



Academic Program Review

Program Name: Music - Bachelor of Art

Academic Year 2025/2026

Recent Recommendations

Using your most recent review, please respond to all feedback and recommendations.

Response:

We appreciate the acknowledgement of the time and effort that went into preparing the mid-cycle program review for the BA in Music Program. We also acknowledge that our SLOs need some work. The data indicating personal information about student(s) has been removed. We are also removing specific assessments within the courses as suggested overall assessments and moving forward with suggesting the final average for students in the class as a good overall glance at the student's success (or lack thereof) in a course. Our goal for each student and each course is to promote growth for each student. Sometimes that takes a second attempt in a course. However, we believe that through promoting a growth mindset for our students both in how we teach our courses and how we work with our students, the success of the degree will continue to increase and the success of, more importantly, our students, will grow exponentially. So many of our students come to us with a fixed mindset and are afraid of failure or afraid to try. It takes time to change how they think about themselves and how they are viewed. Working with them and encouraging them to try and that failure is a part of learning and a part of positive growth is the best way to help them succeed at whatever their future may be, and to help our program and degree continue to grow. We changed the context of the sub slo (especially 2b and 3b) as requested so that they are not just statements, but rather learning outcomes we expect and desire from our students. We will be providing specific assessments from some of our courses so that you can see how we assess skills and knowledge within our classes.

Student Learning Outcomes

Describe the assessment of your student learning outcomes (SLOs). Discuss your findings, changes you are making, and what you hope to see as a result.

Response:

For the theory and ear training core classes, we are changing our assessment from exams and quizzes to the final grade of the course - we are hoping to allow for a more holistic view of the student throughout the course as a result instead of one or two specific moments in the course. A rubric for the project for the theory courses and the exams for the ear training courses is included in our supporting documents. For history, the rubrics and assessments are the same.

Did you make any curricular changes based on your most recent SLOA? If so, discuss what changes were made. If no changes were made, please discuss the strengths of your curriculum based on the assessment of your outcomes.

Response:

We no longer offer the composition track for the BA as of this year, 2025-2026. The three remaining tracks are music theory, music history and general music. The course requirements for each remain the same.

As of 2017, all Baccalaureate programs are required to embed communication outcomes within their SLOA Plans. This is optional for non-Baccalaureate programs.

Communication outcomes in the SLOA plan are: **Embedded**

Check the checkbox to certify completion of the following tasks:

☒ Upload supporting documents to the Supporting Documents folder. This includes artifacts, rubrics, and other documents related to your SLOA.

☒ Upload your most recent SLOA to the Supporting Documents folder, even if no changes have been made since the last review.

Have changes been made to your SLOA document since your last review? **Yes**

If so, please summarize what changes were made.

Response:

Changes were made according to the suggestions of the reviewing committee. Ideally ALL the SLOs read more like actual learning outcomes and how we assess those outcomes.

High Impact Practices

Please indicate which high impact practices are currently being implemented in relation to the program's student learning outcomes.

- | | |
|--|---|
| ☒ Capstone Courses & Projects | ☐ Graduate Level Research |
| ☒ Collaborative Assignments & Projects | ☒ Writing-Intensive Courses |
| ☒ Diversity/Global Learning | ☐ Publications |
| ☐ ePortfolios | ☐ Communications |
| ☐ First-Year Seminars and Experiences | ☐ Scholarly Activities |
| ☐ Internships | ☐ Studios |
| ☐ Service or Community-Based Learning | ☐ Practicum |
| ☒ Undergraduate Research | ☐ Other |
| ☐ Labs | ☐ None of these |

Discuss how the HIPs in the program are reflected in the SLOA. If you have identified HIPs that are not included in the SLOA, please consider an update.

