

# University of Arkansas at Monticello

## Academic Unit Annual Report

Unit: School of Arts and Humanities

Academic Year: 2018-2019

**What is the Unit Vision, Mission and Strategic Plan including goals, actions and key performance indicators (KPI)? Please identify new goals from continuing goals. (insert strategic plan, goals and KPIs below)**

### **SAH Vision:**

The UAM School of Arts and Humanities serves the complete spectrum of students—from those needing remediation in reading and writing to those seeking high-quality graduate programs whose standards align with the best universities in America.

### **SAH Mission:**

It is the goal and obligation of the School of Arts and Humanities to assure that UAM graduates possess communication skills, problem-solving skills, and critical thinking skills expected of college-educated persons, as well as knowledge of and appreciation for literature, the arts, and human intellectual history. In addition, we aim to prepare graduates to be adaptable to rapidly changing technologies and ever-evolving cultural change and globalization.

### **SAH Strategic Plan 2019-2020:**

Actions will result in measurable outcomes (key performance indicators--KPIs).

#### **1. STUDENT SUCCESS—fulfilling academic and co-curricular needs**

**Continuing Goal:** Improve student success in General Education English Composition courses.

**Action:** Continue to implement strategies to assure coherent progression of content, requirements, and expected student learning outcomes in English Composition I and English Composition II. Toward this aim, we have implemented the following high-impact strategies:

- restructured Composition I textbook to emphasize close-reading and note-taking strategies,
- restructured Composition II textbook to emphasize close-reading and doing research in a variety of disciplines,

- employed color coding strategies to be used in close-reading,
  - incorporated into curriculum subject-specific vocabulary for English composition courses,
  - implemented a policy of at least one one-on-one teacher-student conference per semester,
  - employed explicit instructions and assignments,
  - employed collaborative/group assignments,
  - employed scaffolding of lessons and assignments,
  - emphasized writing as process that focuses on students planning and evaluating their own and each other's writing.
- KPI:** Student success rate (grades of A, B, C) of 80% in Composition II.

## 2. **ENROLLMENT and RETENTION GAINS**

**Continuing Goal:** Increase the number of undergraduate majors in Arts and Humanities.

**Action:** Implement a Bachelor of Arts in Liberal Arts with Core Requirements assuring exemplary critical and creative thinking skills, communication skills, and knowledge of diversity and/or global issues.

**KPI:** 10 majors by the end of the first year of the program (May 2020), 15 the second, 20 the third.

**New Goal:** Increase number of undergraduate students in Arts and Humanities.

**Action:** Implement an Associate of Music Industry to prepare students for jobs on the business side of the Music profession.

**KPI:** 8 students the first year, 12 the second, 16 the third.

**New Goal:** Increase number of undergraduate students in Arts and Humanities.

**Action:** Implement a Certificate of Proficiency, a Technical Certificate, an Associate of Arts, and a Bachelor of Arts in Art with a concentration in Graphic Design.

**KPI:** 10 students the first year, 15 the second, 20 the third.

**Continuing Goal:** Increase number of graduate students in Arts and Humanities.

**Action:** Implement a Master of Arts in English with concentrations in Literature, Writing and Rhetoric, Adolescent Literature, and Creative Writing.

**KPI:** 10 students the first year, 15 the second, 20 the third.

**New Goal:** Increase number of graduate students in Arts and Humanities.

**Action:** Implement a Master of Fine Arts in Forensics.

**KPI:** 20 students the first year, 25 the second, 30 the third.

**In Table 1, provide assessment of progress toward meeting KPIs during the past academic year and what changes, if any, might be considered to better meet goals.**

**Table 1: Assessment of Key Performance Indicators**

<b>KPI</b>	<b>Assessment of Progress</b>	<b>Implications for Future Planning/Change</b>
<b>Composition program:</b> 80% success rate in Composition II	We saw a significant improvement from Spring '18 (64.0%) to Spring '19 (73.4%) For the year, the success rate was 77%.	Our strategies so far appear to be working. Fall 2019, we will begin using a new Composition II text that complements the Composition I text.
<b>BALA:</b> 10 majors the first year of the program, 15 the second, 20 the third.	The Bachelor of Arts in Liberal Arts has received all approvals, and we will implement the program Fall 2019.	We are in the first stage of informing current and prospective students of this new option.
<b>Associate of Music Industry:</b> 8 students the first year, 12 the second, 16 the third.	We have completed a needs assessment and recently submitted to ADHE a request for a Work Force Survey. We will continue to gather data showing the potential benefits of such a program.	We hope to commence the approval process by submitting a program proposal to C&S early Fall 2019.
<b>BA Art, Graphic Design:</b> 10 students the first year, 15 the second, 20 the third.	We have requested a Work Force Survey from ADHE and received the results. We are still developing curriculum.	We hope to commence the approval process by submitting a program proposal to C&S early Fall 2019. We will also need to commence a search for an Art faculty member with expertise in Graphic Design.
<b>MA, English:</b> 10 students the first year, 15 the second, 20 the third.	Needs assessment has been completed. We have requested a Work Force Survey. Curriculum has been developed.	We hope to commence the approval process by submitting a program proposal to Graduate Council early Fall 2019.

<b>KPI</b>	<b>Assessment of Progress</b>	<b>Implications for Future Planning/Change</b>
<b>MFA, Forensics:</b> 20 students the first year, 25 the second, 30 the third.	Needs assessment is nearly completed. We will request Work Force Survey Summer 2019. Curriculum is being developed.	We hope to commence the approval process by submitting a program proposal to Graduate Council early Fall 2019.

List, in Table 2, the Academic Unit Student Learning Outcomes (SLO) and the alignment with UAM and Unit Vision, Mission, and Strategic Plans.

**Table 2: Unit Student Learning Outcomes**

<b>University Student Learning Outcome</b>	<b>Unit Student Learning Outcome (may have more than one unit SLOs related to each University SLO; List each one)</b>	<b>Alignment with UAM/University Vision, Mission and Strategic Plan</b>	<b>Alignment with Unit Vision, Mission, and Strategic Plan</b>
<i>Communication:</i> Students will communicate effectively in social, academic, and professional contexts using a variety of means, including written, oral, quantitative, and/or visual modes as appropriate to topic, audience, and discipline.	SAH graduates will demonstrate sophisticated communication and analytical skills and high ethical standards making them both excellent citizens and employees in a range of careers.	Serving the communities of Arkansas and beyond to improve the quality of life as well as generate, enrich, and sustain economic development.	It is the goal and obligation of the School of Arts and Humanities to assure that UAM graduates possess communication skills, problem-solving skills, and critical thinking skills expected of college-educated persons, as well as knowledge of and appreciation for literature, the arts, and human intellectual history.  <i>Strategic Plan Actions:</i> Improve student success in General Education English Composition courses.

University Student Learning Outcome	Unit Student Learning Outcome (may have more than one unit SLOs related to each University SLO; List each one)	Alignment with UAM/University Vision, Mission and Strategic Plan	Alignment with Unit Vision, Mission, and Strategic Plan
			<p>Implement a Master of Arts in English with concentrations in Literature, Writing and Rhetoric, Adolescent Literature, and Creative Writing.</p> <p>Implement a Master of Fine Arts in Forensics.</p>
<p><i>Critical Thinking:</i> Students will demonstrate critical thinking in evaluating all forms of persuasion and/or ideas, in formulating innovative strategies, and in solving problems.</p>	<p>SAH graduates will demonstrate sophisticated communication and analytical skills and high ethical standards making them both excellent citizens and employees in a range of careers.</p> <p>SAH graduates will demonstrate skills enabling them to do practical, productive, original research that requires both critical thinking and creativity.</p>	<p>Serving the communities of Arkansas and beyond to improve the quality of life as well as generate, enrich, and sustain economic development.</p> <p>Promoting innovative leadership, scholarship, and research which will provide for entrepreneurial endeavors and service learning opportunities.</p>	<p>It is the goal and obligation of the School of Arts and Humanities to assure that UAM graduates possess communication skills, problem-solving skills, and critical thinking skills expected of college-educated persons, as well as knowledge of and appreciation for literature, the arts, and human intellectual history.</p> <p><b>Strategic Plan Actions:</b> Improve student success in General Education English Composition courses.</p>

<b>University Student Learning Outcome</b>	<b>Unit Student Learning Outcome (may have more than one unit SLOs related to each University SLO; List each one)</b>	<b>Alignment with UAM/University Vision, Mission and Strategic Plan</b>	<b>Alignment with Unit Vision, Mission, and Strategic Plan</b>
			<p>Implement a Master of Arts in English with concentrations in Literature, Writing and Rhetoric, Adolescent Literature, and Creative Writing.</p> <p>Implement a Master of Fine Arts in Forensics.</p> <p>Implement an Associate of Music Industry to prepare students for jobs on the business of the Music profession.</p> <p>Implement a Certificate of Proficiency, a Technical Certificate, an Associate of Arts, and a Bachelor of Arts in Graphic Design.</p>
<p><i>Global Learning:</i> Students will demonstrate sensitivity to and understanding of diversity issues pertaining to race, ethnicity, and gender and will be capable of anticipating how</p>	<p>SAH graduates will have knowledge of and be sensitive to global and diversity issues.</p> <p>SAH graduates will demonstrate a broadmindedness and a sense of community and</p>	<p>Fostering a quality, comprehensive, and seamless education for diverse learners to succeed in a global environment.</p>	<p>It is the goal and obligation of the School of Arts and Humanities to assure that UAM graduates possess . . . knowledge of and appreciation for literature, the arts, and human intellectual history.</p>

<b>University Student Learning Outcome</b>	<b>Unit Student Learning Outcome (may have more than one unit SLOs related to each University SLO; List each one)</b>	<b>Alignment with UAM/University Vision, Mission and Strategic Plan</b>	<b>Alignment with Unit Vision, Mission, and Strategic Plan</b>
<p>their actions affect campus, local, and global communities.</p>	<p>belonging regardless of their particular talents, beliefs, values, race, ethnicity, religion, or sexual orientation.</p>	<p>Creating a synergistic culture of safety, collegiality, and productivity which engages a diverse community of learners.</p>	<p><b>Strategic Plan Action:</b> Implement a Bachelor of Liberal Arts with Core Requirements assuring exemplary critical and creative thinking skills, communication skills, and knowledge of diversity and/or global issues.</p>
<p><i>Teamwork:</i> Students will work collaboratively to reach a common goal and will demonstrate the characteristics of productive citizens.</p>	<p>SAH graduates will demonstrate sophisticated communication and analytical skills and high ethical standards making them both excellent citizens and employees in a range of careers.</p>	<p>Serving the communities of Arkansas and beyond to improve the quality of life as well as generate, enrich, and sustain economic development.</p>	<p>It is the goal and obligation of the School of Arts and Humanities to assure that UAM graduates possess communication skills, problem-solving skills, and critical thinking skills expected of college-educated persons, as well as knowledge of and appreciation for literature, the arts, and human intellectual history.</p> <p><b>Strategic Plan Actions:</b> Implement a Master of Arts in English with concentrations in Literature, Writing and Rhetoric, Adolescent Literature, and Creative Writing.</p>

University Student Learning Outcome	Unit Student Learning Outcome (may have more than one unit SLOs related to each University SLO; List each one)	Alignment with UAM/University Vision, Mission and Strategic Plan	Alignment with Unit Vision, Mission, and Strategic Plan
			<p>Implement an Associate of Music Industry to prepare students for jobs on the business of the Music profession.</p> <p>Implement a Certificate of Proficiency, a Technical Certificate, an Associate of Arts, and a Bachelor of Arts in Graphic Design.</p>

**Describe how Student Learning Outcomes are assessed in the unit and how the results/data are used for course/program/unit improvements.**

The School of Arts and Humanities assesses six undergraduate programs—Art, Communication, Composition, English, Modern Languages, Music—and two graduate programs: the Master of Fine Arts in Creative Writing and the Master of Music in Jazz Studies. Each program has specific and distinct Student Learning Outcomes that are consistent with the broad School of Arts and Humanities Student Learning Outcomes and the university’s Student Learning Outcomes.

Designated faculty in each program collect data on student learning each academic year. Historically, the assessment tools employed have included pre-tests and post-tests, portfolio evaluations, rubric evaluations of performances and presentations, and questionnaires, as well as analysis of grade distributions, enrollment, retention, and graduate rates. All SAH programs are in the process of transitioning to the use of the ACCU Rubrics for both assessment of program SLOs and university SLOs.

Each SAH program usually reports on its assessment every three years. **This year the Composition and Music programs are reporting.**



## **First Year Writing Program Assessment Report 2018-2019**

### **Program Student Learning Outcomes**

---

Students completing First Year Writing, English 1013 Composition I and English 1023 Composition II, should:

- Be able to identify rhetorical elements and strategies and incorporate them into their own writing
- Engage in critical thinking through reading and writing in a diverse range of genres (narrative, evaluation, analysis, argumentative, etc.)
- Demonstrate proficiency in writing as a process: Invention, drafting, peer review, revisions, editing
- Demonstrate proficiency in utilizing academic writing conventions: Formatting and styles
- Gain proficiency in summarizing, paraphrasing, and synthesizing sources in a way that prevents unintentional plagiarism
- Avoid plagiarism through proper documentation and citation of sources
- Write grammatically and mechanically correct sentences
- Demonstrate proficiency in the research process including the evaluation of sources and use of the UAM library databases
- Demonstrate the ability to synthesize research, apply critical analysis of sources, and incorporate the material into an argumentative essay

The previous program assessment (2015) showed that the first-year writing program needed an increased focus on scaffolded assignments, standardization of expectations across sections being offered, and an increased focus on synthesizing sources in student texts. Between 2015 and 2018, the program experienced a period of volatility due to faculty turnover, the development of new university-wide Student Learning Outcomes, and an alteration in the annual reporting process for academic units.

Following an informal assessment of English 1013 and 1023 at the end of the 2017-2018 academic year, our faculty implemented several high-impact strategies for 2018-2019. First, faculty began using the new textbook *Reading and Writing Reflectively*. The new textbook emphasized specific writing genres and made space for the application of close-reading strategies such as color coding and note-taking. Furthermore, faculty worked to incorporate subject-specific vocabulary, one-on-one conferences, and the scaffolding of course content. An emphasis on the writing process was also reinforced through explicit instructions, collaboration, peer-review, and evaluation.

While these efforts appear to be working, with the success rates rising from 64.0 % (Spring '18) to 73.4 % (Spring '19), further analysis utilizing the Value Rubrics developed by the Association of American Colleges and Universities will guide our future endeavors.

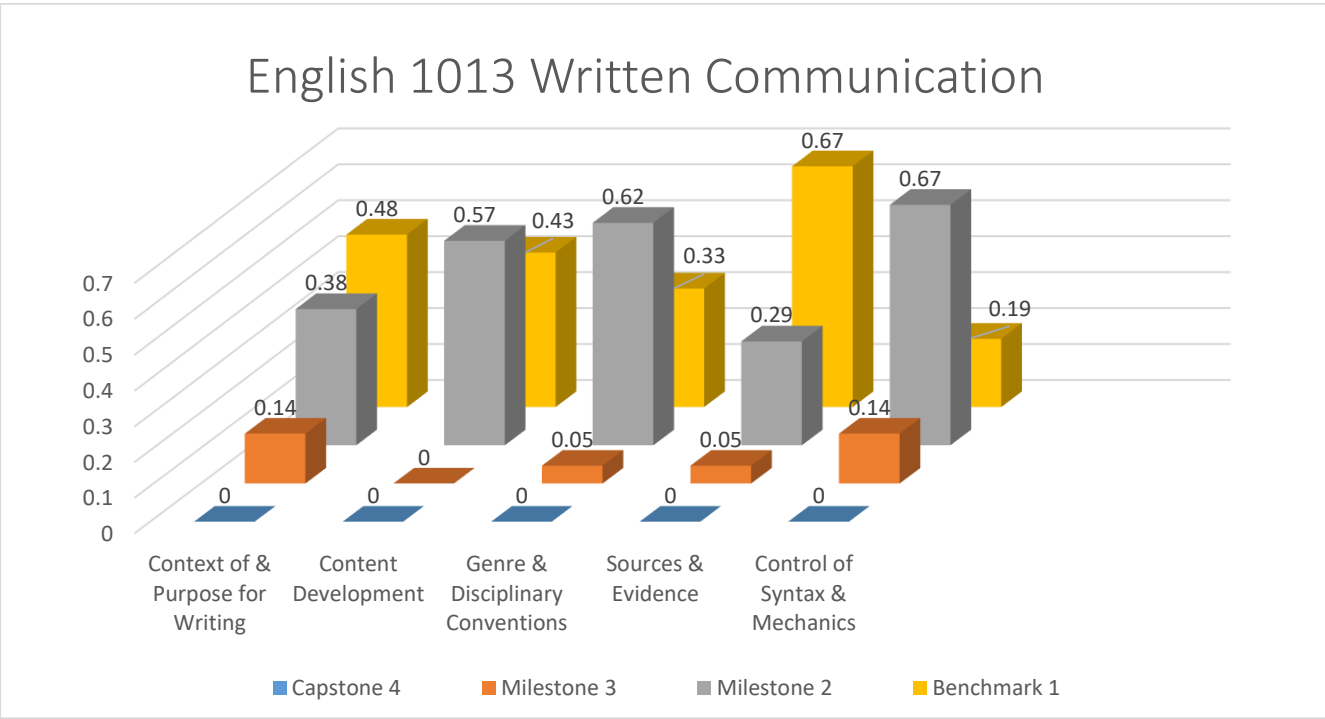
## **Methods**

---

English 1013 Composition I and English 1023 Composition II classes were assessed through a random selection of essays from each course.

In order to establish baseline data which aligns with the University-wide Student Learning Outcomes and general education core adopted in January 2019, assessment was based on the Written Communication and Critical Thinking Value Rubrics approved by the Association of American Colleges and Universities.

The following charts show the results based on the Value Rubrics for Written Communication and Critical Thinking for English 1013 Composition I English 1023 Composition II.



**English 1013 – Fall 2018**

**Written Communication**

Name of Major	%	%	%	%
Context of and Purpose of Writing	0%	9 %	345	57%
Content Development	0%	10 %	20%	70%
Genre and Disciplinary Conventions	0%	5%	67%	33%
Sources and Evidence	0%	5%	28.5%	66.5%
Control of Syntax and Mechanics	0 %	14%	67%	19%

**Context of and Purpose for Writing:** The context of writing is the situation surrounding a text; who is reading it? Who is writing it? Under what circumstances will the text be shared or circulated? What social or political factors might affect how the text is composed or interpreted? The purpose for writing is the writer's intended effect on an audience. Writers might want to persuade or inform; they might want to report or summarize information; they might want to work through complexity or confusion; they might want to argue with other writers, or connect with other writers; they might want to convey urgency or amuse; they might write for themselves or for an assignment or to remember.

The data shows that approximately 60% of our students reach the benchmark standard and are able to effectively follow instructor expectations while approximately 40% move to the next level reaching Milestone 2. Accordingly, the majority of students continue to write for the instructor, adhering to specified instructions, and explicit feedback. Encouragingly, a large percentage reach Milestone measures which shows a developing awareness of both their own and their readers' perceptions and assumptions. Rarely are they making connections between assignments and their other courses or writing as it occurs in non-academic settings. Furthermore, students are unlikely to examine their own perceptions and assumptions regarding a topic and thus fail to recognize how various audiences may have different perceptions and assumptions.

**Content Development:** The ways in which the text explores and represents its topic in relation to its audience and purpose.

This measure shows that our restructuring of the textbook to concentrate on close-reading strategies has been effective. Students demonstrate proficiency in using appropriate and relevant content in developing simple ideas in their work. However, it also shows that we have work to do if students are going to be able to move into a more complex synthesis of content and a more sophisticated handling of rhetorical elements.

**Genre & Disciplinary Conventions:** Genre conventions are those formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices, e.g. lab reports, academic papers, poetry, webpages, or personal essays. While disciplinary conventions are the formal or informal rules that constitute what is seen generally as appropriate within different academic fields, e.g. introductory strategies, use of passive voice or first person point of view, expectations for thesis or hypothesis, expectations for kinds of evidence and support that are appropriate to the task at hand, use of primary and secondary sources to provide evidence and support arguments and to document critical perspectives on the topic. Writers will incorporate sources according to disciplinary and genre conventions, according to the writer's purpose for the text. Through increasingly sophisticated use of sources, writers develop an ability to differentiate between their own ideas and the ideas of others, credit and build upon work already accomplished in the field or issue they are addressing and provide meaningful examples to readers.

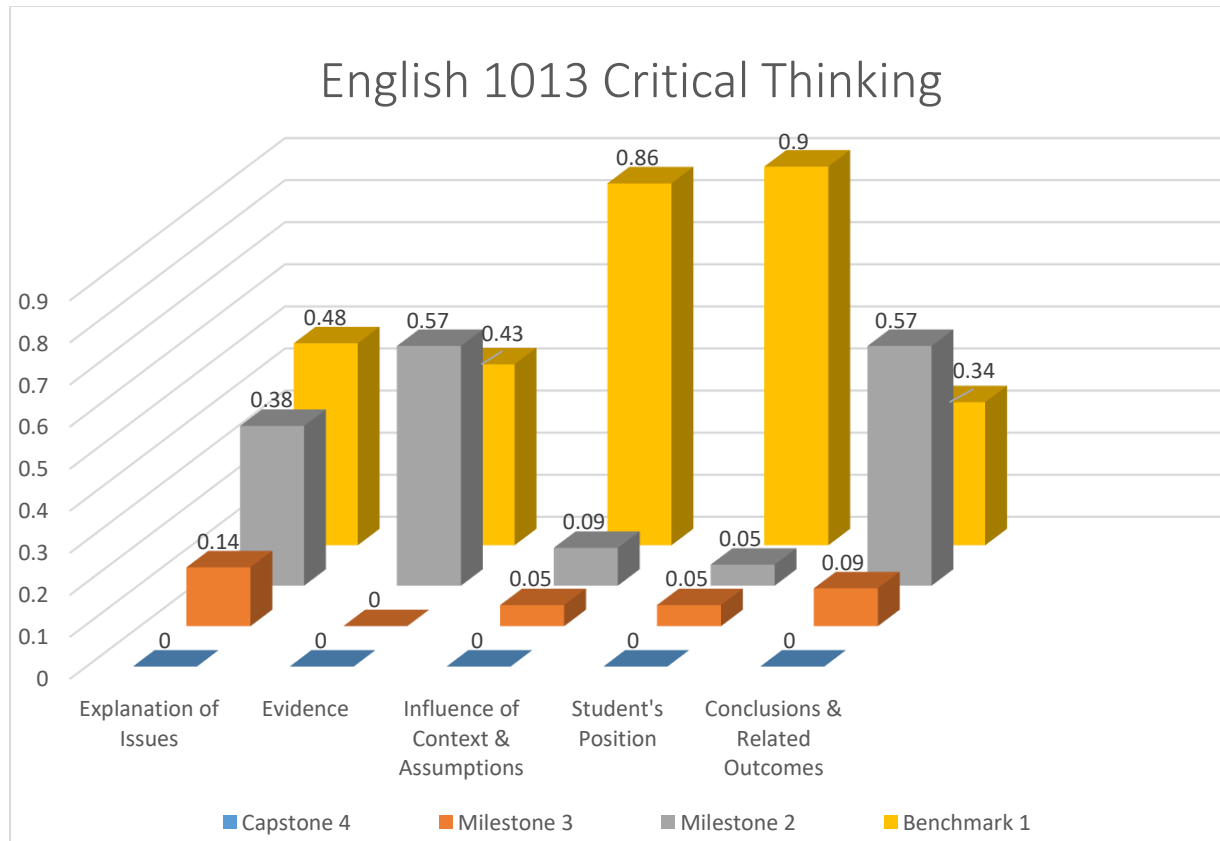
Over 90% of our students competently handle basic genre conventions in their writing such as formatting and essay organization with the majority reaching milestone levels.

**Sources & Evidence:** Texts (written, oral, behavioral, visual, or other) that writers draw on as they work for a variety of purposes---to extend, argue with, develop, define, or shape their ideas, for example. Evidence is source material that is used to extend, in purposeful ways, writers' ideas in a text.

Students are meeting the basic expectations for incorporating and appropriately acknowledging source material.

**Control of Syntax and Mechanics:** Writers communicate with clarity and fluency utilizing standard American English.

Encouragingly, the data shows that approximately 70% of our students meet Milestone 2 standards and are able to use language that generally conveys meaning to readers with clarity.



**Composition I - Fall 2018**

**Critical Thinking**

	Capstone 4	Milestone 3	Milestone 2	Benchmark 1
Explanation of issues	0 %	14 %	38 %	48 %
Evidence	0 %	0 %	57 %	43 %
Influence of context & assumptions	0 %	5 %	9 %	86 %
Student's position (perspective, thesis/hypothesis)	0 %	5 %	5 %	90 %
Conclusions & related outcomes	0 %	9 %	57 %	34 %

**Explanation of Issues:** Statement of the issue or problem to be considered

The data indicates a near 50/50 split between students who produce a clearly discernable thesis statement and those who write the more nuanced thesis.

**Evidence:** Selecting and using information to investigate a point of view or conclusion

Students are meeting the basic requirements for inclusion of evidence from sources with most applying a rudimentary level of interpretation and analysis.

**Influence of Context and Assumptions:** The context considers the historical, ethical, political, cultural, environmental, or circumstantial settings or conditions that influence and complicate the consideration of any issues, ideas, artifacts, and events. Assumptions include the ideas, conditions, or beliefs (often implicit or unstated) that are ‘taken for granted or accepted as true without proof. [quoted from [www.dictionary.reference.com/browse/assumptions](http://www.dictionary.reference.com/browse/assumptions)].’

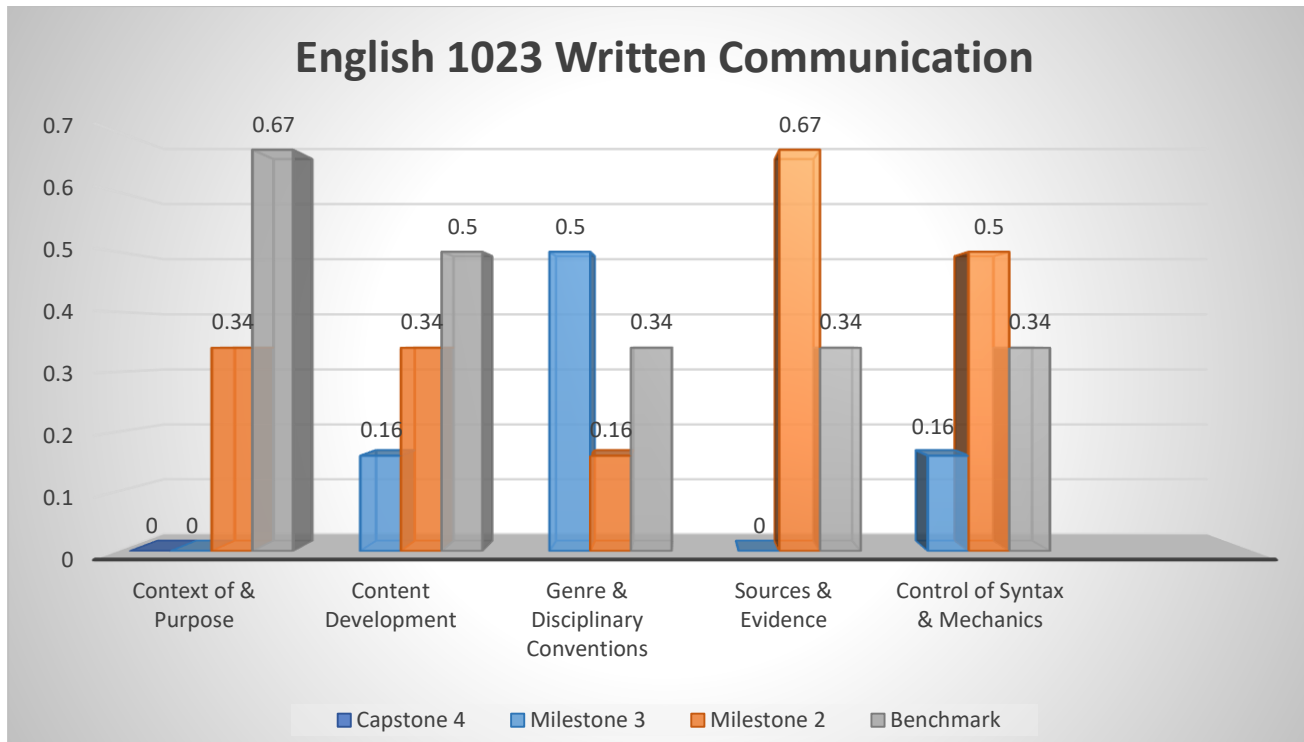
This year’s emphasis on close-reading and schema has succeeded in students meeting benchmark standards creating a beginning awareness of the influences of contexts and assumptions.

**Student’s Position:** The student’s perspective, thesis, or hypothesis.

Students clearly state their own positions on a topic or issue.

**Conclusions and Related Outcomes:** The reflection of informed evaluation and evidence to discern logical implications and consequences.

Students are proficient in writing logical conclusions.



**English 1023 – Fall 2018**

**Written Communication**

	Capstone 4	Milestone 3	Milestone 2	Benchmark 1
Context of and Purpose for Writing	0 %	0 %	34 %	67 %
Content Development	0 %	16 %	34 %	50 %
Genre and Disciplinary Conventions	0 %	50 %	16 %	34 %
Sources and Evidence	0 %	0 %	67 %	34 %
Control of Syntax and Mechanics	0 %	16 %	50 %	34 %



**Context of and Purpose for Writing:** The context of writing is the situation surrounding a text; who is reading it? Who is writing it? Under what circumstances will the text be shared or circulated? What social or political factors might affect how the text is composed or interpreted? The purpose for writing is the writer's intended effect on an audience. Writers might want to persuade or inform; they might want to report or summarize information; they might want to work through complexity or confusion; they might want to argue with other writers, or connect with other writers; they might want to convey urgency or amuse; they might write for themselves or for an assignment or to remember.

In English 1013, 48% of students met the benchmark standard and 52 % exceeded those standards reaching Milestones 2 and 3. The data shows that the percentage of students meeting benchmark standards improved while fewer met the milestone measures. This suggests that as the writing tasks in English 1023 became more complex they were able to maintain and improve on the basic expectations but struggled with understanding the purpose and audience for their assignments. In other words, they were less clear about their audience in the context of an extended research project.

**Content Development:** The ways in which the text explores and represents its topic in relation to its audience and purpose.

Content development was significantly improved in English 1023 as approximately 50% met the Milestone 2 and 3 standards showing that they are able to find and use appropriate secondary sources as well as incorporate primary sources into their writing.

**Genre & Disciplinary Conventions:** Genre conventions are those formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices, e.g. lab reports, academic papers, poetry, webpages, or personal essays. While disciplinary conventions are the formal or informal rules that constitute what is seen generally as appropriate within different academic fields, e.g. introductory strategies, use of passive voice or first person point of view, expectations for thesis or hypothesis, expectations for kinds of evidence and support that are appropriate to the task at hand, use of primary and secondary sources to provide evidence and support arguments and to document critical perspectives on the topic. Writers will incorporate sources according to disciplinary and genre conventions, according to the writer's purpose for the text. Through increasingly sophisticated use of sources, writers develop an ability to differentiate between their own ideas and the ideas of others, credit and build upon work already accomplished in the field or issue they are addressing and provide meaningful examples to readers.

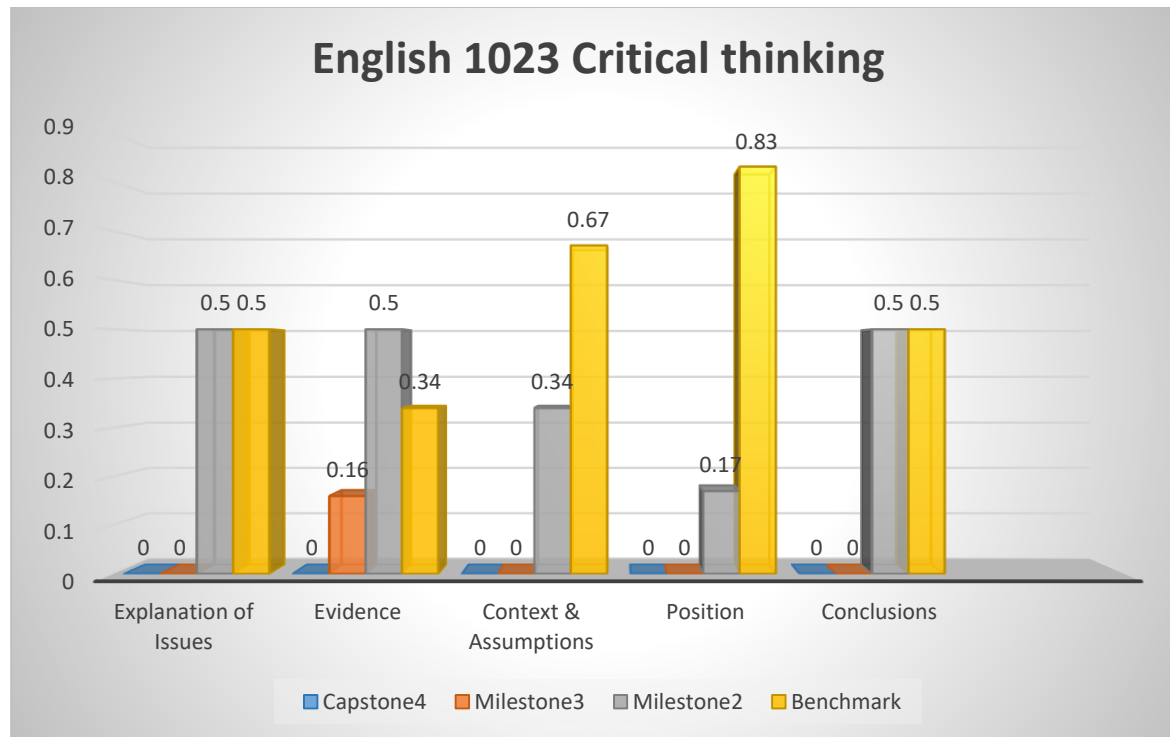
Students met the benchmark standards, but only 50 % exceeded those base metrics compared to approximately 67% exceeding the benchmark metric in English 1013. This suggests that as students grapple with longer and more complex writing assignments, they continue to struggle with the mechanics of incorporating sources. As an English course, students are expected to use MLA 8<sup>th</sup> edition, yet many appeared to be using a modified MLA or meshed APA with MLA formatting.

**Sources & Evidence:** Texts (written, oral, behavioral, visual, or other) that writers draw on as they work for a variety of purposes---to extend, argue with, develop, define, or shape their ideas, for example. Evidence is source material that is used to extend, in purposeful ways, writers' ideas in a text.

There is a dramatic increase in student ability to incorporate source material into their writing at the Milestone 2 level, increasing from approximately 40% to nearly 70%. However, this may be a result of a movement from a focus in English 1013 on genres to a focus on research in English 1023. Additionally, the data suggests that English 1023 is successfully building on the foundation laid in English 1013.

**Control of Syntax and Mechanics:** Writers communicate with clarity and fluency utilizing standard American English.

In English 1013, over 80% of the students exceeded benchmark standards, yet this metric drops to only 66 % in English 1023. While syntax and mechanics at the sentence level was proficient, students struggled to communicate complex ideas in a clear and fluent manner.



**English 1023 – Fall 2018**

**Critical Thinking**

	Capstone 4	Milestone 3	Milestone 2	Benchmark 1
Explanation of issues	0 %	0 %	50 %	50 %
Evidence	0 %	16 %	50 %	34 %
Influence of context & assumptions	0 %	0 %	34 %	67 %
Student’s position (perspective, thesis/hypothesis)	0 %	0 %	17 %	83 %
Conclusions & related outcomes	0 %	0 %	50 %	50 %

**Explanation of Issues:** Statement of the issue or problem to be considered

The data indicates a near 50/50 split between students who produce a clearly discernable thesis statement and those who write the more nuanced thesis which is a pattern that continues from English 1013 to English 1023.

**Evidence:** Selecting and using information to investigate a point of view or conclusion

Students are meeting the basic requirements for inclusion of evidence from sources with most applying a rudimentary level of interpretation and analysis.

**Influence of Context and Assumptions:** The context considers the historical, ethical, political, cultural, environmental, or circumstantial settings or conditions that influence and complicate the consideration of any issues, ideas, artifacts, and events. Assumptions include the ideas, conditions, or beliefs (often implicit or unstated) that are ‘taken for granted or accepted as true without proof. [quoted from [www.dictionary.reference.com/browse/assumptions](http://www.dictionary.reference.com/browse/assumptions)].’

This year’s emphasis on close-reading and schema has succeeded in students meeting benchmark standards creating a beginning awareness of the influences of contexts and assumptions.

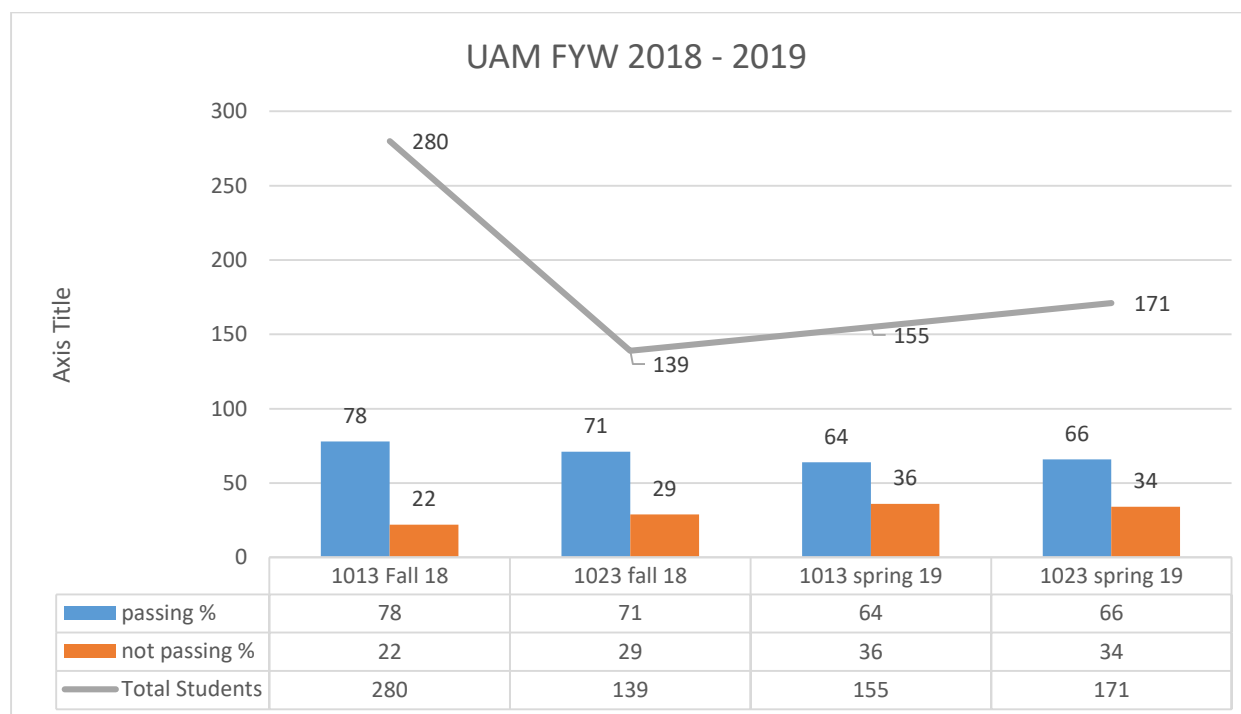
**Student’s Position:** the student’s perspective, thesis, or hypothesis.

Students clearly state their own positions on a topic or issue but continue to create simplistic declarative thesis rather than the more nuanced and complex arguments we would prefer.

**Conclusions and Related Outcomes:** The reflection of informed evaluation and evidence to discern logical implications and consequences.

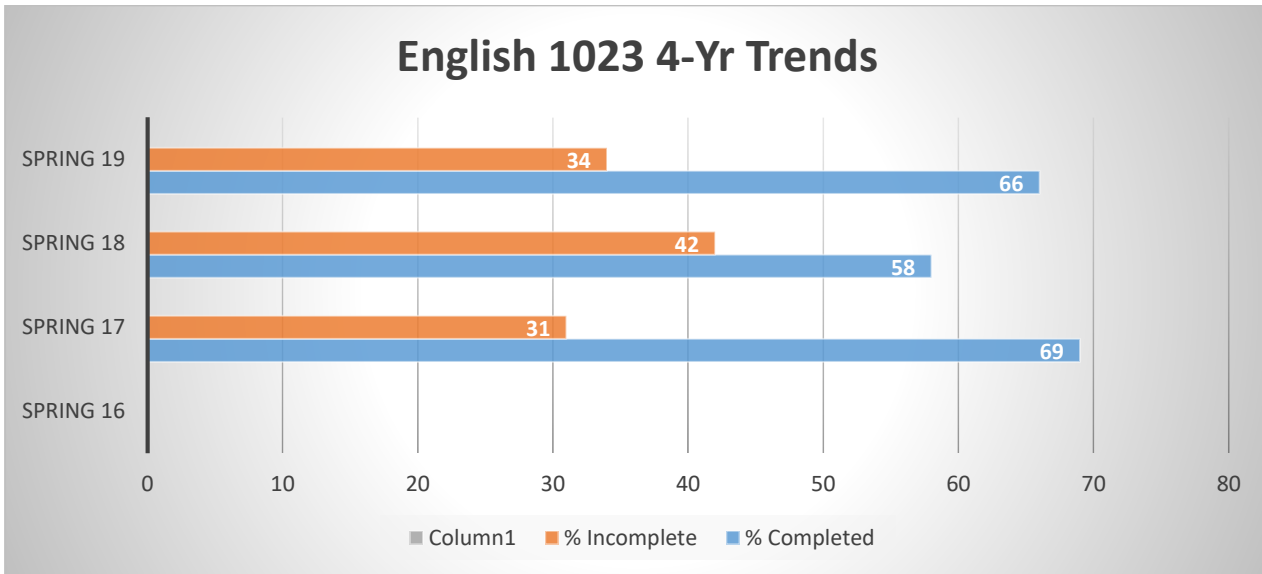
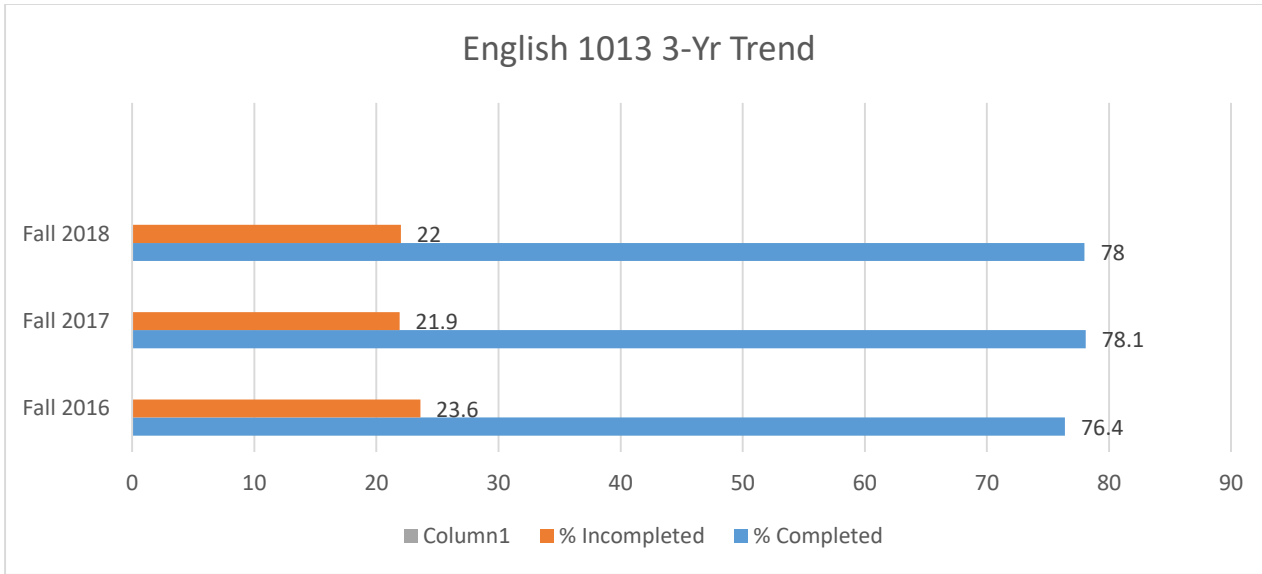
Students are proficient in writing logical conclusions that follow their arguments and encouragingly at least half are able to clearly identify consequences and implications of their research.

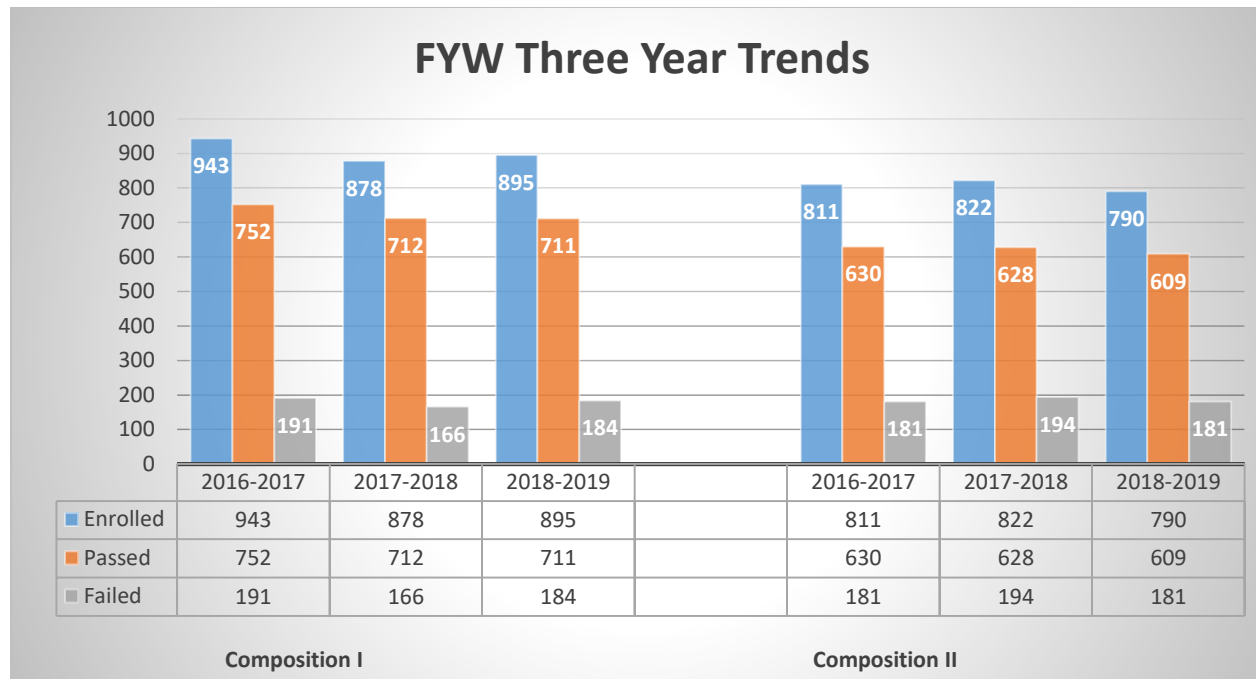
## Overview of Program – Trend Analysis



This chart shows a major drop in enrollment in courses with 419 students enrolled in the Fall and only 326 students enrolled in the Spring for a total loss of 93 students. Although retention cannot be accurately determined on these numbers alone, they do reflect the overall decrease in enrollment across campus. However, some inferences can be made from this data.

1. Students enrolling in the English 1023 in the fall semester include those who took English 1013 in the preceding spring or summer, transferred, or failed their previous attempt. These dynamics also apply to enrollment for English 1013 in the spring.
2. Overall success rates remain over 60% with the fall success rate for English 1013 nearing our goal of 80%.
3. The higher success rate for English 1013 shows that the high impact strategies implemented did move us closer to our goals in that course.
4. The lower success rates for English 1023 in both the fall and spring semesters shows the need to continue working on the development of consistent pedagogical content and assessments.





### What's working?

The data shows that the majority of our students meet benchmark standards for both written communication and critical thinking. Encouragingly, most students exceeded the benchmark standards in content development, genre and disciplinary conventions, and control of syntax and mechanics for written communication. Students also exceeded benchmark standards in evidence and conclusions and related outcomes for critical thinking. Accordingly, the data shows that the program has a sound foundation from which to build as we adapt to the new Values Rubrics.

The data also shows that we are closing in on the 80 % success rate for English 1013 composition I in the Fall courses. This shows that the restructuring of the textbook for English 1013 to focus on genres and close reading strategies has been effective.

## **What is not working?**

---

Course content and assessments are currently out of sync with University SLO's to be implemented in the fall of 2019; therefore, they will need to be reworked.

The lack of a fully coordinated pedagogical approach across composition sections continues to hamper student success. When individual sections do not teach the same genres, concepts, and methods, inconsistent scaffolding appears in English 1023 content and synthesis. These gaps show in the lower success rates of students as they advance in their English and writing intensive courses.

We continue to lack sufficient technology in the classrooms and a clear understanding of student needs for writing in the twenty-first century.

Utilization of embedded tutors and one-on-one student conferences were too late in the term to be significantly effective and not consistently implemented.

## **What changes might we make in response to the data?**

---

Several changes will be implemented in 2019-2020 in our composition courses. First, remedial classes have been eliminated in accordance with the Governor's Strong Start to Finish mandate. In place of remedial courses, students requiring remediation will be offered labs designed to support their work in English 1013. This structure allows students to immediately begin credited coursework, thus improving retention and success rates for the university.

The new English 1023 textbook, *Composition II: Academic Inquiry & Argument*, will be available beginning fall 2019. This textbook is designed to focus on every aspect of academic research and features numerous worksheets for guiding students as they learn to read, analyze, and write researched arguments. The text will also serve to align course praxis across sections providing consistency in assignment sequencing and concepts to be learned.

Faculty will meet regularly during the 2019-2020 academic year to develop a clear pedagogical approach to writing that considers student needs for writing in the twenty-first century. This includes examining how to best incorporate multi-modal texts and methods into our coursework. Furthermore, we will be exploring developing a Celebration of Student Writing where English 1023 students will present their research to the university.

Policies requiring earlier one-on-one student conferences for early intervention will be required.

Embedded tutoring will be formalized through the co-requisite program.



### **STRENGTHS OF THE PROGRAM**

- Increased student success percentages in English 1023
- Implementation of Co-Requisite Remediation in place of three remedial courses
- Engaged faculty

### **WEAKNESSES OF THE PROGRAM**

- Lack of technology in classrooms
- Lower success rates in Spring semesters and English 1023
- Inconsistent content and assignment praxis across course sections

## **Music Assessment Report 2019**

### **Program Student Learning Outcomes**

---

A student who graduates from the Division of Music should be able to:

1. Demonstrate proficiency in voice performance or on an instrument;
2. Use knowledge of musical history for contextual understanding of forms, genres, performance practice, notation, and biographical information from ancient times up to the present day;
3. Organize and administer a school music program (only required of Music Education majors);
4. Demonstrate knowledge of musical theory and apply that knowledge in music performance.

These Student Learning Outcomes conform to the expectations of the Music program's accrediting body, the [National Association of Schools of Music](#). These learning outcomes are in the UAM catalogue and on all course syllabi (see appendix B).

**Data: Music Theory**

A music theory pre-test is administered in MUS 1023 Theory I. The post-test for music theory is administered at the conclusion of MUS 223 Theory IV. Our assumption is that after four semesters of theory classes, a student's post-test score should be significantly higher than his/her pre-test performance. The results have met our expectations for the past several years.

**For 2018 – 2019 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #19-01	21	96
Student #19-02	10	90
Student #19-03	16	97
Student #19-04	11	80
Student #19-05	21	98
Student #19-06	21	98
Student #19-07	13	93
Student #19-08	21	93
Student #19-09	8	99
Student #19-10	13	98
Student #19-11	15	100
Student #19-12	9	87
Student #19-13	11	91
Student #19-14	33	100
Student #19-15	33	99
Student #19-16	39	100
<b>Average:</b>	<b>17.80%</b>	<b>94.9%</b>

**For 2016 – 2017 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #17-01	29	98
Student #17-02	8	94
Student #17-03	19	97
Student #17-04	73	99
Student #17-05	11	92
Student #17-06	20	88
Student #17-07	51	98
Student #17-08	16	98
Student #17-09	16	95
Student #17-10	27	97
Student #17-11	12	91
Student #17-12	87	98
Student #17-13	18	93
Student #17-14	15	97
Student #17-15	16	93
Student #17-16	13	95
Student #17-17	8	97
Student #17-18	16	93
Student #17-19	86	100
<b>Average:</b>	<b>28.0%</b>	<b>95.2%</b>

**For 2015 – 2016 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #16-01	19	98
Student #16-02	21	99
Student #16-03	25	94
Student #16-04	12	91
Student #16-05	25	94
Student #16-06	12	95
Student #16-07	3	91
Student #16-08	14	94
Student #16-09	8	91
Student #16-10	11	93
<b>Average:</b>	<b>15.0%</b>	<b>94.0%</b>

**For 2014 – 2015 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #15-01	45	97
Student #15-02	30	96
Student #15-03	25	94
Student #15-04	35	100
Student #15-05	34	98
Student #15-06	26	98
Student #15-07	89	100
Student #15-08	80	97
Student #15-09	12	92
Student #15-10	7	94
Student #15-11	9	87
Student #15-12	9	96
<b>Average:</b>	<b>33.6%</b>	<b>95.5%</b>

**For 2013 – 2014 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #14-01	73	92
Student #14-02	74	99
Student #14-03	13	99
Student #14-04	36	91
Student #14-05	17	97
Student #14-06	17	97
Student #14-07	21	95
Student #14-08	15	95
Student #14-09	47	98
Student #14-10	25	99
Student #14-11	29	100
<b>Average:</b>	<b>30.7%</b>	<b>96.5%</b>

**For 2012 – 2012 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #13-01	19	92
Student #13-02	13	87
Student #13-03	33	96
Student #13-04	16	81
Student #13-05	17	87
Student #13-06	11	83
Student #13-07	6	91
Student #13-08	11	90
Student #13-09	14	88
Student #13-10	15	93
Student #13-11	35	99
Student #13-12	21	85
Student #13-13	14	95
Student #13-14	27	92
Student #13-15	26	94
<b>Average:</b>	<b>18.5%</b>	<b>90.2%</b>

**For 2011 – 2012 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #12-01	10	99
Student #12-02	23	81
Student #12-03	18	98
Student #12-04	19	96
Student #12-05	96	100
Student #12-06	6	91
Student #12-07	25	99
Student #12-08	23	88
Student #12-09	11	87
Student #12-10	18	94
<b>Average:</b>	<b>24.9%</b>	<b>93.3%</b>

**For 2010 – 2011 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #11-01	9	95
Student #11-02	16	88
Student #11-03	32	100
Student #11-04	28	96
Student #11-05	22	99
Student #11-06	13	90
Student #11-07	16	98
Student #11-08	10	95
Student #11-09	7	96
Student #11-10	7	91
Student #11-11	10	98
Student #11-12	11	93
Student #11-13	25	92
Student #11-14	5	97
<b>Average:</b>	<b>15.0%</b>	<b>94.7%</b>

**For 2009 – 2010 Music Theory**

<b>Student I.D.</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Student #10-01	7	90
Student #10-02	37	94
Student #10-03	22	90
Student #10-04	05	88
Student #10-05	24	99
Student #10-06	17	80
Student #10-07	14	94
Student #10-08	19	93
Student #10-09	19	98
Student #10-10	02	90
Student #10-11	15	94
<b>Average:</b>	<b>16.45%</b>	<b>91.8%</b>

***Analysis: Music Theory***

It is apparent in the area of music theory that our instruction is effective. Clearly, students begin the course with almost no knowledge of music theory, as evidenced by annual average scores as low as 15% to 16% correct. By the time the students have completed the four theory courses, the scores have improved such that students are consistently scoring, on average, over 90% correct. This increase in scores is statistically significant and represents mastery of a student learning outcome via effective instruction.

**Data: Music History**

---

We assume that freshmen Music majors will have a limited knowledge of music history; however, by the end of the Music History II course, they should demonstrate broad knowledge. Effective 2019, an AACU rubric in critical thinking is used for music history assessment. Students are evaluated at the beginning and end of Music History I and Music History II. Both of these courses are required of all music majors.

**For Spring 2019 Music History II**

Student I.D.	Initial Evaluator	Ending Evaluator
Student #19-01	1	4
Student #19-02	1	3
Student #19-03	1	1
Student #19-04	1	3
Student #19-05	1	2
Student #19-06	1	3
Student #19-07	1	3
Student #19-08	1	2

**For 2014 - 2015**

Pre-test	Score	Post-test	Score
Pre-test High score	no data	Post-test high score	96
Pre-test Low score	no data	Post-test low score	72
Pre-test Average	no data	Post-test average	84.0

**For 2012 - 2013**

Pre-test	Score	Post-test	Score
Pre-test High score	35	Post-test high score	100
Pre-test Low score	0	Post-test: low score	46
Pre-test Average	11.4	Post-test: average	80.3

**For 2010 - 2011**

Pre-test	Score	Post-test	Score
Pre-test High score	47	Post-test high score	66
Pre-test Low score	0	Post-test: low score	32
Pre-test Average	9.1	Post-test: average	49.1

***Analysis: Music History***

Beginning in Spring 2019, each student was evaluated via an AACU Critical Thinking Value Rubric (See Appendix F). On the initial evaluator for Music History II students scored a “1.” No students were given a 0, which indicates all students met benchmark criteria, albeit problems that were considered were stated without clarification or description. At the end of the semester students were

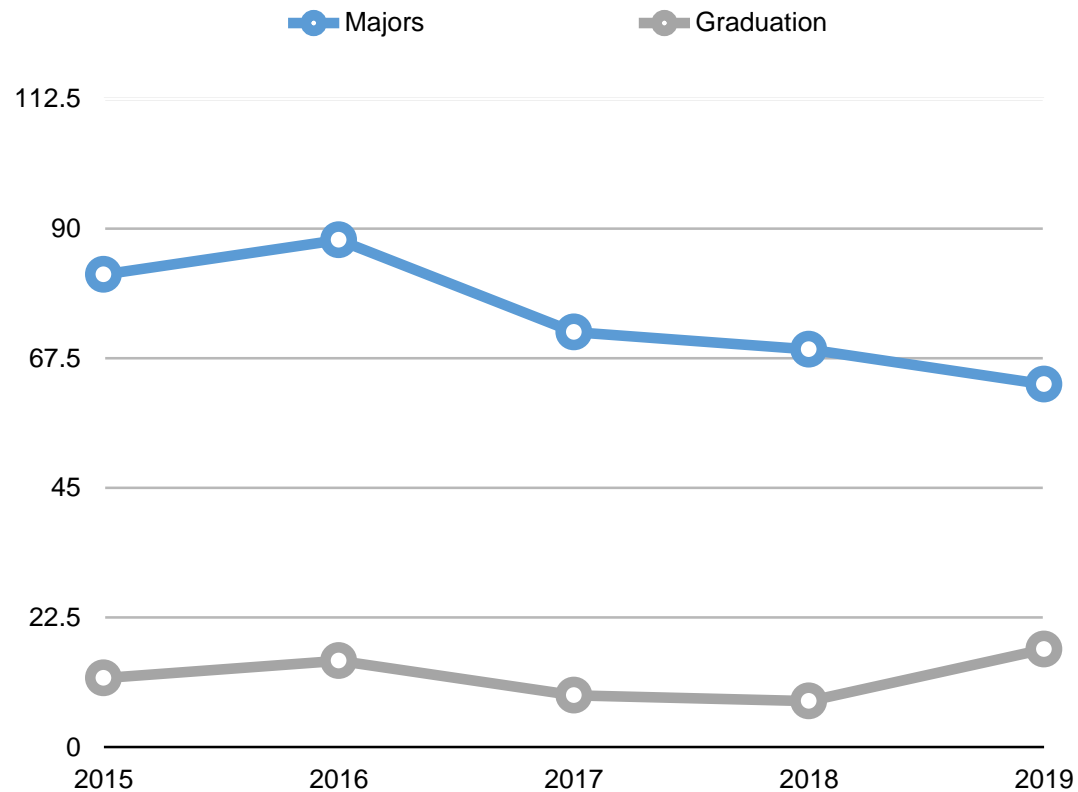


evaluated again using the same rubric. Weekly summaries, quizzes, and tests with essay questions were used to determine the ending evaluator. The evaluator score improved significantly with all but one student showing progress. Data is present which shows students are progressing towards departmental Student Learning Outcomes.

***Master of Music***

Assessment of the Master of Music in Jazz Studies will be the subject of a separate and distinct report in 2020-2021.

**Data: Retention and Graduation**



***Analysis***

The viability of the music program has remained steady over recent years. The number of graduates in music over the past few years has been healthy with a record number of graduates in 2019 with 17. However, the number of music majors has been on a steady

decline in recent years. This is due in part to declining campus enrollment but also increased competition with other music programs throughout the state.

### **Efforts to Improve Based on Data**

---

#### **Music Theory**

Music Theory with Lester Pack now boasts an embedded tutor. Students now have tutoring available during class time.

#### **Music History**

In 2017-2018 Mr. Justin Anders began teaching Music History I and II. The instructor began implementing weekly summaries in order to better assess writing skills. Additionally, listening quizzes were implemented along with bi-weekly tests that included essay questions. With the addition of “Smart Room” technology, multimedia tools were used to instruct the course. This included information via the text’s website, YouTube, PowerPoint, and other forms of multimedia. Also, all grades were kept via Blackboard so students could see not only upcoming assignments but also their progress and level of success in the class. With the implementation of the AACU rubric, course material will be adjusted for critical thinking and a comprehensive understanding.

#### **PRAXIS Preparation**

With the aide of John Webb, Justin Anders has available to students a PRAXIS II study packet. The content of music courses has been adjusted to cover areas of weaknesses. Additional adjustments will be implemented as needed.

#### **Recruitment**

The Division of Music now has its own Facebook page and Twitter account. Pictures of events are posted and discussed among students, faculty, and the community at large. Additionally, the accounts are used to announce the signing of new students to our program. The division is also purchasing equipment that will allow concerts to be live streamed. These strategies, in addition to spending more time with area band directors, are hoped to boost recruitment numbers over the next several years.

#### **SKYPE**

The faculty has, with success, employed SKYPE for private lessons. Because of the popularity of SKYPE lessons, the division is developing plans for the creation of a second SKYPE lab. This lab will be located in the VPAC and be open for evening lessons. Currently, the SKYPE lab in the music building is only available until 4:30 p.m. The creation of the second SKYPE lab will aide students whose schedules don’t allow them to take lessons during the day.

#### **New Offerings**

The division is exploring the addition of an Associate of Arts in Music Industry. The addition of this option should aid students wishing to explore careers not rooted in performance or teaching. Additionally, a music industry course and its discussion of technology and business might aid educators on the PRAXIS II exam.

**Strengths of the Program**

- Increased graduation numbers
- Increased Master of Music numbers
- Music Theory

**Weaknesses of the Program**

- Declining enrollment
- Aging equipment

[End of Music Assessment Report]

**Public/Stakeholder/Student Notification of SLOs**

List all locations/methods used to meet the HLC requirement to notify the public, students and other stakeholders of the unit SLO an. (Examples: unit website, course syllabi, unit publications, unit/accreditation reports, etc.)

- SAH website
- All course syllabi
- UAM catalogue
- All accreditation reports

**Enrollment**

**Table 3: Number of Undergraduate and Graduate Program Majors (Data Source: Institutional Research)**

UNDERGRADUATE PROGRAM MAJOR: ART

<b>Classification</b>	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>	<b>10-Year Total &amp; Average</b>
Freshman	14	8	8	30/10	92/9.2
Sophomore	6	7	2	15/5	71/7.1
Junior	9	6	3	18/6	45/4.5

<b>Classification</b>	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>	<b>10-Year Total &amp; Average</b>
Senior	3	8	5	16/5.3	55/5.5
Post Bach					
<b>Total</b>	<b>32</b>	<b>29</b>	<b>18</b>	<b>79/26.3</b>	<b>263/26.3</b>

**UNDERGRADUATE PROGRAM MAJOR: COMMUNICATION**

<b>Classification</b>	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>	<b>10-Year Total &amp; Average</b>
Freshman	10	7	6	23/7.6	70/7.0
Sophomore	9	11	1	21/7	55/5.5
Junior	7	11	7	25/8.3	72/7.2
Senior	9	5	9	23/7.6	67/6.7
Post Bach					
<b>Total</b>	<b>35</b>	<b>34</b>	<b>23</b>	<b>92/30.6</b>	<b>264</b>

**UNDERGRADUATE PROGRAM MAJOR: MUSIC BA + BME**

<b>Classification</b>	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>	<b>10-Year Total &amp; Average</b>
Freshman	37	17	15	69/23	322/32.2
Sophomore	20	18	11	49/16.3	152/15.2
Junior	14	16	17	47/15.6	117/11.7
Senior	17	21	26	64/21.3	202/20.2
Post Bach					
<b>Total</b>	<b>88</b>	<b>72</b>	<b>69</b>	<b>229/76.3</b>	<b>793/79.3</b>

**UNDERGRADUATE PROGRAM MAJOR: MOD LANG**

<b>Classification</b>	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>	<b>10-Year Total &amp; Average</b>
Freshman	0	2	1	3/1	17/1.7
Sophomore	5	0	2	7/2.3	21/2.1
Junior	2	0	0	2/0.67	22/2.2
Senior	1	5	1	7/2.3	32/3.2
Post Bach			1	1/0.3	1/0.3
<b>Total</b>	<b>8</b>	<b>7</b>	<b>5</b>	<b>20/6.6</b>	<b>93/9.3</b>

**UNDERGRADUATE PROGRAM MAJOR: ENGLISH**

<b>Classification</b>	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>	<b>10-Year Total &amp; Average</b>
Freshman	12	5	9	26/8.6	94/9.4
Sophomore	9	9	7	25/8.3	114/11.4
Junior	12	8	8	28/9.3	116/11.6
Senior	8	7	6	21/7	102/10.2
Post Bach					
<b>Total</b>	<b>41</b>	<b>29</b>	<b>30</b>	<b>100/33.3</b>	<b>426/42.6</b>

**GRADUATE PROGRAM MAJOR: Master of Fine Arts in Creative Writing**

	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>
ENROLLMENT	14	14	12 (Sp '19 = 16)	40/13.3

**GRADUATE PROGRAM MAJOR: Master of Music in Jazz Studies**

	<b>Fall 2016</b>	<b>Fall 2017</b>	<b>Fall 2018</b>	<b>3-Year Total &amp; Average</b>
ENROLLMENT	12	8	11	31/10.3

**What do the data indicate in regard to strengths, weaknesses, opportunities for growth and threats to effectiveness?**

**Strengths**

- Music has had robust growth over most of the past decade with a 10-year average of 79.3 majors. In 2002, the total number of Music majors was 29.
- Although English has had a recent and significant drop in majors, it has been a popular major with a ten-year average of 42.6. We are hopeful that, with the addition of a concentration in Rhetoric and Composition and the shortage of public-school teachers, the English major will be making a comeback.
- The number of students in the Master of Music in Jazz Studies has jumped this summer from 9 to 16.
- The number of students in the MFA hit a record number in the Spring '19 with 16 and is set to hit another record Fall '19.

**Weaknesses**

- Numbers have not improved for the Modern Language major, and therefore sustaining the major remains a subject of serious discussion among the unit's administration and faculty. The Modern Language faculty have suggested that the major might be re-made into a concentration area within the new Bachelor of Arts in Liberal Arts. We believe that it's important to maintain a variety

of foreign-language offerings, but we do not seem to have the numbers to maintain a major. This is a challenge that foreign-language departments across the country are facing. According to a March 2018 article in *The Chronicle of Higher Education*, “Enrollment in language courses other than English fell 9.2 percent in colleges and universities in the United States between the fall of 2013 and the fall of 2016” (<https://www.chronicle.com/article/Enrollment-in-Most/242766>).

- A dramatic drop in the number of freshmen Music majors from 37 in Fall 2016 to 17 in Fall 2017 and 15 in Fall 2018 reflects daunting new challenges to recruitment. Increased costs of attending UAM, diminished GIA scholarship opportunities, personnel changes, and competition from other institutions are all contributing factors.
- The Communication major has struggled to see growth, but we believe we now have stability with faculty and can move forward with initiatives that will improve our numbers.

**Opportunities for Growth**

- Revised curriculum and expanded local, regional, and national advertising for the Master of Fine Arts is improving enrollment numbers. Spring Semester 2019, we saw a record number of students enrolled: 16.
- Expanded national advertising is improving the numbers for the Master of Music in Jazz Studies. The 2019-2020 class will be our largest.
- New faculty and updated curriculum should result in improved numbers for Communication.
- Implementation of new programs: Bachelor of Arts in Liberal Arts, Composition and Rhetoric concentration in English.
- Possible new programs: MFA in Forensics (online), MA in English (online), BA in Art in Graphic Design, AA in Music Industry.

**Threats to Effectiveness**

- Drops in numbers of incoming freshmen.
- Diminished scholarships (no indexing of GIAs as tuition and fees have increased).
- Shrinking population in traditional service area.
- Daunting competition from institutions like Southern Arkansas State University

**Progression/Retention Data**

**Table 4: Retention/Progression and Completion Rates by Major (Data Source: Institutional Research)**

Name of Major Academic Year	Art		
	2016 – 2017	2017 – 2018	2018 - 2019

<b>Number and percentage of majors who:</b>	<b>#</b>	<b>%</b>	<b>#</b>	<b>%</b>	<b>#</b>	<b>%</b>
<i>Entered as a Sophomore</i>	11	34%	9	24%	2	16%
<i>Graduated in major</i>	4	36%	2	22%	0	0%
<i>Graduated in different UAM major <u>within</u> the unit</i>	<b>0</b>	<b>0%</b>	<b>0</b>	<b>0%</b>	0	0%
<i>Graduated in different UAM major <u>outside</u> of the unit</i>	4	36%	2	22%	0	0%
<i>Left University</i>	2	18%	3	33%	0	0%
<i>Entered as a Junior</i>	14	43%	7	24%	3	16%
<i>Graduated in major</i>	8	57%	2	28%	1	33%
<i>Graduated in different UAM major <u>within</u> the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major <u>outside</u> of the unit</i>	5	35%	2	28%	0	0%
<i>Left University</i>	1	7%	1	14%	1	33%

**Name of Major  
Academic Year**

**2016 – 2017**      **Communication  
2017 – 2018**      **2018 - 2019**

<b>Number and percentage of majors who:</b>	<b>#</b>	<b>%</b>	<b>#</b>	<b>%</b>	<b>#</b>	<b>%</b>
<i>Entered as a Sophomore</i>	12	34%	13	38%	2	8%
<i>Graduated in major</i>	7	58%	3	23%	0	0%
<i>Graduated in different UAM major <u>within</u> the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major <u>outside</u> of the unit</i>	4	33%	3	23%	0	0%
<i>Left University</i>	1	8%	2	15%	0	0%
<i>Entered as a Junior</i>	5	14%	12	35%	10	43%
<i>Graduated in major</i>	3	60%	10	83%	2	20%
<i>Graduated in different UAM major <u>within</u> the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major <u>outside</u> of the unit</i>	1	20%	0	0%	2	20%
<i>Left University</i>	1	20%	2	16%	0	0%

Name of Major Academic Year	English					
	2016 – 2017		2017 – 2018		2018 - 2019	
Number and percentage of majors who:	#	%	#	%	#	%
<i>Entered as a Sophomore</i>	11	26%	10	34%	11	36%
<i>Graduated in major</i>	4	36%	4	40%	0	0%
<i>Graduated in different UAM major within the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major outside of the unit</i>	4	36%	3	30%	0	0%
<i>Left University</i>	2	18%	2	20%	2	18%
<i>Entered as a Junior</i>	15	36%	10	34%	7	23%
<i>Graduated in major</i>	8	53%	5	50%	3	43%
<i>Graduated in different UAM major within the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major outside of the unit</i>	3	20%	3	30%	4	57%
<i>Left University</i>	3	20%	1	10%	0	0%

Name of Major Academic Year	Modern Languages					
	2016 – 2017		2017 – 2018		2018 - 2019	
Number and percentage of majors who:	#	%	#	%	#	%
<i>Entered as a Sophomore</i>	2	25%	0	0%	1	20%
<i>Graduated in major</i>	1	50%	0	0%	0	0%
<i>Graduated in different UAM major within the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major outside of the unit</i>	0	0%	0	0%	0	0%
<i>Left University</i>	1	50%	0	0%	0	0%
<i>Entered as a Junior</i>	5	62%	1	14%	0	0%
<i>Graduated in major</i>	2	40%	0	0%	0	0%
<i>Graduated in different UAM major within the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major outside of the unit</i>	2	40%	0	0%	0	0%
<i>Left University</i>	0	0%	1	100%	0	0%



Name of Major Academic Year	Music 2016 – 2017		Music 2017 – 2018		Music 2018 - 2019	
	#	%	#	%	#	%
<b>Number and percentage of majors who:</b>						
<i>Entered as a Sophomore</i>	22	25%	16	22%	13	18%
<i>Graduated in major</i>	9	40%	0	0%	0	0%
<i>Graduated in different UAM major within the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major outside of the unit</i>	4	18%	1	6%	0	0%
<i>Left University</i>	5	22%	3	18%	0	0%
<i>Entered as a Junior</i>	12	13%	18	25%	18	26%
<i>Graduated in major</i>	6	50%	7	38%	0	0%
<i>Graduated in different UAM major within the unit</i>	0	0%	0	0%	0	0%
<i>Graduated in different UAM major outside of the unit</i>	2	16%	4	22%	1	5%
<i>Left University</i>	3	25%	1	5%	1	5%

**What does the data indicate about student progression from sophomore standing to junior standing and junior standing to senior standing? What does the data indicate about retention from sophomore standing and junior standing to graduation?**

I discern no pattern of issues with SAH students progressing from sophomore status to junior or from junior to senior.

What I have noticed is that Music majors will get bogged down in their senior year—they reach 90 hours in a timely fashion but will need additional time to meet degree requirements that they’ve put off as a result of taking additional private lessons and ensemble courses.

**What do the data indicate in regard to strengths, weaknesses, opportunities for growth and threats to effectiveness?**

**Strengths**

- Few students leave the university after declaring a major in SAH their sophomore or junior year. Of the 272 students in the table above, only 39 have left the university for a retention rate of 86%. The remaining students have earned a BA, an AA, or are still enrolled. Note that 100% of the degrees from “outside the unit” are Associate of Arts degrees.

**Weaknesses**

- We fail to recruit large numbers of high-school students/in-coming freshmen into programs like English, Communication, and Modern Languages. We instead depend heavily on recruiting from General Education courses. Because of a delayed start in a major, a student may find it challenging to stay on track to graduate in eight semesters. Note that Music majors, in particular, tend to prolong their baccalaureate careers.

**Opportunities for Growth**

- We hope to see growth in Arts and Humanities with the new Bachelor of Arts in Liberal Arts and with soon-to-be proposed undergraduate programs in Music Industry and Graphic Design.

**Threats to Effectiveness**

- A common notion is that Liberal Arts, Fine Arts, and Humanities graduates are unemployable. This incorrect assumption is predicated on the lack of specific career paths for these majors. Instead of preparing for narrow career options, these individuals acquire broad and exemplary skill sets in areas like communication and critical thinking and are well prepared for a wide range of career opportunities. Statistics actually indicate that Liberal Arts graduates, in the long run, earn as much as or more than other college graduates in most fields (“Liberal Arts Graduates and Employment: Setting the Record Straight,” Association of American Colleges and Universities: <https://www.aacu.org/sites/default/files/files/LEAP/nchems.pdf>)

**Gateway Course Success (Applies only to units teaching Gateway Courses: Arts/Humanities, Math/Sciences, Social Behavioral) (Data Source: Institutional Research)**

**Table 5: Gateway Course Success\***  
Passed A, B, or C, Failed D, F, or W

Course	Remediation	2016-2017		2016-2017		2017-2018		2017-2018		2018-2019		2018-2019		3 Year Trend		3 Year Trend	
		Passed	Failed	Passed	Failed	Passed	Failed	Passed	Failed	Passed	Failed	Passed	Failed	Passed	Failed		
Course ENGL 1013	Required Remediation	752	80%	191	20%	712	81%	166	19%	711	79%	184	21%	2175	80%	541	20%
Course	No Remediation																
Course ENGL 1023	Required Remediation	630	78%	181	22%	628	76%	194	24%	609	77%	181	23%	1867	77%	556	23%
Course	No Remediation																
Course ENGL 2283	Required Remediation	163	73%	61	27%	177	73%	66	27%	149	68%	69	32%	489	71%	196	29%
Course	No Remediation																
Course ENGL 2293	Required Remediation	198	83%	41	17%	230	76%	71	24%	200	80%	50	20%	628	79%	162	21%
Course	No Remediation																

**What do the data indicate in regard to strengths, weaknesses, opportunities for growth and threats to effectiveness?**

**Strengths**

- Gateway success rates are consistently relatively high--between 71% and 83% (for the latest year 71% to 80%).

**Weaknesses**

- As noted last year—and the situation has not changed—we do not see rising success rates as students progress. If success rates are 80% in ENGL 1013, it seems success rates should be maybe 85% in ENGL 1023 and then 90% in ENGL 2283 or 2293. That is, students’ chances of success should increase as they progress rather than remain at similar levels or decrease. With poor students presumably “weeded” out, it’s particularly troubling not to see increasing success rates as students progress. It will be interesting to see how the Guided Pathways policy affects the data.

**Opportunities for Growth**

- We are working to better prepare ENGL 1013 students for ENGL 1023 and ENGL 1023 students for World Literature and thereby improve success rates and retention. We did see improved success rates in both ENGL 1013 and ENGL 1023 in Spring Semester 2019 compared to Spring Semester 2018. See “Other Unit Data.”

**Threats to Effectiveness**

- Apparently, about 21% of students who successfully complete ENGL 1023 Composition II don’t take ENGL 2283 or ENGL 2293 World Literature. Why are these students dropping out? The difference between the total number of students taking ENGL 1023 and taking World Literature is 2423 as opposed to 1475, a 39% drop.

**Completion (Graduation/Program Viability)**

**Table 6: Number of Degrees/Credentials Awarded by Program/Major (Data Source: Institutional Research)**

<b>Number of Degrees Awarded</b>					
<b>Undergraduate Program/Major</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>2018-2019</b>	<b>Three-Year Total</b>	<b>Three-Year Average</b>
Art	7	7	5	19	6.3
Communication	9	8	12	29	9.6
English	13	5	10	28	9.3
Modern Language	4	3	0	7	2.3
Music BA + BME	9	8	17	34	11.3

**Number of Degrees Awarded**

<b>Graduate Program/Major</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>2018-2019</b>	<b>Three-Year Total</b>	<b>Three-Year Average</b>
Master of Fine Arts	3	3	5	11	3.6
Master of Music	9	9	9	27	9

**Provide an analysis and summary of the data related to Progression/Retention/Program Viability including future plans to promote/maintain program viability.**

**Art:** Last year, for the first time in the history of the program, Art averaged 6 graduates over a three-year period, thereby meeting state viability standards and making rejoinders requesting maintenance of the program unnecessary. This year, Art again met state viability requirements.

**Communication:** This year, the number of graduates this year (12) is the highest it's been in at least 15 years. The same is true for the 3-year average (9.6).

**English:** The number of graduates in English bounced back this year (from 5 to 10). The 3-year average (9.3) is healthy.

**Music:** A record number of graduates (17). However, the number of freshmen Music majors has dropped dramatically for three years in a row, so we have to be concerned about the future.

**Modern Languages:** The Modern Language program offers a high-quality experience, and its graduates tend to be almost exclusively honors students, but given the persistence of low numbers, we must consider revising the language program from a major to an emphasis area in the new Bachelor of Arts in Liberal Arts.

**Master of Fine Arts in Creative Writing:** We had our highest number of graduates yet (5), and we had a record number of students enrolled in the program Spring Semester 2019, so we're on the right track.

**Master of Music in Jazz Studies:** We have a robust 3-year average of 9 and a retention rate of 96%. A record number of students started the program this July--16.

## Faculty

**Table 7: Faculty Profile, Teaching Load, and Other Assignments (Data Source: Institutional Research)**

### Teaching Loads

Faculty Name	Status/Rank	Highest Degree	Area(s) of Responsibility	Summer II	Fall	Spring	Summer I	Other Assignments
Mark Spencer	12-month Prof	MFA	English	0	3	3	0	Dean
Robert Moore	9-month Prof	Ph.D.	English	0	12	12	0	
Diane Payne	9-month Prof	MFA	English	0	12	12	0	
Tom Richard	9-month Prof	MFA	Art	6	15	15	9	Director of Galleries
Kate Stewart	9-month Prof	Ph.D.	English	0	12	12	0	
Kay Walter	9-month Prof	Ph.D.	English	0	12	12	0	
Paul Becker	9-month Prof	D.M.	Music	3	15	15	3	
Les Pack	9-month Prof	MM	Music	6	15	15	0	
Kent Skinner	9-month Prof	Ph.D.	Music	0	15	15	0	Director of Choral Activities
Isabel Bacon	9-month Assoc Prof	MA	Spanish	0	9	9	6	Director of Foreign Language Teaching Assistants
Sarah Bloom	9-month Assoc Prof	MFA	English	6	15	12	6	
Gregory Borse	9-month Assoc Prof	Ph.D.	English	3	15	12	6	
Lesley Jean-Francois	9-month Assoc Prof	Ph.D.	French and Latin	3	15	12	6	
Craig Olsen	9-month Assist Prof	Ph.D.	English	3	6	6	3	Director of the Center for Writing and Communication
Jessica Hylton	9-month Assist Prof	Ph.D.	English	3	15	15	9	Director of the MFA Program
Justin Anders	10-month Assist Prof	MM	Music	3	9	9	3	Chair, Division of Music
Terry Nugent	9-month Assist Prof	Ph.D.	English	3	15	12	3	Director of Composition
Scott Bearden	9-month Assist Prof	MM	Music	0	12	12	0	
Adam Key	9-month Assist Prof	Ph.D.	Communication	0	15	15	6	
Christopher Brown	9-month Instruct	MA	Communication	0	15	15	3	Assistant Director of Forensics
Jim Evans	9-month Instruct	MA	Communication	3	12	12	3	Director of Forensics
Claudia Hartness	9-month Instruct	MA	English	0	18	18	6	
Andrew Nelson	9-month Instruct	MA	English	0	18	18	0	
Kelsey Englert	9-month Instruct	MFA	English	3	15	15	0	
Don Marchand	10-month Instruct	MM	Music	3	15	15	3	Director of Bands
Jason Smith	10-month Instruct	MM	Music	0	15	15	0	

Faculty Name	Status/Rank	Highest Degree	Area(s) of Responsibility	Summer II	Fall	Spring	Summer I	Other Assignments
Paul Stivitts	10-month Visiting Instruct	MM	Music	0	15	15	0	
Brian Jones	9-month Visiting Instruct	MS	Communication	0	15	15	0	

**What significant change, if any, has occurred in faculty during the past academic year?**

Diane Payne retired.

Scott Lykens resigned.

Don Marchand resigned.

**Table 8: Total Unit SSCH Production by Academic Year (ten year) (Data Source: Institutional Research)**

Academic Year	Total SSCH Production	Percentage Change	Comment
2008-09	15,586	+287 (+1.87%)	
2009-10	16,751	+1,165 (+7.47%)	
2010-11	18,768	+2,017 (+12.04%)	
2011-12	21,153	+2,385 (+12.70%)	
2012-13	19,851	-1,302 (-6.15%)	
2013-14	18,446	-1,405 (-7.07%)	
2014-15	15,213	-3,233 (-17.52%)	
2015-16	15,695	+482 (+3.16%)	
2016-17	13,797	-1898 (-12.09%)	
2017-18	13,636	-161 (-1.16%)	
2018-19	13,915	+279 (+2.04%)	

**What significant change, if any, has occurred in unit SSCH during the past academic year and what might have impacted any change?**

Because of the large number of general-education service courses offered in SAH (Basic English, Critical Reading Skills, Fundamentals of English, Composition I, Composition II, World Literature I, World Literature II, Public Speaking, Interpersonal

Communication, Business and Professional Speaking, Art Appreciation, Music Appreciation, Film Appreciation), our SSCH is largely reflective of enrollment trends campus wide, particularly in regard to the number of new freshmen.

**Unit Agreements, MOUs, MOAs, Partnerships**

N/A

**Table 9: Unit Agreements-MOUs, MOAs, Partnerships, Etc. N/A**

Unit	Partner/Type	Purpose	Date	Length of Agreement	Date Renewed
NONE	NONE	NONE	NONE	NONE	NONE

**List/briefly describe notable faculty recognition, achievements/awards, service activities and/or scholarly activity during the past academic year.**

**Faculty Scholarly Activity**

- Scott Bearden played the title character in the opera Gianni Schicchi by Puccini with the Knoxville Opera. He also performed as the bass soloist in *The Messiah* with the Arkansas Choral Society and the Arkansas Symphony. In addition, he performed in the opera *Cavalleria Rusticana* by Mascagni with the Knoxville Opera.
- Gregory Borse's first novel, *The Incorruptibles*, is under contract with A&M Publishing and is forthcoming in 2019. Its sequels, *The Resurrectionists* and *The Apocalypstsists*, will also be published by A&M.
- Adam Key guest edited a special issue of *Review of Communication* on prison education and curated the first article published by currently incarcerated prisoners in a major academic journal. Also this past year, he published "When prisoners dare to become scholars: Prison education as resistance" in *Review of Communication*, and he was invited to moderate panel at Yale University's RebLaw conference. In addition, He gave multiple presentations at the National Communication Association and Southern States Communication Association conferences.
- Don Marchand's arrangement of "At the River" was performed by the UAM concert band in February, featuring Scott Beardon as vocalist. His arrangement of "Come Rain or Come Shine" was performed by the concert band in April during their 2nd Spring concert.
- Andrew Nelson presented a paper at the Pop Culture Association of America's convention in Washington DC. In addition, he was named Managing Editor of *The International Journal of Linguistics, Literature and Culture*. He continued to serve as editor of *Philological Review*.

- Terry Nugent presented at Mississippi Philological Association Meeting and Conference: “The ‘True American’: Rhetorically Constructing American Identity in the Works of Theodore Roosevelt and William Dean Howells.”  
Dr. Nugent also took the lead on writing and editing three custom-published textbooks: *Reading and Writing Reflectively*. Fountainhead Press, 2018. [Comp I]; *Discovering your Path to Success*. Fountainhead Press, 2019. [UST 198v Academic Success course and text development]; *Composition II: Academic Inquiry & Argument*, Fountainhead Press, 2019.
- Craig Olsen has a book under contract. It concerns the use of music in video games.
- Les Pack has a featured work *Quintet No. 1 for Tuba and String Quartet* on Dr. James Shearer’s latest CD. He also composed a work for a chamber ensemble consisting of string quartet, tuba, French horn, percussion, and piano: *Grave: A Ghost Story of Old Mesilla*, which premiered at New Mexico State University. In addition, he composed *Four Emily Dickinson Poems for Horn, Tuba, and Piano*, which premiered at the 2018 Midwest Regional Tuba/Euphonium Conference at Indiana University and at Purdue University. The Arkansas High School band performed Professor Pack’s arrangement of *Amazing Grace* at the Arkansas All-State Conference in Hot Springs, AR.
- Tom Richard’s solo exhibitions included Baton Rouge Gallery, Baton Rouge, LA, “Targets and spaces Between”; Louisiana School for Math, Science and the Arts, Natchitoches, LA, “Danger, Danger.” His juried exhibitions included Fort Worth Community Arts Center, Fort Worth, TX “Spring Gallery Night Juried Exhibit”; “Art Fields”, Lake City, SC 2019; Batesville Area Arts Council, Batesville, AR “7<sup>th</sup> Annual National Juried Exhibition”; Foundry Art Centre, St. Charles, MO “Child’s Play”; Community Creative Center, Fayetteville, AR “Go Big or Go Home”; Stage 18, Fayetteville, AR “Winter Art Exhibition.” His invitational exhibitions included Baton Rouge Gallery, Baton Rouge, LA “Group Exhibition”; Baton Rouge Gallery, Baton Rouge, LA “Kinetics”; Masur Museum, Monroe, LA “Off the Wall.”
- Mark Spencer has a novel under contract with Moonshine Cove Publishing (October 2019 publication date). He was a guest speaker at the National Novel Writers Conference in Pasadena, CA, and at writers’ festivals at the Franklin County (Arkansas) Library and the Jefferson, TX, Civic Center.
- Kate Stewart’s book *Parchman Farm: Mississippi’s State Penitentiary in the 1930s* was published by Arcadia Publishing. Dr. Stewart also gave presentations on William Faulkner’s *Soldiers’ Pay* for the Friends of the Library (New Albany, MS); on “A ‘Celebrated Preacher’ and a ‘Christian Reformer’: Herman Melville and Rebecca Harding Davis Confront Christian Orthodoxy in the 19<sup>th</sup> Century,” SCMLA, San Antonio, TX; on “Perry Mason, Della Street, and Damsels in Distress,” Arkansas Philological Association, Conway, AR, and Mississippi Philological Association, Itta Bena, MS; and on *Parchman Farm* as Memoir, Union County Heritage Museum. She was selected for the “Teacher Feature,” *Advanced Monticellonian*.
- Kay Walter published numerous reviews and articles in journals such as *Arkansas Libraries*, *CEA-MAG Journal*, *The English Pub*, *The Companion*, and *Friends of Ruskin’s Brantwood Newsletter*. She also gave several presentations at conferences locally, regionally, and internationally.



### **Notable Faculty or Faculty/Service Projects**

- Justin Anders served as a District 1 Honor Band Clinician (Ruston, LA), as a Region Solo and Ensemble Adjudicator (Star City, AR), and as a Solo and Ensemble Adjudicator (Eldorado, AR).
- Isabel Bacon served as the Arkansas Foreign Language Teachers Association District V Director. She organized the program for the Annual AFLTA District V meeting and presented "An overview of "Martina Bex Program SOMOS - level II" to foreign language school teachers of the area. She served as judge at the Annual World Languages Competition at Hendrix College. In addition, in conjunction with this year's Fulbright TAs, she was an active participant at the fundraiser activity for the Summer Reading Program at the Monticello Branch Library with food from Argentina and Nicaragua.
- Adam Key hosted TEDxUAMonticello. Hassan Assad's talk was featured on CNN and currently has more than 72,000 views. Dr. Key was also appointed Director of Communication and Board Member for Texas CURE, the oldest prisoner rights advocacy organization in the United States. In addition, he started the prison debate program at Delta Regional Unit's juvenile detention program in Dermott, AR.
- Terry Nugent received the *UAM Student Success Award, September 2018*. He was named President of the Friends of the Public Library-Monticello Branch. In this role, he raised over \$3000.00 to support Children's Summer Reading Program and inducted Dr. Renee Clark as board member, creating communication between UAM and Monticello Branch Libraries.
- Craig Olsen was voted Alpha Chi Administrator of the Year.
- Les Pack was inducted into the Four States Bandmasters Association Hall of Fame in Texarkana, TX.
- Jason Smith directed Jazz Band One at the Hot Springs Jazz Festival with guest artist Matt Catingub; was Co-Founder for the Ark-La-Miss Trumpet Guild/Arkansas, Louisiana, Mississippi-International Trumpet Guild (ITG) Chapter; directed Jazz Band One on a four-day recruiting tour performing for 1,800 high-school students; served as Guest Clinician, East Baton Rouge Jazz Honor Band; played Lead Trumpet for The Temptations; directed Jazz Band One at the Elmhurst Jazz Festival (the band won "Most Outstanding Jazz Band" and 7 individual student awards); directed Jazz Band One on SEARK recruiting tour, performing for 2,000 high-school students; directed Jazz Band One UAM concert with Grammy Nominated guest artist Alex Norris; served as Guest Clinician, 1st annual Bentonville Jazz Festive.
- Kate Stewart took her American Novels class on a day trip to Oxford, MS, to see, among other sights, the home of William Faulkner. She served as Chair, Curriculum & Standards, as Sponsor, Alpha Chi Honor Society (since 1999), as Chair, English Major Assessment Committee, and on several campus-wide tenure/promotion committees. Off campus, Dr. Stewart was the judge for Faulkner Writing Contest (Novels); Chair, session at Mississippi Philological Association; Judge, English papers, Alpha Chi National Convention; and Executive Secretary/Treasurer, Arkansas Philological Association (on-going; re-elected, October, 2018).
- Kay Walter was a Finalist for the Hornaday Outstanding Faculty Award for a third year in a row.

**Describe any significant changes in the unit, in programs/degrees, during the past academic year.**

- The Bachelor of Arts in Liberal Arts was approved and will be implemented Fall Semester 2019.
- A concentration in Composition and Rhetoric was added to the English major.

**List program/curricular changes made in the past academic year and briefly describe the reasons for the change.**

- MFA curriculum was revised to bring more structure to the program.

**Describe unit initiatives/action steps taken in the past academic year to enhance teaching/learning and student engagement.**

We continue to see an increase in students taking Film Appreciation for the General Education Fine Arts requirement and fewer students taking the traditional choices of Art Appreciation and Music Appreciation. This trend meets our expectations. We felt that students would be more engaged by film studies, in part because they would find greater relevance in the course.

Dr. Terry Nugent, Director of Composition, led efforts this year to improve success rates in composition classes. He has now created standard custom-published texts for Comp I and for Comp II, has revised the syllabi for both courses, and has held frequent meetings with Composition faculty to discuss content of each course, connections among courses, and the need for uniformity in requirements and grading standards. In Fall 2019, we will be piloting Composition I with Review. We will no longer offer the remedial English courses Basic English, Critical Reading Skills, and Fundamentals of English. Instead, we will offer a Lab for Composition I students whose ACT scores indicate a need for shoring up of writing and reading fundamentals.

**Other Unit Student Success Data**

**Include any additional information pertinent to this report. Please avoid using student information that is prohibited by FERPA.**

**General Education English Success Rates Spring Semester**

Course	Spring 2018	Spring 2019
ENGL 113 Basic English	48%	50%
ENGL 123 Critical Reading Skills	59%	33%
ENGL 133 Fundamentals of English	63%	64%
ENGL 1013 Composition I	56%	69%
ENGL 1023 Composition II	64%	73%

Strategic initiatives to improve success rates in English Composition I and Composition II seem to be succeeding as indicated by significantly improved success rates Spring 2019 over Spring 2018.

## Addendums

### Addendum 1: UAM Vision, Mission, and Strategic Plan

#### **VISION**

The University of Arkansas at Monticello will be recognized as a model, open access regional institution with retention and graduation rates that meet or exceed its peer institutions.

Through these efforts, UAM will develop key relationships and partnerships that contribute to the economic and quality of life indicators in the community, region, state, and beyond.

#### **MISSION**

The University of Arkansas at Monticello is a society of learners committed to individual achievement by:

- Fostering a quality, comprehensive, and seamless education for diverse learners to succeed in a global environment;
- Serving the communities of Arkansas and beyond to improve the quality of life as well as generate, enrich, and sustain economic development;
- Promoting innovative leadership, scholarship, and research which will provide for entrepreneurial endeavors and service learning opportunities;
- Creating a synergistic culture of safety, collegiality, and productivity which engages a diverse community of learners.

#### **CORE VALUES:**

- *Ethic of Care*: We care for those in our UAM community from a holistic perspective by supporting them in times of need and engaging them in ways that inspire and mentor.
- *Professionalism*: We promote personal integrity, a culture of servant leadership responsive to individuals' needs as well as responsible stewardship of resources.
- *Collaboration*: We foster a collegial culture that encourages open communication, cooperation, leadership, and teamwork, as well as shared responsibility.
- *Evidence-based Decision Making*: We improve practices and foster innovation through assessment, research, and evaluation for continuous improvement.
- *Diversity*: We embrace difference by cultivating inclusiveness and respect of both people and points of view and by promoting not only tolerance and acceptance, but also support and advocacy.

#### **UAM STUDENT LEARNING OUTCOMES:**

- *Communication*: Students will communicate effectively in social, academic, and professional contexts using a variety of means, including written, oral, quantitative, and/or visual modes as appropriate to topic, audience, and discipline.
- *Critical Thinking*: Students will demonstrate critical thinking in evaluating all forms of persuasion and/or ideas, in formulating innovative strategies, and in solving problems.
- *Global Learning*: Students will demonstrate sensitivity to and understanding of diversity issues pertaining to race, ethnicity, and gender and will be capable of anticipating how their actions affect campus, local, and global communities.
- *Teamwork*: Students will work collaboratively to reach a common goal and will demonstrate the characteristics of productive citizens.

## **STRATEGIC PLAN**

### **1. STUDENT SUCCESS—fulfilling academic and co-curricular needs**

- Develop, deliver, and maintain quality academic programs.
  - o Enhance and increase scholarly activity for undergraduate and graduate faculty/student research opportunities as well as creative endeavors.
  - o Revitalize general education curriculum.
  - o Expand academic and degree offerings (technical, associate, bachelor, graduate) to meet regional, state, and national demands.
  
- Encourage and support engagement in academics, student life, and athletics for well-rounded experience.
  - o Develop an emerging student leadership program under direction of Chancellor’s Office.
  - o Enhance and increase real world engagement opportunities in coordination with ACT Work Ready Community initiatives.
  - o Prepare a Student Affairs Master Plan that will create an active and vibrant student culture and include the Colleges of Technology at both Crossett and McGehee.
  
- Retain and recruit high achieving faculty and staff.
  - o Invest in quality technology and library resources and services.
  - o Provide opportunities for faculty and staff professional development.
  - o Invest in quality classroom and research space.
  - o Develop a model Leadership Program (using such programs as American Council on Education, ACE and/or Association of American Schools, Colleges, and Universities, AASCU) under the direction of the Chancellor’s Office to grow our own higher education leaders for successive leadership planning.
  - o Create an Institute for Teaching and Learning Effectiveness.
  
- Expand accessibility to academic programs.

- o Engage in institutional partnerships, satellite programs, alternative course delivery, and online partnerships with eVersity.
- o Create a summer academic enrichment plan to ensure growth and sustainability.
- o Develop a model program for college readiness.
- o Revitalize general education.
- o Coordinate with community leaders in southeast Arkansas to provide student internships, service learning, and multi-cultural opportunities.

## **2. ENROLLMENT and RETENTION GAINS**

- Engage in concurrent enrollment partnerships with public schools, especially in the areas of math transition courses.
- Provide assistance and appropriate outreach initiatives with students (working adults, international, transfers, and diversity) for successful transition.
- Coordinate and promote marketing efforts that will highlight alumni, recognize outstanding faculty and staff, and spotlight student success.
- Develop systematic structures for first year and at-risk students.
- Identify and enhance pipeline for recruiting

## **3. INFRASTRUCTURE REVITALIZATION and COLLABORATIONS**

- Improve Institutional Effectiveness and Resources through participation in a strategic budget process aligned with unit plans and goals for resource allocations.
- Conduct and prepare Economic Impact Studies to support UAM efforts and align program and partnerships accordingly.
- Prepare and update University Master Plan.
- Partner with system and state legislators to maximize funding.
- Increase external funding opportunities that will create a philanthropic culture among incoming students, graduates, and community.
  - o Increased efforts to earn research and grant funds.
  - o Creation of philanthropic culture among incoming students, graduates and community.
    - Collaborating with Athletics Fundraising to maximize synergies.
    - Create a Growing our Alumni Base Campaign.
  - o Encourage entrepreneurial opportunities where appropriate.

- o Participation in articulation agreements to capitalize on academic and economic resources.
- o Partner with communities to address the socio economic, educational, and health and wellness (safety needs) of all citizens.

## **Addendum 2: Higher Learning Commission Sample Assessment Questions**

### **1. How are your stated student learning outcomes appropriate to your mission, programs, degrees, students, and other stakeholders? How explicitly do major institutional statements (mission, vision, goals) address student learning?**

- How well do the student learning outcomes of programs and majors align with the institutional mission?
- How well do the student learning outcomes of general education and co-curricular activities align with the institutional mission?
- How well do course-based student learning outcomes align with institutional mission and program outcomes?
- How well integrated are assessment practices in courses, services, and co-curricular activities?
- How are the measures of the achievement of student learning outcomes established? How well are they understood?

### **2. What evidence do you have that students achieve your stated learning outcomes?**

- Who actually measures the achievement of student learning outcomes?
- At what points in the curriculum or co-curricular activities are essential institutional (including general education), major, or program outcomes assessed?
- How is evidence of student learning collected?
- How extensive is the collection of evidence?

### **3. In what ways do you analyze and use evidence of student learning?**

- Who analyzes the evidence?
- What is your evidence telling you about student learning?
- What systems are in place to ensure that conclusions are drawn and actions taken on the basis of the analysis of evidence?
- How is evidence of the achievement of student learning outcomes incorporated into institutional planning and budgeting?

### **4. How do you ensure shared responsibility for student learning and assessment of student learning?**

- How well integrated are assessment practices in courses, services, and co-curricular activities?
- Who is responsible for the collection of evidence?
- How cross-functional (i.e., involving instructional faculty, Student Affairs, Institutional Research, and/or relevant administrators) are the processes for gathering, analyzing, and using evidence of student learning?
- How are the results of the assessment process communicated to stakeholders inside and outside the institution?

### **5. How do you evaluate and improve the effectiveness of your efforts to assess and improve student learning?**

- What is the quality of the information you have collected telling you about your assessment processes as well as the quality of the evidence?
- How do you know how well your assessment plan is working?

**6. In what ways do you inform the public about what students learn—and how well they learn it?**

- To what internal stakeholders do you provide information about student learning?
- What is the nature of that information?
- To what external stakeholders do you provide information about student learning?
- What is the nature of that information?

**Addendum 3: Arkansas Productivity Funding Metrics**

- The productivity funding formula consists of four categories: Effectiveness (80% of formula), Affordability (20% of formula), Adjustments, and Efficiency (+/-2% of formula).

Effectiveness	Affordability	Adjustment	Efficiency
<ul style="list-style-type: none"> <li>• Credentials</li> <li>• Progression</li> <li>• Transfer Success</li> <li>• Gateway Course Success</li> </ul>	<ul style="list-style-type: none"> <li>• Time to Degree</li> <li>• Credits at Completion</li> </ul>	<ul style="list-style-type: none"> <li>• Research (4-year only)</li> </ul>	<ul style="list-style-type: none"> <li>• Core Expense Ratio</li> <li>• Faculty to Administrator Salary</li> </ul>