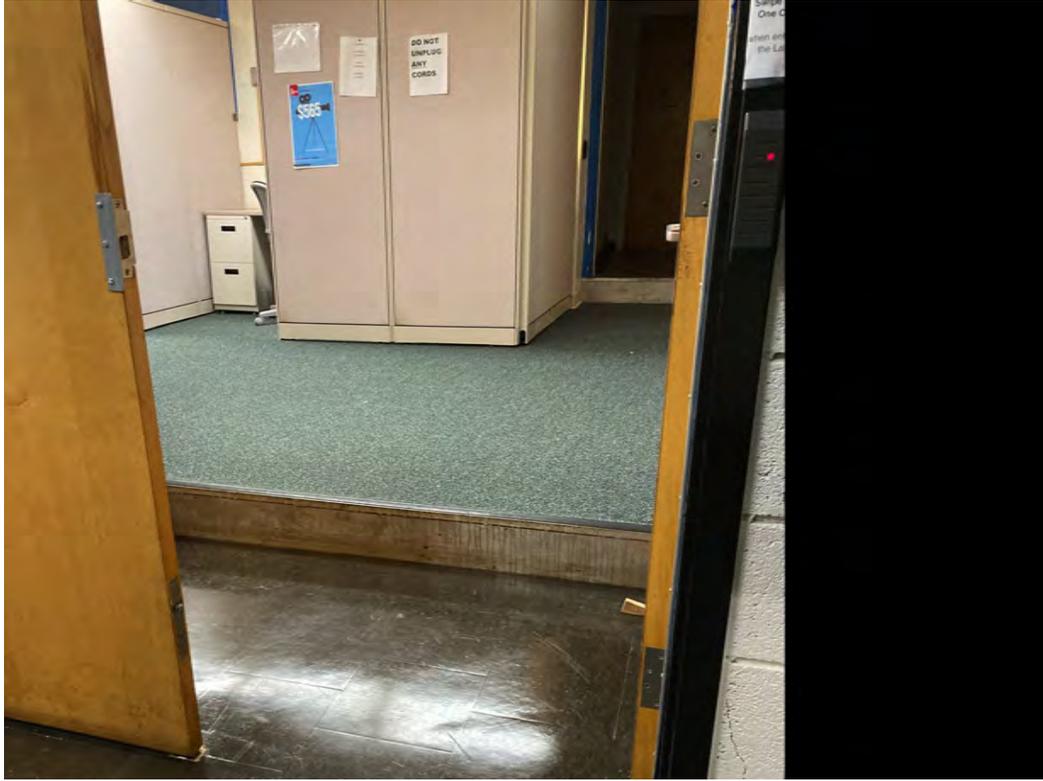




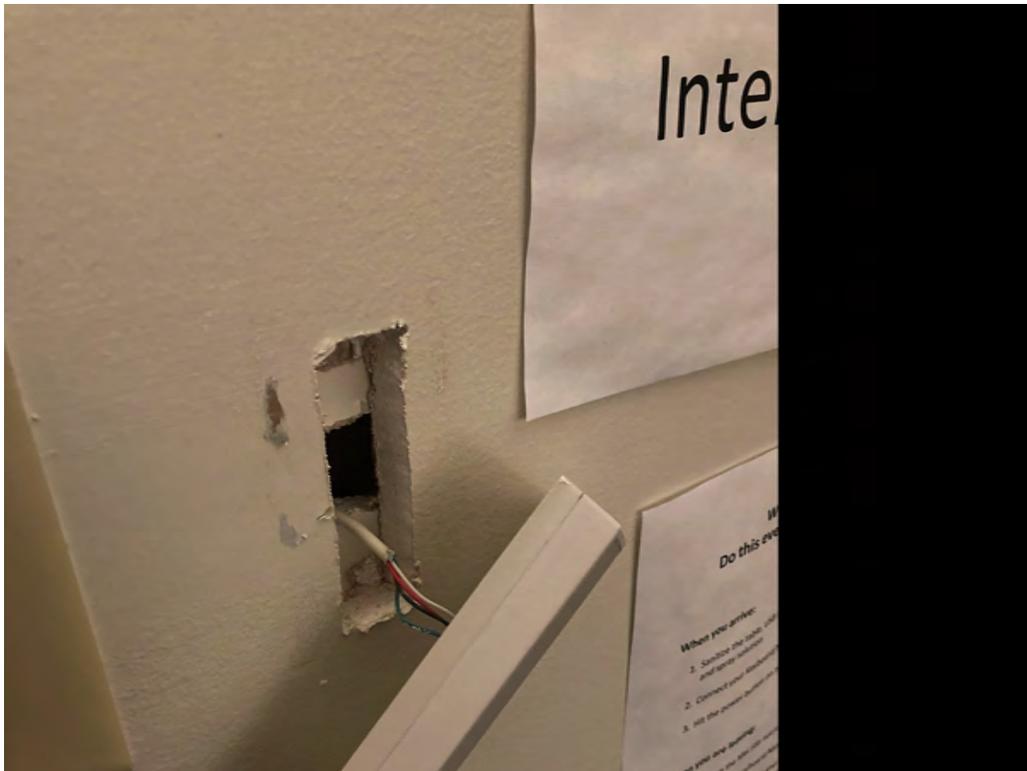




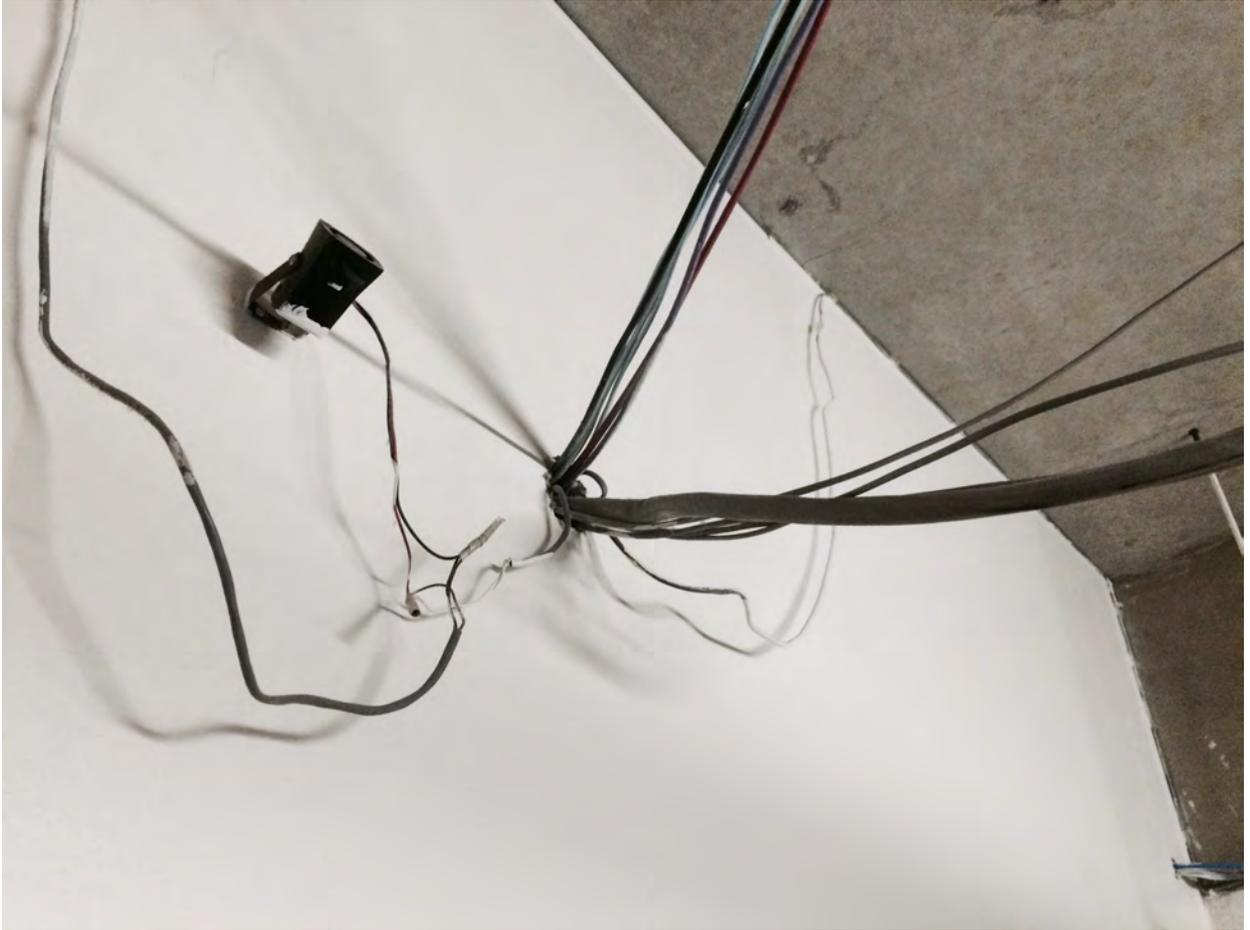












MORE BELOW

- Proximity to large power transformer(<10 feet) while teaching. Persistent noise.
- Open access to Conlon circuit breakers



Laboratories needed by both the Applied Science and The Engineering Technology Programs:

- * Materials Testing
- * Quality Control

currently being taught in 103 and 102 Conlon. This semester, no laboratory work could be done, and the content was reduced by more than 50%



Rooms 101 and 103 L to R: * Hardness testing equipment (more than 50 years old, none of the readings are accurate), * Cement beds near impact tester, also more than 50 years old, incorrect readings * Universal test machine (needs updating), new metrology equipment unused, * Equipment in crate



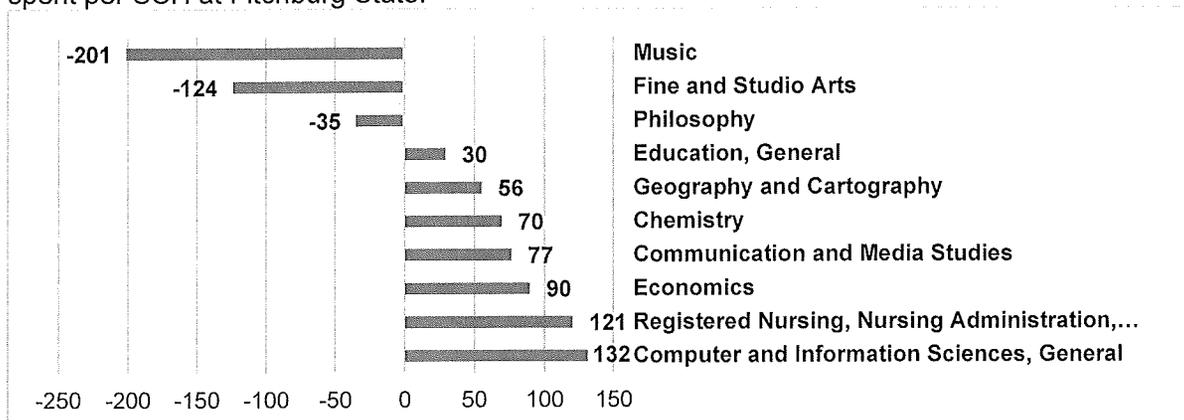
FITCHBURG STATE UNIVERSITY

Delaware Study of Instructional Costs and Productivity Selected Summary Data Academic Year 2013 – 2014

The following table summarizes the direct instructional expense for each *student credit hour* (SCH) earned in the discipline. Expenses for Fitchburg State are compared with the national norm for comparable institutions.

CIP	Discipline	Direct instructional exp/SCH \$		
		Fitchburg	NORM	Difference
09.01	Communication and Media Studies	274	197	+77
11.01	Computer and Information Sciences, General	388	256	+132
13.01	Education, General	328	298	+30
15.06	Industrial Production Technologies/Technicians	292	273	+19
16.01	Linguistic, Comparative, and Related Language Studies	228	218	+10
23.01	English Language and Literature, General	183	199	-11
26.01	Biology, General	214	222	-8
27.01	Mathematics	168	160	+8
31.05	Health and Physical Education/Fitness	159	177	-18
38.01	Philosophy	148	183	-35
40.05	Chemistry	318	248	+70
40.08	Physics	224	224	0
42.01	Psychology, General	149	160	-11
43.01	Criminal Justice and Corrections	179	163	+16
44.00	Public Administration and Social Service Professions	262	261	+1
45.06	Economics	269	179	+90
45.07	Geography and Cartography	226	170	+56
45.10	Political Science and Government	179	206	-27
45.11	Sociology	128	161	-33
50.07	Fine and Studio Arts	141	265	-124
50.09	Music	146	357	-201
51.38	Registered Nursing, Nursing Administration, Nursing Research	479	358	+121
52.01	Business/Commerce, General	189	211	-22
54.01	History	168	185	-17
99.99	Institution total	227	222	+5

The following chart identifies those disciplines with the greatest difference in expenses (dollars) *per student credit hour* at Fitchburg State as compared with the national norm. A negative number represents less spent per SCH at Fitchburg State. A positive number represents more spent per SCH at Fitchburg State.

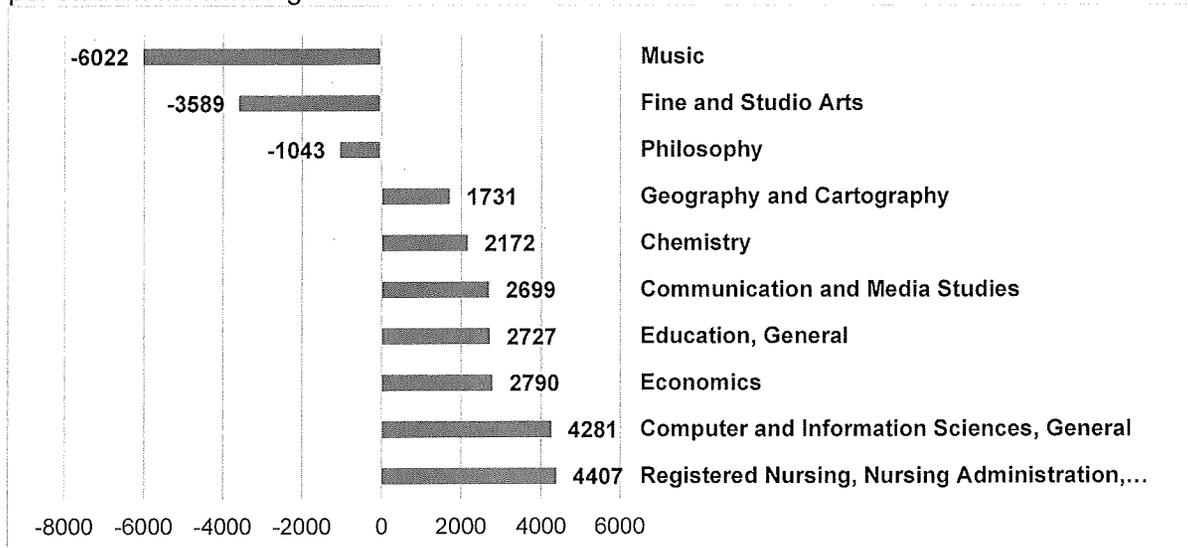


Source: Delaware Study: Fitchburg TABLE 4, NORM TABLE 4 (Carnegie)

The following table summarizes the direct instructional cost *per student full-time equivalent (FTE, defined as thirty credits in the academic year)* in the discipline. Costs for Fitchburg State are compared with the national norm for comparable institutions.

CIP	Discipline	Direct instructional cost/FTE \$		
		Fitchburg	NORM	Difference
09.01	Communication and Media Studies	8,231	5,832	+2,699
11.01	Computer and Information Sciences, General	11,646	7,365	+4,281
13.01	Education, General	9,827	7,100	+2,727
15.06	Industrial Production Technologies/Technicians	8,759	7,885	+874
16.01	Linguistic, Comparative, and Related Language Studies	6,840	6,501	+339
23.01	English Language and Literature, General	5,488	5,895	-407
26.01	Biology, General	6,429	6,538	-106
27.01	Mathematics	5,049	4,778	+271
31.05	Health and Physical Education/Fitness	4,758	5,164	-406
38.01	Philosophy	4,428	5,471	-1,043
40.05	Chemistry	9,543	7,371	+2,172
40.08	Physics	6,708	6,660	+48
42.01	Psychology, General	4,475	4,623	-148
43.01	Criminal Justice and Corrections	5,358	4,733	+625
44.00	Public Administration and Social Service Professions	7,857	6,364	+1,493
45.06	Economics	8,071	5,281	+2,790
45.07	Geography and Cartography	6,783	5,052	+1,731
45.10	Political Science and Government	5,359	6,049	-690
45.11	Sociology	3,850	4,784	-934
50.07	Fine and Studio Arts	4,228	7,817	-3,589
50.09	Music	4,392	10,414	-6,022
51.38	Registered Nursing, Nursing Administration, Nursing Research	14,374	9,967	+4,407
52.01	Business/Commerce, General	5,670	6,273	-603
54.01	History	5,034	5,464	-430
99.99	Institution total	6,798	6,391	+407

The following chart identifies those disciplines with the greatest difference in cost (dollars) *per student FTE* at Fitchburg State as compared with the national norm. A negative number represents less spent per student at Fitchburg State. A positive number represents more spent per student at Fitchburg State.

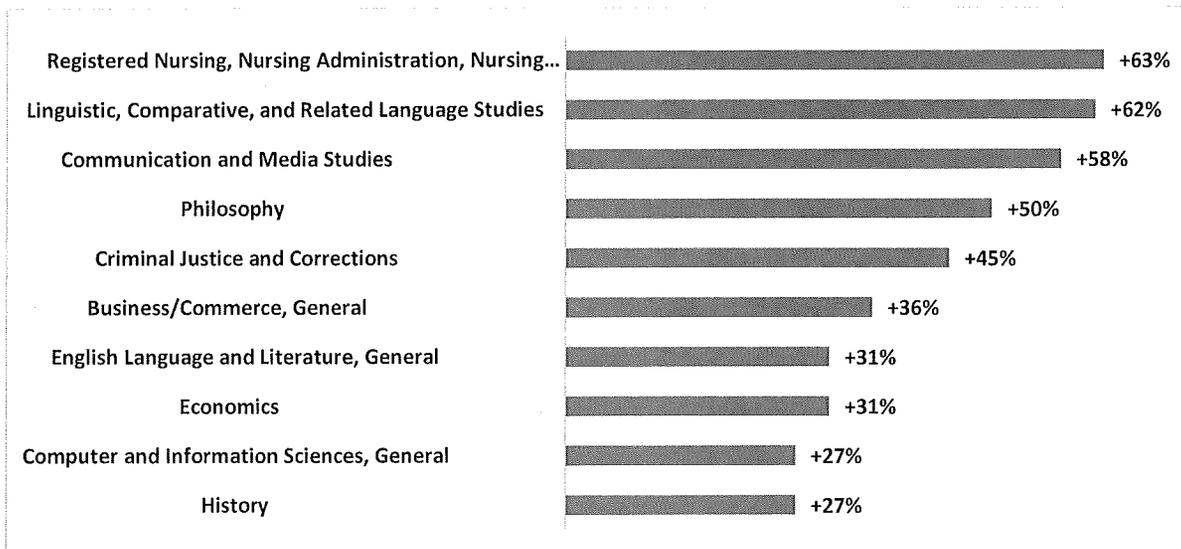


Source: Delaware Study: Fitchburg TABLE 4, NORM TABLE 4 (Carnegie)

The following table summarizes the *percentage of lower-level courses taught by tenured and tenure-track faculty members* at Fitchburg as compared with the national norm for comparable institutions.

Discipline	Tenure/Tenure Track % Lower-level Courses		
	Fitchburg	NORM	Difference
Communication and Media Studies	100	42	+58
Computer and Information Sciences, General	88	61	+27
Education, General	70	54	+16
Industrial Production Technologies/Technicians	62	46	+16
Linguistic, Comparative, and Related Language Studies	94	32	+62
English Language and Literature, General	73	42	+31
Biology, General	70	60	+10
Mathematics	43	43	0
Health and Physical Education/Fitness	56	36	+20
Philosophy	100	50	+50
Chemistry	86	64	+22
Physics	88	63	+25
Psychology, General	79	53	+26
Criminal Justice and Corrections	100	55	+45
Public Administration and Social Service Professions	50	44	+6
Economics	86	55	+31
Geography and Cartography	80	59	+21
Political Science and Government	75	59	+16
Sociology	72	51	+21
Fine and Studio Arts	70	45	+25
Music	67	52	+15
Registered Nursing, Nursing Administration, Nursing Research	100	37	+63
Business/Commerce, General	100	64	+36
History	80	53	+27
Institution total	73	51	+22

The following chart identifies those disciplines with the greatest difference in the *percentage of lower-level courses taught by tenure and tenure-track faculty* at Fitchburg State as compared with the national norm.