Response:

Capstone courses are an integral part of the BA in music degree. Our senior project is typically the final course that students take. In this course they work with the BA advisor (currently Dr. [REDACTED]) on a written paper and oral presentation that occurs in the final semester to the music majors and anyone else attending the music at one event that day. They present on a topic chosen with the assistance of their advisor with the components laid out in the SLOA 4. Writing-intensive courses are a part of the SLOA 2 and are also included in a non-degree required music course that is cross-listed with FLPA. Dr. [REDACTED] Introduction to film music analysis (MUS F341) has no prerequisites but is a writing intensive course along with form and analysis (MUS 331) and Advanced Harmonic Analysis (MUS 434) for those who are theory track students or for other music majors needing an upper level music course. Undergraduate Research is a part of the upper-level music history courses, the capstone courses, as well as any opportunities our undergraduates take to research a topic with the help of their advisors. Diversity and Global learning is a part of our department through the Circumpolar North Series concerts that Dr. [REDACTED] heads up with our generous benefactor [REDACTED] - we also have our Alaska Native Music course that is taught each spring semester and requires students to attend the local Festival of Native Arts as well as has the opportunity to observe, listen to and learn about music of the local culture. Collaborative Assignments and projects are a natural part of our department due to the constant performances and outreach opportunities that occur with our large and small music ensembles and within our respective studios such as the vocal studio and the music education organization (NafME - National association of Music Education that brings in local public school teachers for talks and sets up instrument petting zoos for local school kids). There is also the percussion ensemble that brings together music majors, non-majors, and local highschool and junior high students to perform new music together in our music department. Our own students have taken it upon themselves to create student led ensembles such as the acapella club, and a more recent one is the Collective.

Student Success

Please reference the [Resources tab](#) for information on accessing the Student Success Data Dashboard and contacting your designated data liaisons.

Student Success Data Trends

Persistence: Decrease
Pass Rates: No Change
Student Credit Hours: Increase
Majors: Increase
Degrees Awarded: NoChange

Other Trends (if applicable):

Achievement Disparities

Discuss any achievement disparities identified in your disaggregated student success data and explain how you plan to address them.

Response:

One BA student came close to successfully completed his degree, but due to an onset of personal issues, and the fact that his earlier attempts at a degree in the 2000s affected his eligibility for financial aid (which it shouldn't have), he decided to stop pursuing the degree. He could come back at anytime, but he confided in me that he can be successful doing what he wants to do in life without the degree. So I doubt he will finish. He was a non-traditional student. I don't plan to address this because a student has the right to stop pursuing their degree, especially if they are successful overall and the system works against them causing them to pursue other options. We also are have a student graduating from this program this fall (2025) and next spring (2026).

Closing the Loop

Please discuss how your student learning outcomes are reflected in high impact practices and student success data.

Response:

In all we believe that our Student Learning Outcomes are strongly correlated with student success. Data shows that students who go through successive coursework achieve higher scores in spite of greater amounts of rigor and required work. This suggests that overall student knowledge and skill are growing over the course of the program, leading to success upon degree completion and entry into the workforce. Faculty meet regularly to discuss SLOs and other assessments to ensure that continuous improvements to the program are being made. Due to the high degree of personal involvement with student progress, changes are often made at the curriculum level even before being identified in data gathered at the end of semesters. Nonetheless, this information is regularly considered and adjustments made accordingly.

Academic Program Profile

The following questions help show how your program supports the university's mission, connects with other UA programs, engages with the community, contributes through service courses, and supports student success after graduation. Please use this section to highlight the value your program brings to students, the university, and beyond.

UAF's Mission:

The University of Alaska Fairbanks is a Land, Sea, and Space Grant university and an international center for research, education, and the arts, emphasizing the circumpolar North and its diverse peoples. UAF integrates teaching, research, and public service as it educates students for active citizenship and prepares them for lifelong learning and careers.

In what ways does your program advance UAF's mission?

Response:

We not only support the arts, but we offer a place for students and the community to participate in and support the arts by putting on several concerts every semester. These concerts include performances by our University ensembles like the Choir of the North, Fairbanks Symphony Orchestra, University Wind Ensemble, Northern Lights String Orchestra, concerts within our Circumpolar Music Series that brings in guest artists and highlights music of music and artists of this great area where we live in the Circumpolar North.

How is your program related to others in the UA system?

