

Kean University

Kean Digital Learning Commons

Evidence Inventory

2021

CLA_2018-2019_Deans_Report

Kean University

Follow this and additional works at: https://digitalcommons.kean.edu/evidence_inventory

Recommended Citation

Kean University, "CLA_2018-2019_Deans_Report" (2021). *Evidence Inventory*. 385.
https://digitalcommons.kean.edu/evidence_inventory/385

This University Document is brought to you for free and open access by Kean Digital Learning Commons. It has been accepted for inclusion in Evidence Inventory by an authorized administrator of Kean Digital Learning Commons. For more information, please contact learningcommons@kean.edu.

CLA_2018-2019_Deans_Report

Abstract

CLA 2018-2019 Deans Report

Keywords

CLA, 2018-2019, Deans Report

2018-2019 College-level Annual Assessment Results and Recommendations Report

This report serves to provide a summary of results and recommendations for the College-at-large.
Data from each individual program is to be addressed:

College: Liberal Arts

Dean: Jonathan Mercantini

Section 1: Summary of the State of the College

A. Enrollment and Graduation Rate Analysis

Analyze and discuss the current year's program data as compared to the previous five years of collected data for each program with respect to:

- Program Enrollment

Enrollment trends over the past five years indicate that enrollment in the College of Liberal Arts has stabilized over the past three years. The college's decline began well before the five year period included here and is consistent with national trends as students and their families have shown an increased reluctance to embrace a liberal arts degree, despite numerous studies and other reports clearly showing that liberal arts majors are successful in terms of financial achievement and personal fulfillment. Myself and the college as a whole are continuing to refine our message to show the appeal and applicability of liberal arts majors to 21st century careers and most importantly as the foundation to a graduate's lifelong learning.

Key:				
Decrease	Slight Decrease	Relatively Consistent	Slight Increase	Increase

- Program Enrollment (Undergraduate)

	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018
Communication	547	↓ 546	↓ 541	↑ 619	↓ 607
English	350	↑ 351	↓ 328	↓ 281	↓ 261
History	339	↓ 308	↓ 284	↓ 253	↓ 250
Psychology	1437	↓ 1413	↓ 1322	↑ 1346	↑ 1365
Interdisc. Studies	0	0	0	0	↑ 1
Fine & Performing Arts	240	↓ 234	↓ 229	↓ 201	↑ 265

↳Art & Performance Edu	87	↓ 67	↑ 79	↓ 70	↓ 65
Social Sciences	402	↑ 410	↓ 364	↑ 369	↓ 357
CLA Other	0	0	0	↑ 50	↓ 16
SUBTOTAL	3402	↓ 3329	↓ 3147	↑ 3189	↓ 3187

- Graduation Rates (4-year and 6-year graduation rates) – 2011 Cohort

Program	4 Year Grad Rate at Kean	6 year Grad Rate at Kean
English	23.1%	61.5%
Fine Arts	30.8%	61.5%
History	16.7%	60.0%
Psychology	31.7%	57.2%
Theatre	22.2%	55.6%
Sociology	25%	50%
Economics	0%	50%
Studio Art	12.5%	37.5%
Music	0%	37.5%
Political Science	9.1%	36.4%

- Degrees Conferred (Bachelor's)

	13-14	14-15	15-16	16-17	17-18
Communication	155	↑ 156	↓ 145	↑ 154	↓ 151
English	143	↓ 142	↓ 120	↓ 112	↓ 103
History	97	↓ 90	↓ 77	↓ 73	↓ 61
Psychology	432	↑ 455	↑ 478	↓ 454	↓ 437
Fine & Performing Arts	54	↓ 53	↓ 46	↓ 38	↓ 29
↳Art & Performance Edu	4	↑ 11	↓ 4	↑ 8	↑ 11
Social Sciences	124	↓ 120	↑ 131	↓ 120	↓ 103
Economics (UG)	11	14	17	20	15
Political Science (UG)	33	26	19	28	21
Sociology (UG)	80	80	95	72	67
SUBTOTAL	1009	↑ 1027	↓ 1001	↓ 959	↓ 895

B. Program Student Learning Outcome Assessment Data and Recommendations

For each individual program, summarize the current year's program assessment (from annual reports and program reviews) including:

- Student learning outcomes data
- Recommendations based on findings

Overall, all programs in the College of Liberal Arts are meeting or exceeding their Student Learning Outcome goals. The collective reports from across the college demonstrated that a culture of assessment has taken hold in the college. In those few areas where assessment indicates a shortcoming, specific remedies will be discussed to remediate the issue.

College-wide, our single greatest need continues to be faculty to devise, instruct, and assess the content delivered to our students. Consistent with President Farahi's calls for a 21st Century curriculum, doing so requires highly-trained and skilled teachers and researchers.

School of General Studies

Critical Thinking

Overall, students are meeting or exceeding expectations in most areas for Critical Thinking. The rubric category that requires the most attention in terms of improvement is that of synthesis. For an immediate focus, it may be recommended that a uniform definition of synthesis be agreed upon and that related instructional support be created in order to teach synthesis in a more consistent manner. For the next academic year, it is suggested that instruction, modeling, and feedback be utilized to generate awareness of the need to work with students regarding developing skills in targeted areas or rubric categories, such as synthesis. It may also be recommended that the General Education (GE) Program consider expanding courses from which level one data is collected. This may include courses beyond the GE foundation or include additional core courses.

Additionally, we might consider moving GE202x to a level one course, based on the fact that it includes a broad range of new materials for students, rather than building strictly on level one foundational courses, as often is intended with a level two course. To appropriately consider such steps, a renewed focus on GE Program assessment and its organizational strategies may be needed. This may include planning for things like rubric norming sessions in the Fall semester, as well as educating faculty, program coordinators for GE courses, and others about the GE program assessment processes and procedures.

The GE Program also may want to convene a committee in conjunction with the GE Committee to consider building a model for SLO instruction and support through the entire curriculum. In order to effectively implement such steps, a deeper consideration of the role of the assessment coordinator for the GE program may be necessary. A more detailed job description may be developed to more clearly identify the scope and responsibilities of this role within the GE Program, and the University at large. Following from this, ultimately, may be the need to create a new position or to formally expand the role of the assessment coordinator for the GE Program. This would allow a new assessment coordinator the time and institutional backing to bring parties from all GE Program areas together to improve the organization and processes of assessment within the GE Program.

Quantitative Literacy

Quantitative Literacy is taught in a variety of different courses at the introductory level. The assessment of

Quantitative Literacy showed, overall, that students tended to meet or exceed the benchmark of scoring a two on the rubric in most categories. In general, in the assessment of those same categories in the intermediate course, the students' scores were consistent with the level one class, or their scores dropped. This suggests that the students were proficient in various categories associated with Quantitative Literacy when supported by the structure of a course focused on a Quantitative Literacy-related topic; however, once they needed to draw from Quantitative Literacy skills in a class where they also were expected to develop skills in other disciplines, such as in writing and research, they were not as adept in the area of Quantitative Literacy. It also is notable that students scored in the areas expected for the capstone courses. It appears that they acquired the appropriate skills in their discipline and improved from the intermediate level course.

That said, it is possible that students have not taken their required math course when reaching GE202x. Page 7 of 13 To further develop the assessment of Quantitative Literacy, the GE Program may want to expand data collection to include math courses housed in the math department, and engage in a broader discussion with capstone instructors to understand what math skills are necessary for the capstone. Because there are different quantitative skills in use in each discipline, a larger conversation may be useful in setting expectations for what all graduates should be doing, versus what each discipline expects. It may also be worth considering the use of a vetted, externally written tool, such as a test, at the first-year and capstone levels to have a clearer sense of how students are doing in general math (versus discipline-specific math). This data could be compared to instructor-collected, rubric-based data or course-embedded tests. Since the data is fairly consistent, it may also be recommended that math instructors from all GE math courses (in general education and in the math department) be brought together for discussion about a focus area. This discussion could use the rubric as a focus, have each course define what the dimension would look at in the course, and set expectations. This conversation may then be used to set priorities in terms of new materials or teaching methods that could be incorporated to strengthen student learning.

The implementation of these suggestions may require developing a new position within the GE Program, or more clearly defining the roles and responsibilities of the assessment coordinator for GE Program courses. A more clearly defined set of responsibilities articulated through a more detailed job description would be a first step toward bringing renewed attention to the practices and procedures related to data collection and assessment for courses in all GE Program areas, in addition to the area of Quantitative Literacy. A newly created or newly defined position may require additional course release time for the faculty assessment coordinator to facilitate the process of bring parties from all GE Program areas together to improve practices related to data collection and analysis. This may include planning for things like rubric norming sessions in the Fall semester, as well as educating faculty, program coordinators for GE courses, and others about the GE program assessment processes and procedures.

BA Communications

COMM 1402:

Based on the data, students are meeting all our expectations in their speech performance. A majority of students are scoring above a 3 in all criteria. There is significant improvement in a majority of the areas between speech 1 and speech 2. Students did not significantly improve in the areas of speech organization and outlining. I note that the scores given for both speech organization and outlining in the first speech are above a 3.0, i.e. "above average." These initial scores seem to be inflated. During the training sessions of summer 2019, outlining and organization will be discussed and reviewed. Instructors need to understand the importance of giving more realistic scores in the initial speeches for these areas.

I do not foresee the need to make any major changes in the course. We will continue to insist that all part-time instructors attend an all-day preparation workshop for teaching COMM 1402 if they want their teaching contract to be renewed for the following year.

COMM 3590:

This academic year we looked at students' abilities to research, prepare, and present a sales presentation using Monroe's Motivated Sequence. Findings suggest that the majority of students were able to successfully complete the assignment and demonstrated an understanding not only for organizing and delivery a presentation, but also for incorporating aspects of persuasion using Monroe's Motivated Sequence. Students' who did not perform well on the assignment generally scored low in all areas of assessment. Research and preparation areas of assessment had slightly higher numbers in the needs word and unacceptable categories, mostly due to poor outlines or works cited pages. Additionally, students who showed good preparation and turned in excellent outlines and works cited pages also performed very well in all other areas, showing the importance of preparation and research to success in the presentation.

We would like to continue to examine these trends moving forward, however in our next assessment we plan to take a closer look at students' use of visual aids/Powerpoints in the course, particularly the usage of graphs, charts, and other business-related slides to assist in explaining their research and finding to the audience.

BA English Studies

Composition

Students in the 2018-2019 ENG 1030 cohort performed equal to or better than counterparts in the 2016-2017 cohort in three of the six categories, with the largest percentage increase in the category of focus. Data comparison between AY 16-17 and AY 18-19 shows a need for growth in the area of grammar and mechanics. While approximately 60% of students achieve passing scores in 3 categories and approximately 98% of students achieve in a fourth category, just under 25% of students achieve passing scores in revision. There are several possible reasons for these increases in ENG 1030. Over the past three years, the Composition Program in conjunction with the ESL Department have worked hard to ensure students are properly placed into a section of the course that meets their needs. With the addition of ENG 1025, students who need more support have an added semester of writing before attempting ENG 1030. The students who place directly into ENG 1030 are, using the placement testing scoring, being placed into the correct course for their ability. Instructors can move along with the ENG 1030 curriculum knowing that Criteria % rated 3 or higher (passing) AY 16-17 % rated 3 or higher (passing) AY 18-19 Genre/Audience 31.25 57 Focus 62.5 86 Development 43.75 43 Organization 50 86 Grammar/Mechanics 56.25 86 Revision 62.5 57 8 the students are placed in the proper version of the course. The ENG 1025 students are performing remarkably well, which again signals that they are properly placed into the correct section of the course. The course affords them the skills necessary to succeed not only in ENG 1025 but in ENG 1030 as well. The fall in percentage in the category of "grammar and mechanics" for ENG 1030 may be due to the lack of grammar instruction in ENG 1030—a skill-set that is not taught in ENG 1030, but is taught in ENG 1025. Students in ENG 1025 scored higher in this category as a direct result of instruction. More instruction in ENG 1030 may be necessary to move these students into a higher percentage. As well, "grammar and mechanics" is a difficult category to keep normed among the instructors. The writing rubric is "generous" in how it defines grammatical error, though often English instructors have a difficult time applying the rubric which seeks not to find every individual error, but to look for the patterns of error present in student writing.

During the fourth year that the ESL faculty have been required to maintain alignment with ENG 1030, the

data shows that there is little difference between the average numerical scores of all composition students, except in the category of revision where ENG 1030 students performed significantly worse than their 1430 counterparts. The ESL students are on par with native speakers in all other categories. This speaks well of the ESL program and the alignment of these programs in general.

The category of revision, which is weak in all versions of the course, is difficult to troubleshoot. It is unknown if the skill of revision is not being taught in these courses or if the electronic method of collecting revision is faulty. Anecdotally, the students are revising in their courses; however, students “write over” existing drafts rather than saving the draft document as a separate file. Various paper collection methods can be used to aid in the collection and saving of drafts (e.g., Blackboard or Google Classroom) but ultimately, the onus falls to the instructor to remind students and spot check student work as it is uploaded to the Google Portfolio to ensure that the students have the proper documents housed in the correct place.

PROGRAMMATIC CHANGES Once the reading ended, the faculty discussed their impressions of the students’ work. In their initial reflections, readers felt the quality of the essays in the portfolios seemed much stronger than in past years. Faculty saw consistency throughout the portfolios, especially in the variety of assignments contained within student portfolios. As opposed to years previous, defining the genres and genre conventions and student focus were strong and cohesive during this portfolio read. The lack of revision seen throughout the portfolios was a concern, though many readers cited the collection method as faulty. We also brainstormed changes to College Composition. They include the active teaching of revision throughout the semester and the need of faculty to spot check student portfolios more consistently, to continue to tighten the programmatic definitions for argument and analysis, and to provide for more instruction on source integration for both ENG 1025 and ENG 1030. In ENG 1025, the faculty agreed that more work was needed on the definition essay both in strengthening the genre conventions for the paper and in strengthening the instruction of the essay among faculty. All of these changes would be supported with professional development, primarily during August orientation. In addition, assignment sheets will be reviewed along with syllabi during the first week of classes.

REVISION The program emphasizes revision as part of its process orientation. However, most student portfolios contained multiple copies of the same paper labeling these identical papers “draft 1,” “draft 2,” or the portfolios contained only one draft. More work is needed on the part of the instructor to check student portfolios thorough out the semester and hold students accountable for not posting drafts. Despite the directive last summer to begin the active teaching of revision, it’s not clear if faculty is defining revision appropriately and if the faculty knows how to teach revision or if they assume the students have this knowledge coming to college. Many, if not the majority, of faculty comments on student papers emphasize sentence-level issues, not the emphasis on large-scale revision that Writing Studies values. The actual reason for the low revision scores probably involves a combination of these elements in some proportion. While we brainstormed several possible ways to address this issue, the readers felt that faculty needed to be shown how to teach revision in the classroom. During the faculty orientation, there will be a workshop on this topic as well as a workshop on the easy creation and dissemination of portfolio templates.

ARGUMENT The readers felt that many of the ENG 1030 argument essays were not, in fact, argument essays. While for the past two years a list of topics to be avoided was created and mostly followed, the students still need work in formulating a cohesive argumentative paper. In the past, readers suggested providing assignment sheet templates/models so faculty understand how to frame the assignment and models of successful student papers so both faculty and students can see what they are aiming for. These items have been provided for faculty, though more training on teaching argument is needed. Specific

assignments in source integration and citation need to be developed as many of the students produced “data dump” style papers where outside information is merely placed into the essay without connection.

DEFINITION The readers felt that this was the weakest of ENG 1025 papers read throughout the portfolio reading. Students relied on trite or overly broad topics that led them to write an essay that failed to meet the genre conventions necessary. As ENG 1025 is a new course, I attribute this confusion to both faculty and students. With more training of the faculty, the students will be able to write more in-depth essays in this genre.

PROFESSIONAL DEVELOPMENT With a mostly adjunct faculty whose specialty is not in Writing Studies, requiring faculty to teach the ENG 1025/ ENG 1030 curriculum is challenging. Faculty need to participate in professional development, and professional development needs to be available to them throughout the school year. While much can be covered during the three-day summer orientation, a mid-semester check-in with adjuncts is recommended. The use of ATEAM, especially with the ENG 1025 students is crucial. During the year, several adjunct instructors participated in ATEAM for both ENG 1025 and ENG 1030 and reported that students did, on average, earn one letter grade higher because of the extra support. I would like to implement ATEAM with every ENG 1025 class as it has shown to be helpful for both student and instructor. Instructors are able to offer more individualized support and students are able to work collaboratively with each other. Connecting two days of class with one day of writing lab for 4 credits is a plan I look forward to implementing for both ENG 1025 and ENG 1030. We would need to pilot such a program and I am hopeful that we will be able to do this in the near future. The Composition Program has begun creating the space for these writing labs in CAS 303. It is a collaborative space for students and faculty that was used in the SP 19 semester for ATEAM meetings. Several groups of students with several instructors can use the room simultaneously. In the future, provided we move to the 4 credit course, I would like to create another space like this in CAS 305. I envision this space as a place where workshops can be held for both students and faculty. I would like to implement a workshop series to be developed and piloted this Academic Year 2019-2020 to be put into place for AY 2020-2021. This would offer students help in the eight genres we teach and stress collaborative peer review and revision.

CONCLUSION The need for funding is crucial at this time. I am requesting that funds be allocated for a pilot program of the 4-credit version of both ENG 1025 and ENG 1030. Using the GE Composition lecturers, the price could be absorbed by adding the extra credit in-load in their 39 credit year. I am also requesting funding for a mid-semester professional development of adjunct faculty. We have approximately 40-50 adjuncts. The normal rate of pay for such training is \$100 per day. We would need a 2-day workshop to review methods and best practices. In turning CAS 305 into a workshop space we would need to remove the existing furniture and replace it with more workshop-friendly furniture: round tables. For both CAS 303 and CAS 305 I am requesting a print station that students can connect to via their own laptops. Ideally I would like funding to have 15 laptops and a laptop cart available for use for these spaces. This estimate was set at approximately \$17,000. I have attached both the floor plan and the estimate for the computers. Using this space for ATEAM sessions would allow us to expand ATEAM. I am currently in conversation with Bridget White in the School of General Studies to discuss the cost of such an expansion. In developing a workshop series for the Composition Program, funds would need to be allocated for both lecturers and adjuncts to participate and run such sessions. I estimate this cost at \$60 an hour per instructor. I envision 8 workshops with 2-3 instructors per workshop. This spending can only increase the quality of instruction in the Composition Program and provide students with the necessary tools needed to succeed both in ENG 1025 and ENG 1030 and in their classes outside of the Composition Program. The College Composition Program and the ESL Program are continuing to work together to create a unified curriculum that will benefit the various populations of students that Kean University serves. This alignment allows the first year writing programs at the University to offer support to all

faculty teaching these foundational courses. The College Composition Program has developed a manual and is in the process of distributing it to every instructor teaching ENG 1025, ENG 1030, ENG 1300, ENG 1430 on both campuses. The Executive Director of the English and ESL Departments and I will continue to find ways to instruct and interact with faculty to improve student learning.

BA English – Writing Option

In general, targets are being met. However, in some cases, disparity in scoring still exists—indicating that a formal procedure of norming be established. The new lecturer hired in Spring 2018 to teach primarily ENG2020, ENG3029, and ENG3080 appears to have had a positive effect on the trend towards consistent scoring in general. However, this lecturer has not been reappointed to their position for the following academic year, and one lecturer alone cannot provide reliability in the evaluation of these SLOs to begin with. In addition, there is one other required writing course that is taught almost completely by adjunct faculty: ENG2010 Creative Writing.

Thus, it is recommended that in addition to the replacement of the lecturer, that one more full-time faculty member with a background in Writing Studies be hired to

- Ensure reliability in assessment scoring
- See that SLOs are met in the Writing Option,
- Improve rubrics and their descriptors, especially with respect to differentiating between semester grading and program assessment,
- Improve retention and recruitment in the Writing Option,
- Develop support materials for adjunct faculty,
- Provide training in teaching and assessment for adjunct faculty, and
- Revise courses.

With some of these goals in mind, the Spring 2018 lecturer has been granted release time this Summer 2019 to compose a report on the improvement of the Writing Option program, as well as a resource website to connect adjunct and full time faculty to essential materials needed to plan and teach major courses and electives within the Writing Option.

BA English – Literature/Standard Option

For ENG 2000, we met our targets for both SLO 1 and SLO 3. For ENG 3001, we fell slightly below our targets for each. The same is true of SLO 3 for ENG 3300. (The numbers for the latter are more volatile due to sample size.) Still, when we compare ENG 2000 to ENG 3001, the overall pattern is one of significant growth in both SLO 1 and SLO 3. Given the tentative nature of the initial targets, these numbers most likely indicate that we are achieving our programs learning objectives.

The same cannot be said of SLO 1 for ENG 3300. The numbers here are not simply below our target, but below the level of ENG 2000. One of our readers attached the following note to multiple essays from this course: “very little textual language actually analyzed.” The same reader attached a similar note to one of the 4800 essays: “no lengthy passages were analyzed.” Intriguingly, that was the only 4800 essay in our assessment sample to analyze a translated literary work, rather than a work originally written in English. It appears, then, that we may have a problem with close reading of works in translation. More precisely, we may have a problem with how our students show evidence of close reading when they write about translated works. There is an understandable tendency to prioritize thematic issues over nuances of language when one knows that one is dealing with a translator’s choices. To address this, we may need to

rethink how we teach such courses, assess such courses, or both. This is a conversation for the full department to have, but this year's assessment efforts have at least called our attention to the issue.

Our target score progression breaks down when we reach ENG 4800. SLO 1 is roughly on par with ENG 3001, although the numbers are a little messier than that. This likely reflects a flaw in the original target rationale. As students progress through our program, they are not simply asked to do the same tasks better. Rather, they are asked to do progressively more complex tasks. Nevertheless, we want to see growth both in what our students can do, and in how well they can do it. Our initial targets reflected this. As the senior capstone, though, ENG 4800 represents a greater leap in complexity. As such, for this course it may be more reasonable to ask our students to maintain their standards while stepping up to the more challenging task.

This brings us to SLO 3 for ENG 4800. Our students appear to be having a great deal of trouble with disciplinary protocols in the capstone course. The numbers for this SLO represent a clear regression compared to the ENG 3001 data. Any approach to addressing this issue will, of course, need to draw on the insights of those instructors who regularly teach ENG 4800. Such conversations, though, will not be possible until the fall.

There are two notable areas of concern indicated by this year's assessment data: (1) close reading of literature in translation, and (2) disciplinary protocols in the senior capstone. Both of these areas will require intentional departmental conversations in the upcoming school year. Although we do not plan to universally assess SLO 1 and SLO 3 again next year, we should do so selectively based on this year's results. Specifically, we should assess SLO 1 in any 3000-level literature in translation courses that may be offered next year, and we should assess SLO 3 in ENG 4800.

BA History

The long term goal of our assessment program for History students is to evaluate growth in number of students exceeding expectations in the capstone course, History 4990 as a result of the creation of our new 2-seminar sequence, History 3990 and 4990. The sequence is intended to introduce students to research skills, methodologies, and historiography earlier in the History degree program, so that students can complete a substantial original research project in History 4990, the capstone course. The research project should demonstrate ability to conduct original research. But at the same time, the students are encouraged to share their findings in a range of genres and media. Students created podcasts, websites, unit plans for K-12 classrooms, as well as traditional research papers. An additional goal in encouraging students to explore new media to bring history to a broader public is therefore to encourage them to develop highly marketable professional skills to accompany the communication, critical thinking, and research skills they acquire in completing a liberal arts degree.

The overall quality of student work in History 4990 is excellent. But course data revealed important findings.

Finding #1:

First, there is a direct correlation between the depth of research, range of primary and secondary sources used, bibliographic sophistication, and, therefore, strength of argument and student access to digital and print resources. While Kean is uniquely positioned through its own Kean University Archives and Special Collections and Liberty Hall Museum, and the outstanding support of University Archivist Erin Alghandoor,

the university library has significant gaps in its collections, database subscriptions, and technology which hampers the ability of Kean students to conduct substantial research. **The students who performed the best were those who were able to avail themselves of the holdings and technology at Rutgers University and other libraries.**

Finding #2:

Second, student ability to present their research findings in a range of media was hampered by the students' and faculty's uneven understanding of digital resources and platforms available for the humanities scholar. While a growing number of History students present their original research at Kean University Research Days most are reluctant to move beyond the traditional research paper and the poster. Some developed websites, but few demonstrated sufficient engagement with the potential offered by digital media. Digital fluency is key to any humanities student's ability to succeed in the job marketplace. **To prepare students for success, they need to develop professional skills through greater engagement with contemporary media platforms and a public history curriculum in context of the history program.**

Finding #3:

Finally, in AY 2018-2019, we continued an ongoing analysis of the number of students in History who are pursuing social studies certification either in the P-12 or elementary education degree programs. (See Below) As the table below indicates, enrollment in these program has dropped by 45 percent over the last 6 years. The 45% decline is especially concerning given that teaching remains one of the most viable career paths for history majors.

<i>Program Majors</i>	<i>2013-2014</i>	<i>2014-2015</i>	<i>2015-2016</i>	<i>2016-2017</i>	<i>2017-2018</i>	<i>2018-2019</i>
<i>B.A. in History</i>	138	129	95	86	78	111
<i>History/Teacher Cert</i>	217	126	168	178	154	119
<i>Elem Ed with History Content Area*</i>	9*	9*	23	31	34	43
<i>Total</i>	364	264	286	295	266	273

**represents incomplete reporting of Content Areas before 2015-16.*

We have observed this anecdotally in the large number of students changing their degree from History/Teacher Certification programs to a B.A. in History, even though they maintain a desire to become teachers. **Students express frustration and exhibit lack of understanding of how to navigate the demanding dual degree curriculum. As a result, students drop out of the teacher certification degree programs despite their continued professional aspiration to become history teachers.** As Kean no longer

maintains a post-baccalaureate teacher certification program, these students will go elsewhere for certification.

Finding #4

In a related matter, we are monitoring pass/fail rates in the PRAXIS II Social Studies exam, the exam required for prospective Social Studies teachers to pass before they begin student teaching (Clinical Practice) and before they receive certification to teach. Passage of the exam was the reason HIST 3000 was created. But there is concern that students are not sufficiently engaging with HIST 3000 and that HIST 3000 needs to be revised.

Pass/Fail rates for AY 2018-2019 show the following:

- Less than 10% of students pass Praxis II the first time.
- Over 80% of students have to take the Praxis II 3 times before receiving a passing score.
- Approximately 30% of students intending to begin their student teaching (Clinical Practice) in Fall 2019 still to pass Praxis the Summer before student teaching begins.

Each of these statistics is concerning and call for a revision to HIST 3000 to enable the course to meet the needs of the students. The final number, that 30% of students hoping to begin student teaching in the fall are held up by their inability to pass the course, suggests a correlation between PRAXIS passage and time to degree. And time to degree is cited by students changing from History/Teacher Certification programs to B.A. in History.

Curricular Action #1: New degree program with faculty hire

B.A./M.A. Program: to develop in-demand, highly marketable professional skills for humanities/history majors, we are in the process of developing a 5-year B.A./M.A. and M.A. program in History with a track in Public History. The program will center on the development of a "History Lab" in the new Liberty Hall Academic Center, a concept Drs. Mercantini and Hyde developed in their successful application for a 3-year NEH Humanities Initiative Grant, that they have already begun to implement in the history curriculum. Central to the ability for this program to achieve its goals in preparing history majors for the twenty-first-century job market will be training in digital humanities, communications, and business, skills as part of the public history curriculum is a new faculty hire to teach public history and digital humanities.

Curricular Action #2: Equipment and Professional Development needed for Digital Humanities

In order to innovate in this part of the curriculum, the Department of History is requesting funds to purchase equipment for faculty and students to tell history in modern media. Specifically, the Department is requesting funds to purchase equipment to create a podcast recording studio as part of the "History Lab."

In addition, the Department is requesting funds for professional development in the digital humanities in order to help students present their work in new media.

At the same time, faculty wish to develop fluency in how the digital can aid in teaching the humanities. Professor C. Brid Nicholson is hoping to pilot the use of SLIDE in the classroom to gain better student interaction and instant feedback in History survey courses. We are therefore requesting purchase of a subscription to the software/platform.

Curricular Action #3: Library Resources

To facilitate student success in carrying out original research in the History 3990 and 4990 seminar curriculum, we need to address gaps in the print and microfilm holdings, database subscriptions, and technology in the library, particularly as they relate to the curriculum utilization of Kean's unique relationship with Liberty Hall Museum and its Colonial and Early Republic American (and New Jersey) historical importance.

Specifically, the university needs to subscribe to relevant American history databases including, for example, Early American Newspapers and Rotunda (the database where Founding Father papers are hosted). Additional resources were identified by Department of History faculty as part of the OER initiative. The desired resources are listed below.

In addition, as part of President Farahi's Curriculum Innovation initiative, as well as in keeping with best practices outlined by the Council for Undergraduate Research and the Gardner Institute, the Department of History is working actively to improve student success and retention rates through active learning techniques that include the incorporation of original research into the curriculum at earlier stages in the students' careers. To this end, in addition to the Department of History's participation in the AHA/Gardner Institute Mellon funded initiative on "History Gateways Courses," the Department of History is piloting the inclusion of original research in History 1062: Worlds of History, the general education history course required of all Kean students. In our pilot program (initiated in Summer 2019), students in designated sections of the course are conducting original research on World History by researching their own migration stories. To facilitate this pilot program, we are requesting an institutional subscription to Ancestry.com.

Curricular Action #4: Coordinator: History/Education students

In order to better advise and support students in the History/Teacher Certification and Elementary Education with Content in History degree programs, the Department of History is requesting the allocation of 3 credits of overload pay or a 1-course release for a History faculty member to serve as coordinator. This faculty member will coordinate advising for History/Teacher Certification and Elementary Education students in History; oversee the revision of HIST 3000, and collect assessment data needed to maintain SPA NCSS accreditation.

BA History – Art History

1000-level courses

Average for all students = 2.6

Average for AH Minors = 3.4

Percentage of all students who reached 2.0 minimum = 165 out of 204 students = 81%

Percentage of AH Minors who reached 3.0 minimum = 17 out of 17 students = 100%

3000-4000 level courses

Average for all students = 3.6

Average for AH Minors = 3.6

Percentage of all students who reached 2.0 minimum = 58 out of 58 students = 100%

Percentage of AH Minors who reached 3.0 minimum = 18 out of 20 students = 90%

For all students, the average increases from the 1000-level courses (with a 2.6) to the upper-level courses (with a 3.6) as hoped and expected. Similarly, the AH Minors average score increases from the 1000-level (3.4) to the upper-level (3.6) as hoped and expected. According to these increases, it seems that as students move through their AH courses from 1000-level to upper-level, they are accordingly growing in their understanding of geographic and cultural contexts (SLO 2). Regarding the AH Minors, the slight decrease from 100% to 90% from 1000-level to upper-level is accounted for by the fact that only students

who are earning A's in their 1000-level courses would consider minoring in AH, but then as the course level increases, the students are accordingly more challenged.

We have been aggressive in revising course outlines. The next ones to revise are AH 3750 History of Chinese Art, AH 3751 History of Japanese Art, AH 3752 History of Indian Art, and AH 3780 History of African Art. To consider to revise or delete is AH 3700 American Art.

We also need to address the mandatory visit to a museum for students in 1000-level GE courses. This trip is a financial burden on our students, and in some cases the student's grade suffers if he or she is unable to do the assignment because of lack of sufficient funds for travel. We requested funds from our Department and Dean for subsidies to individual students, which were not yet granted. We will ask again by expressing, hopefully, stronger reasons. Subsidies to individual students may be much cheaper than paying for several full buses for a group trip. In addition, it would be likely impossible to co-ordinate the very many students' individual schedules to enable a group venture. Subsidizing students individually seems less expensive and more efficient regarding scheduling. We may consider allowing students to visit museums which may be easier to reach than the Metropolitan Museum of Art in NYC.

The Art History Program just underwent the significant change of offering only a minor and not a major. In the past in order to assess the AH Program and its Majors, we have relied on AH Capstone Course and on the Modern Art Course which were both required of all AH Majors. Now in order to assess the Minors, there is not one upper-level course that they all must take. Instead, as in this present report, we may compare student achievement in 1000-level courses to student achievement in the 3000-level courses as a way of viewing progress.

As many students do not sign up for a minor until the end of the semester, SLOs should be assessed at the end of the semester after as many minors as possible can be identified.

In order better to suit our new department (History) we developed new AH Program SLOs which better match our new department's SLOs. (The new AH SLOs are as well coordinated with each AH Course SLO; see below.) One of the goals of this assessment report is to explore the reality and appropriateness of these new SLOs for the AH Minors. The data shows that the new SLO #2 is indeed appropriate for AH Minors.

For our assessment next year, we will increase our target to meet minimum expectations from a 3.0 to a 3.2, which conforms to our new department's SLO target expectations. According to the data of this report, our students are already meeting this minimum. We are alert to the fact that the History Dept is currently in the process of re-considering their minimum GPA and possibly lowering it. We will follow the department's recommendations here.

The Hist Dept has also recently eliminated all prerequisites for HIST courses. AH faculty have discussed the usefulness and appropriateness of reducing or eliminating pre-requisites for AH courses and we find that the current prerequisite of one 1000-level course for all upper-level courses is appropriate and useful for students. The exceptions to this prerequisite will be when students have demonstrated sufficient background knowledge to engage in upper-level courses. (For instance, Medieval History may be used to replace the AH 1000-level requirement for Medieval Art History.) This will continue to be up to the discretion of the instructor. We will continue to discuss the questions of prerequisites in regard to the encouragement of student enrollment.

To maintain consistency for students who began the AH Minor within the Fine Arts Program, and to build a learning community with students in our new department, we developed two Art History informational

sessions on careers and internships a year (one each semester). For these AH recruitment and retention events we will continue to invite Kean Art History alumni (albeit Minors into the future) to speak about their success in a career in the Arts, to disseminate essential information regarding jobs and internships, and personally to introduce our current students to alumni as professional contacts for their future career development. The number of AH internships is on the rise, we suspect in response to the success of these info sessions.

We are developing new ways to integrate art history into our new department. To connect Art History students better with the History students, and to introduce Art History better to History students, the History Department has allowed us to cross-list some of AH courses with HIST ones, and added AH courses to the HIST Guide Sheet. AH faculty participate in History academic advisement sessions in order to inform History students of the AH minor.

To address the lacuna of Middle Eastern Studies in both the History Department and in the Art History Program, Dr. Tuerk-Stonberg is developing a course on the "History of Jerusalem through Material Culture." Once this course is approved, it may be incorporated into the AH Minor Guide Sheet, and hopefully into the History Guide Sheet as well.

In addition, AH faculty and History faculty engage in interdisciplinary teaching and visiting each other's classrooms. For example, Dr. Tuerk-Stonberg and Dr. Bellitto visited each other's classes in Ancient and Medieval History and Art History. Also, Dr. Tuerk-Stonberg and Dr. Kong are engaged in interdisciplinary research and course development on the intersections between East Asian, Middle Eastern, and late Roman art and archeology.

The hope of integrating Art History with History is 1) to serve the History students in ways not provided before the merging of our two disciplines, especially with regard to boosting History students' abilities to negotiate material culture which is essential to broadening historical scope, 2) to increase the student enrollment in both the AH Minor and the History Major by offering a broader range of topics and a more interconnected range of topics (for instance, grouping together courses of similar topics such as Medieval History and Medieval Art History), and 3) better to prepare students for careers in history museums and art museums alike.

BA Psychology

The mean for evaluating SLO 5 was assessed at the advanced level range 4.27 and 77% or more of the students who were assessed attained scores of a 4 or higher in PSY 4940 and 3.45 and 66% or more of the students who were assessed attained scores of a 4 or higher in PSY 4230. Student performance could partially be due to quality of the teaching and course content. Students earning a 3 or below in PSY 4230 could be due to them being Sophomores or first semester Juniors who have not taken as many Psychology classes as Psychology majors who choose to take more Psychology electives prior to taking PSY 4230. Also, PSY 4940 is a class Psychology majors take in the spring of their Junior year or Senior year. These students have much more exposure to Psychology content. PSY 4940 is usually taken after PSY 4230, so students are typically at a higher knowledge level in PSY 4940 than PSY 4230.

Curricular Actions/Closing the Loop:

Overall, PSY 4940 surpassed our expectations for SLO5 with a mean of 4.27, but PSY 4230 fell short with a

mean of 3.45. PSY 4940 having 77% of assessed student performing at an advanced level of 4 or higher. PSY 4230 having 66% of assessed student performing at an advanced level of 4 or higher. It seems that we were successful with helping our students generalize core Psychological concepts throughout their coursework. This report will be brought to the attention of the School of Psychology faculty for them to review. In future faculty meetings this report will be discussed to elicit potential improvements that could be made with how the department delivers PSY 4230 and PSY 4940. We should consider systematically examining those students who scored below a 4 on each item to determine what they need to improve their performance. For example, perhaps more of these students are transfer students or they took psychology courses in a non-recommended order.

School of Social Sciences

Economics B.A. Program Assessment (Pilot Spring 2019):

SLO1: Students will demonstrate knowledge of core economic activities, such as production, distribution, and consumption in a market set-up. (will test students on the underlying definitions, based on a 2 test questions embedded into a course at the beginning and the end of the course).

SLO2: Students will utilize the tools of economics, to analyze the role and impact of Government and Public Policy on the workings of the market. (will test students based on an exam question, and a discussion homework).

I assessed the 2 SLOs in the Spring2019, as a pilot program, in 2 of my Principles of Micro classes. The idea was to see how the students are performing in the above SLOs. I embedded questions into the exams, to see how they performed.

Here are the results:

	Grade A	Grade B	Grade C	Grade D	Grade F
ECO1021(01)	12	24	12	0	1
ECO1021(05)	10	25	07	03	04

As seen above we achieved an approximate rate of 75% proficiency accounting for a grade of C and above. This exhibits that the program, as per the 2 courses, enables students to grasp and demonstrate knowledge of core economic activities, as well as the knowledge of the economic tools to understand Government Policies.

BA Political Science

During the 2018 - 2019 Academic Year, the Political Science Program placed a greater emphasis on all SLOs. Multiple Choice/True-False questions, essays, exams, participation, and projects were used to assess student development in various courses. The Political Science Assessment Rubric (below) was used to assess student development in all course sections. In sum, the Program continued extensive assessment of student learning and development since the assessment process was fully implemented several years ago. The program is proud of improvements made to its assessment project. We have placed a greater emphasis on more SLOs, and this was one of our priorities. Still, we recognize there are areas for improvement. These mostly involve points raised in the following section.

CURRICULAR ACTION:

The Political Science Program needs to address the following curricular concerns:

(1) At the introductory level (1000-2000 courses), each instructor covers an array of substantive matters across each of the SLOs - he/she naturally emphasizes sub-fields of political science corresponding to his/her areas of academic expertise. Also, methods of evaluation differ from instructor to instructor, including multiple choice/true-false questions, shorter or longer essays, or some combination. In the Fall of 2018 and Spring of 2019, the members of the Program considered ways of achieving some degree of consistency across the necessary diversity of approaches, expertise, and assessment techniques. We concluded that while examination questions should, and do, vary from one section of the same class to another, the depth of familiarity with basic areas of the discipline are relatively similar.

(2) As we concluded previous years, our program, and the University, needs to place a greater emphasis on all SLOs. For example, it is quite clear that some students, almost exclusively at the introductory level, do not have the writing skills needed to succeed at the undergraduate level.

(3) The Program faculty believes that a stronger commitment to SLO 6 would be reflected in experiential programs. The program is continuing to use a survey to gain a more formal understanding of major and non-major interest in experiential programs.

(4) Members of our Program still need to consider additional ways to incorporate other SLOs throughout the curriculum. For example, we are considering ways we can include SLO3 and SLO5 more extensively into the Political Science courses. Consideration has been given, for example, to broadening SLOs 1 and 2—already emphasized quite heavily—to include considerations of “the role that political leadership and an informed citizenry play in a democratic society”—the outcome associated with SLO 5, as well as SLO 3 (“identify and assess the extent to which political positions might be influenced by factors such as world view, cultural differences, race, class, social ideologies and gender”) so they can be more consistently emphasized throughout the curriculum.

BA Sociology

This is the first time that students in both Introduction to Sociology and Senior Seminar obtain similar scores regarding Critical Thinking. In SOC 1000 students performed satisfactorily to the 3 score point milestone established in the critical thinking assessment, they scored 2.9 on average. In both SOC 1000 and SOC 4600 students scored high on the “Explanation of issues criteria” (SOC 1000 = 3.1 average, SOC 4600 3.5). The lowest score for SOC 1000 was 2.9 on each, the “Influence on Context and Assumptions and Embracing Contradictions” and the “Connecting, Synthesizing, Transforming” criterions.

In SOC 4600, Senior Seminar, students lowest score was in the “Connecting, Synthesizing, Transforming Criteria” but was above the expected 3, a 3.4 average. This is the first time that Introduction to Sociology students score close to expected on average and above expected in specific critical thinking criteria. One could speculate about the reasons why this might be the case: a better student pool that is more prepared for higher education, the elevation of public discourse to consider critical issues such as the #MeToo and Blacks Lives Matter movements that have elevated the discourse to address issues of sexism and racism. This is a fact that deserves to be understood and supported to continue providing quality education that strengthens critical thinking.

Regarding Communication Literacy in both Speech and Writing (GE SLO4), students in the Sociology Senior Seminar Capstone course also performed above expected. It might be timely to acknowledge the work on assessment that the Sociology Program has engaged for many years to realize that many of the strategies that emerged from assessment are working to provide a better education to our students. Overall students scored an average of 4.2 points in the GE Speech rubric. The lowest score was 4 and the highest 4.4 points on the “Analysis of Topic” and “Body Movement” criterion, respectively.

Teaching emphasis should include revision of written materials as in-class exercises to sharpen critical thinking skills along the lines of considering different assumptions to one's own as well as synthesizing ideas or solutions into a coherent whole. A checklist for questions to be asked to the written materials along these lines should be developed to better support critical thinking in the students' written work and to prepare them for better performance in subsequent Sociology courses. In the future, Sociology faculty will meet to develop such support materials for Sociological writing focusing on critical thinking. This is crucial for the Introduction to Sociology course where students are exposed, usually for the first time, to sociological thinking and analysis.

Faculty meetings will also be devoted to develop in-class assignments where students are able to identify viewpoints different to their own and examine example of successful synthesizing of arguments in written scholarly texts.

Faculty is encouraged to devise strategies to improve body movement in students in a way that they feel comfortable speaking in public and that is conveyed in their body language. The more opportunities our students have to speak in public at different forums, the better their performance will be. To that effect, the opportunities in Internships, Research Day Poster Presentation, Open House Ambassadors, and other Outreach efforts can also provide our students with the opportunity to hone public speaking skills translated into a comfortable body language with the experience of public speaking.

Students seem to still find it difficult to grasp the notion of "revision" and to understand that the education they receive is designed to improve their skills rather than punishing them with a final grade.

Therefore, efforts should be made to, for instance, work with checklists to evaluate their work before submission, emphasizing revisions. Time management skills that help our students complete required coursework before the deadline, in-class draft revision, and peer reviewing can help students understand that written work is a work in progress and that their work can improve dramatically if the opportunity to revise is available. Faculty should provide that structure and those spaces for students to be able to revise their work and improve their writing skills from that experience.

In the past faculty has suggested the following activities to improve student sociological skills and they might still be relevant to continue supporting our students learning process:

- Written assignments where students use sociological concepts learned in previous sociology courses to explain and analyze issues they confront in their social world.
- Requiring drafts and revisions from written work.
- Help students develop time management skills.
- One to one advisement for the development of research papers for the course.
- Series of assignments with clear questions to help students develop analytic thinking using the critical thinking rubric.
- Dividing research process into small tasks throughout the semester.
- Brainstorm ideas for research project.
- Develop outline for presentations.
- Small groups to develop topics and presentations.
- Career and graduate school workshops, especially for Senior Seminar students.
- Individual classes are set aside to provide models on how to write an analytic paper and find research sources.

School of Visual and Performing Arts

BFA Fine Arts

The BFA Studio program was revised this semester in order to meet the 120 credit mandate. As such, it provided an opportunity to assess both the curricular needs of the program and its strengths. In an effort to offer our students a stronger curriculum, consolidate our programs, and make the best use of the resources we have, we made the decision to discontinue the BFA Studio Art: Photography Option degree. We will instead offer Photography as a specialization under the general BFA in Studio Art. Every other area in Fine Arts (such as printmaking, drawing/painting, illustration, jewelry, etc) is an 18 credit specialization under the studio art degree. Photo is the only area that we tried to run as its own stand-alone BFA, but with the continued low enrollment and difficulty running all required classes we now see that is not possible. We would rather run a strong 18 credit specialization in photography than a weak major. Although these results and assessment are an aggregate of all BFA Studio majors, we do note that generally (and these most recent scores also reflect this), BFA Photography students tend to be not as strong in drawing. We hope to see an improvement in this once the new program goes into effect as with the full studio art degree, students will have additional drawing and general studio classes that will help strengthen their hand skills —resulting in better trained, well-rounded artists/photographers.

Theatre Conservatory

The reported findings from two of the six sections of THE 1100 during the Fall 2018 semester, achieved below the target of 80% of students with a score of three (3) or lower on each criterion. THE 1100-01 had a mean score of 10.33, which is below expectations. This may be due to the instructor's distinct style of grading undergraduates on the lower end of the rubric's criterion (Benchmark) as a method of motivating his students for future success with the course work in his class. THE 1100-04 had a mean score of 16.78. This is indicative of a mean score slightly below expectations. The remaining four sections THE 1100-05, 06, 07, and 08 respectively, received the following mean scores of 18.33, 18.93, 20.07, 20.75 and met or surpassed the target expectations.

Curricular Actions/Closing the Loop:

No major revisions appear necessary. However, the rubric section (e) column informs us that to improve those scores (Connecting Synthesizing: Transforming-rehearsal process). The creation of step-by-step guidelines regarding the rehearsal process will be distributed to all THE 1100 sections.

Music Conservatory

SLO1: demonstrate competencies in the areas of aural skills, sight-singing and ear-training, music reading (notation), and keyboard skills. KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

The Fall 2018 MUS 4114 Sight Singing IV class was perhaps the strongest we have had in several years, and we should assume that their relatively high overall skill level validates the success of our aural skills sequence of courses, MUS 1111, 2112, 3113 and 4114 Sight Singing/Ear Training I, II, III and IV. Some of the students in this class have become some of the best sight singers we have ever had at Kean.

The one area they struggled with (and complained a lot about!) was sight singing in minor keys. We used the well-tested Kodaly system of solfege syllables in which “Do” is moveable, so minor keys are based on “La.” Truth to tell, this has been an issue for past students as well, although not quite as much as for this talented group of students.

Curricular Actions/Closing the Loop:

Rather than change the system we use, in the future I plan to do what I did ultimately with this group, that is, allow the students to write in the solfege syllables above the notes so that they’re not struggling with both the notes and the solfege syllables for minor keys. It’s difficult to learn these difficult skills in just one semester, so allow them to write in the syllables is a fair compromise, I think, to make this doable for our students.

SLO5: rehearse and perform, in both large and small ensembles, works representing various genres, styles, and cultures. (KU-3) (GE-K4, S4, S5, V1, V3, V4, V5)

As with all music ensembles, the concept of assessment is imbedded in the very nature of a rehearsal. During the rehearsal the performance of all ensemble members is constantly being assessed by the conductor at both the individual and at the collective level. Much like a team sport, all members of the ensemble are dependent on the contribution of each other. However, unlike a team sport each member is expected to prepare for the rehearsal on their own, outside of the rehearsal. The students of this ensemble are frequently reminded that “practice” and “rehearsal” are not one in the same in the world of music. This means that each member of the ensemble is expected to prepare, or “practice”, prior to the rehearsal so that they may truly contribute to the rehearsal. Rehearsal is for the purpose of putting the individual parts together. It is not the time for an individual to be learning their part. A simple analogy would be an actor in a play expecting to learn how to read their lines at play rehearsal. This of course would never be acceptable and could only be considered a waste of everyone else’s time. Not being comfortable with all rhythms, or performing in tune, never mind knowing the correct fingering for a pitch, is considered exceptionally egregious preparation for a rehearsal. The point here is to clarify that much that needs to be done, and much that is being assessed when determining grades for this class is based on the ensemble members preparation prior to the rehearsal.

Unfortunately, many new students in the music program at Kean come from high school programs where the true meaning and purpose of a rehearsal as described above is never taught. This, of course, becomes the largest stumbling block for them. Their lack of understanding the true purpose of a rehearsal adversely affects the individual’s development as a true musician and in turn often weighs heavily on the rehearsal in general, particularly during the early rehearsals. Most of the students who have not been taught correct rehearsal methods are also typically quite weak in sight-reading skills as well. Therefore, the purpose of rehearsals with this ensemble is not to simply to prepare for a performance.

The task at hand is threefold. 1. Assist students in better understanding what is expected from them prior to attending a rehearsal. 2. Developing their basic musicianship skills, and finally, 3. Preparing for a performance at the collegiate level simultaneously.

With most ensemble members being music educator majors it is hoped that the students will take this important experience with them into their profession and produce better music performers than perhaps the program that they experienced during their school days. Likewise, the repertoire selected

for this ensemble is intended to provide a base of exceptional music literature for the wind band, both original works as well as outstanding transcriptions from which they will hopefully develop an appreciation for. An important drawback for this ensemble, particularly given the many deficiencies that many suffer from, is that it meets only once a week. The meeting time is typically two- and-one half hours in the evening.

A strategy that is frequently employed in the early rehearsals is to hold sectionals during part of the rehearsal time. The conductor rotates to different groups of students during this time so that students may learn how to better prepare. This method also eliminates time wasted where they might otherwise not be performing if they were always with the full ensemble. When the conductor is not working with a group an upperclassman serves as the director. In addition, students are also expected to hold their own weekly sectionals. The music director will often meet with students during these sectionals as well as with individuals who are having exceptional difficulties.

Criteria used in establishing individual student grades is based largely on the effort and measured improvement of each student based on the level of their skills at the outset of the semester and their commitment over the course of the semester to meet the goal of the best possible performance of their particular part.

Curricular Actions/Closing the Loop:

As evidenced by the grades included herein, all students made progress during the course. However, it is sometimes disappointing to see how slowly this takes place. It is also disappointing that some never meet the goal of performing at their full capability. This is due largely to individual attitude and/or to the fact that the level and expectations of this ensemble are beyond their capability currently. Ideally, we would like to be able to provide two ensembles so that students could be better placed in a setting that would more fully meet their needs. At the same time, the more advanced students could be more fully challenged.

The focus of the choral program is somewhat different in the spring as compared to the fall semesters to give the students a well-rounded experience. In the fall we concentrate on large- scale choral orchestral masterpieces such as the Fauré Requiem, Vivaldi Gloria, and Mozart Requiem, but in the spring the Concert Choir focuses more on world music. For example, the program this spring included a piece in Russian (Rachmaninoff's Bogoroditse Devo), and an African American spiritual by Moses Hogan. The smaller Chorale also has a different emphasis in its repertoire, with less focus on a cappella madrigals and motets as in the fall, but more on vocal jazz and popular styles. Thus, their repertoire this past spring included jazz standards "At Last" with big solo opportunities, "Route 66" with choreography created by the students, a jazz gospel ballad by Robert Ray, and an arrangement of Billy Joel's "For the Longest Time" for the male singers. To complement the Conservatory's conducting courses, advanced students are also given an opportunity to conduct as well. This past semester we had three student conductors, two of whom are going on in Music Education and one who is auditioning for a master's degree in conducting.

The spring semesters presents a challenge for the choir because unlike the fall semesters in which we have most of the semester to prepare our programs, in the spring we have just half a semester as we tour five or six public high schools during spring break in March. I try to make it manageable by working on six pieces for the Concert Choir (four of them for the first choir test in February) and include more pieces for the Chorale as well as solo compositions. Yet, even with snow days we manage to pull it together in half of the semester with careful planning and rehearsing.

To ensure we reach our performance goals on time as well as for our assessment requirements, the students are given choir tests. (In fact, Kean has one of the few university choral programs that regularly assess individual students' vocal skills.) Choir Test # 1 is usually administered after 3 1/2 or 4 weeks of class, to detect any serious problems early in the semester. Students are tested in quartets, one on a part: soprano, alto, tenor, bass. The students are assessed in the areas of pitch, rhythm, tone quality, and language. (See sample mp3).

To earn an A, students must have 90% or more accuracy of pitches and rhythms, allowances are made for pronunciation as these tests are relatively early in the semester. To earn a B, students must have 80% or more accuracy of pitches and rhythms etc. Any grade of lower than B requires a retest as it would affect group performance, so all students end up with a B or higher in the area of choir testing. (Their overall choir grade may turn out lower due to factors such as attendance, etc.)

Another key component of our approach to rapid growth is the choral master classes by guest artist conductors who work with the choir. This semester we had world renowned Kent Tritle of the Juilliard School and Manhattan School of Music, as well as Dr. Timothy Koch of Coastal Carolina University. Both individuals moved the choir forward significantly in our performance level during the semester, helping to compensate for the relatively short amount of time we must rehearse.

One final thing that helps us to reach our performance goals is our extensive touring. Because of our tours in the NJ high schools and chosen destinations, we perform almost ten concerts in the spring. Although part of the reason that choirs tour is for the purposes of visiting desirable locations outside of NJ and recruiting students to our program from area NJ high schools, the most significant long term benefit of touring is that with each concert and rehearsal beforehand, the level and polish of the group increases-we correct the mistakes from the day before.

Curricular Actions/Closing the Loop:

So, in terms of closing the loop, I do think our approach is working well overall. The only area I would say we need to keep working a lot on is choral refinement, particularly of our singing vowels, as many enter our choral program with little or no choral background. Singing English, for example, is very different from speaking it, with much "taller" vowels required, and the Russian piece we did demanded even more in terms of a deeper sound and moving completely away from our nasal, spoken Jersey vowels. So, this is the area we need to keep improving in the most.

CLA – Wenzhou Kean General Education Elective Courses

In terms of the report, the *History* outcomes for SLO 1 present no difficulties. However, a desire has been expressed to fine tune the rubrics to give credit to those who show ability to think and analyze independently and/or are happy to challenge orthodox thinking. This may represent a project that could be undertaken between KU and WKU with the idea of giving extra recognition to students who reveal distinct skills that fall within the spirit of the rubrics but not specified within the criteria.

For **Art History** the issue of the criteria of ‘connecting and synthesizing’ (AH1701) within SLO1 will be addressed through compelling earlier student attention to the rubric details and focus by the teacher on precise requirements of research. It is also proposed to increase the amount of consultation time and to investigate the idea of peer review whereby a fellow student/friend would encourage those who are struggling and be a welcome person for the student to work with. The philosophy is, therefore, to increase engagement via writing assignments that encourages and develops synthesis and connection skills, bolstered by peer review in order to get students more comfortable with articulating their thoughts and with looking at their work more critically. It is fully expected that the anomaly for this criteria will not be repeated.

The issue of not meeting the target for SLO 7, as shown in the results for AH1700, will be addressed through closer contact and direct working with the English Language coordinator attached specifically to the Design students, seeking specific attention to skills of discussion and analysis rather than general English (which is currently the approach). It is also proposed to increase consultation time for those students experiencing difficulties understanding or comprehending the requirements. Again, peer review will be encouraged as it is can prove welcoming for students.

For **Political Science** (SLO 1) it is proposed to Use midterm progress meetings to speak with poorly performing students about strategies to develop better habits for inquiry and analysis. In addition, the use of templates and example answers will prove helpful in helping students develop those better habits.

Coordinator comment: In Fall of 2019 there should be more focus on common understanding and application of the shared SLO, including investigation of at least one common vehicle of assessment, so as to reduce disparity in outcome. It is proposed to implement additional discussion meetings to ensure a common understanding and to cross compare data.

CLA – Graduate Programs

MA Communications

1. Students earned a mean score of 3.83 on written communication. The mean score of written communication is lower than last year (4.05).
2. Students earned a mean score of 3.42 on oral presentation. The mean score is lower than last year (4.05).
3. Students earned a mean score of 3.33 on identity. The mean is lower than last year (4.14).
4. Students earned a mean score of 3.17 on integration of theory and praxis. This mean is lower than last year’s mean 3.62.
5. Students earned a mean score of 3.25 on communication scholarship. The mean is lower than last year (3.86).
6. Students earned a mean score of 3.42 on analytical skills. This mean score is lower than last year’s score 4.24.

Compared to the assessment scores from last year, we noticed that this year’s mean scores in all the six areas are lower than last year’s scores. None of the four students obtained a mean score of 4.0 or higher. We were very surprised at those scores. Considering this year’s sample size is small (4), the validity of the score comparison could be compromised. Nonetheless there must be other factors, which will be discussed in the following section.

Curricular Actions/Closing the Loop:

Looking at the assessment data from the past several years, our students consistently scored higher in the following three areas: written communication, oral communication and analytical skills. And the two relatively weak areas are integration of theory and praxis, and communication scholarship. We will continue asking our graduate instructors to reinforce the theoretical components in their classroom instruction (via class discussion or written assignments).

As mentioned previously, we were unsatisfied with this year’s assessment scores. In particular, the two students who took the comprehensive exam in Spring 2019 performed well in the classes they took; yet they received low scores on their comprehensive exam. One main reason is that the students didn’t spend sufficient time preparing for the comprehensive exam. We will stress the importance of preparation among our students. Also, this outcome made us rethink the validity of the assessment form we are currently using. In other words, whether we should rely solely on the comprehensive exam to evaluate our students’ learning outcome. We will discuss this issue at the faculty meetings

MA Family and Marriage Therapy

DIRECT MEASURE:

In the Professional Diploma program in Marriage and Family Therapy, learning outcomes are assessed based on the student’s Formal Case Presentation, MFT Internship Evaluation, Field Placement Internship Evaluation, and Graduating Student Survey.

Program Level Student Learning Outcomes	Assessment Measure(s)	Assessment Criteria	Results of Assessment
<p>SLO #1 Demonstrate advanced and comprehensive knowledge of systems concepts, theories and techniques that are foundational to the practice of marriage and family therapy.</p>	<p>Direct: Comprehensive Exam It is designed to enable internship students to demonstrate the ability to grasp and apply systems theory in clinical practice. Case evaluation with annotated transcription of entire therapy session</p>	<p>Exam covers all areas of the curriculum. Students must pass. Case Evaluation includes: Presenting problem and history, developmental history, therapeutic expectations and goals, treatment plan, interventions and case critique. Annotation includes labeling of intervention, describing its effectiveness and outcome.</p>	<p>A total of six students completed a Comprehensive Exam in the academic year 2018-2019. Three students passed the exam with distinction. Three students passed the exam. To sum up, all students passed the exam, which demonstrated the students’ advanced and comprehensive knowledge of systems concepts as well as MFT theories and techniques.</p>
<p>SLO # 2 Understand the principles of human development,</p>	<p>Direct: Course evaluation with grading rubrics</p>	<p>The course, PSY 5130, covers human and family development and</p>	<p>A total of 5 students were enrolled in the course, PSY 5130, Fall</p>

<p>human diversity, human sexuality, gender development, psychopathology, couple processes and family development and processes.</p>	<p>PSY 5130: Human Development Across the Life Span (Fall 2018)</p> <p>PSY 5040: Couples and Sex Therapy</p>	<p>processes. Students learn the process of human and family development.</p> <p>The course, PSY 5040, examines the bio-psycho-social context within which one's sexual identity is developed and refined. It also covers various diversity and social justice issues. Students learn how to be culturally sensitive therapists.</p>	<p>2018. 2 students received A- grade, 1 student received a B+, 1 student received a B grade, and 1 student received a C+. 100% of students received a passing grade. A total of twenty students were enrolled in the course, PSY 5040, Fall 2018. 75% of students received A grade, 15% of students received A-.</p>
<p>SLO #3 Comprehend a variety of systemic therapeutic models and their application, including evidence-based and culturally sensitive approaches.</p>	<p>Direct: Course evaluation with grading rubrics PSY 5780: Foundations of Family Therapy</p>	<p>The course, PSY 5780, covers a significant body of systemic therapeutic theories. Students develop a description of the theoretical foundation of their work grounded in the major schools of family therapy.</p>	<p>A total of nineteen students were enrolled in the course, PSY 5780, Fall 2018. Thirteen students received A grade and six student received A-grade. 100% students received a passing grade.</p>
	<p>Direct: Field Placement Internship Evaluation</p>	<p>Marriage and Family Therapy Internship evaluations are given to internship site supervisors. A total of 19 questions with scoring rubric including Excellent (5), Very Good (4), Good (3), Possibly Problematic (2), and Not Acceptable (0). Passing score: 57 and above Failing score: 56 and below</p>	<p>All students (<i>N</i> = 9, 100%) received passing scores from their internship site supervisors.</p>

<p>SLO #4 Know legal and professional ethics and standards of practice that apply to the practice of marriage and family therapy.</p>	<p>Direct: Course evaluation with grading rubrics PSY 6600: Legal, ethical, and professional issues in MFT</p>	<p>Quizzes and Final Exam. A criterion-based rubric and students' course grades are utilized to determine the depth of student responses as they identify and evaluate issues as they relate to ethical, legal, and professional issues and their clinical work.</p>	<p>A total of seven students were enrolled in the course, PSY 5760, Fall 2018. All students (N=7, 100%) passed this course.</p>
<p>SLO #5 Know and use the extant MFT literature, research, and evidence-based practice to inform and evaluate their clinical practice.</p>	<p>Direct: Course evaluation with grading rubrics PSY 5020: Readings in Behavioral Sciences</p>	<p>Evaluate research studies, assess and apply research findings to foundation practice. Analyze and evaluate systemic data regarding client progress and outcomes and assess implications and consequences of these processes.</p>	<p>A total of 10 students were enrolled in the course, PSY 5020, Fall 2018. 8 students received A grade and 2 students received A-grade. 100% of students received a passing grade.</p>
	<p>Direct: 1. MFT Internship Evaluations 2. PSY 5730: Practicum in Marriage and Family Therapy</p>	<p>Marriage and Family Therapy Internship evaluations are given to interns and internship site supervisors.</p> <p>This course, PSY 5730, provides clinical supervision to students of marriage and family therapy program. This course is designed to encourage students to apply marriage and family therapy theories and techniques in a clinical setting.</p>	<p>All students (N = 9, 100%) received passing scores from their internship site supervisors. A total of eight students were enrolled in the course, PSY 5730, Fall 2018. 100% of students received a passing grade.</p>

TARGET:

A rubric criterion score of 4.0 or higher indicates that students have either met or exceeded expectations. Since this is an intermediate level course, the expectation was that 80% of students would achieve a passing score or higher on each criterion.

MA Psychology – Psychological Services

In conclusion, the students in the MA in Psychological Services Program exceeded the expected learning outcome that 80% of students would achieve a passing score or higher on each criterion.

Closing the Loop

A closer examination of the link between the Case Study Comprehensive Exam performance and Course content in applied areas, including Advanced Abnormal and Practicum in Diagnostic Testing are planned. The goal would be to garner a better understanding as to why two students scored below passing on the Comprehensive Exam item yet earned a B or better in the classes. This may lead to course and/or revision.

Section 2: General Academic Planning

Using the information analyzed, discuss the following:

- What do I open?

There are new majors to open. There are, however, opportunities to be seized within existing programs. In particular a joint 5 year BA/MA in History/Public History as well as a fully distinct Writing major within the School of English Studies will be explored in the coming year.

What do I close?

BFA Photography has been dropped as a distinct major. It remains a concentration area within the BA Fine Arts degree.

BA Asian Studies is completing the suspension process so that the program can be revised and refined to better attract majors and meet the needs of our students and the job market.

At this time, there are no obvious candidates for closure.

- What needs to be supported with:
 - More faculty – Global Studies, Psychology, History, Sociology, Theatre, Communications
 - Other resources?
- What actions will be taken to strengthen the programs and the College-at-Large?
 - Hiring, Center for Teaching and Learning, time for research, interdisciplinary co-teaching
 - Learning communities -- pilots

3.1.1 Expand the tenured, tenure-track and other full-time faculty with a particular emphasis on finding faculty with the appropriate subject mastery and who demonstrate a student-centered approach to teaching and advisement, instill critical thinking, and who have a strong commitment to pedagogy and scholarly and creative works

3.1.2 Increase hiring of full time faculty to meet the accreditation, academic, disciplinary and

staffing needs of existing and new programs and in furtherance of student retention and graduation rate goals

The single greatest need of the College Liberal Arts is an investment in human capital, particularly in the form of faculty members who have the expertise necessary to inspire our students and become leaders in their field. In my review and exploration of exemplary programs, courses, and ideas in Liberal Arts programs across the country – as directed by Provost Jeff Toney -- one consistent piece is that resources, particularly in the form of human capital, are essential to achieving success. Investment in human talent will be critical to achieving similar successes here at Kean. A *Chronicle of Higher Education* Survey found that 90% of academic leaders agreed with the statement: “Young faculty members are crucial for advancing and innovating knowledge in departments.” The lack of hiring at the tenure-track level for the past seven-plus years has created alarming weaknesses across the college. As we start AY 19-20, there are fewer than five tenured faculty members under the age of 50 in the College of Liberal Arts. This has resulted in a decrease in research productivity, an inability to innovate in our curriculum, and shortages in completing important assignments for the healthy functioning of the college. University-wide, the number of full professors is down nearly 40% in the last five years. This is an alarming decline and one which has struck the College of Liberal Arts dramatically.

For CLA, the number of tenured faculty has declined from 87 to 64 in the past five years. And within the past few months we have had at least two full professors retire and two more who passed away. Meanwhile the College has not hired a single faculty member on the tenure-track during this time. Faculty who have made a long-term commitment to Kean, and whose loyalty and desire to teach our students has been reciprocated but a similar commitment from the University are essential to build programs and create new ones; devise and implement innovative courses with cutting-edge curricula; serve as the next generation of leaders across the college and beyond. In short, in order to continue to fulfill our promise of a World Class Education, we must invest in the faculty who will provide that education.

3.2.1 Expand regular faculty professional development sessions, specifically in the areas of research, grant acquisition, pedagogy, and the uses of technology in research and instruction

3.2.2 Improve/provide support services for faculty research and scholarship, grant acquisition, pedagogical innovation, and use of technology in research and instruction

3.2.3. Improve/provide support for faculty research and scholarship, grant acquisition, pedagogical innovation, and use of technology in research and instruction by creating active communities of teachers, scholars and professionals on campus

3.2.3.3 Establish a “Teaching and Learning Center” in collaboration with the Center for Professional Development and the Office of Research & Sponsored Programs which assimilates faculty grant and research efforts with pedagogical approaches and offers teaching and learning support for faculty by September 2015

See my memo from July 2019 on initial efforts regarding the establishment of a Center for Teaching and Learning. In addition, I will be working with Mukul Archarya from the Office of Assessment and Accreditation to identify those teachers who earned a perfect score of ‘5’ on their overall course SIR-II evaluations as potential contributors.

3.3.1 Create clear institutional policies and commitment to the resources and professional time needed for important career goals for faculty such as research and scholarly activity and pedagogical innovation

The creation of a competitive summer fellowship program to support faculty research should be established. This could be modeled on the National Endowment for the Humanities' very successful 'Summer Stipends' program. Such a program would be distinct from the successful SpF program in recognizing the need for faculty, especially in the Liberal Arts where working with students is not always as accessible, to have opportunities to pursue research during the summer months.

3.3.1.6 Provide greater flexibility for faculty "in load" teaching assignments to allow for faculty to select alternate assignments for research, service, advisement, etc. by September 2014 and fully implemented by September 2015

In order to both attract and retain that high caliber of faculty that we promise to our students, effective and appropriate faculty development in the area of pedagogy through a center for Teaching and Learning, support (through competitive grants, release time, resource investment etc) for faculty to conduct their own original and applied research, and properly balanced service responsibilities will be indispensable. In addition, other opportunities for in-load release for research for faculty with a demonstrated history of publication and with a clearly documented research agenda should be established.

Section 3: College Resource Needs

A. Faculty and Staff Resource Needs

Discuss faculty and staff resource needs **using supporting data and a rationale** connected to Section 2 (General Academic Planning) and individual program data.

Finally, provide an itemized list of faculty needs (with reference to the data and rationale)

BA History: Public History and Digital History

This position will lead efforts to launch a proposed B.A./M.A. Program to develop in-demand, highly marketable professional skills for humanities/history majors, we are in the process of developing a 5-year B.A./M.A. and M.A. program in History with a track in Public History. The program will center on the development of a "History Lab" in the new Liberty Hall Academic Center, a concept Drs. Mercantini and Hyde developed in their successful application for a 3-year NEH Humanities Initiative Grant, which they have already begun to implement in the history curriculum. Central to the ability for this program to achieve its goals in preparing history majors for the twenty-first-century job market will be training in digital humanities, communications, and business, skills as part of the public history curriculum is a new faculty hire to teach public history and digital humanities.

BA Sociology: Primary Area of Expertise: Statistics, Methods of Social Research, Data Analysis and Management Secondary Area of Expertise: Social Theory, Globalization, Social Movements. The primary and secondary areas of expertise are constantly required areas to which coverage in the Sociology program is challenged. Ideally both candidates would have research skills in the primary areas of expertise and an active research agenda in the secondary areas of expertise.

BA Communications/Media/Journalism: The successful candidate will be able to teach a variety of courses within the Communication discipline, including Research Methods, Communication and Theory, Health and Aging Communication, Gender Communication, and Communication and Social Justice. Additional teaching assignments will include other courses based on department need and candidate expertise.

BA Global Studies and Interdisciplinary Programs: The lecturer will support teaching and advising in Global Studies and act as the coordinator to an existing interdisciplinary minor or area of concentration. The lecturer should also be able to teach broadly in political science, sociology, philosophy or economics. Additional expertise should be in one of the following:

- Women's and Gender studies
- Asian Studies
- Latin American studies
- Human rights and international development
- Environmental justice
- Middle East and North Africa

BA Theatre/Theatre Performance: Lighting Design, Sound Design, Stage Management

Kean's mission statement includes the objective "Provide the region with cultural events and opportunities for continuous learning."

Tens of thousands of patrons visit our campus to enjoy the variety of performances produced by the theatre program at Kean. The value of this enhancement to the university's visibility is significant. Arts and athletics bring the community to our campus.

Kean's 2013-2020 Strategic Plan begins with a goal that expresses the importance of Kean being responsive to local and national needs. Creativity is not only a local and national need, but a global need. Intrinsic to a theatre curriculum is the development of creativity and innovation. In Theatre, we recognize the trends and technological advances in theatrical production - moving images as scenic elements, interactive technology - software that allows the actors to interact with technology, screen technology for performance and production – which suggest we need to be providing more instruction and experience in the interactive aspects of theatre performance and production. Additionally, Goal 1.1.5.1. notes the Visual and Performing Arts as a Center of Excellence. 1.3.2. Utilize center of excellence model to facilitate ambitious program accreditation goals. Kean's theatre program received its 10-year renewal of accreditation in April 2016.

Kean's Strategic Plan Goal #2 notes: Attract and retain more full-time first-time undergraduate ... students. Today's savvy theatre students are seeking to immerse themselves in a theatre curriculum that offers industry best practices and the most current technologies and approaches to the art form. Having been identified as one of the top ten most under-rated theatre programs in the northeast, our applications increased, as did our national reach. Applications came from a variety of states across the US. Many are from out of state. The states include New York, Massachusetts, Virginia, Illinois, Idaho, Maryland, Georgia, Florida, and three from California!

Accreditation Visitor's Report Excerpt regarding faculty:

Page 7 NAST Visitor's Report, October 2015

There are currently no faculty lines in lighting design, sound design, or stage management. It is unclear to the visitors how supervision of students during light hangs is managed with the current theatre faculty and staffing levels. This is an instructional issue, but it may also be a safety concern for the institution. It is unclear how student stage managers are effectively mentored and supervised.

The NAST standards mandate that a theatre unit have “number and ratio of full- and part-time faculty positions and their distribution among the specializations” that are sufficient for the program's purposes (*NAST Handbook 2015-2016*, II. E. 2.).

BA Psychology – Executive Director: to replace Dr. Verneda Hamm Baugh who will return to faculty rank effective September 2020. The new Executive Director will continue to lead the School of Psychology which is the largest academic major on campus.

Marriage and Family Therapy: to replace Dr. Muriel Singer who died on June 26, 2019. She was the coordinator of the MA program in Marriage and Family Therapy. To continue effective instruction in this new master's program, it is essential that we hire a full-time, tenure track faculty member to replace Dr. Singer,

B. General Resource Needs

Discuss general resource needs **using supporting data and a rationale** connected to Section 2 (General Academic Planning) and individual program data with respect to the following:

- Office Supplies, Travel
- Technology (e.g. administrative software, faculty computers, etc.)

c. **3.3.1.7 Establish a five-year cycle for replacement of faculty office computers with state of the art equipment phased in with full implementation by September 2018**

The lack of regular and consistent investment in basic technologies as well as maintenance and upkeep of technology infrastructure has now caught up to the College of Liberal Arts. Computer labs, print stations, etc are woefully out of date, creating a need for a major refreshment of computers for faculty and staff, and the technologies that will enable them to be used as effective classroom instruments.

Laptop Carts for School of Psychology, Composition Program.
MacLab refreshment for BA/BFA Fine Arts

Podcasting equipment for Communications and History

D.

- Office Equipment
- Facilities (Office Spaces, etc.)

**Music: Curricular Considerations
Budget**

This program would greatly benefit from scholarships that are competitive with local sister institutions such as NJCU where all students with a 3.0 GPA are awarded a scholarship annually. This would attract more students to the program, which in turn, could create a more competitive atmosphere and possibly attract enough numbers of students to justify a second wind band. As indicated above, a second wind band would greatly serve the needs of students with significantly different levels of performance skills.

Funding for special events would also be beneficial in hosting recruitment events such as a wind band festival. Undoubtedly, the greatest benefit for this program would be the establishment of a week-long summer music camp for high school students. This would allow the music faculty to showcase their outstanding performance and teaching skills and greatly improve the perceived expectations and value of a music degree at Kean.

All the suggested ideas: multiple wind bands, extensive in-house recruiting, and summer workshops and camps have long been the practice in all local competing institutions and are considered best practice at music college and conservatory programs nation-wide. Without the benefit of such activity we are relegated at Kean to simply trying to exist.

Facilities Considerations - Budget

Because of our upcoming NASM Accreditation Visit in April 2021, it is crucial that Kean *complete the excellent renovation work of the Wilkins classrooms that was begun in the summer of 2017*. In our 2016 Budget Assessment Report, we made three recommendations:

1. Correct acoustical issues in 141/143 creating major health risks for students/faculty regarding hearing

2. Install a new thermostatically and humidity-controlled HVAC system
3. Improve the aesthetics of the building as Wilkins is visited by many thousands of people each year, including:
 - floor tiles which are either broken or of many different colors
 - doors that are beaten up and allow sound into rooms and hallways
 - light fixtures which are unbelievably unattractive

Because the renovation has only been done with two room 141 and 143, the building now looks very disjointed with at least five different types of tiles, many of them broken and cracked, and asbestos throughout the building. In the 2016 report, VP Suzanne Bousquet brought it to the Strategic Planning Council where it was passed and then approved by the administration.

The following summer 2017, the administration began the renovations in earnest, beginning with Rooms 141 and 143. These two rooms had asbestos work, new flooring and variable acoustic treatment to address consultant's concerns. *The renovation work that was done was good in 141 and 143 is excellent and Facilities staff are to be commended.* We were told then that the remaining work would be done in the summer of 2018. However, this did not occur, and to our knowledge it is not planned for this summer, 2019.

Meanwhile, in August 2018 we brought in an NASM Consultant, Dr. Clarke Saunders, to help us begin the accreditation process which was scheduled for this coming spring.

When Saunders saw the partially completed renovation in 141 and 143 and the poor condition of the rest of the classrooms, offices and practice rooms, he immediately recommended we delay our NASM Visit one year from Spring 2020 to Spring 2021, *so that we could complete the renovation.* This was the reason NASM granted the extension, as well as smooth out recruitment, communications and administrative procedures between CLA and the College of Education due to the reorganization of the department.

Because NASM agreed to postpone our accreditation one year to Spring 2021 so these renovations could be finished, it is imperative that the university complete them in summer 2020. **This will obviously mean that Wilkins Theater will again need to be free from scheduled events as it was in the summer of 2017 to allow for this work.**

There are also budget issues of instruments as Stephanie and Saar have recommended, we replace the grand piano in Wilkins 143, and the Steinway recital piano in Kean Hall 127 needs work.

But the most important thing to do is complete the renovation of Wilkins next summer 2020. The music conservatory respectfully requests that they be consulted on choice of tiles and other important aspects of the renovation.

-
- Furniture, etc.
- Memberships, Accreditation Fees, etc.

E. Pedagogical/Curricular Needs

Discuss pedagogical/ curricular resource needs **using supporting data and a rationale** connected to Section 2 (General Academic Planning) and individual program data with respect to the following:

- Software (instructional)

History: SLIDE

History: Ancestry.com

- Instructional Technology (instructional software, LCD projectors, printers, etc.)

Theatre Conservatory:

2 Cannon Inkjet Printers	all Design classes and theatre productions
Ultra-Short Throw Projector Optoma Zh42oust B Laser/Projector/ 42538	Broken: For use in productions in the Black Box theatres

- Instructional Equipment (microscopes, etc.)

BFA Fine Arts: This past May our aging kiln for ceramics broke down and we were barely able to run it for the one last firing needed to complete the student work for the semester. As the kiln is so old, there are no longer replacement parts available for purchase. Ceramics has always been, and continues to be, an integral area of study within both the BFA Studio Arts program, BA Fine Arts and is also a state requirement for the Art Education Teacher Certification program. Without adequate and reliable equipment we cannot offer our ceramics classes (six sections per year including stacked graduate classes) or serve our students well. A new kiln should provide decades of service and with more modern equipment we will also be able to obtain replacement parts.

Kiln required: http://www.clay-king.com/kilns/l_l_kilns/l-l-efl2635.html

School of Communications, Media, and Journalism and Department of History: Podcasting Equipment

- Professional Services (Practice exams for licensure preparation, etc.)

- Library Resources (Databases, etc.)

History: Early American Newspapers and Rotunda (the database where Founding Father papers are hosted). Additional resources were identified by Department of History faculty as part of the OER initiative.

- Facilities (Classrooms, Labs, etc.)

Section 4: Budget Request Line Items

College (Program)	Description of Resource Request	Page # Reference (for Rationale)	Quantity Requested (where relevant)	Unit Cost (where relevant)	Total Cost (to nearest dollar)	Strategic Plan Goal (2013-2020)
<i>Example:</i> COE (B.S. Athletic Training)	<i>Example:</i> BOC Practice Exams for CAATE Licensure Exam Preparation (25 students, 4 exams each)	<i>Example:</i> pg. 2	<i>Example:</i> 100	<i>Example:</i> 25.50	<i>Example:</i> 2,550	1.1.4.2
General Studies	Assessment Coordinator	Pg. 3-4	1	3 TCH	4750	3.1.2.3 3.2.1.4
BA Communications, GE Required	Adjunct Instructor Training	Pg. 4	100 faculty	\$100/per faculty		3.4.1
BA Communications	Podcasting Equipment	Pg. 30	1		776.28	9.2.3
BA English Studies, GE Composition	Pilot 4 credit composition courses	Pg 5-7	4	1 TCH Credit	\$6000	
BA English Studies, GE Composition	Mobile Laptop Cart and laptops	Pg. 5-7	1	\$17,127.99	\$17,127.99	3.3.1.7 9.2.3
BA English Studies, GE Composition	Adjunct Trainings	Pg. 5-7	2 days, 50 faculty per day	\$100/per faculty/per days	\$10,000	3.4.1
BA English Studies, GE Composition BA Sociology	Revision Skills Training	Pg. 5-7				3.2
<i>B.A./M.A.in History</i>	Digital Media equipment: Podcast Studio	Pg. 11	1		\$940	9.2.3
<i>History/Teacher Certification, K-12 and Elem. Ed</i>	Program Coordinator	Pg. 12			\$4750 (or course release)	4.3 4.4
<i>History/Teacher Certification, K-12</i>	HIST 3000 Revision	Pg. 10-11			\$750 for updating podcasts	2
<i>5-year B.A./M.A in History</i>	Professional Development, Digital Humanities	Pg. 11			\$3500	9.2 3.2 3.4.1
<i>History (all programs)</i>	Digital Humanities: SLIDE subscription	Pg. 11			\$75	9.2 3.2
<i>History (all programs and GE course HIST 1062</i>	Institutional Subscription: Ancestry.com	Pg. 11			Quote in process	9.2

<i>History (all programs)</i>	Additional Library Subscriptions for curriculum innovation & OER (breakout below)	Pg. 11-12			<i>Quote will entail working with Nancy Thompson Learning Commons</i>	9.2
Music Conservatory	Wilkins Renovations	Pg. 31				
BFA Studio Art	New kiln for ceramics	Pg. 33	1	\$6,000	\$6,000	1 & 2 & 9.2.3
School of Fine and Performing Arts: Theatre Conservatory and Fine Arts	Computers 21.5" IMAC	Pg. 30, 33	16	\$1300.00	\$20,816	3.3.1.7 Goal # 9.2.3 Strengthen Technological Infrastructure
Theatre Conservatory	Color Printer: CANON PIXMA PRO-10 Inkjet Photo printer	Pg. 33	2	\$700.00	\$1400.00	Goal # 9.2.3 Strengthen Technological Infrastructure
Theatre Conservatory	Ultra-Short Throw Projector Optoma Zh42oust B Laser/Projector/ 42538	Pg. 33	1	\$2800.00		Goal # 9.2.3 Strengthen Technological Infrastructure
Theatre Conservatory	Laptop MacBook Pro 15" with increase of memory To 5GHZ	Pg. 33	1	\$3000.00	\$3000.00	Goal # 9.2.3 Strengthen Technological Infrastructure