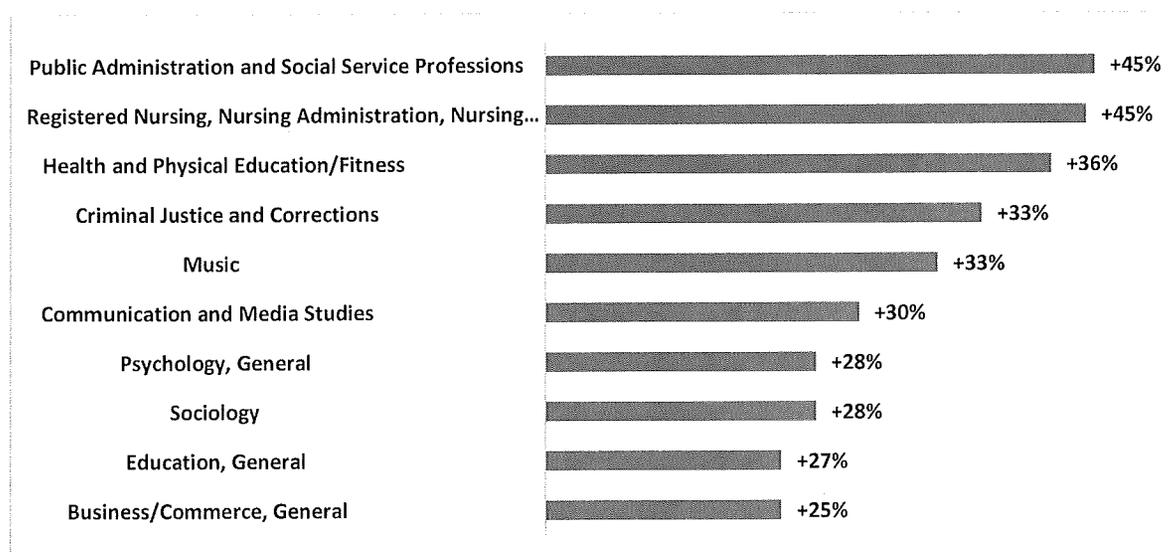


Source: Delaware Study: Fitchburg TABLE 1A, NORM TABLE 1A (Carnegie)

The following table summarizes the *percentage of upper-level courses taught by tenured and tenure-track faculty members* at Fitchburg State as compared with the national norm for comparable institutions.

CIP	Discipline	Tenure/Tenure Track % Upper-level Courses		
		Fitchburg	NORM	Difference
09.01	Communication and Media Studies	99	69	+30
11.01	Computer and Information Sciences, General	100	81	+19
13.01	Education, General	90	63	+27
15.06	Industrial Production Technologies/Technicians	68	66	+2
16.01	Linguistic, Comparative, and Related Language Studies	NA	75	
23.01	English Language and Literature, General	100	81	+19
26.01	Biology, General	100	83	+17
27.01	Mathematics	100	83	+17
31.05	Health and Physical Education/Fitness	100	64	+36
38.01	Philosophy	NA	78	
40.05	Chemistry	100	88	+12
40.08	Physics	NA	86	
42.01	Psychology, General	100	72	+28
43.01	Criminal Justice and Corrections	100	67	+33
44.00	Public Administration and Social Service Professions	100	55	+45
45.06	Economics	100	80	+20
45.07	Geography and Cartography	100	76	+24
45.10	Political Science and Government	100	77	+23
45.11	Sociology	100	72	+28
50.07	Fine and Studio Arts	67	67	0
50.09	Music	100	67	+33
51.38	Registered Nursing, Nursing Administration, Nursing Research	100	54	+45
52.01	Business/Commerce, General	100	75	+25
54.01	History	91	83	+8
99.99	Institution total	96	73	+23

The following chart identifies those disciplines with the greatest difference in the *percentage of upper-level courses taught by tenure and tenure-track faculty members* at Fitchburg State as compared with the national norm.

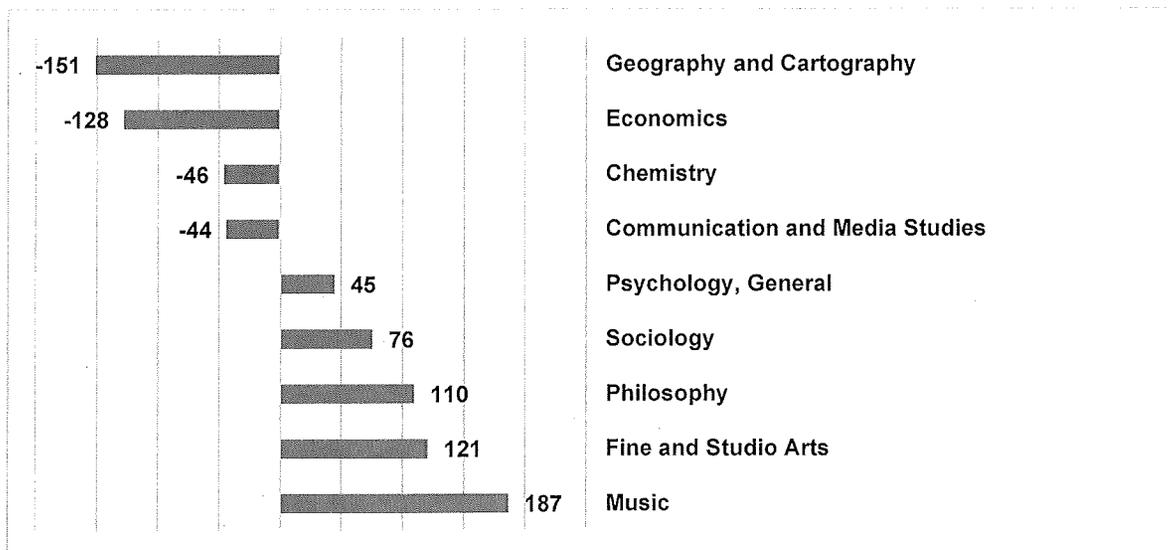


Source: Delaware Study: Fitchburg TABLE 1A, NORM TABLE 1A (Carnegie)

The following table summarizes the *average credit hours taught* by each faculty member at Fitchburg State as compared with the national norm for comparable institutions.

CIP	Discipline	UG Student Credit Hours (SCH)/FTE Faculty		
		Fitchburg	NORM	Difference
09.01	Communication and Media Studies	179	223	-44
11.01	Computer and Information Sciences, General	159	200	-41
13.01	Education, General	128	96	-32
15.06	Industrial Production Technologies/Technicians	133	163	-30
16.01	Linguistic, Comparative, and Related Language Studies	210	190	+20
23.01	English Language and Literature, General	241	201	+40
26.01	Biology, General	199	220	-21
27.01	Mathematics	236	274	-38
31.05	Health and Physical Education/Fitness	234	211	+23
38.01	Philosophy	369	259	+110
40.05	Chemistry	166	212	-46
40.08	Physics	222	215	+7
42.01	Psychology, General	321	276	+45
43.01	Criminal Justice and Corrections	249	268	-19
44.00	Public Administration and Social Service Professions	138	128	+10
45.06	Economics	180	308	-128
45.07	Geography and Cartography	145	296	-151
45.10	Political Science and Government	262	238	+24
45.11	Sociology	351	275	+76
50.07	Fine and Studio Arts	275	154	+121
50.09	Music	312	125	+187
51.38	Registered Nursing, Nursing Administration, Nursing Research	109	129	-20
52.01	Business/Commerce, General	228	220	+8
54.01	History	273	251	+22
99.99	Institution total	211	214	-3

The following chart identifies those disciplines with the greatest difference in *credit hours taught* per faculty member at Fitchburg State as compared with the national norm. A negative number represents fewer credit hours taught per faculty member at Fitchburg State. A positive number represents more credit hours taught per faculty member at Fitchburg State.



Source: Delaware Study: Fitchburg TABLE 3F, NORM TABLE 3F (Carnegie)

The following Fitchburg State subjects are included in the following CIP groups for Delaware Cost Study:

50.07 Fine and Studio Arts ART	54.01 History HIST
26.01 Biology, General BIOL HON 1600 (Leader Biol. Issues and Inquiry)	44.00 Public Administration and Social Service Professions HMSV
52.01 Business/Commerce, General BSAD	15.06 Industrial Production Technologies/Technicians ITEC TETA
40.05 Chemistry CHEM	16.01 Linguistic, Comparative, and Related Language Studies ARAB FREN ITAL LATN SPAN
09.01 Communication and Media Studies GAME COMM	27.01 Mathematics MATH
11.01 Computer and Information Sciences, General CSC	50.09 Music MUSC
43.01 Criminal Justice and Corrections CJ	51.38 Registered Nursing, Nursing Administration, Nursing Research NURS
45.06 Economics ECON	38.01 Philosophy PHIL
13.01 Education, General EDUC SPED IDIS 4000 (IDIS Capstone Seminar: Education)	40.08 Physics PHYS
23.01 English Language and Literature, General ENGL SPCH THEA Fall, 2013 AAST 2660 (19th Cent African-American Lit) HON 1050 (Honors English I)	45.10 Political Science and Government POLS IDIS 1800 (Global Issues)
31.05 Health and Physical Education/Fitness EXSS	42.01 Psychology, General PSY HON 1005 (Person & Social Context of Behavior)
45.07 Geography and Cartography GEOG	45.11 Sociology SOC

Fitchburg State University All University Committee

2014-15 Proposal Form

Date: March 16, 2015

I. Proposal Title: Interdisciplinary Studies: Fine and Performing Arts Concentration

II. Proposer/Contact Person: Petri Flint

III. Proposer's Department, Phone No., e-mail r diakite@fitchburgstate.edu

IV. Collaborating Parties: Marjorie Ness, Kelly Morgan, Rala Diakité

V. Proposal Summary (If applicable, highlight changes from previous policy or practice.): *

This proposal sets forth a pre-built package within our Interdisciplinary Major that incorporates Studio Art, Music and Theater

VI. Rationale for the Proposal:

Since the revision to the Interdisciplinary Studies Major in AY 2014, we have seen a significant trend of students coming into the major earlier and earlier, often at 60 credits or fewer. The Interdisciplinary major is no longer the path of least resistance for students who have fallen out of previous majors; it has now become a choice for students who are motivated to define their own unique major at the University, and who appreciate the flexibility that the IDIS major offers.

We are proposing an *Interdisciplinary Studies: Fine and Performing Arts* package, which will be attractive to students wishing to explore the way that the Arts (Studio Art, Music, and Theater) transcend traditional disciplinary boundaries and departments. This package will also allow students to pursue one or more of the disciplines that do not currently have a major at the University (Art, with 61 students currently in its minor, and Music, with 23); and it will allow students interested in Theater (which does have a major concentration in Communications Media) the option of exploring Theater's connection to other Fine and Performing Arts in an interdisciplinary context.

Such a pre-established Interdisciplinary package provides more structure than the regular Interdisciplinary Studies degree, and highlights the strong thematic connection among these three disciplines; it is easy to picture a rich variety of Capstone Projects that would deal creatively with the interrelationships among the three fields. Although nothing would prevent students from creating this type of major within the current system, the typical student is not always proactive in formulating a plan of study. Sometimes, feeling indecisive, a student may accumulate credits in a haphazard fashion, and then only later apply to enter the Interdisciplinary major, combining these credits retroactively to create a plan of study. This *Interdisciplinary Studies: Fine and Performing Arts* package would suggest to the student a viable and focused path to follow, while leaving flexibility to allow for individual interests.

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 2xxx 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 Playwrighting
- 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.

Fitchburg State University All University Committee

2014-15 Proposal Form

Date: March 12, 2015

I. Proposal Title: Interdisciplinary Studies: Humanities Concentration

II. Proposer/Contact Person: Rala I. Diakite

III. Proposer's Department, Phone No., e-mail rdiakite@fitchburgstate.edu

IV. Collaborating Parties: David Svolba, Marjorie Ness, Yasser Derwiche Djazaerly, Petri Flint

V. Proposal Summary (If applicable, highlight changes from previous policy or practice.): *

This proposal sets forth a pre-built package within our Interdisciplinary Major that incorporates ART, MUSC, WORLD LANGUAGE, and PHILOSOPHY.

VI. Rationale for the Proposal:

Since the revision to the Interdisciplinary Studies Major in AY 2014, we have seen a significant trend of students coming into the major earlier and earlier, often at 60 credits or fewer. The Interdisciplinary major is no longer the path of least resistance for students who have fallen out of previous majors; it has now become a choice for students who are motivated to define their own unique major at the University, and who appreciate the flexibility that the IDIS major offers.

It will be attractive to students who wish to pursue one or more of the disciplines that do not currently have a major at the University – i.e.; Art, Music, World Language, Philosophy. There are currently 61 art minors, 23 music minors, 57 world language minors, and 21 philosophy minors.

The *Interdisciplinary Studies: Humanities Concentration* will be attractive to students who are seeking a General Education type of degree. Many universities have such an option. It will appear in the list of available majors in the catalogue, and may provide a welcome option for incoming students, pre-majors, and transfers. It will be feasible for both Day and Evening students. The *Interdisciplinary: Humanities Concentration* will be more indicative of a student's course of study than just the Interdisciplinary degree by itself. It may be more recognizable to employers and educational institutions, and will thus be helpful to the student as he/she charts a future path of work and study.

Such a pre-established Interdisciplinary package provides more structure than the regular Interdisciplinary degree. Although nothing would prevent students from creating this type of major within the current system, the typical student is not always proactive in formulating a plan of study. Sometimes, feeling indecisive, a student accumulates credits in a haphazard fashion, and then only later applies to enter the Interdisciplinary major, combining these credits retroactively to create a plan of study. This pre-built *Interdisciplinary Major*:

Humanities Concentration would suggest to the student a viable path to follow, while leaving flexibility to allow for individual interests.

VII. Proposal (Attach a complete proposal): *

Description as it will appear in the catalog is attached:

* All proposals that involve curriculum change require review by the Department Curriculum and the Department Chair.

Vote: ____4____ / ____0____ / ____0____ (For / Against / Abstain)

Name of Chair, Department Curriculum Committee ____Petri Flint_____

Name of Chair, Department _____Rala Diakit _____

INTERDISCIPLINARY STUDIES: HUMANITIES CONCENTRATION, BS/BA—REQUIREMENTS:

This major gives 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 2xxx 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:

- 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.):

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

Choose additional courses in Philosophy from those listed below:

- 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, can not be used as core electives as well.

IDIS Major Core Course Requirements (15 Cr.):

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.

Fitchburg State University All University Committee

2017-2018 Proposal Form

Date: 03.19.2018

I. Proposal Title: Change to IDIS Major Core Required Seminars & to IDIS 4004 Prerequisites

II. Sponsor/Contact Person: Petri Flint

III. Sponsor's Department, Phone No., e-mail: pflint@fitchburgstate.edu

IV. Collaborating Parties: Rala Diakite & Laura Baker

V. Proposal Summary (If applicable, highlight changes from previous policy or practice.): *

Remove IDIS 1004 (1 cr.) and IDIS 2140 (2 cr.) from core requirements for the IDIS major and replace them with IDIS 3xxx (new course, 3 cr.). Add the new course, IDIS 3xxx, Interdisciplinary Studies Research Seminar, as a listed prerequisite option for IDIS 4000, Capstone Seminar.

These changes will affect the regular Interdisciplinary Studies major (non-education), as well as the IDIS Fine & Performing Arts concentration, IDIS Humanities concentration, and (pending AUC approval) IDIS General Science concentration (both B.S. & B.A. in all cases). These changes will NOT affect the Interdisciplinary Studies Major for Early Childhood, Elementary, Middle School, and Special Education, or the IDIS for Pre-Law.

VI. Rationale for the Proposal:

This proposal will replace a two-course sequence in the current IDIS Core requirements—IDIS 1004 (1cr.) & IDIS 2140 (2cr.)—with this single new 3-credit class. The content and number of credits overall will remain consistent with current practice, but will simply be addressed sequentially within a the new 3-credit course, rather than split between a 1-credit (IDIS 1004) and 2-credit (IDIS 2140) course. When that two course sequence was originally designed for the IDIS major revision that went into effect in Fall 2014, the idea was that the courses would bracket the student's work in the IDIS major, as the 1-credit course would introduce students to interdisciplinary habits of mind early on in their studies, and the 2-credit course would prepare them for their Capstone project (IDIS 4004) later, after most disciplinary coursework had been completed. However, while there was merit to the idea behind that design, we have found after several years of experience that it is problematic in several ways:

- A significant number of students are still transferring into the IDIS major quite late in their FSU career, and in order to streamline their timely progress towards graduation, we have frequently resorted to waiving the prerequisite for IDIS 2140 (IDIS 1004), so that students can take the classes simultaneously. This has led to awkward sequencing of content, as the 2-credit 2140 is designed to pick up where 1004 left off, so these students would be better served with this single new course.

- Student commitment to the 1-credit course has often been less than ideal. While there may be a range of reasons, it seems reasonable to assume that in large part it is due to the fact that a 1-credit course counts for so little toward their overall GPA, and is thus given less serious attention and effort than other courses. This fact undermines the potential value to student learning in the 1-credit course.
- Having the content divided into 1-credit and 2-credit courses is also proving challenging from the point of view of faculty workload and scheduling. Faculty need to teach both classes to gain 3 workload credits, but as constituted the courses still involve two separate preps. This raises workload fairness questions, and makes teaching the classes less appealing to faculty, which in turn makes the classes more challenging to staff consistently with full-time faculty.

VII. Proposal (Attach a complete proposal): *

See V. above and attached catalogue pages.

VIII. If this proposal requires the publication of new information in the Catalog, provide the text you propose for how it should appear in the Catalog. If this proposal will require a change to existing material in the Catalog, or a change to a four-year plan of study, show the current wording, and how you propose the new wording appear.

See attached pages of catalogue changes required.

* All proposals that involve curriculum change require review by the Department Curriculum and the Department Chair.

Vote: 4 / 0 / 0 (For / Against / Abstain)

Name of Chair, Department Curriculum Committee Karina Bautista

Name of Chair, Department Petri Flint

IX. Submitted to Appropriate Dean(s):

Name of Dean(s): Franca Barricelli

CURRENT CATALOGUE (Core IDIS Seminars Required):

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.

UPDATED CORE REQUIREMENTS FOR 2018-19 CATALOGUE:

*Apply changes to Interdisciplinary Studies major (non-education), as well as the IDIS Fine & Performing Arts concentration, IDIS Humanities concentration, and (pending AUC approval) IDIS General Science concentration (both B.S. & B.A. in all iterations).

IDIS Major Core Course Requirements (15 credits):

Required IDIS Seminars (6 cr.):

- [IDIS 3xxx - Interdisciplinary Studies Research Seminar](#) 3 cr.
- [IDIS 4004 - Capstone Seminar](#) 3 cr.

CURRENT CATALOGUE (Course Description of IDIS 4004):

IDIS 4004 - Capstone Seminar

3 cr. 3 hr. Offered twice per academic year. Also offered evenings.

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 and Senior Status.

UPDATED FOR 2018-19 CATALOGUE (Course Description of IDIS 4004):

IDIS 4004 - Capstone Seminar

3 cr. 3 hr. Offered twice per academic year. Also offered evenings.

The IDIS capstone course is the culminating experience for the IDIS major; as part of the capstone experience, students will carry out a research project or creative scholarly activity designed in IDIS 3xxx - Interdisciplinary Studies Research Seminar. Students will examine information from each of their fields of study and look for connections among their disciplines. 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 2140 **or** IDIS 3xxx (Interdisciplinary Studies Research Seminar) **and** Senior Status.

NEW ACADEMIC PROGRAM PROPOSALS (revised December 2013)**I. ACADEMIC PROGRAM NAME AND DESCRIPTION**

A. This proposal is for (check one):

Major (24-36 hours in a discipline)

Minor (18-21 hours outside a major; may be interdisciplinary)

Concentration (a set of unified courses within a major)

Certificate (a set of unified courses evidencing expertise in an area)

B. In what division/s will this program be offered?

Day

Continuing Education

Both

C. Program name: General Science Concentration in Interdisciplinary Studies Major

D. Major Department (For interdisciplinary programs, list all departments involved.):

Biology and Chemistry, Earth and Geographic Sciences, Humanities

E. Description as it will appear in the catalog:

General Science Concentration, Interdisciplinary Studies, B.S.

The General Science Concentration in Interdisciplinary Studies gives students a strong grounding in the basic natural sciences, including physics, earth and geographic sciences, biology, and chemistry. This is an appropriate concentration for students interested in a wide variety of careers such as: teaching middle school science, entry-level laboratory technician positions, and science writing careers. This is not appropriate for students wishing to continue on in medical or dental school or those who wish to go graduate school in biology, chemistry, earth science or geology.

1. Students must complete Chemistry 1300 (General Chemistry I), Biology 1800 (General Biology I), Biology 2300 (Ecology), Geography 2000 (Meteorology) OR Geography 2500 (Oceanography), Physical Science 1100 (Physical Science), Math 1300 (Precalculus), ITEC 2010 (Introduction to Technology Education) and any math, biology, chemistry, physics, or geography elective at or above the 2000 level for a minimum of 28 credits.
2. Students must choose a university-approved minor that suits their interests for a minimum of 18 credits.
3. Students must take IDIS Major Core Course Requirements (15 credits). IDIS 1004 (Introduction to IDIS Seminar), IDIS 2140 (IDIS Research Methods Seminar), IDIS 4004 (IDIS Capstone Seminar), IDIS 1600 (Critical and Creative Thinking) are required along with two three-credit IDIS electives.

F. Intended date of implementation: 9/1/2018

AUC 12/2013

II. ACADEMIC PROGRAM REQUIREMENTS: List the program requirements, including minimum number of credit hours, required courses, and any special requirements, including theses, internships, etc. Indicate if there are choices among groups of courses. Indicate whether courses are "new". *(Each new course requires a "New Course Request" Form and appropriate documentation.)*

Admission Requirements (Include GPA, lower division prerequisites, etc.):

No new admission requirements - the same standards are required as for the current Interdisciplinary Studies major.

Program Curriculum Requirements

Students must complete a university approved minor as listed in the catalog. The only change we are making is that if students complete the classes listed as required for the IDIS General Science Concentration, those classes may NOT also be counted towards the credit count for the minor. There needs to be a minimum of 18 credits counted towards the minor.

The general science concentration for the IDIS major requires 8 classes as listed below. PHYS1100 could be replaced if students have completed *both* PHYS 2300 and 2400.

The 15 credit IDIS Major Core Course Requirements are unchanged (15 credits – 6 classes)

Course #	New/Existing	Title	Cr. Hours	LA/S	
				Yes	No
Chem 1300	Existing	General Chemistry I	4		
Biol 1800	Existing	General Biology I	4		
Biol 2300	Existing	Ecology	4		
Phys 1100	Existing	Physical Science	3		
Geog 2500 OR 2000	Existing	Oceanography OR Meteorology	3		
ITEC 2010	Existing	Introduction to Technology Education	3		
Math 1300	Existing	Precalculus	4		
Elective	Existing	Any 2000+ class in Chem, Biol, Phys, Geog, Math	3 or 4		

Total#: 8 classes

Total: 28 credits

TOTAL NUMBER OF COURSES TO BE TAKEN: Varies depending on minor, ~21

TOTAL NUMBER OF CREDIT HOURS REQUIRED: 61

Typical Curriculum: Attach a sample "plan of study".

Two sample plans of study attached.

III. JUSTIFICATION

A. Students:

- Evidence of Student demand – During the initial summer orientation and advising for new freshmen, there is a significant number of students that have not declared a major. Some of those students do declare an interest in science and the university has been guiding these students into

the STEM metamajor. Over the past three academic years, between 8 and 23 students each year went down the STEM metamajor path, but were still being advised by the advising center. Research in retention has shown that students who declare a major and get a faculty advisor as soon as possible have a higher likelihood of graduating. Therefore, those students could declare this IDIS major with the General Science concentration as a major, which would give them a faculty advisor in the sciences and they would have a major, making it more likely they would graduate.

Additionally, multiple students register at FSU each year who desire to teach middle school science and this would be a path for them. Currently, there are eight students enrolled in relevant programs on campus and the education department would like to see those numbers increase. They attribute the small numbers to the fact that there is not a program directed towards these students and have stated the department would encourage students with this interest to pursue this major. We have included a letter of support from the dean of education as an attachment.

Lastly, Physics and Organic Chemistry tend to be roadblocks for students trying to complete science degrees. The biology and chemistry department specifically revamped the B.A. in Biology to partially alleviate this problem, however, it is still a biology-focused degree. This IDIS path would give those students an option for a broader science degree and would provide different avenues for students to pursue post-graduation.

- Estimated enrollment in the first year
Based on the STEM metamajors and the education students, we estimate 12 students would be enrolled in the first year.
- Five year projected student enrollment
We estimate 35-48 students will be enrolled after five years, unless active recruitment strategies are employed.
- Students to be served
 - Students whose career interest needs a broad background knowledge in multiple scientific disciplines. This could include those interested in teaching middle school math and science, those wanting to pursue laboratory assistants and technician jobs, those interested in science writing, among others.
 - Both transfer students and incoming freshmen could declare this major.
- Transferability of program participants' credits to and from other institutions
 - Same as IDIS major.

B. Market Analysis

Local companies such as New England Peptide (Gardner, MA), and PCI Synthesis (Devens, MA) have contacted the university searching for interns to pipeline into full-time jobs following graduation. They have stated that they are struggling to fill positions that require inter-disciplinary science skills including communication and writing. Additionally, the Education department has indicated that Middle School Science teachers are often in high demand and that there tends to be more openings than there are qualified candidates.

- Identify existing programs in the region as it concerns program duplication and how our program differs

We looked at UMass-Boston, Amherst and Lowell, Salem State, Framingham State, Worcester State, Becker College, Bridgewater State, Westfield State and Holy Cross in the region.

Salem State University has interdisciplinary science degrees, but does not have a general science degree. They do have a program specifically designed for middle school science teachers, but it does not include the math and science classes needed to pass the MTEs. They also have a general science master's degree. Worcester State has a liberal studies which is similar to our interdisciplinary degrees but does not have explicit set-ups as we are proposing here and is already in existence at FSU. Framingham State University has an Interdisciplinary studies degree with specialization in geography and earth science. This degree does not include any biology and is very heavy into earth science and geography. Becker has a liberal arts major that's interdisciplinary but is not science focused. UMass-Lowell has an interdisciplinary degree with no option for a science concentration. UMass-Boston has a minor called science, medicine and society which requires no science classes and is only history, sociology and philosophy. UMass-Amherst has a Bachelor's Degree with Individual Concentration where students can design their own major and they do have the option to do science, but there are no preset requirements. Westfield State has a general science degree which is similar to this degree, but has slightly different requirements and does not contain math as part of the major. It also is not housed under an IDIS umbrella.

- C. Explain how the proposed program is consistent with the mission and strategic plan of the university. (Reference specific sections of the Mission, Vision, Core Values and/or the Strategic Plan).

The vision states that we will “prepare students for a global society through curricular innovation and program development”. This program is being developed and is interdisciplinary in nature to help meet this goal. In our global economy, it is crucial that students are broadly trained to be successful and this degree accomplishes that.

As the only degree that is similar is at Westfield State which is 1.5 hours west and south of here, this degree provides increased access and affordability to students desiring broad general training in general science.

In goal 1, objective 1A of Action 1A.1 of the strategic plan, the goal is to align the core curriculum with skills and aptitudes valued in the workforce. This degree seeks to do that by setting up a sequence of courses needed to help middle school science teachers pass the MTEs and successfully teach middle science. Also, the broad training would make students more employable in a global economy.

Goal 2 promotes student success by breaking down barriers to degree completion. Several students leave the university with decent GPAs and many credits completed in science programs because they lose interest in upper level courses in their specific discipline. This IDIS general science option would enable them to complete a degree that still suits their interests and could therefore increase retention.

We have students who get partway through a science major and then decide it's not for them and drop out of the university. This would give them an option to complete a science degree and enable them to find a job, even if that job is outside of science and just requires a bachelor's degree.

IV. OUTCOMES AND ASSESSMENT

Expected Outcomes: The expected learning outcomes and competencies anticipated for students who complete this program are as follows. Students will:

Gain an appreciation for multiple disciplines.

Be effective communicators of scientific information in written, oral, and graphic forms.

Use the scientific process, including experimental design, analysis and critical evaluation of information, and integration of evidence from relevant sources, in the context of science investigations.

Apply an interdisciplinary approach to analyze and propose solutions to scientific problems.

Critically and logically analyze competing ideas, and distinguish between scientific and non-scientific approaches to solving problems.

Apply mathematics to a broad spectrum of scientific problems and issues

Define problems clearly, develop testable hypotheses, design and execute experiments, analyze data using appropriate statistical methods, understand the fundamental uncertainties in experimental measurements, and draw appropriate conclusions.

Demonstrate and apply their understanding of the concepts of safe laboratory practices. They should be able to evaluate and assess safety risks associated with laboratory experiences.

Obtain basic knowledge in biology, chemistry, physics, mathematics, and earth science such that they will be able to graduate and find employment in a field that requires a broad-based science background.

Obtain basic knowledge in biology, chemistry, physics, mathematics, and earth science such that they will be able to successfully pass the General Science MTEls and obtain an preliminary license to teach middle school general science.

Describe the assessment procedures and at what point they will be used to evaluate the students' competency in terms of the learning goals, skills, and other competencies described above. Be specific about assessment methodology.

Because the IDIS capstone is flexible and designed based on their individual interest of the student, students integrate knowledge from across disciplines. This forms a summative assessment of many of the learning objectives listed above. Therefore, the IDIS capstone will be the basis for assessing all students completing this concentration. However, many of the learning outcomes will be also assessed by questions and assignments in the individual classes as seen fit by the expertise of the faculty member and particular course.

Additionally, students interested in teaching middle school math and science will take the General Science MTEls in order to get their initial license. This is an exam administered by the State of Massachusetts. Pass rates will be used to assess the program. It is our goal that this program would improve the pass rate of our current middle school math and science education students. This is completed at the end of a student's degree.

V. RESOURCES

A. Identify additional staff required (Specify positions.):

Initially, none will be needed. If the program became very popular such that we had 20 students per year enrolling, the EGS department may need to hire a part-time faculty member to teach the physics as they are already stretching to meet the current physics demand.

B. Identify faculty prepared to teach in the program and changes to the current course offerings of these faculty due to the commitment to the new program.

No new faculty or new classes will be required. These students would fit into the schedule of classes already taught.

These students would be best served to be coadvised by an advisor in the IDIS department and either an advisor from the education department or the biology and chemistry department. Liz Gordon (EGS), Daniel Welsh and Billy Samulak (Biology and Chemistry), Petri Flint (IDIS) and Nancy Murray (Education) have indicated that they would be willing to serve as co-advisors for these students.

C. Indicate what special materials, equipment, and space will be required and estimated cost:

No new materials, equipment or space will be required.

D. Library (Indicate what additional library resources are needed.):

No additional library resources are required.

E. Other costs (i.e., faculty development for certifications or licensure; internship supervision costs, special classroom needs, etc.):

No other costs are required.

F. Impact on other programs and the home department:

This may attract students to the initial licensure program for a middle school science and math teacher. It may help premajors decide on a major sooner, thus increasing their likelihood to graduate. We suspect that this will aid struggling students in the biology and chemistry department complete a degree, but this should not detract from the number of graduating majors in that department. It should help retain students that otherwise would not complete a degree.

Attachments:

Two example four year plans of study

Letter of support from Dean of Education

VII. DEPARTMENT CURRICULUM COMMITTEE SIGN-OFF:

(NOTE: All curriculum changes require review by the
Department Curriculum Committee and the Department Chair.)

Biology and Chemistry:

Vote: 7 / 0/0 (For / Against / Abstain)

Name of Chair, Biology and Chemistry Department Curriculum Committee
Sean Rollins

Name of Chair, Department of Biology and Chemistry: Michael Nosek

Humanities

Vote: 6/0/0 (For / Against / Abstain)

Name of Chair, Humanities Department Curriculum Committee: Karina Bausista

Name of Chair, Department Humanities: Petri Flint

Earth and Geographic Sciences (EGS)

Vote: 5 / 0 / 0 (For / Against / Abstain)

Name of Chair, EGS Curriculum Committee: Tallie Foster

Name of Chair, Department EGS Elizabeth Gordon

Note: Although we did not go through ITEC's curriculum committee, the chair of the department was informed via email regarding this proposal on February 23rd, 2018.

VIII. REVIEWED WITH APPROPRIATE DEAN(S)

Name of Dean of Health and Natural Sciences: John Schaumloffel

Name of Dean of Arts and Sciences: Franca Barricelli

Example Four Year Plan with the Biology Minor. All the biology classes except for BIOL 1800 and 2300 could be replaced with classes from another discipline that students were using to get their minor.

	Fall	Spring
Freshman Year	ENGL 1100 – 3c MATH 0200 – 3c* BIOL 1800 – 4c CHEM 1300 – 4c <u>IDIS 1004 – 1c</u> Total – 15credits (12 to degree)	ENGL 1200 – 3c GEOG 1000 – 3c MATH 1300 -4c BIOL 1900 – 4c <u>HAF – 3c</u> Total – 17 credits
Sophomore Year	BIOL2300 – 4c IDIS 1600 – 3c Free Elective – 3c PSY 1100 – 3c <u>LAS (ART) – 3c</u> Total – 16 credits	BIOL Elective – 3-4c** PHYS 1100 – 3c Free Elective – 3c GEOG 2200 or 2500 – 3c <u>IDIS Elective – 3c</u> Total – 15-16 credits
Junior Year	BIOL Elective – 3-4c** Free Elective – 3c IDIS Elective – 3c LAS Elective (HIST)– 3c <u>Free Elective – 3c</u> Total – 15-16 credits	BIOL Elective – 3-4c ITEC 2010 – 3c LAS Elective (AOM) – 3c <u>Science Elective – 3-4c**</u> Total – 12-14 credits
Senior Year	BIOL Elective – 3-4c** Free Elective – 3c IDIS Research Seminar – 2c LAS Elective (LIT) -3c <u>Free Elective 3-4c</u> Total – 14-16 credits	BIOL Elective – 3c IDIS Capstone – 3c LAS Elective (CTW) – 3c Free Elective – 3c <u>Free Elective – 3c</u> Total – 15credits

*Based on placement testing.

**Students must choose electives that add up to 120 credits.

Example Four Year Plan of study with Business Administration Minor

	Fall	Spring
Freshman Year	Writing 1 – 3c Math 0200 – 3c* Biol 1800 – 4c Chem 1300 – 4c <u>IDIS 1004 – 1c</u> Total – 15 credits (12 to degree)	Writing II – 3c Geo 1000 – 3c Math 1300 – 4c BSAD – 1700 – 3c <u>HAF – 3c</u> Total – 16 credits
Sophomore Year	Biol 2300 – 4c IDIS 1600 – 3c BSAD 2010 – 3c Psy 1100 – 3c <u>LAS (ART) – 3c</u> Total – 16 credits	BSAD 3200 – 3c Phys 1100 – 3c Free Elective – 3c Geog 2200 or 2500 – 3c <u>IDIS Elective – 3c</u> Total – 15 credits
Junior Year	BSAD 3300 – 3c Free Elective -3c IDIS Elective – 3c CTW Elective (LAS) – 3c <u>Free Elective – 3c</u> Total – 15 credits	BSAD 3500 – 3c ITEC 2010 – 3c LAS Elective (AOM) – 3c Science Elective – 3-4c** <u>Free Elective – 3c</u> Total – 15-16 credits
Senior Year	BSAD Elective 3c Free Elective – 3c IDIS Research Seminar – 2c LAS Elective (LIT) -3c <u>Free Elective 3-4c</u> Total – 15 credits	BSAD Elective - 3c IDIS Capstone -3c LAS Elective (CTW) – 3c Free Elective – 3c <u>Free Elective – 3c</u> Total – 15credits

*Based on placement testing.

** Students must choose electives that add up to 120 credits.

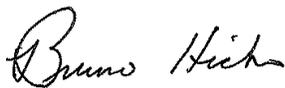
December 15, 2017

Members of the AUC
Fitchburg State University

To whom it may concern:

This letter is in support of the Interdisciplinary Science major being developed by Dr. Billy Samulak and Dr. Daniel Welsh for the IDIS degree program. I have reviewed their proposed curriculum and wanted to let the AUC committee know that this curriculum would be well suited for a middle school – general science teacher candidate. As the content requirement for general middle school science is based in a diverse science curriculum, the variety of the course work and the depth of the content, would be adventitious for the general science 5-8 MTEL, as well as thoughtful content preparation for a middle school science teacher. I am very appreciative that they were thoughtful in sharing their program of study with education as part of their planning process, and applaud that they will be seeking out middle school education majors as part of their recruitment efforts.

Sincerely,



Dr. Bruno G. Hicks
Dean of Education
Fitchburg State University
McKay B 128
Fitchburg, MA 01420

Fitchburg State University All University Committee

2018-2019 Proposal Form

Date: 10/1/18

I. Proposal Title: _Revisions to the IDIS Pre-Law Major Requirements

II. Sponsor/Contact Person: Paul Weizer

III. Sponsor's Department, Phone No., e-mail: EHPS, x3272, pweizer@fitchburgstate.edu

IV. Collaborating Parties: Petri Flint, Lisa Gim, Ben Lieberman, Christine Shane

V. Proposal Summary (If applicable, highlight changes from previous policy or practice.): *

Update the IDIS Pre-Law major. See below for full details.

VI. Rationale for the Proposal:

The IDIS Pre-Law major was created in 2010. Since then, it has not been updated. As the university offerings have changed considerably during this extended period, and based on the experiences in offering the program, it is time to refresh the program requirements.

VII. Proposal (Attach a complete proposal): *

This proposal seeks the following changes:

Add the chair of EHPS as department chair for the program (Ben Lieberman)

Add POLS 1500 to the list of options under the POLS minor

Add CJ/HMSV 1001 and CJ 2020 to the list of options under the Criminal Justice field

Reduce the number of Sociology electives from two to one.

Add SOC 2550 and HMSV 2005 as options in this field

Add IDIS 1600 as a required course under the Interdisciplinary Studies Common Core

Add PHIL 2550 as a philosophy elective under the Interdisciplinary Studies Common Core

Add POLS 4350 under the speech options (can be taken twice to fulfil both speech and capstone)

Also, see Attached (changes in red).

VIII. If this proposal requires the publication of new information in the Catalog, provide the text you propose for how it should appear in the Catalog. If this proposal will require a change to existing material in the Catalog, or a change to a four-year plan of study, show the current wording, and how you propose the new wording appear.

See attached.

* All proposals that involve curriculum change require review by the Department Curriculum and the Department Chair.

Vote: _____3_____ / _____0_____ / _____0_____ (For / Against / Abstain)

Name of Chair, Department Curriculum Committee: Christine Dee

Name of Chair, Department Ben Lieberman

IX. Submitted to Appropriate Dean(s):

Name of Dean(s): Franca Barricelli

Interdisciplinary Studies for Pre-Law, B.S.

← Return to: [Undergraduate Day Programs](#)

Chairperson

Petri Flint/ Ben Lieberman

Interdisciplinary Studies Major for Pre-Law

Political Science Minor 18 cr.

[POLS 1000 - United States Government](#) 3 cr.

[POLS 2270 - Introduction to the Legal Process](#) 3 cr.

Choose one of the following:

[POLS 1100 - Introduction to Political Science](#) 3 cr. or

POLS 1500—State and Urban Government

Choose three of the following:

[POLS 2550 - Sex, Race and the Constitution](#) 3 cr.

[POLS 2600 - The First Amendment](#) 3 cr.

[POLS 2700 - Criminal Procedure: Rights of the Accused](#) 3 cr.

[POLS 3500 - Constitutional Law](#) 3 cr.

Criminal Justice Field 9 cr.

[CJ 1000 - Introduction to Criminal Justice](#) 3 cr.

Choose two of the following:

CJ/HMSV 1001—Mediation 3 cr.

CJ 2020—Mock Trial 3 cr.

[CJ 2500 - Correctional Law](#) 3 cr.

[CJ 2550 - Criminal Law](#) 3 cr.

[CJ 2651 - Ethics in Criminal Justice](#) 3 cr.

[CJ 3053 - Victimology](#) 3 cr.

Sociology/ Human Services Field-9 6 cr.

[SOC 1100 - Introduction to Sociology](#) 3 cr. or

HMSV 1100 – Introduction to Human Services

Choose ~~two~~ one of the following:

HMSV 2005- Diversity in Human Services 3 cr.