Response:

The BA is one of 3 undergraduate degree programs in the music department at the University of Alaska Fairbanks. A bachelor of music performance is the basic degree for a musician. It focuses on performance by requiring more private lessons, more ensemble participation (or credits) and the student has to enroll and successfully give (and pass) a junior and senior recital. The bachelor of music education requires a junior recital, but instead of focusing so much on performance, there are courses required from the school of education and music education courses as well as a semester of student teaching, making the BM in music education a 4.5 year degree at minimum. But once the student graduates they will be able to teach music once they have passed the certification tests required by the state of Alaska. The Bachelor of Arts in Music is similar to both the BM in performance and the BM in music education in that all 3 begin with the same core class requirements. The BA in music only requires 2 years of private lessons and ensemble involvement, and no recital. The BA degree does require a minor here at UAF and the track options are music theory, music history, and general music. The senior project is our capstone course that allows the student to bring all of the knowledge they have learned in their classes over the trajectory of their degree and put together a presentation and final paper that synthesizes the knowledge they have gained in their area of interest.

Who are your key community or external partners?

Response:

The Music Department has several community and external partners such as Fairbanks Summer Arts Festival, Fairbanks North Star Borough, Design Alaska (key donator to Summer Music Academy), and UAF Summer Sessions

What role do your services courses play, if any?

Response:

none

How do your graduates succeed after leaving the program?

Response:

We have had graduates leave and go on to pursue master's degrees in music; we have had graduates pursue graduate degrees in other fields (such as dentistry).

Submitter and Collaborator Names:

Sarah E. McConnell

Submitter Email:

semcconnell@alaska.edu

Committee Review
Program Name: Music - Bachelor of Art
Academic Year 2025/2026

Overall Recommendations

The college or school committees set the tone for helping each program feel seen during this process. We have provided you with feedback tags to attach to this program review. Please select as many as applicable.

- | | |
|--|--|
| ☒ Insufficient Narratives | ☐ Report Incomplete |
| ☐ Address Achievement Gap | ☐ Consider Curricular Revisions |
| ☐ Develop Online Offerings/Options | ☐ Improve Time to Degree |
| ☐ Increase Enrollment | ☐ Increase Graduates |
| ☒ Increase Retention/Persistence | ☐ Strengthen Advising Practices |
| ☐ May be asked to share Effective Practices | ☐ Recommendation to University-Wide |

Committee

Explanation of Overall Recommendations

Response:

The program has SLOs that are overall good and has integrated HIPs related to those SLOs and the professional development of students, which is commendable. The assessment of SLOs and efficacy of the HIPs could be improved through the collection and presentation of data that illustrate how students are performing on specific tasks or assignments that are used to assess the SLOs. We encourage the program to expand on how they are measuring and assessing SLOs in their reporting to illustrate student achievement of the SLOs. This would allow for greater consideration of the program's strengths and areas for improvement that will help direct future improvements in the program. Changing from assessments that specifically address SLOs to assessing SLOs based on a course grade is not recommended. A course grade does not clearly measure student achievement of a particular SLO. More thorough consideration of the data available through the Student Success Dashboard would be useful. The program has increased the number of [REDACTED] students over the period under review and is close to equal in the numbers of male and female students. The program has seen a decline in racial diversity, but the numbers of students are small and for a few students to complete or leave the program could consequently have a large impact on student diversity. The small number of students in given categories also makes it hard to read too much into Graduation Informed Persistence data, which is quite variable. The program has seen an increase in the number of students, including an increase in the proportion of students 20 and under.

Student Learning Outcomes Feedback

- ☒ Strong ☐ Developing
☒ Requires Minor Revision ☐ Requires Major Revision

Student Learning Outcomes Assessment Feedback

- | | |
|---|---|
| ☒ Strong Alignment with SLOA Plan | ☒ Clear, Concise Presentation of Findings |
| ☐ Compelling Learning Story | ☐ Missing a Direct Measure |
| ☐ Missing Active Verbs | ☐ Missing Curricular Connection |
| ☐ Missing Collaboration within Department | |

SLOA Feedback Narrative:

. The learning outcomes are clear in the supporting documentation, and they align with program goals. The program provides multiple rubrics and assessments that contribute to the final holistic assessment of the student.

Well-defined rubrics that assess whether students have met individual SLOs are valuable. The narrative indicates an interest in moving from specific exams and quizzes to using the course grade to assess whether students have met SLOs, but we would recommend against this. The course grade does not provide the same type of clear insight into student achievement of specific SLOs. Jury evaluation forms would be helpful to include, as they would clearly assess student achievement with regard to the SLOs assessed.

Student Success and Equity Feedback

Narrative:

Unfortunately there is little information provided here. The narrative discusses in detail the situation of one student who did not finish the BA, and mentions one student who will be graduating fall 2025 and a third who will graduate spring 2026. It seems that the BA in Music has very low student numbers, and it would have been helpful for the narrative to have clarified how many students are enrolled—we are left to assume that the lack of discussion of equity gaps and other information available through the Student Success Dashboard is because of low student numbers. The discussion only addresses retention through the failure to retain one specific student, and unfortunately does not address retention in a larger context, or discuss areas for growth or strategies for recruitment, despite the low student numbers. It would be helpful to evaluate if there is a point where students are falling away from the program in order to consider retention strategies.

High Impact Practices Feedback

Narrative:

Overall, HIPs are clearly described and clearly linked to specific SLOAs, and demonstrate that students in the program are engaged in meaningful experiences. In a few places, more information would have been helpful to understand how HIPs are assessed e.g. capstone/senior project HIP is outlined, which is linked to SLOA #4 “Major focus: Students will be able to synthesize the musical knowledge gained (theoretical, historical, academic and/or applied) with his or her major focus.” More detail about how the capstone presentation/performance is assessed would have been helpful. Diversity/Global Learning is discussed in the context of the Alaska Native Music course, and the Circumpolar North Series—though more detail about the nature of the latter and how it creates meaningful experience for students in the program would have been helpful.

Profile Feedback

- | | |
|---|---|
| ☒ Mission-Centric to College and/or UAF | ☐ Unique within UA |
| ☒ Collaborative with other UA Programs | ☐ Provides Job Placement for Graduates |
| ☒ Strong Post-Grad Success for Students | ☐ Strong Service Teaching Component |
| ☒ Strong Ties to Community or Industry | |

Financial Feedback

- | | |
|--|--|
| ☐ High Tuition Revenues | ☐ High Grant Revenues |
| ☒ Operates at Low Cost | ☒ Productive Faculty |
| ☐ Opportunities to Increase Revenue | ☐ Low Enrollment |

Reviewer Names:

Gerri Brightwell, Denise Kind, Jeremy Speight

Dean Review

Program Name: Music – Bachelor of Art

Academic Year 2025/2026

Dean Feedback

Overall feedback narrative:

I agree with the committee's careful and thoughtful review of the Music BA program. I recommend department faculty focus on program recruitment to increase major numbers from the current 21 BA students. Credit load for the Music BA is very high (54-55) compared to other CLA BA programs (30-39); I recommend faculty review curricular requirements for the BA and consider aligning required credits with other BAs across the college. This high credit load may be discouraging students from majoring in the Music BA. I recommend department faculty work closely with our PIO team to facilitate advertising and recruitment for the program, specific courses, and outreach activities. Recent updating to course fees to reflect the growing cost of materials, instruments, tuning, and performance space upkeep and maintenance is important and needs continued vigilance. Overall, cost of Music Department programs is very high, so faculty should make efforts to reduce costs and increase departmental revenue through enrollment, tuition, fees, grants, ticket sales, and space rentals.

Vice Provost Review

Program Name: Music – Bachelor of Art

Academic Year 2025/2026

Vice Provost Feedback

Overall feedback narrative:

Although the four music programs reviewed are distinct, the evaluations are similar due to related curricular structures and SLOA frameworks. The program followed 2023 mid-cycle guidance and revised the SLOA and SLOs, which are strong and appropriately assess graduate knowledge, skills, and abilities. Four SLOs were provided, each with clear assessment procedures, implementation plans, and artifacts/rubrics included in the supplementary folder. For future reviews, the program should also provide the data used to assess SLOs and strengthen the narrative overview to clearly demonstrate achievement of each outcome. If no curricular changes occur, the program should discuss curriculum strengths based on assessment findings. For the 2027 mid-cycle review, include direct evidence and a detailed narrative showing how assessment data informs decisions and whether revisions to the SLOA or curriculum are needed. Closing the loop on assessment is essential for NWCCU expectations and should include evidence for each SLO to demonstrate meaningful, evidence-based changes that enhance program quality and student learning.