SOC 2550—Race and Ethnic Relations 3 cr.

[SOC 2700 - Social Problems](#) 3 cr.

[SOC 2750 - Criminology](#) 3 cr.

[SOC 3500 - Law and Society](#) 3 cr.

Interdisciplinary Studies Common Core 9 12 cr.

[PHIL 1100 - Logic](#) 3 cr.

IDIS 1600- Critical and Creative Thinking

Choose one of the following:

[PHIL 2500 - Contemporary Ethical Problems](#) 3 cr. or

PHIL 2550—Intro to Ethics 3 cr. or

[PHIL 4200 - Political and Social Philosophy](#) 3 cr. or

[HIST 4200 - History of Political Theory](#) 3 cr.

Choose one of the following:

[SPCH 1100 - Argumentation and Debate](#) 3 cr.

[SPCH 2600 - Persuasion](#) 3 cr.

POLS 4350—Moot Court 3 cr.

IDIS Capstone Requirement 3 cr.

[POLS 4350 - Moot Court](#) 3 cr. or

[POLS 4905—Legal Internship](#) 3 cr.

POLS 4940 – Capstone (internship) in Political Science 3 cr.

Total credit hours: 48

Fitchburg State University All University Committee

2019-2020 Proposal Form

Date: 1-10-2020

I. Proposal Title: Updating the IDIS Major – General Science Concentration

II. Sponsor/Contact Person: Billy Samulak

III. Sponsor's Department, Phone No., e-mail: Biology and Chemistry, 3625

IV. Collaborating Parties: Lisa Grimm, Wayne Whitfield, Katharine Covino-Pouttasse, Wendy Keyser, Joseph Wachtel, Nermin Bayazit

V. Proposal Summary

The program area of middle school and secondary education group is submitting several new proposals to streamline and improve the existing programs, and address the new ESE requirements needed for students to earn initial licensure in several disciplines. Middle school programs will be moving from the education department to their content department so that way they become content experts. Then all students seeking initial licensure in secondary or middle school will be completing a minor in Middle School and Secondary Education. One discipline students can earn initial licensure in is General Science Grades 5-8. In the past, these students have completed a double major in Middle School Education and IDIE. Now, these students will major in IDIS with a General Science Initial Teacher License (5-8). The name of this concentration is changing slightly and the coursework will be updated here.

VI. Rationale for the Proposal:

When this concentration was developed in 2018, the coursework was based on the content knowledge needed to pass the MTELs at the time. The state has made several changes to the content covered on the MTELs since then and we need to update the program to reflect those changes.

The changes in required coursework will prepare students planning to take the new MTELs for Grades 5-8 general science, beginning in the fall of 2020. It will also prepare students to be eligible for their initial license in General Science (5-8) by covering all the subject matter knowledge that ESE requires students to know. This is a benefit compared to the previous program where students were only eligible for a preliminary teaching license.

VII. Proposal (Attach a complete proposal): *

Name Change

For the Interdisciplinary Studies Major with a General Science Concentration, the following name change is proposed:

Current Name: Interdisciplinary Studies Major with a General Science Concentration

Proposed Name: Interdisciplinary Studies Major with a General Science Initial Teacher License (5-8)

Course changes are being made:

Currently for the concentration, the required courses include: General Chemistry (CHEM 1300) 4 credits, General Biology (BIOL 1800) 4 credits, Ecology (BIOL 2300) 4 credits, Physical Sciences (PHYS 1100) 3 credits, Astronomy (GEOG/PHYS 2000) 3 credits, Oceanography (GEOG 2500) 3 credits, Introduction to Technology Education (ITEC 2010) 3 credits, Precalculus (MATH 1300) 4 credits. The total number of general science credits is 28.

Currently students are required to complete a minor, however, they can complete ANY minor.

All students are currently required to take 15 credits in IDIS (IDIS 1600, IDIS 3004, IDIS 4004, and 2 additional IDIS electives) and we are NOT proposing any changes there.

Proposed changes:

Students must complete a minor in Middle School and Secondary Education (5-12) (AUC96) which includes 18 credits.

When completing this minor, students must complete the following specific courses:

- SCI 1XXX – Introduction to Education (5-12) (AUC86),
- SCI 3XXX Methods in Teaching General Science (5-8) I (AUC91),
- SCI 4XXX Methods in Teaching General Science (5-8) II (AUC95),
- EDU 2XXX: Teaching the Adolescent Learner (AUC88),
- EDU 2XXX: Diversity in Education (AUC87), and
- SPED 3800: Inclusive Instruction (5-12) (AUC89)

Students will NO longer be required to complete the following courses: General Chemistry (CHEM 1300), Oceanography (GEOG 2500), Introduction to Technology Education (ITEC 2010), and Precalculus (MATH 1300).

Students WILL be required to take the following courses:

- Astronomy (GEOG/PHYS 2000) 3 credits,
- Earth Systems Science (GEOG 1000) 3 credits,
- Geology (GEOG 2100) 3 credits,
- General Biology I (BIOL 1800) 4 credits,
- General Biology II (BIOL 1900) 4 credits,
- Ecology (BIOL 2300) 4 credits,
- Physical Sciences (PHYS 1100) 3 credits,
- Chemistry in a Changing World (CHEM 1000) 3 credits,
- Engineering Design: Fab. Sys. I (ENGT 3025) 3 credits,
- Communication and Transportation Technologies (CMGT 4XXX AUC10) 3 credits,
- MEP & HVAC Systems ENGT 3030 (CMGT 3XXX, AUC9) 3 credits.

NOTES:

The total number of science credits is 36. The increased number of credits is necessary to fulfill the content knowledge requirements made by ESE. The total number of credits required for the degree is still below the 120 credits needed to graduate.

Over half of the credits for this major are at 2000 level or higher.

Engineering Design: Fab. Sys. I, Communication and Transportation Technologies and MEP & HVAC Systems both have significant prerequisite courses that are NOT included as a part of this major. However, the Engineering and Technology Department waived the prerequisites for students in this concentration in AUC106 proposal.

Additionally, to be eligible for initial licensure and to complete this concentration, students must complete:

- SCI 4012: Practicum Seminar (5-12) (AUC102)
- SCI 4XXX: Practicum I General Science (5-8) (AUC98)
- SCI 4XXX: Practicum II General Science (5-8) (AUC99)
- EDUC 3122: Sheltered English Immersion (AUC97)

Students entering this program during catalog year 2020-2021 will have the LAB and SMT Elective for the LAS requirement met due to courses in the major. The minor will cover the advanced LAS requirement.

Students entering this program during later catalog years will use their major courses to cover the Procedural and Logical Thinking LA&S requirement and the Scientific Inquiry and Analysis Component. The required minor will cover the Integrating and Applying LA&S Learning requirement.

Sample four-year plans of study are attached detailing the requirements both for students entering under the LA&S requirements for 2020-2021 and later catalog years.

Students in this concentration must complete two review periods known as Stage I and Stage II to remain in the concentration and make progress towards earning their initial license. Students who do NOT successfully complete either review will be removed from the concentration. They will stay as an IDIS major and remain in the minor, however, will NOT be eligible for a General Science (5-8) Initial License concentration. Requirements for the Stage reviews are set by the education unit as a whole and are not discussed here.

VIII. Catalog edits

CURRENT WORDING

In the Section: Undergraduate Day Programs, General Sciences Concentration in Interdisciplinary Studies, B.S. Paragraph two, three, and four read:

Students must complete Chemistry 1300 (General Chemistry I), Biology 1800 (General Biology I), Biology 2300 (Ecology), Geography 2000 (Meteorology*), OR Geography 2500 (Oceanography), Physical Science 1100 (Physical Science), Math 1300 (Precalculus), ITEC 2010 (Introduction to Technology Education) and any math, biology, chemistry, physics, or geography elective at or above the 2000 level for a minimum of 28 credits.

Students must choose a university-approved minor that suits their interests for a minimum of 18 credits.

Students must take IDIS Major Core Course Requirements (15 credits). IDIS 1004 (Introduction to IDIS Seminar), IDIS 2140 (IDIS Research Methods Seminar**), IDIS 4004 (IDIS Capstone Seminar), IDIS 1600 (Critical and Creative Thinking) are required along with two three-credit IDIS electives.

*Note – Geography 2000 (Meteorology) should read Geography 2000 (Astronomy). This is a mistake in the catalog.

**Note – This was changed in 2018 AUC Proposal #102. Only IDIS 1600 (Critical and Creative Thinking), IDIS 3004 (IDIS Research Seminar), and IDIS 4004 (IDIS Capstone Seminar) are required, along with two three-credit IDIS electives. IDIS 1004 and IDIS 2140 are NO longer required.

PROPOSED WORDING: (Note: AUC references in brackets will not appear in the catalog.)

Students must complete Astronomy (GEOG/PHYS 2000), Earth Systems Science (GEOG 1000), Geology (GEOG 2100), General Biology I (BIOL 1800), General Biology II (BIOL 1900), Ecology (BIOL 2300), Physical Sciences (PHYS 1100), Chemistry in a Changing World (CHEM 1000), Engineering Design: Fab. Sys. I (ENGT 3025), Communication and Transportation Technologies (CMGT 4XXX) [AUC10], MEP & HVAC Systems ENGT 3030 (CMGT 3XXX) [AUC #9]. Students with a declared Interdisciplinary Studies Major with a General Science Initial Teacher License (5-8) will not be required to complete the prerequisite courses for ENGT 3025, CMGT 4XXX, and ENGT (3XXX) [AUC106].

Students must complete a minor in Middle School and Secondary Education [AUC96] which includes 18 credits. When completing this minor, students must complete the following specific courses: SCI 1XXX – Introduction to Education (5-12) [AUC86], SCI 3XXX Methods in Teaching General Science (5-8) I [AUC91], SCI 4XXX Methods in Teaching General Science (5-8) II [AUC95], EDU 2XXX: Teaching the Adolescent Learner [AUC88], EDU 2XXX: Diversity in Education [AUC87], and SPED 3800: Inclusive Instruction (5-12) [AUC89].

Students must take IDIS Major Core Course Requirements (15 credits). IDIS 1600 (Critical and Creative Thinking), IDIS 3004 (IDIS Research Methods Seminar), IDIS 4004 (IDIS Capstone Seminar), along with two three-credit IDIS Electives.

Additionally, to be eligible for initial licensure and to complete this concentration, students must complete:
SCI 4012: Practicum Seminar (5-12) [AUC102]
SCI 4XXX: Practicum I General Science (5-8) [AUC98]
SCI 4XXX: Practicum II General Science (5-8) [AUC99]
EDUC 3122: Sheltered English Immersion [AUC97]

As part of the completion of this program, students must go through two review processes (Stage I and Stage II) and meet the requirements before continuing on in the concentration. If the student is unable to meet the requirements of either review, then they will be removed from the concentration. They may stay in the IDIS major and continue to complete the Middle School and Secondary Education minor, but they will not be eligible to complete the General Science (5-8) Initial Teacher License concentration.

* All proposals that involve curriculum change require review by the Department Curriculum and the Department Chair.

Vote: 4 / 0 / 0 (For / Against / Abstain)

Name of Chair, Humanities Department Curriculum Committee: David Svolba

Name of Chair, Humanities Department Petri Flint

Vote: 7 / 0 / 0 (For / Against / Abstain)

Name of Chair, Biology and Chemistry Department Curriculum Committee: Sean Rollins

Name of Chair, Biology and Chemistry Department: Meledath Govindan

Vote: 5 / 0 / 0 (For / Against / Abstain)

Name of Chair, Earth and Geographic Sciences Department Curriculum Committee: Caroline Anderson

Name of Chair, Earth and Geographic Sciences Department: Liz Gordon

IX. Submitted to Appropriate Dean(s):

Name of Dean(s): Franca Barricelli, Nancy Murray, Meg Hoey, Keith Williamson

Example Four Year Plan – old LAS (Catalog year 2020-2021)

	Fall	Spring
Freshman Year	ENGL 1100 – Writing I – 3c LA&S Elective – (HIS) – 3c BIOL 1800 – General Biology I – 4c MATH XXXX – LA&S Math Elective – 3c <u>LA&S Elective – (HAF) – 3c</u> Total – 16 credits	ENGL 1200 – Writing II – 3c SCI 1XXX – Introduction to Education (5-12)– 3c BIOL 1900 – General Biology II – 4c Free Elective – 3c <u>IDIS 1600 – Critical and Creative Thinking – 3c</u> Total – 16 credits
Sophomore Year	BIOL 2300 – Ecology – 4c EDUC 2XXX – Diversity in Education – 3c GEOG/PHYS 2000 – Astronomy – 3c IDIS Elective – 3c <u>LA&S Elective (AOM) – 3c</u> Total – 16 credits	EDUC 2XXX: Teaching for the Adolescent Learner – 3c PHYS 1100 – Physical Sciences – 3c LA&S Elective (PSY or SOC) – 3c LA&S Elective (CTW) – 3c <u>CHEM 1000 – Chemistry in a Changing World – 3c</u> Total – 15 credits
Junior Year	SPED 3800: Inclusive Instruction – 3c ENGT 3025: Engineering Design Systems: Fab I – 3c GEOG 1000 – Earth Systems Science – 3c LA&S Elective (ART)– 3c <u>IDIS Elective – 3c</u> Total – 15 credits	SCI 3XXX: Methods I in Teaching Science – 3c ENGT 3030 – MEP & HVAC Systems – 3c (CMGT 3XXX, AUC9) GEOG 2100 – Geology – 3c LA&S Elective (LIT) – 3c <u>IDIS 3004 – IDIS Research Seminar – 3c</u> Total – 15 credits
Senior Year	SCI 4XXX: Methods II in Teaching Science – 3c EDU 4XXX: Sheltered English Immersion – 3c IDIS 4004 – IDIS Capstone – 3c CMGT 4XXX – Communication and Transportation Technologies – 3c (AUC10) <u>Free Elective 3c</u> Total – 15 credits	SCI 4XXX – Practicum Seminar (5-12) SCI 4XXX – Practicum I General Science (5-8) <u>SCI 4XXX – Practicum II General Science (5-8)</u> Total – 12 credits

**Students must choose electives that add up to 120 credits.

Example Four Year Plan – NEW LAS Catalog year 2021-continuing.

	Fall	Spring
Freshman Year	ENGL 1100 – Writing I – 3c FYE 1000: First Year Experience – 3c BIOL 1800 – General Biology I – 4c MATH XXXX – LA&S Elective (QR) – 3c <u>LA&S Elective – (PW) – 3c</u> Total – 16 credits	ENGL 1200 – Writing II – 3c SCI 1XXX – Introduction to Education (5-12)– 3c BIOL 1900 – General Biology II – 4c LA&S Elective (ER) <u>IDIS 1600 – Critical and Creative Thinking – 3c</u> Total – 16 credits
Sophomore Year	BIOL 2300 – Ecology – 4c EDUC 2XXX – Diversity in Education – 3c GEOG/PHYS 2000 – Astronomy – 3c IDIS Elective – 3c <u>LA&S Elective (ACE) – 3c</u> Total – 16 credits	EDUC XXXX: Teaching for the Adolescent Learner – 3c PHYS 1100 – Physical Sciences – 3c LA&S Elective (SL) – 3c LA&S Elective (CL) – 3c <u>CHEM 1000 – Chemistry in a Changing World – 3c</u> Total – 15 credits
Junior Year	SPED 3800: Inclusive Instruction – 3c ENGT 3025: Engineering Design Systems: Fab I – 3c GEOG 1000 – Earth Systems Science – 3c LAS Elective (DP)– 3c <u>IDIS Elective – 3c</u> Total – 15 credits	SCI 3XXX: Methods I in Teaching Science – 3c ENGT 3030 – MEP & HVAC Systems – 3c GEOG 2100 – Geology – 3c LAS Elective (HI) – 3c <u>IDIS 3004 – IDIS Research Seminar – 3c</u> Total – 15 credits
Senior Year	SCI 4XXX: Methods II in Teaching Science – 3c EDU 4XXX: Sheltered English Immersion – 3c IDIS 4004 – IDIS Capstone – 3c ENGT 4XXX – Communication, Transportation Technologies – 3c <u>LAS Elective (LI)– 3c</u> Total – 15 credits	SCI 4XXX – Practicum Seminar (5-12) SCI 4XXX – Practicum I General Science (5-8) <u>SCI 4XXX – Practicum II General Science (5-8)</u> Total – 12 credits

**It is required that you follow this format when presenting a
New Graduate Program for review and approval.**

Please submit the typed original with all required signatures to the Graduate Council.

Form functionality most compatible using Adobe Acrobat 9 and newer.

Title of New Program: Arts Education, Art Concentration, M.Ed.

Department or other unit proposing the New Program: Humanities

Contact Person: Petri Flint

List Members
of the Graduate Curriculum
Committee: Jane Fiske, Petri Flint, Amy McGlothlin, Jessica Robey

This is a: New Program New Concentration

This refers to a (check all that apply): Certificate Program Teacher Licensure Program Degree Program

Briefly describe new program as it will appear in university catalog:

Please see attached pages for the specific changes to the organization of the program of study under this new Arts Education, Art Concentration, M.Ed. These proposed changes, which create separate Arts Education concentrations in Art and Music, don't entail any substantive changes to the curriculum in the existing Arts Education M.Ed. program, but merely seek to more clearly reflect the disciplines of Art and Music to current and potential students. The main ways that this proposal clarifies the structure of program are the following:

1. Renaming the 12-credit "Content Course in Art or Music" as "Art Concentration Courses."
2. Moving the 6-credit "Arts Pedagogy Electives" out of the 15-credit "Core Arts Pedagogy Courses" cluster, so that the "core" courses are only those that are specifically required (9 credits).

Population/anticipated enrollment/staffing plan (i.e., Who/how many will program serve?)

The creation of this Concentration does not alter any aspect of staffing or target student population. It simply makes the disciplinary content more clearly visible to current and prospective students than it has been in the Arts Education M.Ed. program.

Rationale and expected outcomes for new program:

The creation of separate Arts Education concentrations in Art and Music provides greater clarity about the curriculum, which will make it easier to attract prospective students. Under current practice, for instance, the fact that a student could focus on Music Education in the program is largely hidden and is unlikely to turn up in a web search of relevant graduate programs, since the current program is simply called "Arts Education," and the music or visual art focus is buried in the description. Having concentrations will also clarify the curriculum for existing students, as the new program of study can be programmed in Degree Works, which is not possible in the current curriculum as it stands.

Will program run on cohort model? Yes No

Will additional faculty be needed, day/adjunct? Yes No

Library and other resources needed:

No new resources required, as the courses in the concentration simply replace what had previously been called "distribution" courses.

Describe program's admissions requirements:

Admissions requirements remain unchanged from those of the current Arts Education M.Ed.

Implementation plan (what semester will new program begin; will it be phased in; attach suggested execution)

At the beginning of the fall 2020 semester. Anyone admitted for fall 2020 or thereafter will have the new concentration reflected in their degree.

**GRADUATE COUNCIL
NEW PROGRAM PROPOSAL**

A plan of study must be included with this proposal.

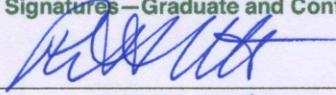
If new courses are proposed or major changes are made to existing courses, submit a Graduate Council New Course Approval form. Attach any letter(s) of support from professional agencies or others within or outside the university.

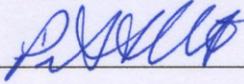
Plan of Study is Attached

Reviewed by Dean: Franca Barricelli & Becky Copper Glenz

Print Form

Required Signatures – Graduate and Continuing Education New Program Approval

New Program Initiator:  Date: 4/6/2020

Department Chair:  Date: 4/6/2020

Graduate Council Chair: _____ Date: _____
(Indicates Graduate Council approval)

President: _____ Date: _____

CURRENT CATALOG DESCRIPTION & PROGRAM OF STUDY:

Arts Education, M.Ed.

Program Objectives

The Master of Education in Arts Education Program is a non-licensure degree program is designed to develop excellence in teaching and creative practice among teachers and community workers in the disciplines of Music and Art. Graduates of the program can expect to gain a deeper understanding of effective Arts teaching practices that they can apply directly in their workplace, as well as a deeper engagement with the content of their creative discipline. **

Program Description

The curriculum for the Master of Education in Art= Education seeks to further develop excellence in teaching through a core of Arts pedagogy courses, while also allowing for deep engagement with creative practice in Art or Music through content courses. The Arts Education core requirements, which are shared by all students in the program regardless of discipline, have an emphasis on Arts pedagogy, and enhance an understanding of best teaching practices in any Arts classroom. The courses study dominant current trends in pedagogical theory and methods in the Arts, and place a strong emphasis on practical application in a classroom setting. The content area coursework is flexible, and should be customized to suit your own teaching and artistic emphasis; these courses are selected to deepen one's content knowledge and creative practice in either Music or Art.

Admissions Standards and Criteria

To apply for enrollment in the Master of Education in Arts Education program, students must submit documents as outlined in the Graduate Admissions section as well as:

- An official transcript of a bachelor's degree from a regionally accredited institution preferably with (but not limited to) a major or minor in an arts area such as visual arts or music
- A personal statement of not more than one page outlining the student's rationale for entering the program

Program of Study

Core Arts Pedagogy Courses (15 credits):

Required Core Courses (9 credits)

- CRAR 9060 - Foundations of Creative Arts Integration Research
- CRAR 9070 - Creative Arts Curriculum Development and Applications
- EDUC 9510 - Capstone: Implementation of Best Practices

Arts Pedagogy Electives (6 credits)

Select two additional arts pedagogy elective courses from the following in consultation with your advisor:

- CRAR 8145 - Celebrating Diversity through the Arts
- ART 8146 - Arts Technology in the Classroom or
- CRAR 8146 - Arts Technology in the Classroom or
- MUSC 8146 - Arts Technology in the Classroom
- CRAR 8200 - Music Learning Theory and Creativity
- ART 8500 - Art and Human Development or
- CRAR 8500 - Art and Human Development
- MUSC 7011 - Music Teacher's Methods Toolbox

Content Courses in Art or Music (12 credits):

Select four content courses in Art, Music, or Arts Pedagogy in consultation with your program advisor.

Free Elective Courses (9 credits):

Select three courses in Art, Music, or Arts Pedagogy in consultation with your program advisor.

Total for Degree: 36 cr.

Note:

***Students who will be seeking professional licensure through the Dept. of Elementary and Secondary Education should be sure all four content courses have the relevant Art or Music prefixes. It is strongly encouraged that students seek the advice of the Program Chair before registering for the content electives.*

PROPOSED NEW CATALOG DESCRIPTION & PROGRAM OF STUDY:

Arts Education, Art Concentration, M.Ed.

Program Objectives

The Master of Education in Arts Education, Art Concentration is a non-licensure degree program designed to develop excellence in teaching and creative practice among teachers and community workers in the discipline of Visual Art. Graduates of the program can expect to gain a deeper understanding of effective Art teaching practices that they can apply directly in their workplace, as well as a deeper engagement with the content of their creative discipline as artists. **

Program Description

The curriculum for the Master of Education in Arts Education, Art Concentration seeks to further develop excellence in teaching through a core of Arts pedagogy courses, while also allowing for deep engagement with creative practice in Art through content courses. The Arts Education core requirements, which are shared by students in both the Art and Music Concentrations, have an emphasis on Arts pedagogy, and enhance an understanding of best teaching practices in any Arts classroom. The courses study dominant current trends in pedagogical theory and methods in the Arts, and place a strong emphasis on practical application in a classroom setting. The content area coursework is flexible, and should be customized to suit your own teaching and artistic emphasis; these courses are selected to deepen one's content knowledge and creative practice in Visual Art.

Admissions Standards and Criteria

To apply for enrollment in the Master of Education in Arts Education program, students must submit documents as outlined in the Graduate Admissions section as well as:

- An official transcript of a bachelor's degree from a regionally accredited institution preferably with (but not limited to) a major or minor in an arts area such as visual arts or music
- A personal statement of not more than one page outlining the student's rationale for entering the program

Program of Study – Arts Education, Art Concentration, M.Ed.

Required Core Courses (9 credits)

- CRAR 9060 - Foundations of Creative Arts Integration Research
- CRAR 9070 - Creative Arts Curriculum Development and Applications
- EDUC 9510 - Capstone: Implementation of Best Practices

Art Concentration Courses (12 credits):

Select four courses in ART in consultation with your program advisor from among the following:

- ART 7013 – Book Making as Art and Craft
- ART 7016 – The Mask and the Maker
- ART 7021 – Introduction to Encaustic Art: Contemporary Practice
- ART 7xxx – Projects in Eco-Art Materials
- ART 7xxx - Printmaking
- ART 8100 - Mixed-Media Encaustic Art
- ART 8146 – Technology in the Art Studio
- ART 8150 – Advanced Graduate Studio Art
- ART 8500 - Art and Human Development
- ART 9090 – Art Presentation
- ART courses numbered 7000 - 9999

Creative Arts Pedagogy Electives (6 credits)

Select two additional creative arts pedagogy courses from the following in consultation with your advisor. A course can count as both a Pedagogical Elective and a Visual Art Concentration course, but the credits cannot be counted twice for the overall program requirement of 36 credits:

- ART 8146 - Technology in the Art Studio
- ART 8500 - Art and Human Development
- CRAR 7xxx – Differentiated Instruction in the Arts Classroom
- CRAR 8145 - Celebrating Diversity through the Arts

Free Elective Courses (9 credits):

Select at least three courses numbered 7000-9999 in ART, CRAR, EDUC, EDLM, MUSC, SPED or another area in consultation with your program advisor.

Total for Degree: 36 cr.

Note:

***For students who will be seeking professional licensure in Art through the MA Dept. of Elementary and Secondary Education, the four ART-prefix courses in the Art Concentration should satisfy the licensure requirements for content courses in Art. Please verify all specific licensure questions with DESE.*

**It is required that you follow this format when presenting a
New Graduate Program for review and approval.**

Please submit the typed original with all required signatures to the Graduate Council.

Form functionality most compatible using Adobe Acrobat 9 and newer.

Title of New Program: Arts Education, Music Concentration, M.Ed.

Department or other unit proposing the New Program: Humanities

Contact Person: Petri Flint

List Members
of the Graduate Curriculum
Committee: Jane Fiske, Petri Flint, Amy McGlothlin, Jessica Robey

This is a: New Program New Concentration

This refers to a (check all that apply): Certificate Program Teacher Licensure Program Degree Program

Briefly describe new program as it will appear in university catalog:

Please see attached pages for the specific changes to the organization of the program of study under this new Arts Education, Music Concentration, M.Ed. These proposed changes, which create separate Arts Education concentrations in Art and Music, don't entail any substantive changes to the curriculum in the existing Arts Education M.Ed. program, but merely seek to more clearly reflect the disciplines of Art and Music to current and potential students. The main ways that this proposal clarifies the structure of program are the following:

1. Renaming the 12-credit "Content Course in Art or Music" as "Music Concentration Courses."
2. Moving the 6-credit "Arts Pedagogy Electives" out of the 15-credit "Core Arts Pedagogy Courses" cluster, so that the "core" courses are only those that are specifically required (9 credits).

Population/anticipated enrollment/staffing plan (i.e., Who/how many will program serve?)

The creation of this Concentration does not alter any aspect of staffing or target student population. It simply makes the disciplinary content more clearly visible to current and prospective students than it has been in the Arts Education M.Ed. program.

Rationale and expected outcomes for new program:

The creation of separate Arts Education concentrations in Art and Music provides greater clarity about the curriculum, which will make it easier to attract prospective students. Under current practice, for instance, the fact that a student could focus on Music Education in the program is largely hidden and is unlikely to turn up in a web search of relevant graduate programs, since the current program is simply called "Arts Education," and the music or visual art focus is buried in the description. Having concentrations will also clarify the curriculum for existing students, as the new program of study can be programmed in Degree Works, which is not possible in the current curriculum as it stands.

Will program run on cohort model? Yes No

Will additional faculty be needed, day/adjunct? Yes No

Library and other resources needed:

No new resources required, as the courses in the concentration simply replace what had previously been called "distribution" courses.

Describe program's admissions requirements:

Admissions requirements remain unchanged from those of the current Arts Education M.Ed.

Implementation plan (what semester will new program begin; will it be phased in; attach suggested execution)

At the beginning of the fall 2020 semester. Anyone admitted for fall 2020 or thereafter will have the new concentration reflected in their degree.

**GRADUATE COUNCIL
NEW PROGRAM PROPOSAL**

A plan of study must be included with this proposal.

If new courses are proposed or major changes are made to existing courses, submit a Graduate Council New Course Approval form. Attach any letter(s) of support from professional agencies or others within or outside the university.

Plan of Study is Attached

Reviewed by Dean: Franca Barricelli & Becky Copper Glenz

Print Form

Required Signatures—Graduate and Continuing Education New Program Approval

New Program Initiator: *[Signature]* Date: 4/6/2020

Department Chair: *[Signature]* Date: 4/6/2020

Graduate Council Chair: _____ Date: _____
(Indicates Graduate Council approval)

President: _____ Date: _____

CURRENT CATALOG DESCRIPTION & PROGRAM OF STUDY:

Arts Education, M.Ed.

Program Objectives

The Master of Education in Arts Education Program is a non-licensure degree program is designed to develop excellence in teaching and creative practice among teachers and community workers in the disciplines of Music and Art. Graduates of the program can expect to gain a deeper understanding of effective Arts teaching practices that they can apply directly in their workplace, as well as a deeper engagement with the content of their creative discipline. **

Program Description

The curriculum for the Master of Education in Art= Education seeks to further develop excellence in teaching through a core of Arts pedagogy courses, while also allowing for deep engagement with creative practice in Art or Music through content courses. The Arts Education core requirements, which are shared by all students in the program regardless of discipline, have an emphasis on Arts pedagogy, and enhance an understanding of best teaching practices in any Arts classroom. The courses study dominant current trends in pedagogical theory and methods in the Arts, and place a strong emphasis on practical application in a classroom setting. The content area coursework is flexible, and should be customized to suit your own teaching and artistic emphasis; these courses are selected to deepen one's content knowledge and creative practice in either Music or Art.

Admissions Standards and Criteria

To apply for enrollment in the Master of Education in Arts Education program, students must submit documents as outlined in the Graduate Admissions section as well as:

- An official transcript of a bachelor's degree from a regionally accredited institution preferably with (but not limited to) a major or minor in an arts area such as visual arts or music
- A personal statement of not more than one page outlining the student's rationale for entering the program

Program of Study

Core Arts Pedagogy Courses (15 credits):

Required Core Courses (9 credits)

- CRAR 9060 - Foundations of Creative Arts Integration Research
- CRAR 9070 - Creative Arts Curriculum Development and Applications
- EDUC 9510 - Capstone: Implementation of Best Practices

Arts Pedagogy Electives (6 credits)

Select two additional arts pedagogy elective courses from the following in consultation with your advisor:

- CRAR 8145 - Celebrating Diversity through the Arts
- ART 8146 - Arts Technology in the Classroom or
- CRAR 8146 - Arts Technology in the Classroom or
- MUSC 8146 - Arts Technology in the Classroom
- CRAR 8200 - Music Learning Theory and Creativity
- ART 8500 - Art and Human Development or
- CRAR 8500 - Art and Human Development
- MUSC 7011 - Music Teacher's Methods Toolbox

Content Courses in Art or Music (12 credits):

Select four content courses in Art, Music, or Arts Pedagogy in consultation with your program advisor.

Free Elective Courses (9 credits):

Select three courses in Art, Music, or Arts Pedagogy in consultation with your program advisor.

Total for Degree: 36 cr.

Note:

***Students who will be seeking professional licensure through the Dept. of Elementary and Secondary Education should be sure all four content courses have the relevant Art or Music prefixes. It is strongly encouraged that students seek the advice of the Program Chair before registering for the content electives.*

PROPOSED NEW CATALOG DESCRIPTION & PROGRAM OF STUDY:

Arts Education, Music Concentration, M.Ed.

Program Objectives

The Master of Education in Arts Education, Music Concentration is a non-licensure degree program designed to develop excellence in teaching and creative practice among teachers and community workers in the discipline of Music. Graduates of the program can expect to gain a deeper understanding of effective Music teaching practices that they can apply directly in their workplace, as well as a deeper engagement with the content of their creative discipline as musicians. **

Program Description

The curriculum for the Master of Education in Arts Education, Music Concentration seeks to further develop excellence in teaching through a core of Arts pedagogy courses, while also allowing for deep engagement with creative practice in Music through content courses. The Arts Education core requirements, which are shared by students in both the Art and Music Concentrations, have an emphasis on Arts pedagogy, and enhance an understanding of best teaching practices in any Arts classroom. The courses study dominant current trends in pedagogical theory and methods in the Arts, and place a strong emphasis on practical application in a classroom setting. The content area coursework is flexible, and should be customized to suit your own teaching and musical emphasis; these courses are selected to deepen one's content knowledge and creative practice in Music.

Admissions Standards and Criteria

To apply for enrollment in the Master of Education in Arts Education program, students must submit documents as outlined in the Graduate Admissions section as well as:

- An official transcript of a bachelor's degree from a regionally accredited institution preferably with (but not limited to) a major or minor in an arts area such as visual arts or music
- A personal statement of not more than one page outlining the student's rationale for entering the program

Program of Study – Arts Education, Music Concentration, M.Ed.

Required Core Courses (9 credits)

- CRAR 9060 - Foundations of Creative Arts Integration Research
- CRAR 9070 - Creative Arts Curriculum Development and Applications
- EDUC 9510 - Capstone: Implementation of Best Practices

Music Concentration Courses (12 credits):

Select four courses in MUSC in consultation with your program advisor from among the following:

- MUSC 7002 - Research on Women, Music, and Society
- MUSC 7011 - Music Teacher's Methods Toolbox
- MUSC 7xxx – Practical Guide to Teaching Music in Our Schools
- MUSC 7xxx – Computer Notation of Music with Sibelius
- MUSC 7xxx – Music and the Modern Arts
- MUSC 7xxx – Music of the Stage
- MUSC 7xxx – Music and the Modern Arts
- MUSC 8004 - Intermediate Choral Conducting
- MUSC 8005 - Musical Arranging
- MUSC 8008 - Orchestration
- MUSC 8100 - Instrumental Conducting
- MUSC 8146 - Technology in the Music Classroom
- MUSC 8150 - Graduate Applied Music
- MUSC 8200 – Music Learning Theory and Creativity
- MUSC 9090 - Music Presentation
- MUSC courses numbered 7000-9999

Creative Arts Pedagogy Electives (6 credits)

Select two additional creative arts pedagogy courses from the following in consultation with your advisor. A course can count as both a Pedagogical Elective and a Music Concentration course, but the credits cannot be counted twice for the overall program requirement of 36 credits:

- CRAR 7xxx – Differentiated Instruction in the Arts Classroom
- CRAR 8145 - Celebrating Diversity through the Arts
- MUSC 7011 - Music Teacher's Methods Toolbox
- MUSC 7xxx – Practical Guide to Teaching Music in Our Schools
- MUSC 8146 - Technology in the Music Classroom
- MUSC 8200 – Music Learning Theory and Creativity

Free Elective Courses (9 credits):

Select at least three courses numbered 7000-9999 in MUSC, ART, CRAR, EDUC, EDLM, SPED or another area in consultation with your program advisor.

Total for Degree: 36 cr.

Note:

***For students who will be seeking professional licensure in Music through the MA Dept. of Elementary and Secondary Education, the four MUSC-prefix courses in the Music Concentration should satisfy the licensure requirements for content courses in Music. Please verify all specific licensure questions with DESE.*

FADCP course coverage of PAL Task Content & Artifacts

TASK 1: Leadership through a Vision for High Student Achievement

Explicitly covered as central course topics	Explicitly covered, but as minor course topics	Not explicitly included, but related concepts are covered	Not included in course content
CRAR 9051 CRAR 9070	CRAR 9052 CRAR 9060		
Significant overlap between PAL task & course assignments	Minor overlap between PAL task & course assignments	No overlap between PAL task & course assignments	Assignments could be easily re-structured to align with artifacts
CRAR 9051 CRAR 9070	CRAR 9052 CRAR 9060		

Task 2: Instructional Leadership for a Professional Learning Culture

Explicitly covered as central course topics	Explicitly covered, but as minor course topics	Not explicitly included, but related concepts are covered	Not included in course content
CRAR 9051 CRAR 9052 CRAR 9070	CRAR 9060		
Significant overlap between PAL task & course assignments	Minor overlap between PAL task & course assignments	No overlap between PAL task & course assignments	Assignments could be easily re-structured to align with artifacts
CRAR 9051 CRAR 9052 CRAR 9070	CRAR 9060		

Task 3: Leadership in Observing, Assessing, and Supporting Individual Teacher Effectiveness

Explicitly covered as central course topics	Explicitly covered, but as minor course topics	Not explicitly included, but related concepts are covered	Not included in course content
CRAR 9052 CRAR 9070	CRAR 9051 CRAR 9060		
Significant overlap between PAL task & course assignments	Minor overlap between PAL task & course assignments	No overlap between PAL task & course assignments	Assignments could be easily re-structured to align with artifacts
CRAR 9052 CRAR 9070	CRAR 9051	CRAR 9060	

Task 4: Leadership for Family and Community Involvement

Explicitly covered as central course topics	Explicitly covered, but as minor course topics	Not explicitly included, but related concepts are covered	Not included in course content
CRAR 9052 CRAR 9070	CRAR 9051		CRAR 9060
Significant overlap between PAL task & course assignments	Minor overlap between PAL task & course assignments	No overlap between PAL task & course assignments	Assignments could be easily re-structured to align with artifacts
CRAR 9052 CRAR 9070	CRAR 9051	CRAR 9060	

See individual forms for more specific comments on the relationship between course content and PAL tasks.

APPENDIX

MUSIC COURSES IN THE LAS CURRICULUM

ART AOM

MUSC 1000 - Art of Music
MUSC 1001 - Ear Training
MUSC 1100 - From Woodstock to the iPod
MUSC 1300 - Beginning Musical Instruction
MUSC 1400 - Introduction to Music Technology
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 Modern Arts
MUSC 2200 - Basic Music Theory
MUSC 2210 - Commonwealth of the Renaissance Arts
MUSC 2310 - Intermediate Musical Instruction
MUSC 2320 - Concert Choir
MUSC 2330 - Chamber Choir
MUSC 2400 - Jazz Band
MUSC 2401 - Concert Band
MUSC 2402 - Community Orchestra
MUSC 2500 - Class Piano
MUSC 2600 - Class Voice
MUSC 2700 - Class Guitar
MUSC 3100 - Symphony
MUSC 3300 - Advanced Musical Instruction
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 3750 - Music in Film
MUSC 3800 - History of Jazz
MUSC 3900 - Women, Music, and Society

GDA

MUSC 2210 - Commonwealth of the Renaissance Arts
MUSC 3600 - Bach to Beethoven
MUSC 3650 - Romanticism to Rock
MUSC 3700 - 19th Century Music
MUSC 3900 - Women, Music, and Society

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 Modern Arts

APPENDIX

MUSIC COURSES IN INTERDISCIPLINARY MINORS

African-American Studies

MUSC 3800 - History of Jazz

American Studies

MUSC 3450 - Appreciating the American Musical
MUSC 3500 - American Music
MUSC 3800 - History of Jazz

Asian Studies

MUSC 1500 - World Music
MUSC 2120 - Commonwealth of the Asian Arts

Film Studies

MUSC 3750 - Music in Film

International Studies

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 2210 - Commonwealth of the Renaissance Arts
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

LANGUAGE DIRECTED AND INDEPENDENT STUDIES

FA 2015

12209	ARAB	2002	900	3		N	IND ST: Intermediate Arabic I	2	0	-2	Derwiche Djazaerly, Yasser	9/3/15	#####
12172	SPAN	4903	900	3		N	IS: Latino Exp in the US	5	0	-5	Jaramillo, Maria	9/3/15	##### TBA TBA

SP 2016

32084	FREN	2000	97	3	L C	Y	Intermediate French I	1	0	-1	Karbasioun, Keyvan	1/20/16	5/19/16
32036	FREN	2100	97	3	L C	Y	Intermediate French II	2	0	-2	Derwiche Djazaerly, Yasser	1/20/16	5/19/16
32039	FREN	2100	98	3	L C	Y	Intermediate French II	1	0	-1	Karbasioun, Keyvan	1/20/16	5/19/16
32045	ITAL	2000	97	3	L C	Y	Intermediate Italian I	1	0	-1	Diakite, Rala	1/20/16	5/19/16
32003	ITAL	2100	97	3	L C	Y	Intermediate Italian II	1	0	-1	Diakite, Rala	1/20/16	5/19/16
31633	ITAL	3300	97	3	GDC CTW	N	Women in Italy	1	0	-1	Diakite, Rala	1/20/16	5/19/16
32066	SPAN	3001	900	3	GDCN CTW	N	Tpcs: Spanish Grammar Review	2	0	-2	Karbasioun, Keyvan	1/20/16	5/19/16
31634	SPAN	4903	900	3		N	Ind St: Latino Exp in the USA	3	0	-3	Jaramillo, Maria	1/20/16	5/19/16
32070	SPAN	4950	900	3		N	Internship	1	0	-1	Jaramillo, Maria	1/20/16	5/19/16

FA 2016

12317	ARAB	4000	900	3		N	Ind Study: Advanced Arabic	1	0	-1	Derwiche Djazaerly, Yasser	9/6/16	#####
12207	FREN	2000	97	3	L C	Y	Intermediate French I	1	0	-1	Derwiche Djazaerly, Yasser	9/6/16	#####
12284	FREN	4901	900	1		Y	Ind St: Advanced French	1	0	-1	Derwiche Djazaerly, Yasser	9/6/16	#####
12170	ITAL	2000	97	3	L C	Y	Intermediate Italian I	2	0	-2	Diakite, Rala	9/6/16	#####
12216	ITAL	3000	97	3	L IDIS GDC CTW CL C L	N	Italian Culture in English I	1	0	-1	Diakite, Rala	9/6/16	#####

12248	SPAN	2100	97	3	L GDCN CTW CL C L	Y	Intermediate Spanish II	1	0	-1	Karbasioun, Keyvan	9/6/16	#####
11816	SPAN	3001	97	3	GDCN GDCN CTW	N	Tpcs: Spanish Grammar Review	2	0	-2	Karbasioun, Keyvan	9/6/16	

**SP
2017**

32410	ARAB	1100	97	3	GDCN GDC CTW CL GDCN	Y	Arabic for Beginners II	1	0	-1	Derwiche Djazaerly, Yasser	1/17/17	5/18/17
32413	ITAL	2500	97	3	GDC CTW CL GDC CTW	N	Italy through Film	1	0	-1	Diakite, Rala	1/17/17	5/18/17
32364	SPAN	2100	97	3	L GDCN CTW CL C L	Y	Intermediate Spanish II	1	0	-1	Karbasioun, Keyvan	1/17/17	5/18/17
32375	SPAN	2700	97	3	LIT L C	Y	Hispanic Literature	3	0	-3	Karbasioun, Keyvan	1/17/17	5/18/17

FA 2017

12350	ARAB	4000	900	3		N	IS: Egyptian & Arab Politics	1	0	-1	Derwiche Djazaerly, Yasser	9/7/17	#####
12296	GER	2000	97	3	L C	Y	Intermediate German I	1	0	-1	Derwiche Djazaerly, Yasser	9/7/17	#####
11795	ITAL	2000	97	3	L C	Y	Intermediate Italian I	3	0	-3	Diakite, Rala	9/7/17	##### TBA-TBA
12345	SPAN	1100	97	3	L GDCN CTW CL C L	Y	Spanish for Beginners II	1	0	-1	Bautista, Karina	9/7/17	#####
12310	SPAN	2700	97	3	LIT L C	Y	Hispanic Literature	2	0	-2	Karbasioun, Keyvan	9/7/17	#####

SP 2018

31944	FREN	2100	97	3	L C	Y	Intermediate French II	1	0	-1	Karbasioun, Keyvan	1/22/18	5/17/18
31856	GER	1100	97	3	L CL C L C	Y	German for Beginners II	3	0	-3	Derwiche Djazaerly, Yasser	1/22/18	5/17/18
31705	ITAL	2100	97	3	L C	Y	Intermediate Italian II	1	0	-1	Diakite, Rala	1/22/18	5/17/18
31990	SPAN	4903	900	3		N	IS:Ad Span Read/Write thru Lit	3	0	-3	Bautista, Karina	1/22/18	5/17/18

FA 2018

14968	FREN	2000	97	3	L C	Y	Intermediate French I	1	0	-1	Karbasioun, Keyvan	9/6/18	#####	TB
14038	ITAL	2000	97	3	L C	Y	Intermediate Italian I	1	0	-1	Diakite, Rala	9/6/18	#####	TB
14972	ITAL	2000	98	3	L C	Y	Intermediate Italian I	0	0	0	Diakite, Rala	9/6/18	#####	TB
14958	ITAL	2100	97	3	L C	Y	Intermediate Italian II	1	0	-1	Diakite, Rala	9/6/18	#####	TB
15047	SPAN	2100	97	3	GDCN CTW CL L GDCN CTW CL	Y	Intermediate Spanish II	1	0	-1	Karbasioun, Keyvan	9/6/18	#####	TB
14822	SPAN	4903	900	3		N	I.S. Reading/Writing thr Lit.	1	0	-1	Bautista, Karina	9/6/18	#####	TB

SP 2019

34939	FREN	2000	97	3	L C	Y	Intermediate French I	1	0	-1	Derwiche Djazaerly, Yasser	1/22/19	5/16/19	T
34701	FREN	2100	97	3	L C	Y	Intermediate French II	2	0	-2	Karbasioun, Keyvan	1/22/19	5/9/19	T
34896	FREN	2100	98	3	L C	Y	Intermediate French II	1	0	-1	Karbasioun, Keyvan	1/22/19	5/15/19	T
34948	GER	2000	97	3	L C	Y	Intermediate German I	1	0	-1	Derwiche Djazaerly, Yasser	1/22/19	5/9/19	T
34949	GER	2100	97	3	L C	Y	Intermediate German II	1	0	-1	Derwiche Djazaerly, Yasser	1/22/19	5/9/19	T
34925	ITAL	2000	97	3	L C	Y	Intermediate Italian I	1	0	-1	Derwiche Djazaerly, Yasser	1/22/19	5/16/19	T
34941	SPAN	2001	97	3	GDC CTW CL GDC CTW	Y	Spanish for Heritage Students	1	0	-1	Bautista, Karina	1/22/19	5/15/19	T

FA 2019

12264	FREN	2000	97	3	L C	Y	Intermediate French I	3	0	-3	Derwiche Djazaerly, Yasser	9/5/19	#####	TB
10832	ITAL	2000	97	3	L C	Y	Intermediate Italian I	1	0	-1	Diakite, Rala	9/5/19	#####	TB
12265	ITAL	2100	98	3	L C	Y	Intermediate Italian II	2	0	-2	Diakite, Rala	9/5/19	12/5/19	TB
11891	SPAN	2700	97	3	LIT LIT L C	Y	Hispanic Literature	1	0	-1	Bautista, Karina	9/2/19	#####	TB
12344	SPAN	4903	901	3		N	IS: Cinema and Conversation	1	0	-1	Bautista, Karina	9/5/19	#####	TB

SP 2020

31674	ARAB	1100	97	3	GDCN GDC CTW CL GDCN	Y	Arabic for Beginners II	2	0	-2	Derwiche Djazaerly, Yasser	1/21/20	5/13/20
31912	FREN	2100	97	3	GDC CTW L C	Y	Intermediate French II	1	0	-1	Derwiche Djazaerly, Yasser	1/21/20	5/6/20
31913	FREN	2100	98	3	L C	Y	Intermediate French II	1	0	-1	Derwiche Djazaerly, Yasser	1/21/20	5/18/20
31719	ITAL	2000	97	3	L C	Y	Intermediate Italian I	1	0	-1	Derwiche Djazaerly, Yasser	1/21/20	5/13/20
31988	SPAN	4903	900	3		N	IS:Read & Writing Through Lit	1	0	-1	Bautista, Karina	3/6/20	5/13/20

FA 2020

14422	ARAB	2002	900	3		N	IS: Intermediate Arabic I	1	0	-1	Derwiche Djazaerly, Yasser	9/3/20	#####	TB
14347	FREN	2000	97	3	L C	Y	Intermediate French I	3	0	-3	Derwiche Djazaerly, Yasser	9/3/20	#####	TB
14076	FREN	2000	DS	3	L C	Y	Intermediate French I	1	0	-1	Karbasioun, Keyvan	9/3/20	#####	TB
14140	GER	1000	97	3	CTW CL L CL C L C	N	German for Beginners I	1	0	-1	Derwiche Djazaerly, Yasser	9/3/20	#####	TB
14075	ITAL	1100	97	0	GDC CTW CL L GDC CTW CL	Y	Italian for Beginners II	1	0	-1	Diakite, Rala	9/3/20	#####	TB
14090	ITAL	2000	97	3	L C	Y	Intermediate Italian I	1	0	-1	Diakite, Rala	9/3/20	#####	TB
14463	ITAL	2000	98	3	L C	Y	Intermediate Italian I	1	0	-1	Derwiche Djazaerly, Yasser	9/3/20	#####	TB
14464	ITAL	2100	97	3	L C	Y	Intermediate Italian II	1	0	-1	Derwiche Djazaerly, Yasser	9/3/20	#####	TB

World Language Enrollment Statistics:

Undergraduate Enrollment - Percentage taking a World Language Course			
	Taking a WL course	Taking More than 1 WL course	
AY16	9.0%	2.4%	
AY17	10.9%	2.9%	
AY18	12.1%	3.2%	
AY19	12.0%	3.5%	
AY20	11.9%	3.6%	

Undergraduate Students Graduating with Advanced LAS Option with World Language Designation														
	# Graduated Overall	# Selecting WL Option	% Selecting WL Option	ARAB	ASL	CHIN	FREN	FLNG	GER	ITAL	JAPN	LATN	SPAN	Total
AY16	811	19	2.34%	1				1		2		1	14	19
AY17	844	28	3.31%				6			5			17	28
AY18	807	34	4.21%	2	3		6	2	2	4			15	34
AY19	787	31	3.93%	1			4		2	3			21	31
AY20	891	21*	2.35%		3		2			1		1*	14	20
		*see note on AY20 Course Detail tab										*see note on AY20 Course Detail tab		

**Interdisciplinary Studies Program Assessment
Humanities Department
Spring 2017**

Petri Flint (Dept. Chair), Jessica Robey (Dept. Assessment Committee Chair),
Rala Diakité (IDIS 4004 course developer and instructor)

Assessment goals:

As well as completing the recommended template for our annual program assessment report, we also wished to gain more insight into two general issues concerning the program. The first of these was to assess the changes we made to the program in 2014 (in particular, the required critical and creative thinking course, and the three-part sequence culminating in the capstone course) to get a sense if they were useful for meeting student learning outcomes. The second issue is how to build on what we have accomplished to further improve and refine the program.

Assessment process:

Data: capstone papers, student self-assessment/reflection essays, Phase 1 data, SSC data.
Process: the three of us began with a general agreement about SLOs, based on the course outcomes provided by Dr. Diakité's syllabus for IDIS 4004, which are aligned with the student learning outcomes for the IDIS program as a whole. We each approached the assessment process from a different angle (see attached reports), and then discussed our findings and conclusions.

Conclusions drawn from the assessment data:

Using our three different assessment methods, we independently came to very similar conclusions about the strengths and weaknesses of the program. We were all impressed by the quality of the capstone papers, and pleased by the feedback provided by the reflective responses. We found that virtually all the papers met the threshold of sufficiency, and about 1/4 to 1/3 of the papers were in the excellent range. In particular, all of the students were able to define a truly interdisciplinary question or research topic, and follow through with effective research and a focused, organized paper. The chosen topics were interesting and relevant to contemporary society and/or the students' life goals.

As a result of our assessment, we have identified some changes we would like to make to improve the program:

- Continue to develop more coordination and communication between the faculty who teach the three sequence courses (IDIS 1004, 2140 and 4004), in order to instill interdisciplinary thinking earlier and more consistently.
- Build more assessment opportunities into the earlier phases of the program (annotated bibliographies, reflective self-assessments, etc.) to track more precisely where SLOs are being met.
- Use this more "longitudinal" assessment to facilitate curriculum mapping of core interdisciplinary courses, including IDIS electives, to help us refine and focus the program.

Notes on the assessment process:

- The only data we collected to assess was from the final phase of the students' journey through IDIS. Obviously, this does not provide as much insight as we would like into how the various components of the program are working together or building on one another. We plan to correct this in the upcoming year by creating more assessment opportunities throughout the program.
- The SSC data included in the template was not at all helpful for our assessment, primarily because it all pertains to the period *before* we revised the IDIS curriculum in 2014. We look forward to the time when SSC will begin to capture revised curriculum, at which point the data should begin to be a valuable measure of the effectiveness of the sequenced core requirements in particular.
- Retention rates as a measure of program success in IDIS are complicated by the fact that most students do not start out as IDIS majors, as most switch to this major at least four semesters into their college careers, which complicates our ability to track and compare their progress within the IDIS major. But the important role the IDIS program plays in the overall retention rates of FSU needs to be noted; many students who might otherwise leave FSU when their first choice of major does not work out for them, are encouraged to stay and complete their degrees through IDIS.
- The data concerning the minors offered by the Humanities Dept. are generally not directly relevant to the IDIS program; nonetheless this information is included in the template because without a specific Humanities major outside of the options within IDIS, the various Humanities minors are key programs that we can monitor and improve. They play a crucial secondary role to the major for many students at FSU, and in some cases a central role for IDIS students.

Projections for IDIS:

- We will continue to refine our assessment process, as discussed above.
- We will pursue increased involvement in discussions of other interdisciplinary initiatives at FSU, so that our knowledge base will be of benefit.
- We hope to provide more co-curricular events and opportunities for real-world application of interdisciplinary problem solving.

We have a core group of people within Humanities who have been working on the IDIS program for some time now. The improvements we have made appear to be leading the program in a fruitful direction, and we hope to have the opportunity to build on what we have accomplished thus far, collaborating with other interdisciplinary initiatives at the university.

Annual Departmental Plan Report

Program Information

Program/Department: Humanities
 Department Chair: Petri Flint
 Department Assessment Committee Contact: Jessica Robey

*Please be as detailed as possible in your responses. We will use this information to fulfill our NEASC requirements and this report will help with your next Program Review or aid with your external accreditation. This file is to be kept in the department and an electronic file is due to the Director of Assessment by **May 31** each academic year.*

Program Learning Outcomes (PLOs) (Educational Objectives)

I. List all PLOs and the timeline for assessment.

PLO #	PLO – Stated in assessable terms.	Timing of assessment (annual, semester, bi-annual, etc.)	When was the last assessment of the PLO completed?
1.	Students will be able to identify and define a problem or issue which can be addressed from a variety of disciplinary perspectives, by doing the following: 1. Define the problem or state the research question 2. Justify using an interdisciplinary approach 3. Identify the relevant disciplines	Annual	
2.	Students will be able to conduct primary and secondary research in order to construct original interdisciplinary research questions/problems, and develop well documented, supported, reasoned, and informed conclusions to problems and issues, by doing the following: 1. Conduct a literature search 2. Create an annotated bibliography with well-chosen and properly cited	Annual	

	<p>sources, which identifies the perspective from which each source is written</p> <p>3. Analyze and evaluate disciplinary insights into the problem</p> <p>4. Create a research proposal</p>		
3.	<p>Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:</p> <ol style="list-style-type: none"> 1. Demonstrate a working knowledge of content from at least two disciplines 2. Identify distinctions and correspondences among sources 3. Integrate insights to produce an interdisciplinary understanding of the problem 4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem 	Annual	2017
4.	<p>Students will be able to communicate ideas clearly, as demonstrated by the following:</p> <ol style="list-style-type: none"> 1. Capstone thesis that is clearly written, properly sourced and cited, well organized, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors. 2. Oral presentation that is clear, focused, well organized, and professionally presented. 	(ELO: Assessment details pending)	
5.			
6.			

II. PLO Assessment (Please report on the PLOs assessed and/or reviewed this year, programs should be assessing at least one each year.)

Using the table below, list and briefly describe the **direct method(s)** used to collect information assessing whether students are learning the core sets of knowledge (K), skills (S) and attitudes (A) identified as essential.

PLO #	Assessment description (exam, observation, national standardized exam, oral presentation with rubric, etc.)	When assessment was administered in student program (internship, 4th year, 1st year, etc.)	To which students were assessments administered (all, only a sample, etc.)	What is the target set for the PLO? (criteria for success)	Reflection on the results: How was the “loop closed”?
1	Intellectual Autobiography (reflective self-assessment about the value of the IDIS program).	First year in IDIS program.	sample	Under discussion	Under discussion
2, 3, 5	Capstone proposal and/or annotated bibliography	Penultimate semester	sample	ditto	ditto
3, 4, 5	Capstone project	Final semester	sample	ditto	ditto

III. Summary of Findings: Briefly summarize the results of the PLO assessments reported in Section II above combined with other relevant evidence gathered and show how these are being reviewed/discussed. How are you “closing the loop”?

IDIS ASSESSMENT 2018: SUMMARY OF FINDINGS:

PLO #1:

Students will be able to identify and define a problem or issue which can be addressed from a variety of disciplinary perspectives, by doing the following:

1. Define the problem or state the research question
2. Justify using an interdisciplinary approach

March 2018

3. Identify the relevant disciplines

Artifact: Intellectual Autobiography (reflective self-assessment about the value of the IDIS program).

Assigned in IDIS 1004: Introduction to IDIS

Prompt: Write a minimum 1,000 word personal statement about 1) why you are an Interdisciplinary Studies major; 2) why you have selected the minor and field(s) that you have chosen as part of your degree program; 3) how these academic interests can be integrated; and 4) how they relate to your career goals.

Note: Due to scheduling problems, readers were not able to meet to calibrate their rubrics and standards, which resulted in a wide disparity of results. Reader one later explained she was using more of a pass/fail model than a 3-tiered model, so her “proficient” scores should probably read as “sufficient.”

Sample size: 12 out of 12

Reader One:

Proficient: 11

Sufficient: 1

Deficient: 0

Reader Two:

- Proficient = meets high expectations
- Sufficient = meets average expectations
- Deficient = does not meet expectations

Proficient: 2

Sufficient: 6

Deficient: 4

PLO #2:

March 2018

Students will be able to conduct primary and secondary research in order to construct original interdisciplinary research questions/problems, and develop well documented, supported, reasoned, and informed conclusions to problems and issues, by doing the following:

1. Conduct a literature search
2. Create an annotated bibliography with well-chosen and properly cited sources, which identifies the perspective from which each source is written
3. Analyze and evaluate disciplinary insights into the problem
4. Create a research proposal

Artifact: Capstone proposal with annotated bibliography

Assigned as final project of IDIS 2140: Interdisciplinary Research Methods

Prompt: This multi-step assignment models the research-reflection-writing process of interdisciplinary research. It culminates in a written proposal for the interdisciplinary research project or creative scholarly activity that you will implement in IDIS 4004 Capstone Seminar. The approach of interdisciplinary research is to *study a problem that is inherently complex* and whose parts are the focus of two or more disciplines, *integrate their insights*, and *produce a more comprehensive understanding* of the problem.

Note: Due to scheduling problems, readers were not able to meet to calibrate their rubrics and standards, which resulted in a wide disparity of results. Reader one later explained she was using more of a pass/fail model than a 3-tiered model, so her “proficient” scores should probably read as “sufficient.”

Sample size: 9 out of 10

Reader One:

Proficient: 9

Sufficient: 0

Deficient: 0

Reader Two:

- Proficient = meets high expectations
- Sufficient = meets average expectations
- Deficient = does not meet expectations

March 2018

Proficient: 1
Sufficient: 7
Deficient: 1

PLO #3 (Old wording)

Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:

1. Identify conflicts between insights and sources
2. Create or discover common ground
3. Integrate insights to produce an interdisciplinary understanding of the problem
4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem

Artifact: Capstone paper

Assigned as final project of IDIS 4004

Sample size: 5/9 Fall 17; 5/17 Spring 18

- Proficient = meets high expectations
- Sufficient = meets average expectations
- Deficient = does not meet expectations

Reader #1 (Grader)

Total: Fall 17 + Spring 18

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis	Proficient	Sufficient	Deficient
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	or project informed by their previous work in different disciplines, by doing the following:	8	1	1
	1. Identify conflicts between insights and sources	8	1	1
	2. Create or discover common ground	6	3	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	7	2	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Reader #2 (External)

Sem/Yr ___FA17_____

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		4	1	
		4	1	

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	1. Identify conflicts between insights and sources	3	1	1
	2. Create or discover common ground	3	1	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem			
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Sem/Yr ___ SPR18 _____

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		4	1	
	1. Identify conflicts between insights and sources	4	1	
	2. Create or discover common ground	4	1	
		4	1	

March 2018

	3. Integrate insights to produce an interdisciplinary understanding of the problem			
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Total: Fall 17 + Spring 18

3.		Proficient	Sufficient	Deficient
	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	8	2	
	1. Identify conflicts between insights and sources	8	2	
	2. Create or discover common ground	7	2	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	7	2	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

March 2018

Reader #3 (External)

Sem/Yr ___FA17_____

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		2	3	
	1. Identify conflicts between insights and sources	4	1	
	2. Create or discover common ground	2	2	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	1	3	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Sem/Yr ___SPR18_____

3.	Students will be able to apply and integrate methods, materials, and/or insights	Proficient	Sufficient	Deficient

	from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	3	1	1
	1. Identify conflicts between insights and sources	4	1	
	2. Create or discover common ground	4		1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	3	1	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Total: Fall 17 + Spring 18

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		5	4	1

	1. Identify conflicts between insights and sources	8	2	
	2. Create or discover common ground	6	2	2
	3. Integrate insights to produce an interdisciplinary understanding of the problem	4	4	2
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Notes on the assessment process and conclusions:

As a result of our assessment completed in 2017, we identified some changes to make to improve the program, the results of which we were able to assess this year:

- Continue to develop more coordination and communication between the faculty who teach the three sequence courses (IDIS 1004, 2140 and 4004), in order to instill interdisciplinary thinking earlier and more consistently.
- Build more assessment opportunities into the earlier phases of the program (annotated bibliographies, reflective self-assessments, etc.) to track more precisely where SLOs are being met.
- Use this more “longitudinal” assessment to facilitate curriculum mapping of core interdisciplinary courses, including IDIS electives, to help us refine and focus the program.

This year, we collected material from each of the three sequenced core IDIS courses (1004, 2140, 4004) in order to improve our assessment process, as stated above. By doing so, we hope to see evidence of a successful “scaffolding” of the interdisciplinary practice we aim to teach. Combined with a more refined set of PLOs, which reflect this scaffolded approach, we hope our

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assessment will help us map our core curriculum and develop the IDIS program by more effectively targeting areas of strength and weakness, and identifying ways to build on what we have.

In our meeting to “close the loop” (6/7/18: Rala Diakite, Instructor for IDIS 4004; Petri Flint, Humanities Dept. Chair; Jessica Robey, Dept. Assessment Manager), we agreed that our data indicate that our improved coordination between the instructors of the IDIS sequence courses, intended to create a better transition between the research course and the capstone course, has helped tremendously. This is evidenced by the improved scores in the spring capstones, which were the first capstone group to benefit from this change. The instructor of the capstone course for the fall and spring offered anecdotal support for this conclusion as well.

Note from Rala on coordination efforts: “Rala and Laura met during the Fall semester in order to optimize the transition between the 2140 class and the 4004 class. They discussed how specific skills/outcomes were incorporated into various assignments and how the IDIS 2140 class could best scaffold the IDIS 4004 course, and best address the needs of students frequenting these courses. This was helpful. Overall, the Spring capstone projects seemed to show an improvement as a result.”

Our approach to assessment also seems to be working better for us, although we will have to make some changes when our new sequence begins in 2019; one of the changes we decided to make after last year’s assessment was to combine our introduction course and our research methods course into one 3-credit course. We are planning to assess the students at the beginning and end of this course to track growth.

For our next round of assessments, we plan to include another IDIS core course, IDIS 1600 (Critical and Creative Thinking), and we are going to reach out to those teaching IDIS electives to see how we can include them in the loop in the future. We will also include data from online core courses taught in summer through GCE (courses which typically include both Day and Evening students).

N.B. We revised the wording and organization of our PLOs slightly at our 6/7 meeting, so the PLOs provided in Section I do not exactly match the PLOs that were used for our assessment.

Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g.,	Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	What changes have been made as a result of using the data/evidence? (close the loop)
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capstone course, portfolio review, licensure examination)		
Intellectual Autobiography	Annually by at least two members of the IDIS Assessment Committee	See summary (above)
Capstone proposal and/or annotated bibliography	Ditto	Ditto
Capstone project	Ditto	Ditto

Assessment Plan for Program/Department

(Pending)

- I. Insert the program or department Assessment Plan
- II. Explain any changes in the assessment plan including new or revised PLOs, new assessments that the program/department plans to implement and new targets or goals set for student success.
- III. If you do not have a plan, would you like help in developing one?

University Data

I. SSC Data

Indicate **at least one** Student Success Performance Measure that the department/program has identified for planned change or improvement.

Freshman retention, bottleneck courses, graduation rates, at risk student retention etc.

a. What was the focus this year?

Student Success Measure (data point from SSC)	Implemented Intervention	Update on Implemented Intervention (i.e. change in target, satisfied with outcome, not satisfied, will continue or not)
n/a		

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b. What will your focus be for the upcoming year?*

Student Success Measure (data point from SSC)	Rationale for selection	Planned or Implemented Intervention	Current score/ Target Score	This measure was selected because of last Program Review or Accreditation (yes/no)
n/a				

*Note: Programs may wish to monitor or review the same data point over multiple years.

II. Trend Data

Indicate **at least one** Department Performance Measure that the program/department identified for change or improvement. Number of graduates, number of majors, credit production, substitutions etc.

a. What was the focus this year?

Department Performance Measure (data point from Trend Data)	Implemented Intervention	Update on Implemented Intervention (i.e. change in target, satisfied with outcome, not satisfied, will continue or not)
<p>Humanities Minors: Track course substitutions for each minor by year (This is follow-up form last year’s report; this data is no longer included in the 2017 Trend Data table).</p>	<p>Proposal to revise the PHIL minor was passed through AUC in AY2018, since we had identified the high number of course substitutions required for students to complete the minor as it had been. We maintained the same 9-credit core requirements, but simplified the elective structure and updated the course options to better reflect current offerings. Intervention will take effect September 2018 for students with a catalogue year of 2019.</p>	<p>Course substitutions were minimal in all minors except PHIL. Target: Reduce the number of course substitutions significantly in the PHIL minor over the next several years, as the revised requirements begin to apply to students with the catalogue year of 2019.</p>

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b. What will be the focus next year?*

Department Performance Measure (data point from Trend Data)	Rationale for selection	Planned or Implemented Intervention	Current score/ Target Score	This measure was selected because of last Program Review or Accreditation (yes/no)
Humanities Minors: Track number of IDIS majors year-over-year, both graduating and total declared IDIS majors.	There is a 5-year downward trend in students graduating in the IDIS major, from >10% of total graduates in 2013, to >4% in 2017.	No intervention planned, but it is a trend worth tracking to understand the possible causes, as well as track when core course offerings may need to be adjusted based on expected numbers.	Current: >4% of graduates (no specific target selected).	No.

*Note: Programs may wish to monitor or review the same data point over multiple years.

Program Review Action Plan or External Accreditation Action Letter/Report

Annual Reflection/Follow-up on Action Plan from last Program Review or external accreditation (only complete the table that is appropriate for your program)

I. Programs that fall under Program Review:

- i. Date of most recent Review:
- ii. Insert the Action Plan table from your last Program Review and give any progress towards completing the tasks or achieving targets set forth in the plan.

Specific area where improvement is needed	Evidence to support the recommended change	Person(s) responsible for implementing the change	Timeline for implementation	Resources needed	Assessment Plan	Progress Made this Year

- iii. If you do not have an action plan, would you like help in developing one based on your last program review and needs of the program?

II. Programs with external Accreditation:

- i. Accreditor:
- ii. Date of last review:
- iii. Date of next review and type of review:
- iv. List key performance indicators:

List key issues for continuing accreditation identified in accreditation action letter or report.	Key performance indicators as required by agency or selected by program (licensure, board or bar pass rates; employment rates, etc.) (If required.)	Update on fulfilling the action letter/report or on meeting the key performance indicators.

UARC Peer Review of the Program Annual Report

Program: _____ Date of Review: _____

Program Learning Outcomes (PLOs)					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>Program Learning Outcomes (PLOs)</i>	All or almost all PLOs clearly stated and measurable.	Most of the PLOs clearly stated and measurable.	PLOs written in general, broad or abstract statements OR are not measurable.	PLOs not provided.	
<i>Expected Timing of Assessment</i>	All or almost all PLOs have a timeline stated.	Most PLOs have a timeline stated.	Very few PLOs have a stated timeline.	No timelines are given or are To Be Determined (TBD).	
<i>Assessment Tool Quality</i>	Assessment tool(s) is/are strong: very good quality and appropriate.	Assessment tool(s) are acceptable: good quality and appropriate	Assessment tool(s) are a good start but could use some strengthening or changes.	Assessment tool(s) are either not appropriate or not discussed.	
<i>PLO Assessment</i>	More than one PLO assessed and information is complete in the chart.	At least one PLO assessed and information is complete in chart.	At least one PLO assessed, information is not complete in chart.	No assessments completed during the academic year reported.	
<i>Criteria for Success</i>	The criteria for student success of each PLO is clearly stated and is appropriate.	Most criteria for student success of each PLO is clearly stated and is appropriate.	Criteria for student success discussed or touched upon but not clearly stated or is not appropriate.	Criteria for student success not provided.	
<i>Summary of Findings</i>	Measures used in from PLO assessment fully	Very limited use of data from PLO assessment	Used evidence other than PLO	No summary utilizing	

	incorporated with additional evidence to formulate the summary and analysis supports the summary.	incorporated with additional evidence to formulate the summary and analysis somewhat supports summary.	assessment to formulate the summary or analysis of the data doesn't seem to support summary.	assessment data is evident.	
Assessment Plan for Program/Department					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>Department or Program Assessment Plan</i>	Assessment Plan provided. Has clearly stated process with reasonable expectations.	Assessment Plan provided. Has somewhat clear process and/or somewhat reasonable expectations.	Assessment Plan provided, the process is not clear and/or the expectations are not reasonable.	No Assessment Plan provided.	
<i>Activities and Adjustments to/Deviation from the Department/Program Assessment Plan</i>	Decision to change or not change the assessment plan are clearly stated and decision(s) are appropriate based on the reported results.	Decision to change or not change the assessment plan are described in general terms and may be appropriate based on the reported results.	Decision to change or not change the assessment plan are vague and lack clarity.	No changes are discussed.	
University Data					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>SSC Data for Current Review Period</i>	Intervention undertaken by program/department for at least one SSC data point. Clearly documented results.	Intervention undertaken by program/department for at least one SSC data point. Plan not fully implemented.	Planned intervention by program/department for at least one SSC data point. No plan implemented.	No SSC data analyzed and/or reported on.	
<i>SSC Data for Upcoming Review Period</i>	At least one component of the SSC data selected to assess, rationale provided,	At least one component of the SSC selected to assessed, some of the	SSC data discussed and some or part of the assessment,	No SSC data analyzed and/or reported on.	

	targets set and intervention seems to be appropriate based on information provided.	rationale provided, targets set and intervention seems to be appropriate based on information provided.	targets or interventions are emerging but not fully appropriate.		
<i>Trend Data for Current Review Period</i>	Intervention undertaken by program/department for at least one Trend data point. Clearly documented results.	Intervention undertaken by program/department for at least one Trend data point. Plan not fully implemented.	Planned intervention by program/department for at least one Trend data point. No plan implemented.	No Trend data analyzed and/or reported on.	
<i>Trend Data for Upcoming Review Period</i>	At least one component of the Trend data selected to assess, rationale provided, targets set and intervention seems to be appropriate based on information provided.	At least one component of the Trend selected to assessed, some of the rationale provided, targets set and intervention seems to be appropriate based on information provided.	Trend data discussed and some or part of the assessment, targets or interventions are emerging but not fully appropriate.	No Trend data analyzed and/or reported on.	
Action Plane or External Accreditation Action Letter/Report					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>Only for those under Program Review Annual Reflection on Program Review</i>	Full Action Plan provided with definitive on-going progress clearly stated.	Full Action Plan provided with some discussion of on-going progress plans stated.	Full Action Plan provided with vague ideas regarding on-going progress plans stated.	Action Plan is either not provided or there no progress or plans stated for progress discussed.	
<i>Only for those under External Accreditation</i>	Key issues and performance standards provided with definitive on-going progress clearly stated.	Key issues and performance standards provided with some	Key issues and performance standards provided with vague ideas	Key issues and/or performance standards are either not	

March 2018

<i>Annual Reflection on Report/Letter from accrediting body.</i>		discussion of on-going progress stated.	regarding on-going progress plans stated.	provided or there has been no progress or plans stated for progress.	
Comments:					

NOTE: This rubric is NOT an evaluation of the program/department. It is simply a tool for UARC to use as an aid in reviewing and providing constructive feedback to each program.

Annual Departmental Plan Report

Program Information

Program/Department: Humanities
 Department Chair: Petri Flint
 Department Assessment Committee Contact: Jessica Robey

*Please be as detailed as possible in your responses. We will use this information to fulfill our NEASC requirements and this report will help with your next Program Review or aid with your external accreditation. This file is to be kept in the department and an electronic file is due to the Director of Assessment by **May 31** each academic year.*

Program Learning Outcomes (PLOs) (Educational Objectives)

I. List all PLOs and the timeline for assessment.

PLO #	PLO – Stated in assessable terms.	Timing of assessment (annual, semester, bi-annual, etc.)	When was the last assessment of the PLO completed?
1.	Students will be able to identify and define a problem or issue which can be addressed from a variety of disciplinary perspectives, by doing the following: 1. Define the problem or state the research question 2. Justify using an interdisciplinary approach 3. Identify the relevant disciplines	Annual	
2.	Students will be able to conduct primary and secondary research in order to construct original interdisciplinary research questions/problems, and develop well documented, supported, reasoned, and informed conclusions to problems and issues, by doing the following: 1. Conduct a literature search 2. Create an annotated bibliography with well-chosen and properly cited	Annual	

	<p>sources, which identifies the perspective from which each source is written</p> <p>3. Analyze and evaluate disciplinary insights into the problem</p> <p>4. Create a research proposal</p>		
3.	<p>Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:</p> <ol style="list-style-type: none"> 1. Demonstrate a working knowledge of content from at least two disciplines 2. Identify distinctions and correspondences among sources 3. Integrate insights to produce an interdisciplinary understanding of the problem 4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem 	Annual	2017
4.	<p>Students will be able to communicate ideas clearly, as demonstrated by the following:</p> <ol style="list-style-type: none"> 1. Capstone thesis that is clearly written, properly sourced and cited, well organized, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors. 2. Oral presentation that is clear, focused, well organized, and professionally presented. 	(ELO: Assessment details pending)	
5.			
6.			

II. PLO Assessment (Please report on the PLOs assessed and/or reviewed this year, programs should be assessing at least one each year.)

Using the table below, list and briefly describe the **direct method(s)** used to collect information assessing whether students are learning the core sets of knowledge (K), skills (S) and attitudes (A) identified as essential.

PLO #	Assessment description (exam, observation, national standardized exam, oral presentation with rubric, etc.)	When assessment was administered in student program (internship, 4 th year, 1 st year, etc.)	To which students were assessments administered (all, only a sample, etc.)	What is the target set for the PLO? (criteria for success)	Reflection on the results: How was the “loop closed”?
1	Intellectual Autobiography (reflective self-assessment about the value of the IDIS program).	First year in IDIS program.	sample	Under discussion	Under discussion
2, 3, 5	Capstone proposal and/or annotated bibliography	Penultimate semester	sample	ditto	ditto
3, 4, 5	Capstone project	Final semester	sample	ditto	ditto

III. Summary of Findings: Briefly summarize the results of the PLO assessments reported in Section II above combined with other relevant evidence gathered and show how these are being reviewed/discussed. How are you “closing the loop”?

IDIS ASSESSMENT 2018: SUMMARY OF FINDINGS:

PLO #1:

Students will be able to identify and define a problem or issue which can be addressed from a variety of disciplinary perspectives, by doing the following:

1. Define the problem or state the research question
2. Justify using an interdisciplinary approach

March 2018

3. Identify the relevant disciplines

Artifact: Intellectual Autobiography (reflective self-assessment about the value of the IDIS program).

Assigned in IDIS 1004: Introduction to IDIS

Prompt: Write a minimum 1,000 word personal statement about 1) why you are an Interdisciplinary Studies major; 2) why you have selected the minor and field(s) that you have chosen as part of your degree program; 3) how these academic interests can be integrated; and 4) how they relate to your career goals.

Note: Due to scheduling problems, readers were not able to meet to calibrate their rubrics and standards, which resulted in a wide disparity of results. Reader one later explained she was using more of a pass/fail model than a 3-tiered model, so her “proficient” scores should probably read as “sufficient.”

Sample size: 12 out of 12

Reader One:

Proficient: 11

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Deficient: 0

Reader Two:

- Proficient = meets high expectations
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Proficient: 2

Sufficient: 6

Deficient: 4

PLO #2:

March 2018

Students will be able to conduct primary and secondary research in order to construct original interdisciplinary research questions/problems, and develop well documented, supported, reasoned, and informed conclusions to problems and issues, by doing the following:

1. Conduct a literature search
2. Create an annotated bibliography with well-chosen and properly cited sources, which identifies the perspective from which each source is written
3. Analyze and evaluate disciplinary insights into the problem
4. Create a research proposal

Artifact: Capstone proposal with annotated bibliography

Assigned as final project of IDIS 2140: Interdisciplinary Research Methods

Prompt: This multi-step assignment models the research-reflection-writing process of interdisciplinary research. It culminates in a written proposal for the interdisciplinary research project or creative scholarly activity that you will implement in IDIS 4004 Capstone Seminar. The approach of interdisciplinary research is to *study a problem that is inherently complex* and whose parts are the focus of two or more disciplines, *integrate their insights*, and *produce a more comprehensive understanding* of the problem.

Note: Due to scheduling problems, readers were not able to meet to calibrate their rubrics and standards, which resulted in a wide disparity of results. Reader one later explained she was using more of a pass/fail model than a 3-tiered model, so her “proficient” scores should probably read as “sufficient.”

Sample size: 9 out of 10

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- Sufficient = meets average expectations
- Deficient = does not meet expectations

March 2018

Proficient: 1
Sufficient: 7
Deficient: 1

PLO #3 (Old wording)

Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:

1. Identify conflicts between insights and sources
2. Create or discover common ground
3. Integrate insights to produce an interdisciplinary understanding of the problem
4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem

Artifact: Capstone paper

Assigned as final project of IDIS 4004

Sample size: 5/9 Fall 17; 5/17 Spring 18

- Proficient = meets high expectations
- Sufficient = meets average expectations
- Deficient = does not meet expectations

Reader #1 (Grader)

Total: Fall 17 + Spring 18

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis	Proficient	Sufficient	Deficient
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	or project informed by their previous work in different disciplines, by doing the following:	8	1	1
	1. Identify conflicts between insights and sources	8	1	1
	2. Create or discover common ground	6	3	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	7	2	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Reader #2 (External)

Sem/Yr ___FA17_____

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		4	1	
		4	1	

	1. Identify conflicts between insights and sources	3	1	1
	2. Create or discover common ground	3	1	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem			
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Sem/Yr ___ SPR18 _____

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		4	1	
	1. Identify conflicts between insights and sources	4	1	
	2. Create or discover common ground	4	1	
		4	1	

March 2018

	3. Integrate insights to produce an interdisciplinary understanding of the problem			
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Total: Fall 17 + Spring 18

3.		Proficient	Sufficient	Deficient
	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	8	2	
	1. Identify conflicts between insights and sources	8	2	
	2. Create or discover common ground	7	2	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	7	2	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

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Reader #3 (External)

Sem/Yr ___FA17_____

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		2	3	
	1. Identify conflicts between insights and sources	4	1	
	2. Create or discover common ground	2	2	1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	1	3	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Sem/Yr ___SPR18_____

3.	Students will be able to apply and integrate methods, materials, and/or insights	Proficient	Sufficient	Deficient

	from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	3	1	1
	1. Identify conflicts between insights and sources	4	1	
	2. Create or discover common ground	4		1
	3. Integrate insights to produce an interdisciplinary understanding of the problem	3	1	1
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Total: Fall 17 + Spring 18

3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following:	Proficient	Sufficient	Deficient
		5	4	1

	1. Identify conflicts between insights and sources	8	2	
	2. Create or discover common ground	6	2	2
	3. Integrate insights to produce an interdisciplinary understanding of the problem	4	4	2
	4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem			

Notes on the assessment process and conclusions:

As a result of our assessment completed in 2017, we identified some changes to make to improve the program, the results of which we were able to assess this year:

- Continue to develop more coordination and communication between the faculty who teach the three sequence courses (IDIS 1004, 2140 and 4004), in order to instill interdisciplinary thinking earlier and more consistently.
- Build more assessment opportunities into the earlier phases of the program (annotated bibliographies, reflective self-assessments, etc.) to track more precisely where SLOs are being met.
- Use this more “longitudinal” assessment to facilitate curriculum mapping of core interdisciplinary courses, including IDIS electives, to help us refine and focus the program.

This year, we collected material from each of the three sequenced core IDIS courses (1004, 2140, 4004) in order to improve our assessment process, as stated above. By doing so, we hope to see evidence of a successful “scaffolding” of the interdisciplinary practice we aim to teach. Combined with a more refined set of PLOs, which reflect this scaffolded approach, we hope our

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assessment will help us map our core curriculum and develop the IDIS program by more effectively targeting areas of strength and weakness, and identifying ways to build on what we have.

In our meeting to “close the loop” (6/7/18: Rala Diakite, Instructor for IDIS 4004; Petri Flint, Humanities Dept. Chair; Jessica Robey, Dept. Assessment Manager), we agreed that our data indicate that our improved coordination between the instructors of the IDIS sequence courses, intended to create a better transition between the research course and the capstone course, has helped tremendously. This is evidenced by the improved scores in the spring capstones, which were the first capstone group to benefit from this change. The instructor of the capstone course for the fall and spring offered anecdotal support for this conclusion as well.

Note from Rala on coordination efforts: “Rala and Laura met during the Fall semester in order to optimize the transition between the 2140 class and the 4004 class. They discussed how specific skills/outcomes were incorporated into various assignments and how the IDIS 2140 class could best scaffold the IDIS 4004 course, and best address the needs of students frequenting these courses. This was helpful. Overall, the Spring capstone projects seemed to show an improvement as a result.”

Our approach to assessment also seems to be working better for us, although we will have to make some changes when our new sequence begins in 2019; one of the changes we decided to make after last year’s assessment was to combine our introduction course and our research methods course into one 3-credit course. We are planning to assess the students at the beginning and end of this course to track growth.

For our next round of assessments, we plan to include another IDIS core course, IDIS 1600 (Critical and Creative Thinking), and we are going to reach out to those teaching IDIS electives to see how we can include them in the loop in the future. We will also include data from online core courses taught in summer through GCE (courses which typically include both Day and Evening students).

N.B. We revised the wording and organization of our PLOs slightly at our 6/7 meeting, so the PLOs provided in Section I do not exactly match the PLOs that were used for our assessment.

Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g.,	Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	What changes have been made as a result of using the data/evidence? (close the loop)
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capstone course, portfolio review, licensure examination)		
Intellectual Autobiography	Annually by at least two members of the IDIS Assessment Committee	See summary (above)
Capstone proposal and/or annotated bibliography	Ditto	Ditto
Capstone project	Ditto	Ditto

Assessment Plan for Program/Department

(Pending)

- I. Insert the program or department Assessment Plan
- II. Explain any changes in the assessment plan including new or revised PLOs, new assessments that the program/department plans to implement and new targets or goals set for student success.
- III. If you do not have a plan, would you like help in developing one?

University Data

I. SSC Data

Indicate **at least one** Student Success Performance Measure that the department/program has identified for planned change or improvement.

Freshman retention, bottleneck courses, graduation rates, at risk student retention etc.

a. What was the focus this year?

Student Success Measure (data point from SSC)	Implemented Intervention	Update on Implemented Intervention (i.e. change in target, satisfied with outcome, not satisfied, will continue or not)
n/a		

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b. What will your focus be for the upcoming year?*

Student Success Measure (data point from SSC)	Rationale for selection	Planned or Implemented Intervention	Current score/ Target Score	This measure was selected because of last Program Review or Accreditation (yes/no)
n/a				

*Note: Programs may wish to monitor or review the same data point over multiple years.

II. Trend Data

Indicate **at least one** Department Performance Measure that the program/department identified for change or improvement. Number of graduates, number of majors, credit production, substitutions etc.

a. What was the focus this year?

Department Performance Measure (data point from Trend Data)	Implemented Intervention	Update on Implemented Intervention (i.e. change in target, satisfied with outcome, not satisfied, will continue or not)
<p>Humanities Minors: Track course substitutions for each minor by year (This is follow-up form last year’s report; this data is no longer included in the 2017 Trend Data table).</p>	<p>Proposal to revise the PHIL minor was passed through AUC in AY2018, since we had identified the high number of course substitutions required for students to complete the minor as it had been. We maintained the same 9-credit core requirements, but simplified the elective structure and updated the course options to better reflect current offerings. Intervention will take effect September 2018 for students with a catalogue year of 2019.</p>	<p>Course substitutions were minimal in all minors except PHIL. Target: Reduce the number of course substitutions significantly in the PHIL minor over the next several years, as the revised requirements begin to apply to students with the catalogue year of 2019.</p>

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b. What will be the focus next year?*

Department Performance Measure (data point from Trend Data)	Rationale for selection	Planned or Implemented Intervention	Current score/ Target Score	This measure was selected because of last Program Review or Accreditation (yes/no)
Humanities Minors: Track number of IDIS majors year-over-year, both graduating and total declared IDIS majors.	There is a 5-year downward trend in students graduating in the IDIS major, from >10% of total graduates in 2013, to >4% in 2017.	No intervention planned, but it is a trend worth tracking to understand the possible causes, as well as track when core course offerings may need to be adjusted based on expected numbers.	Current: >4% of graduates (no specific target selected).	No.

*Note: Programs may wish to monitor or review the same data point over multiple years.

Program Review Action Plan or External Accreditation Action Letter/Report

Annual Reflection/Follow-up on Action Plan from last Program Review or external accreditation (only complete the table that is appropriate for your program)

I. Programs that fall under Program Review:

- i. Date of most recent Review:
- ii. Insert the Action Plan table from your last Program Review and give any progress towards completing the tasks or achieving targets set forth in the plan.

Specific area where improvement is needed	Evidence to support the recommended change	Person(s) responsible for implementing the change	Timeline for implementation	Resources needed	Assessment Plan	Progress Made this Year

- iii. If you do not have an action plan, would you like help in developing one based on your last program review and needs of the program?

II. Programs with external Accreditation:

- i. Accreditor:
- ii. Date of last review:
- iii. Date of next review and type of review:
- iv. List key performance indicators:

List key issues for continuing accreditation identified in accreditation action letter or report.	Key performance indicators as required by agency or selected by program (licensure, board or bar pass rates; employment rates, etc.) (If required.)	Update on fulfilling the action letter/report or on meeting the key performance indicators.

UARC Peer Review of the Program Annual Report

Program: _____ Date of Review: _____

Program Learning Outcomes (PLOs)					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>Program Learning Outcomes (PLOs)</i>	All or almost all PLOs clearly stated and measurable.	Most of the PLOs clearly stated and measurable.	PLOs written in general, broad or abstract statements OR are not measurable.	PLOs not provided.	
<i>Expected Timing of Assessment</i>	All or almost all PLOs have a timeline stated.	Most PLOs have a timeline stated.	Very few PLOs have a stated timeline.	No timelines are given or are To Be Determined (TBD).	
<i>Assessment Tool Quality</i>	Assessment tool(s) is/are strong: very good quality and appropriate.	Assessment tool(s) are acceptable: good quality and appropriate	Assessment tool(s) are a good start but could use some strengthening or changes.	Assessment tool(s) are either not appropriate or not discussed.	
<i>PLO Assessment</i>	More than one PLO assessed and information is complete in the chart.	At least one PLO assessed and information is complete in chart.	At least one PLO assessed, information is not complete in chart.	No assessments completed during the academic year reported.	
<i>Criteria for Success</i>	The criteria for student success of each PLO is clearly stated and is appropriate.	Most criteria for student success of each PLO is clearly stated and is appropriate.	Criteria for student success discussed or touched upon but not clearly stated or is not appropriate.	Criteria for student success not provided.	
<i>Summary of Findings</i>	Measures used in from PLO assessment fully	Very limited use of data from PLO assessment	Used evidence other than PLO	No summary utilizing	

	incorporated with additional evidence to formulate the summary and analysis supports the summary.	incorporated with additional evidence to formulate the summary and analysis somewhat supports summary.	assessment to formulate the summary or analysis of the data doesn't seem to support summary.	assessment data is evident.	
Assessment Plan for Program/Department					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>Department or Program Assessment Plan</i>	Assessment Plan provided. Has clearly stated process with reasonable expectations.	Assessment Plan provided. Has somewhat clear process and/or somewhat reasonable expectations.	Assessment Plan provided, the process is not clear and/or the expectations are not reasonable.	No Assessment Plan provided.	
<i>Activities and Adjustments to/Deviation from the Department/Program Assessment Plan</i>	Decision to change or not change the assessment plan are clearly stated and decision(s) are appropriate based on the reported results.	Decision to change or not change the assessment plan are described in general terms and may be appropriate based on the reported results.	Decision to change or not change the assessment plan are vague and lack clarity.	No changes are discussed.	
University Data					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>SSC Data for Current Review Period</i>	Intervention undertaken by program/department for at least one SSC data point. Clearly documented results.	Intervention undertaken by program/department for at least one SSC data point. Plan not fully implemented.	Planned intervention by program/department for at least one SSC data point. No plan implemented.	No SSC data analyzed and/or reported on.	
<i>SSC Data for Upcoming Review Period</i>	At least one component of the SSC data selected to assess, rationale provided,	At least one component of the SSC selected to assessed, some of the	SSC data discussed and some or part of the assessment,	No SSC data analyzed and/or reported on.	

	targets set and intervention seems to be appropriate based on information provided.	rationale provided, targets set and intervention seems to be appropriate based on information provided.	targets or interventions are emerging but not fully appropriate.		
<i>Trend Data for Current Review Period</i>	Intervention undertaken by program/department for at least one Trend data point. Clearly documented results.	Intervention undertaken by program/department for at least one Trend data point. Plan not fully implemented.	Planned intervention by program/department for at least one Trend data point. No plan implemented.	No Trend data analyzed and/or reported on.	
<i>Trend Data for Upcoming Review Period</i>	At least one component of the Trend data selected to assess, rationale provided, targets set and intervention seems to be appropriate based on information provided.	At least one component of the Trend selected to assessed, some of the rationale provided, targets set and intervention seems to be appropriate based on information provided.	Trend data discussed and some or part of the assessment, targets or interventions are emerging but not fully appropriate.	No Trend data analyzed and/or reported on.	
Action Plane or External Accreditation Action Letter/Report					
Criterion	Highly Developed (3)	Developed (2)	Emerging (1)	Initial (0)	Score
<i>Only for those under Program Review Annual Reflection on Program Review</i>	Full Action Plan provided with definitive on-going progress clearly stated.	Full Action Plan provided with some discussion of on-going progress plans stated.	Full Action Plan provided with vague ideas regarding on-going progress plans stated.	Action Plan is either not provided or there no progress or plans stated for progress discussed.	
<i>Only for those under External Accreditation</i>	Key issues and performance standards provided with definitive on-going progress clearly stated.	Key issues and performance standards provided with some	Key issues and performance standards provided with vague ideas	Key issues and/or performance standards are either not	

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<i>Annual Reflection on Report/Letter from accrediting body.</i>		discussion of on-going progress stated.	regarding on-going progress plans stated.	provided or there has been no progress or plans stated for progress.	
Comments:					

NOTE: This rubric is NOT an evaluation of the program/department. It is simply a tool for UARC to use as an aid in reviewing and providing constructive feedback to each program.

**Annual Departmental Plan Report
Humanities/IDIS
AY 2019-20 (Year 3)**

Program Information

Program/Department: Humanities
 Department Chair: Petri Flint
 Department Assessment Committee Contact: Jessica Robey
 Assessors: Jessica Robey, Petri Flint, Jane Fiske, Rala Diakite

Program Learning Outcomes (PLOs) (Educational Objectives)

I. List all PLOs and the timeline for assessment.

PLO #	PLO – Stated in assessable terms.	Timing of assessment (annual, semester, bi-annual, etc.)	When was the last assessment of the PLO completed?
1.	Students will be able to identify and define a problem or issue which can be addressed from a variety of disciplinary perspectives, by doing the following: <ol style="list-style-type: none"> 1. Define the problem or state the research question 2. Justify using an interdisciplinary approach 3. Identify the relevant disciplines 	Year 1, 4	2017-18
2.	Students will be able to conduct primary and secondary research in order to construct original interdisciplinary research questions/problems, and develop well documented, supported, reasoned, and informed conclusions to problems and issues, by doing the following: <ol style="list-style-type: none"> 1. Conduct a literature search 2. Create an annotated bibliography with well-chosen and properly cited sources, which identifies the perspective from which each source is written 3. Analyze and evaluate disciplinary insights into the problem 4. Create a research proposal 	Year 1, 4	2017-18
3.	Students will be able to apply and integrate methods, materials, and/or insights from different disciplines to the solution of a problem, the analysis of an issue, and ultimately the completion of an interdisciplinary capstone thesis or project informed by their previous work in different disciplines, by doing the following: <ol style="list-style-type: none"> 1. Demonstrate a working knowledge of content from 	Year 1, 4	2017-18

	<p>at least two disciplines</p> <p>2. Identify distinctions and correspondences among sources</p> <p>3. Integrate insights to produce an interdisciplinary understanding of the problem</p> <p>4. Reflect on how the interdisciplinary research process has enlarged understanding of the problem</p>		
4.	<p>Students will be able to communicate ideas clearly, as demonstrated by the following:</p> <p>1. Capstone thesis that is clearly written with organizing idea developed consistently, well organized, properly sourced and cited, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors., properly sourced and cited, well organized, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors.</p> <p>2. Oral presentation that is clear, focused, well organized, and professionally presented.</p>	Year 3	2019-20
5.	<p>Students will strengthen interdisciplinary habits of mind, such as the ability to recognize perspective, bias, think critically, tolerate ambiguity, discover common ground, and appreciate ethical concerns</p>	Year 2, 5	2018-19
6.			

I. PLO Assessment (Please report on the PLOs assessed and/or reviewed this year, programs should be assessing at least one each year.)

Using the table below, list and briefly describe the **direct method(s)** used to collect information assessing whether students are learning the core sets of knowledge (K), skills (S) and attitudes (A) identified as essential.

PLO #	Assessment description (exam, observation, national standardized exam, oral presentation with rubric, etc.)	When assessment was administered in student program (internship, 4th year, 1st year, etc.)	To which students were assessments administered (all, only a sample, etc.)	What is the target set for the PLO? (criteria for success)	Reflection on the results: How was the “loop closed”?
1	Intellectual Autobiography (reflective self-assessment about the value of the IDIS program).	First year in IDIS program. (under revision; course sequence has changed)	sample	Under discussion	Under discussion

2, 3, 5	Capstone proposal and/or annotated bibliography	Penultimate semester	sample	ditto	ditto
3, 4, 5	Capstone project	Final semester	sample	ditto	ditto
5	Varied	Beginning of program	sample	ditto	ditto

II. Summary of Findings: Briefly summarize the results of the PLO assessments reported in Section II above combined with other relevant evidence gathered and show how these are being reviewed/discussed. How are you “closing the loop”?

IDIS ASSESSMENT 2020: SUMMARY OF FINDINGS:

PLO #4: Students will be able to communicate ideas clearly, as demonstrated by the following:

1. Capstone thesis that is clearly written with organizing idea developed consistently, well organized, properly sourced and cited, and that contains few or no sentence-level errors, stylistic problems and/or formatting errors. (Part 2 of this PLO, Oral Communication, could not be assessed due to pandemic.)

Artifact: Capstone thesis

Assigned in IDIS 4004 (Summer 2019 & Fall 2019)

Sample size: 20/34

Rubric (first 4 outcomes from LAS Written Communication assessment rubric)

Results:

Controlling Idea: 20/20 at sufficient or better

Development of Controlling Idea: 19/20 at sufficient or better

Organization: 19/20 at sufficient or better

Sources and Evidence: 18/20 at sufficient or better; category not applicable to one (creative project)

Conclusions/closing the loop: We are pleased at the percentage of students achieving sufficient and proficient levels of written communications and see no need to make changes in this area.

Written Communication

	Proficient 3	Sufficient 2	Deficient 1	Not Present 0
Controlling idea	Student work demonstrates an <u>original and clearly focused theme or controlling idea, skillfully limited</u> to the dimensions of the assignment.	Student work demonstrates <u>some evidence of a theme</u> or controlling idea but lacks clarity and/or focus.	Student work demonstrates <u>little evidence of a theme</u> or controlling idea, lacking clarity and focus.	
Development of Controlling Idea	Student work evidences <u>multiple points supporting the theme or controlling idea</u> , organized and developed in a manner which not only anticipates likely questions but demonstrates awareness of the audience by <u>posing and providing insightful answers to complex questions</u> concerning the controlling idea.	Student work evidences <u>one or more supporting points related to the controlling idea</u> , organized and developed in a manner which shows some awareness of the audience by <u>anticipating and answering basic questions</u> concerning the controlling idea.	Student work does <u>not demonstrate awareness of the audience</u> , lacks supporting points and fails to address relevant questions so <u>the audience must work to extract meaning</u> and comprehend the ideas in the student work.	
Organization	Organizational pattern (specific introduction, topic sentences, conclusion, sequenced content within the body, and transitions) is clearly and consistently observable.	Organizational pattern (specific introduction, topic sentences, conclusion, sequenced content within the body, and transitions) is intermittently observable.	Organizational pattern (specific introduction, topic sentences, conclusion, sequenced content within the body, and transitions) is generally not observable.	
Sources and Evidence	Student work demonstrates <u>effective integration and synthesis</u> of high-quality, credible, relevant sources.	Student work demonstrates <u>basic integration</u> of credible and relevant sources.	Student work demonstrates <u>inconsistent and/or inappropriate use</u> of credible or relevant sources.	

Results:

	Proficient: 3	Sufficient: 2	Deficient: 1	Not Present: 0
Controlling Idea	3 + 2 + 3 + 1= 9	2 + 3 + 2 + 4=11		
Development of Controlling Idea	3 + 2 + 5 + 5=15	2 + 2=4	1	
Organization	3 + 4 + 3 + 4=14	1 + 1 + 2 + 1=5	1	
Sources and Evidence	3 + 2 + 3 + 4=12	2 + 2 + 1 + 1=6	1	N/A: 1

Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	What changes have been made as a result of using the data/evidence? (close the loop)
IDIS 4004: Capstone paper	Year 3 in the 5-year assessment cycle by at least two members of the IDIS Assessment Committee	See summary (above)

University Data

I. SSC Data

Indicate **at least one** Student Success Performance Measure that the department/program has identified for planned change or improvement.

Freshman retention, bottleneck courses, graduation rates, at risk student retention etc.

a. What was the focus this year?

Student Success Measure (data point from SSC)	Implemented Intervention	Update on Implemented Intervention (i.e. change in target, satisfied with outcome, not satisfied, will continue or not)
n/a		No relevant data due to 6-year lag

b. What will your focus be for the upcoming year?*

Student Success Measure (data point from SSC)	Rationale for selection	Planned or Implemented Intervention	Current score/ Target Score	This measure was selected because of last Program Review or Accreditation (yes/no)
n/a				

*Note: Programs may wish to monitor or review the same data point over multiple years.

II. Trend Data

Indicate **at least one** Department Performance Measure that the program/department identified for change or improvement.

Number of graduates, number of majors, credit production, substitutions etc.

a. What was the focus this year?

Department Performance Measure (data point from Trend Data)	Implemented Intervention	Update on Implemented Intervention (i.e. change in target, satisfied with outcome, not satisfied, will continue or not)
IDIS Majors: Track number of IDIS majors year-over-year, both graduating and total declared IDIS majors.	None	Declared majors now show a slight 4-year growth trend in absolute number as well as in percentage terms. Graduates in major basically steady, with a slight continued downtrend from previous years.

b. What will be the focus next year?*

Department Performance Measure (data point from Trend Data)	Rationale for selection	Planned or Implemented Intervention	Current score/ Target Score	This measure was selected because of last Program Review or Accreditation (yes/no)
IDIS Majors: Continue to track number of IDIS majors year-over-year, both graduating and total declared IDIS majors. Add focus on numbers in various Humanities concentrations.	Helpful to see trends in IDIS major and its concentrations.	No intervention planned, but it is a trend worth tracking to understand the possible causes, as well as track when core course offerings may need to be adjusted based on expected numbers.	Current: >4% of graduates (no specific target selected).	No.