The program notes persistence decreased slightly, pass rates remained stable, SCH and majors increased, and degrees awarded did not change. However, the narrative relies heavily on individual anecdotes rather than program-wide trends and lacks disaggregated analysis by race, ethnicity, gender, or socioeconomic status. While inclusive practices such as Alaska Native Music courses and Circumpolar North Series concerts are highlighted, there is no evidence linking these efforts to measurable improvements in persistence or success. The program promotes collaborative learning and individualized guidance, but strategies to address equity gaps or retention challenges are not articulated. A systematic approach to track diverse student outcomes and implement targeted interventions would strengthen this section.

The HIPs presented by the BA Music program are clearly described in the SLOA and integrated throughout the curriculum. Reviewers noted the desire to see how HIPs are assessed, particularly the capstone/senior project linked to SLOA #4, "Major Focus: Students will be able to synthesize the musical knowledge gained (theoretical, historical, academic and/or applied) with his or her major focus."



Department Profile and Financial Data

Department Name: **Music**

Last updated: 2025/2026

Department Profile and Financial Data

This section aligns with Board of Regents Policy 10.06 and supports systemwide consistency in academic program review. Responses are maintained across review cycles and may not need to be updated annually. Please review your previous answers and update only if necessary.

When answering the following questions, refer exclusively to the standardized Financial Data Template provided by UAF. Work with your data liaison to interpret the template accurately. Do not include any additional or alternative data — consistency across programs is essential. To maintain integrity and standardization across all of UAF it is very important that you do not provide any additional or alternative data from this template.

Confirmation of Review

Have you reviewed the information in this section and made any necessary updates? **Yes**

Financial Data Spreadsheet

☒ I have reviewed the Financial Template for updates and accuracy.

Cost Effectiveness

Please describe strategies such as instructional efficiency, shared resources, cross-listed courses, or other ways your department uses resources thoughtfully.

Response:

All of our undergraduate courses consist of the same "core" curriculum, which helps us to share costs between programs. This includes 32 hours of coursework that are common to each undergraduate program. Additionally, applied music lessons and ensembles are common to all undergraduate and graduate programs, meaning that substantial amounts of coursework can be delivered by the same faculty without occurring new expenses for each program. Music elective courses are common between the BA and BM Music Performance Degree, and faculty efforts for these electives are used also for graduate level courses. The BM Music Education degree also shares courses with the School of Education, further defraying costs. We also have the cross listed course, MUS 410 - Women in Music history. The department also offers 4 GER courses, MUS F103X, F125X, F200X, and F223X. These courses are designed with non-musicians in mind and help us to gain tuition dollars by offering these as large courses.

The Music Department also has sought other means of offsetting the costs of our programs through creative use of resources and facilities. We are in the process of developing a mega course called Beginning Guitar. This will be an asynchronous class starting in spring 2026.

We also lease the Davis concert hall and the facilities to outside users to offset operational costs.

Another innovation has been the Music Community School through which our music majors teach private music lessons to the Fairbanks community in exchange for payment which further goes to defray operating costs within the department.

Associated Programs

Program Name	Degree Type
Music Performance	BM
Music Education	BM
Music Performance	MM

Collaborator Name(s):

Sarah McConnell

Collaborator Email(s):

semcconnell@alaska.edu



Financial Data

Department Name: **Music**

Academic Year 2025/2026

	FY2023	FY2024	FY2025	For Data Entry Staff	For Programs and Review Committees
Total Student Credit Hours (SCH)	1426	1589	1671	Provided in SCH tab in the student success data provided by PAIR.	
Service SCH				Sum rows labeled as "In unit, outside department, Service" and "Outside unit, Service" in the SCH tab of the data provided by PAIR.	
Department FTEs	8.325	9.6	9.6	FTE = Full-time equivalent employee. This field will auto-populate from the FTE Worksheet below.	
Total SCH per Department FTE	171.29	165.52	174.06		
Service SCH per Department FTE	0.00	0.00	0.00		

Majors in Programs				Sum for all programs from the Majors Total tab in the data provided by PAIR.	
Department FTE's	8.325	9.6	9.6	This field will auto-populate from the FTE Worksheet below.	
Majors per Department FTE	0.00	0.00	0.00		

Total Unrestricted Expenditures				Total Expenditures made from budgets with an F1 or F7 fund type designation, from provided cycle report data filtered by Data Liaison	
Total Restricted Expenditures				Total Expenditures made from budgets with revenue of the F2 or S2 fund type designation, from provided cycle report data filtered by Data Liaison	
Total Unit/Central Support Allocated to Program(s)				Expenses incurred for direct support of instruction within orgs identified as central or academic support, if applicable	
Total Expenditures					

Tuition Revenue				Receipts to college from tuition generated by the department/program (F1). NOTE: under the current 80/20 percent tuition distribution model generating units receive 80%. PLEASE USE PAIR REPORTED SCH.	Receipts to college from tuition generated by the department/program, based on the campus's active tuition distribution model, which determines how much the unit receives of their generated tuition, and how much the campus keeps (in addition to the out-of-state surcharges) to support central offices/functions. The current distribution model is 80/20, where the unit/college receives 80% of their generated in-state tuition.
State Appropriation Revenue				Appropriations for current funds operation of the university from the general fund of the State of Alaska through the annual budget cycle. This category also includes TVEP and State Mental Health Trust funds, if allocated to the department. (F1)	Appropriations for current funds operation of the university from the general fund of the State of Alaska through the annual budget cycle.
Restricted/Sponsored Project Revenue				Revenue from external sponsors; includes grants, contracts, sponsored projects & restricted (grant) accounts funded by UA Foundation funds (F2/S2)	Revenue from external sponsors; includes grants, contracts, sponsored projects & restricted (grant) accounts funded by UA Foundation funds
Fees				Course Fees (9159)	
Other UA Receipts/Revenue				e.g. Performance and Sales Receipts, Space Rental Revenue, Indirect Cost Recovery (F1/F7); NOTE: COURSE FEES (9159) REPORTED ABOVE	
Total Revenue					

Workload Allocation	FY2023	FY2024	FY2025	
Teaching Units	106.25	125.25	123	Department faculty's workload units assigned to teaching
Service Units	15.75	33.75	39	Department faculty's workload units assigned to service
Research Units	27.25	35.25	37	Department faculty's workload units assigned to research

Full-Time Equivalent Worksheet*	FY2023	FY2024	FY2025	
Faculty FTEs	4.75	5.75	5.75	Base assumption: 12-month full-time = 1.0 FTE. 9-month = 0.75 FTE. Split appointments are multiplied by the % of effort assigned to this department. Part-time are multiplied by the % of effort assigned. F9 faculty on sabbatical count as 67% of one 9-month 0.75 FTE (or 0.50 FTE).
Adjunct FTEs	1.2	1.1	1.1	Base assumption: 40 units/credits = 1.0 FTE. Total # of credits taught by adjuncts in a year divided by 40 = the FTE of adjuncts in that year.
Staff FTEs	2	2	2	Base assumption: 12-month full-time = 1.0 FTE. 9-month = 0.75 FTE. Split appointments are multiplied by the % of effort assigned to this department. Part-time are multiplied by the % of effort.
Graduate TA/RA FTEs	0.375	0.75	0.75	Base assumption: 40 hours/week for 12 months = 1.0 FTE. 9-month = 0.75 FTE.
Total Department FTEs	8.325	9.6	9.6	Sum of all employee FTEs

*Note: FTE definitions and calculations for the purpose of Academic Program Review are different than for other institutional reporting processes (e.g. OMB or IPEDS reporting)

Information last updated by: (Contributor Name Here)

Date: