

UAM OPERATING PROCEDURE 620.2
RE: Annual Review Policy Guidelines

June 5, 2017

Annual Report by Academic Units

By August 1 of each year, deans will submit to the vice chancellor for academic affairs a succinct and focused annual report of significant achievements and changes in their units for the previous academic year. These reports will constitute a major source of information regarding institutional achievement and effectiveness throughout departments, offices and units, colleges, and schools. The report must be submitted in both paper and electronic file formats.

Unit Data

- Faculty
 - Faculty (full-time, adjuncts and part-time) qualifications, area(s) of responsibility, teaching loads, other assignments including any release time and stipends (* new faculty designation)

SCHOOL OF ARTS AND HUMANITIES
AND THE DIVISION OF MUSIC
Annual Report 2016-2017

Introduction:

The 2016-17 period was particularly eventful for the School of Arts and Humanities. We completed Ten-Year Program Review Reports for Art, Communication, English, and Modern Languages. Each of the four Reports was evaluated by two outside reviewers, one of whom (in addition to reading the Report) visited campus to inspect facilities and to interview faculty, administrators, staff, and students. Both Reviewers wrote Evaluations, which were submitted along with the Reports to ADHE. The Evaluations from the Outside Reviewers consistently praised our academic standards and innovative approaches while acknowledging a shortage of faculty and resources.

In addition, in the Division of Music, the Master of Music in Jazz Studies received “Final Approval” from our national accrediting agency NASM. “Final Approval” is granted to a graduate program after it has its first graduates and provides documentation showing adherence to the “Plan” approved by NASM.

This year was also eventful because we expanded the four undergraduate programs mentioned above into comprehensive majors of 48 to 54 credit hours with the aim of adding greater depth and breadth and thereby better prepare students for life after college. We also put much time and effort into filling a total of six open full-time positions,

three tenure-track Assistant Professorships and three Instructorships.

In 2016-17, the School of Arts and Humanities, which includes the Division of Music, had 30 full-time faculty, 11 Graduate Mentor Faculty, 17 adjuncts, 5 Graduate Assistants, and 2 Fulbright Foreign Language Teaching Assistants. Total = 65.

Name	Rank	Highest Degree	Core Responsibilities	Teaching Load per semester	Release Time per semester	Stipend
Paul Becker	Professor	D.M.	Music Instruction	12 hours + 3 overload	N/A	N/A
Scott Lykens	Professor	MFA	Art Instruction	12 hours + 3 overload	N/A	N/A
Robert Moore	Professor	PhD	English Instruction	12 hours	N/A	N/A
Lester Pack	Professor	M.M.	Music Instruction, Assistant Director of Bands	12 hours + 3 overload	N/A	\$10,336
Diane Payne	Professor	MFA	Graduate-level Writing Instruction, Director of the MFA	6 hours + 3 overload	6 hours	\$5000
Thomas Richard	Professor	MFA	Art Instruction, Director of Galleries	12 hours + 3 overload	N/A	\$3000
Kent Skinner	Professor	D.M.	Music Instruction, Director of Choral Studies	12 hours + 3 overload	N/A	\$12,841
Mark Spencer	Professor	MFA	Graduate-level Writing Instruction, Dean	3 hours	N/A	N/A
Kate Stewart	Professor	PhD	English Instruction	12 hours	N/A	N/A

Name	Rank	Highest Degree	Core Responsibilities	Teaching Load per semester	Release Time per semester	Stipend
Isabel Bacon	Associate Professor	M.A.	Spanish Instruction, Director of Fulbright TAs	9 hours + 3 overload	3 hours	\$5000
Sarah Bloom	Associate Professor	MFA	English Instruction	12 hours + 3 overload	N/A	N/A
Gregory Borse	Associate Professor	PhD	English Instruction	12 hours +3 overload	N/A	N/A
Lesly Jean-Francois	Associate Professor	PhD	French and Latin Instruction	12 hours + 3 overload	N/A	N/A
Kay Walter	Associate Professor	PhD	English Instruction	12 hours + 3 overload	N/A	N/A
Justin Anders	Assistant Professor	M.L.A.	Music Instruction Director of Bands	12 hours +3 overload	N/A	N/A
Justin Bergh	Assistant Professor	PhD	Communication Instructor	12 hours + 3 overload	N/A	N/A
Leigh Graziano	Assistant Professor	PhD	English Instruction, Coordinator of Composition	12 hours	N/A	N/A
Beverly Lobitz	Assistant Professor	M.M.	Music Instruction	12 hours	N/A	N/A
Craig Olsen	Assistant Professor	PhD	English Instruction, Director of the Center for Writing and Communication	6 hours + 3 overload	6 hours	N/A
John Webb	Assistant Professor	M.E.D.	Music Instruction	12 hours	N/A	N/A
C.E. Askew	Instructor	M.M.	Music Instruction, Director of Jazz Studies	15 hours + 3 overload	N/A	N/A
Jim Evans	Instructor	M.A.	Communication Instruction, Director of Forensics	12 hours + 3 overload	3 hours	\$8080

Name	Rank	Highest Degree	Core Responsibilities	Teaching Load per semester	Release Time per semester	Stipend
Claudia Hartness	Instructor	M.A.	English Instruction	15 hours + 3 overload	N/A	N/A
Betty Hendricks	Instructor	MFA	English Instruction	15 hours	N/A	N/A
Amanda Kuttenkuler	Instructor	M.A.	Communication Instruction	15 hours	N/A	N/A
Donald Marchand	Instructor	M.M.	Music Instruction	15 hours + 3 overload	N/A	N/A
Keith Milstead	Instructor	M.A.	Communication Instruction Assistant Director of Forensics	15 hours +3 overload	N/A	\$4157
Andrew Nelson	Instructor	M.A.	English Instruction, Editor, <i>Philological Review</i>	12 hours + 3 overload	3 hours	N/A
Brian Jones	Visiting Instructor	M.A.	English and Communication Instruction	15 hours	N/A	N/A
Travis Nicholson	Visiting Instructor	MFA	English Instruction	15 hours	N/A	N/A
Josh Maciver-Anderson	MFA Mentor	MFA	Graduate-level Writing Instruction	3-6 hours	N/A	N/A
Lisa Borders	MFA Mentor	MFA	Graduate-level Writing Instruction	3-6 hours	N/A	N/A
Suzanne Cope	MFA Mentor	PhD	Graduate-level Writing Instruction	3-6 hours	N/A	N/A
Kristina Marie Darling	MFA Mentor	PhD	Graduate-level Writing Instruction	3-6 hours	N/A	N/A
Joshua MacIvor-Andersen	MFA Mentor	PhD	Graduate-level Writing Instruction	3-6 hours	N/A	N/A

Name	Rank	Highest Degree	Core Responsibilities	Teaching Load per semester	Release Time per semester	Stipend
Sara Nicholson	MFA Mentor	PhD	Graduate-level Writing Instruction	3-6 hours	N/A	N/A
Diana Spelcher	MFA Mentor	PhD	Graduate-level Writing Instruction	3-6 hours	N/A	N/A
Paul Henry	MMJS Mentor	M.M.	Graduate-level Music Instruction	3-6 hours	N/A	N/A
David Kane	MMJS Mentor	D.M.	Graduate-level Music Instruction	3-6 hours	N/A	N/A
Scott Whitfield	MMJS Mentor	M.M.	Graduate-level Music Instruction	3-6 hours	N/A	N/A
Mike Williams	MMJS Mentor	M.M.	Graduate-level Music Instruction	3-6 hours	N/A	N/A
Allen Won	MMJS Mentor	M.M.	Graduate-level Music Instruction	3-6 hours	N/A	N/A
Kathy Anderson	Adjunct	MLS	English Instruction	3 hours	N/A	N/A
Carl Becker	Adjunct	Ph.D.	Communication Instruction	3-6 hours	N/A	N/A
Yukiko Bivens	Adjunct	BA	Japanese Instruction	6 hours	N/A	N/A
Anany Chacon	Adjunct	MA	Spanish Instruction	3-6 hours	N/A	N/A
Robert Fellows	Adjunct	M.M.	Music Instruction	6 hours	N/A	N/A
Bruce Hamilton	Adjunct	M.DIV.	English Instruction	6 hours	N/A	N/A
Esbeida Higginbotham	Adjunct	MA	Spanish Instruction	3 hours	N/A	N/A
Alexis McMahan	Adjunct	MFA	English Instruction	6 hours	N/A	N/A
Jake Saul-Patin	Adjunct	MFA	English Instruction	3 hours	N/A	N/A

Name	Rank	Highest Degree	Core Responsibilities	Teaching Load per semester	Release Time per semester	Stipend
Ania Payne	Adjunct	MFA	English Instruction	3 hours	N/A	N/A
Ethel Pierce	Adjunct	M.M.	Music Instruction	6 hours	N/A	N/A
Katie Thompson	Adjunct	BA	English Instruction	6 hours	N/A	N/A
Zachery Tucker	Adjunct	M.A.	Communication Instruction	6 hours	N/A	N/A
Lynn Valetutti	Adjunct	MLS	English Instruction	3 hours	N/A	N/A
Leah Venerable	Adjunct	M.M.	Music Instruction	6 hours	N/A	N/A
Rebekah Whitaker	Adjunct	M.A.	Communication Instruction	3-6 hours	N/A	N/A
Kimberly Wilson	Adjunct	MFA	Art Instruction	3-6 hours	N/A	N/A

Graduate Assistants and Teaching Assistants:

Name	Rank	Highest Degree	Core-Responsibilities	Teaching Load per semester	Release Time per semester	Stipend
Phillip House	Graduate Assistant	B.A.	Music Instruction	3 hours	N/A	N/A
Timothy Lanford	Graduate Assistant	M.A.	English Instruction	3 hours	N/A	N/A
Marie-Laure LeBrun	Fulbright Foreign Language Teaching Assistant	M.A.	French Instruction	6 hours	N/A	N/A
James McDermott	Graduate Assistant	PhD	English Instruction	3 hours	N/A	N/A
Beatriz Rosa-Dominguez	Fulbright Foreign Language Teaching Assistant	M.A.	Spanish Instruction	6 hours	N/A	N/A
Jason Smith	Graduate Assistant	B.A.	Music Instruction	3 hours	N/A	N/A

Name	Rank	Highest Degree	Core-Responsibilities	Teaching Load per semester	Release Time per semester	Stipend
Gabrielle Swain	Graduate Assistant	B.A.	Communication Instruction/Assistance with Debate Team	3-6 hours	N/A	N/A
Susanne Thomas	Graduate Assistant	M.A.	English Instruction	3 hours	N/A	N/A

- Faculty achievements in teaching, research, and service, especially those of national, regional, or statewide significance.

Name	Teaching	Research/Publishing/Presentations/Performances	Service
Paul Becker	Educator of the Week, <i>Advance-Monticelloian.</i>	Performed with the Arkansas Symphony.	Judged two competitions: The Monroe Symphony League Emerging Artist competition and the Mississippi Valley State University piano festival and competition.
Scott Lykens		Selected Exhibitions 2017 UAM faculty exhibition, Louisiana School of Math Science and Art Solo Show, Agenta Gallery, North Little Rock Library System, North Little Rock, Arkansas Solo Show, Downtown Gallery, Monroe, Louisiana Small Favors, Philadelphia Clay Studio, Philadelphia Pennsylvania Last Call 2, Companion Gallery, Humboldt	

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
		<p>Tennessee Dirty South Mug Show, National Juried Exhibition, River Oaks Art Center, Alexandria Louisiana Friends of River Oaks Cup Show, Invitational, River Oaks Art Center, Alexandria Louisiana The All Mighty Cup, Gandee Gallery, National Juried Exhibition, Syracuse New York</p> <p>2016</p> <p>Solo Show, Arkansas State University, Beebe Arkansas Cheers, International Exhibition of celebratory drinking vessels, Medalta, Medicine Hat Canada Irons in the Fire, National Juried Exhibition, Companion Gallery, Humboldt Tennessee South Arkansas Art Center, 2016 Annual Juried National Exhibition, Eldorado Arkansas</p> <p><i>Juror Alejo Benedetti of Crystal Bridges Museum of American Art in Bentonville, Arkansas.</i></p> <p>Arkansas Contemporaries, Then, Now, & Future, Historic Arkansas Museum, Little Rock, Arkansas Bowls, National Juried Exhibition, Guildford Art Center, Guilford Connecticut Working Pots, National Juried Exhibition, James May Gallery, Algoma</p>	

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
		<p>Wisconsin At Your Service, International Juried Exhibition, Baltimore Clayworks, Baltimore Maryland Delta De La Refuse, Regional Juried Exhibition, Thea Foundation Gallery, Little Rock Arkansas Dirty South Mug Show, National Juried Exhibition, River Oaks Art Center, Alexandria Louisiana Small Favors, International Juried Exhibition, The Clay Studio, Philadelphia Pennsylvania Last Call, National Juried Exhibition, Companion Gallery, Humboldt Tennessee Abiogenesis, Juried Invitational, Charach Gallery, Jewish Community Center, West Bloomfield Township, Michigan Peeps Peoples Gun and Guys, Louisiana School of Math Science and Art, Natchitoches Louisiana</p>	
<p>Robert Moore</p>		<p>Books: <i>Self Observation: The</i> <i>Awakening of Conscience.</i> <i>An Owner's Manual</i> (Hohm Press. 2010) has now been published in 11 languages, including 2 Chinese versions, one in Mandarin, one in Taiwan's "simple Chinese." The most recent are in Dutch & Slovenian.</p> <p><i>Return to the Mother: A</i> <i>Lover's Handbook.</i> (Hohm</p>	

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
		<p>Press) Summer 2017.</p> <p>Journal Publications: <i>Technoculture</i>. “The Simple Life.” 5: Fall 2016;</p> <p>“Tom Kills A Rabbit.” <i>Jewish Currents Anthology of Prize-Winning Poems</i>. 2016</p> <p><i>Daronda Review</i> (Israel). 3 poems (7:1, February 2017).</p> <p>“<i>Work With Others</i>” <i>The Secret Keeper</i>. (February, 2017)</p> <p>“<i>I Only Have Eyes For You</i>.” <i>Sahaja</i> 3:2 (2017). 35</p> <p>“<i>Begging Bowl</i>.” <i>The Moon</i> anthology from Outrider Press & The Tall Grass Writer’s Guild.</p> <p>Lectures & Workshops Fall 2016: AR Reader’s Map (5 poems) w/Sandy Longhorn. Et.al.</p> <p>Honors & Awards</p> <p>“Old Age Requires the Greatest Courage” was one of 10 finalists out of 15,000 entries in the 2015 <u>Rattle</u> Poetry Prize and will be published in the winter issue of <u>Rattle</u>.</p> <p><i>The Code of the Lakota</i> (poetry chapbook) was a finalist in the 2015 <u>Comstock Review</u> annual</p>	

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
		<p>chapbook competition;</p> <p><i>The Law of the Land</i> was a semi-finalist in Words Works annual Washington Book Prize.</p> <p><i>The Law of the Land</i> was a semi-finalist in Snake Nation Press annual poetry competition.</p>	
Lester Pack	Educator of the Week, <i>Advance-Monticelloian.</i>	<p><i>Quintet for String Quartet and Tuba</i> recorded on summit records. This is the second recording of commissioned compositions by Dr. James Shearer, tuba professor at New Mexico State University. The first recording <i>Haunted American Suite</i> also featured Professor Pack's composition <i>Suite for Horn, Tuba, and Piano.</i></p> <p>Published composition <i>Crusader's Triumph</i>, which was commissioned by the Mountain Home Jr. High Band (Twin Towers Music Publishers).</p>	By invitation, conducted one of his compositions at the El Dorado High School Band Spring Concert, May of 2017.
Diane Payne		Presented at "Nonfiction Now" conference in Iceland, June 2017.	

		<p>Publications: “Hula-Hooping” forthcoming in <i>Spry Literary Journal</i> “Bargain Shopping” forthcoming in <i>Reservoir Journal</i>; “Family Mantra” forthcoming in <i>Dead Mule Literary Journal</i>; “Dear Dad You Remind Me of Trump” in <i>11/9: The Fall of American Democracy Anthology</i>, June 2017; “Dear Dad You Remind Me of Trump” in <i>Breathe Free Press</i>, May 2017; “Raped, Not Raped,” in <i>Sexual Assault Survivors Anthology</i> published by Civil Coping Mechanisms March, 2017; “Cream Puffs” in <i>Mad Cap Review</i>, January 2017; “She Has Your Fingers” forthcoming in <i>Elke Literary Journal</i>; “Fatherly Advice” in <i>Crab Fat Literary Magazine</i>, November 2016; “Guns and Heads” in <i>The Offing</i>, February 2017; “Dissonance” in <i>Split Lip Magazine</i>, April 2017; “Harmony” in <i>Blue Lyra Press</i> in March 2017; “Walking” in <i>Coil</i>, November 2016; “One Day Soon” in <i>Ocra/Artifact</i>, January 2017; “Clipped Wings” <i>Souvenir Lit</i>, January 2017; “Trimming Trees” in <i>Rooted Anthology</i>, April 2017; “Flight of Desire” chapbook in <i>Blue Lycra Publications</i>, February 2017.</p>	
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Name	Teaching	Research/Publishing/ Presentations/Performances	Service
<p>Thomas Richard</p>		<p><u>Solo Exhibitions</u></p> <p>Louisiana School for Math, Science and the Arts, Natchitoches, LA</p> <p>ASU – Beebe, Beebe, AR</p> <p>Southern Arkansas University, Magnolia, AR</p> <p><u>Selected Juried Exhibitions</u></p> <p>Arkansas Arts Center, Little Rock, AR “58th Annual Delta Exhibition”</p> <p>Drawl Contemporary Art, Little Rock, AR, “The Gun Show”</p> <p>ART7 Gallery, Fort Worth, TX, “Somewhere in the Dark”</p> <p>Laman Library Gallery, North Little Rock, AR “Arkansas Art Educators Art Exhibition”</p> <p><u>Invitational Exhibitions</u></p> <p>Historic Arkansas Museum, Little Rock, AR “Arkansas Contemporaries: Then, Now, Next!”</p> <p>Shaw Center for the Arts, Baton Rouge, LA “How High is the Water, Mama?”</p> <p>Baton Rouge Gallery, Baton Rouge, LA “Group Exhibition”</p>	<p>Judge: Arkansas Young Artist Association, Little Rock, AR</p>

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
		<p>Baton Rouge Gallery, Baton Rouge, LA “Kinetics”</p> <p>Arts and Science Center for Southeast Arkansas, Pine Bluff, AR “Potpourri”</p> <p><u>Presentations, Lectures, Workshops</u></p> <p>“Cowboys & Little People” LA School for Math, Science, and the Arts, Natchitoches, LA</p> <p>“Processes of Drawing and Mixed Media Techniques”, Arkansas State University – Beebe, Beebe, AR</p>	
Kent Skinner		<p>Performed professionally in Knoxville, Tennessee; Little Rock; and Hartford, Connecticut.</p>	
Mark Spencer		<p>Publications: “Devil’s Elbow, Kentucky: July 3, 1971” in <i>Amarillo Bay</i>.</p> <p>Fourth printing of <i>A Haunted Love Story</i> (Llewellyn Worldwide).</p> <p>Featured on the story- telling radio show <i>Snap Judgment</i>, WNYC, New York City.</p>	<p>Taught professional development workshops for public school English teachers at the Southeast Arkansas Educational Cooperative.</p>

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
<p>Kate Stewart</p>	<p>Named Hornaday Outstanding Faculty Member for 2017.</p> <p>Taught Literature of the South for the first time (new course development).</p> <p>Took Literature of the South class to Oxford, MS; trip included a guest lecture on the Ole Miss campus and visits to Square Books and Rowan.</p> <p>Saw a retention/completion rate in Spring semester courses of over 95%.</p>	<p>Presented a paper entitled “Celebrated Preacher and ‘A Christian Reformer’: Herman Melville and Rebecca Harding Davis Explore Christianity in Transition” at Mississippi Philological Association (February, 2017);</p> <p>Continued work on Mississippi State Penitentiary volume (forthcoming Arcadia Press, September, 2017)</p> <p>Presented a paper entitled “Edgar Allan Poe and Arthur Sherburne Hardy: The Collision of Algebra and Detection” at the American Literature Association annual meeting in Boston (May, 2017).</p> <p>Presented “How to Read <i>Light in August</i>” for the Friends of the Library, New Albany, MS</p> <p>Submitted essays for <i>The Encyclopedia of Horror</i> (in press)</p> <p><i>Moby Dick</i> lecture prior to the band concert that featured an adaptation of Melville’s work.</p>	<p>the Arts & Humanities representative on Curriculum & Standards; served as secretary during the 2016-2017 academic year;</p> <p>Attended Alpha Chi convention in Louisville, KY with three students (April, 2017); served as a judge for the English presentations;</p> <p>Named Outstanding Sponsor of the Year by Alpha Chi;</p> <p>Participated in English workshops for high school teachers in February and June Served as a judge for the novel-writing contest for the Tallahatchie Literary Festival.</p> <p>Re-appointed Executive Secretary/ Treasurer of the Arkansas Philological Association</p>
<p>Isabel Bacon</p>			<p>SAH Advisor of the Year.</p>

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
Sarah Bloom			Taught professional development workshops for public school English teachers.
Gregory Borse		<p>Panel Presentation: "Lyric Poetry & the Soul."</p> <p>Just finished first novel, "The Incorruptibles," which is being shopped to agents.</p> <p>Working on book proposal solicited by Oxford University Press for an Introduction to Philosophy (college textbook)</p>	
Lesly Jean-Francois		Presented at the World Languages Expo.	
Kay Walter	Finalist for Hornaday Outstanding Faculty Award.	Received the NCTE Newsletter of Excellence award for 2017.	
Justin Anders			Promoted the UAM Music program in TV Interview with KATV Channel 4 regarding Jazz in the Classroom - Little Rock, AR and radio Interview regarding Jazz in the Classroom - Greenville, MS
Justin Bergh		Presented "From Backstage to Front Page: Culinary Media and the Cultural Rise of Chefs." Agriculture, Food and Human Values	

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
		Society and the Association for the Study of Food and Society 2017 Annual Meeting, Los Angeles, CA	
Leigh Graziano		Presented at the national College Composition Conference.	
Beverly Lobitz		Performed in the Organ Concert presented by the Monticello Music Club.	Serves as president of the IOTA Alpha Chapter of Pi Kappa Lambda and as judge for the Junior Festival of the National Federation of Music Clubs
Craig Olsen		Presented at the Southwest Popular/American Culture Conference and at the Creative Writing Studies Conference.	
John Webb		Performed with the South Arkansas Symphony Orchestra and with the Arkansas Brass	SAH Advisor of the Year.
C.E. Askew		Performed with the Stan Kenton Legacy Orchestra during their annual spring concert tour in Florida.	
Jim Evans			Coached the debate team to an IPDA ranking of 3rd in the nation.
Claudia Hartness			Continues to search on the Monticello Board of Aldermen.
Betty Hendricks			Member of the Board of Directors Delta Counseling
Donald Marchand			Served as an adjudicator for the 3rd year in a row for Texas All-State Jazz Ensemble auditions.

Name	Teaching	Research/Publishing/ Presentations/Performances	Service
Keith Milstead			Assistant Director of Forensics and along with Director Jim Evans coached debate team to an IPDA ranking of 3rd in the nation.
Andrew Nelson		<p>Editor of the <i>Philological Review</i>.</p> <p>Lingua: Editorial Board Member: <i>Lingua: International Journal of Linguistics, Literature, and Culture</i>.</p> <p>Presented at two conferences.</p> <p>Paper published in Mississippi Philological Association's publication: POMPA</p>	Webmaster of the Arkansas Philological Association's website.
Brian Jones			Delivered the keynote address at the opening session of the Mississippi FBLA state convention in Jackson, MS, on the theme of leadership and attitude.
Rebekah Whitaker		Presented a paper at the National Communication Association Annual Conference	

<p>Kristina Marie Darling</p>		<p>Two books of poetry accepted for publication: <i>The Disappointment Acts</i> (C & R Press, forthcoming 2018).</p> <p><i>Dark Horse</i> (C & R Press, forthcoming 2017).</p> <p>Published literary criticism:</p> <p>“The Mind Set Alight: Suzanne Buffam’s <i>A Pillow Book</i> and Kathryn Nuerenberger’s <i>Brief Interviews with the Romantic Past</i>,” <i>The Kenyon Review</i>;</p> <p>“Theater of the Mind: On Recent Performance Texts by Meredith Stricker & Khadijah Queen,” <i>The Laurel Review</i>;</p> <p>“Repetition as Voyage and Transfiguration: On Recent Work by Ben Lerner, Elizabeth Colen & Kristy Bowen,” <i>The Literary Review</i>; “Beauty, Risk, & the Paratext: On Chapbooks by Sarah Minor, Carrie Lorig, & Sarah Ann Winn,” <i>The Los Angeles Review</i>; ·</p> <p>“Time as Empire and Resistance: On Recent Work by Shane McCrae, Christopher Kempf, and Toby Martinez de las Rivas,” <i>The Los Angeles Review</i>; ““The Heart Grows Stranger: Sorrow & the Unspeakable in Three Recent Prose Texts,” <i>The Los Angeles Review of Books</i>; “Lyric Address:</p>	
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		<p>Impossible Desire, Infinite Possibility,” <i>The Los Angeles Review of Books</i>; “Melancholy, Wonder, & the Archive in Three Recent Poetry Collections,” <i>OmniVerse</i>; “This Nameless Miraculous Crime’: On Form, Philosophy, & Disobedience in Kara Candito’s Poetry,” <i>Agni</i>; “Voice, Alterity, & Hybrid Forms: Three Recent Prose Experiments,” <i>The Best American Poetry</i> (web); “Sentenced to Gender: The Women of Blazevox Books,” <i>The Best American Poetry</i> (web); “Landscape and Sorrow in Three Recent Experimental Texts,” <i>Descant</i>; “‘To let them remain, in some measure, unknown’: Affect & the Object World in Two Recent Hybrid Texts,” <i>Descant</i>; “The Place Where Memory Lives: Negative Space in Three Recent Essay Collections,” <i>The Iowa Review</i>; “‘My Heart Pedals Shut’: On Distance, Desire, and Lyric Address in Recent Poetry by Women,” <i>The Literary Review</i>; “Method Is Unnecessary to Remove the Past Season: Towards a Poetics of Uncertainty,” <i>The Los Angeles Review</i>; “Sorrow and the Feminine in Three Experimental Texts,” <i>The Los Angeles Review of Books</i>; “Sorrow as</p>	
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Name	Teaching	Research/Publishing/ Presentations/Performances	Service
		<p>Distance and Proximity: On Sueyeun Juliette Lee’s <i>Solar Maximum</i> and Other Recent Experimental Texts,” <i>Poetry International</i>; “The Loveliest Arrow: Notes on the Dark Sublime,” <i>Tupelo Quarterly</i>; ““The Etiolating Stars’: On Sorrow, Sentiment, & the Sublime in Donna Stonecipher’s Poetry,” <i>Tupelo Quarterly</i>; ““I would never say I’m sorry in a dream’: Voice & Alterity in Three Recent Collaborative Texts, <i>Tupelo Quarterly</i>; “The Postmodern Lyric as Collective Disenchantment: Three Books by Joshua Clover,” <i>Tupelo Quarterly</i>.</p>	
Joshua MacIvor-Andersen		<p>Published the book <i>On Heights & Hunger</i> (Outpost19) and contributed to the anthology <i>Rooted: The Best New Arboreal Nonfiction</i>, (Outpost19).</p> <p>Published articles: "The Burrowers," <i>The Guardian</i>; "Do You Realize What The Conditions Are Out Here?," <i>The Normal School</i>; "Chattanooga in Profile," <i>Garden & Gun Encyclopedia of the South</i>.</p>	
Sara Nicholson		Published <i>What the Lyric Is</i> (The Song Cave Press)	
Zachery Tucker			Professional service:

			<p>Arkansas Communications & Theater Arts Association, Director of Arkansas Student Congress</p> <p>International Public Debate Association</p> <p>Pi Kappa Delta Forensics Honorary Monticello High School Assistant (Volunteer) Debate Coach for Monticello High School including traveling to national tournament in Birmingham, AL to coach debate events.</p> <p>Community service:</p> <p>Arkansas Delta Byways Regional Tourism Association, Board of Directors</p> <p>Southeast Arkansas Concert Association.</p> <p>Rotary Club of Monticello, Arkansas.</p> <p>Miracle League of</p>
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Name	Teaching	Research/Publishing/ Presentations/Performances	Service
			Southeast Arkansas Board. United Way of Drew County. NAACP – Drew County Branch. Concerned Citizens of Monticello Area.

- Faculty and/or student service learning projects
- ❖ **Writing Center Tutors were embedded in ENGL 113 Basic English and ENGL 133 Fundamentals of English.**
- ❖ **Alpha Chi members took part in the bullying awareness event, the wellness fair, and Academic Olympics.**
- ❖ **Media students worked with Drew County Hospital on a public relations campaign.**
- ❖ **Members of Delta Zeta Epsilon (DZE), UAM Modern Languages Honor Society, were involved in the following service projects for the school year 2016-2017:**
 - 1) **Collected children’s books and school supplies during the year to donate to a school in Nicaragua (Colegio Bautista de Masatepe, Nicaragua.)**
 - 2) **Raised money to purchase a printer (with several cartridges of ink) and a scanner for the same school.**
 - 3) **Taught English to Hispanic residents in the community at the First United Methodist Church.**
 - 4) **Served as interpreters to Spanish speakers needing to communicate with local social services agency and/or medical clinics.**
 - 5) **Served as hosts and judges at the Annual Foreign Language Contest-Festival for Junior High and High Schools of SE Arkansas. This event is sponsored every year by the UAM School of A & H and AFLTA (Arkansas Foreign Language Teachers Association.)**
- **Append a listing of college or school awards to faculty for teaching, advising, scholarly activity, research and creative activity, and public service. Include faculty/student research.**
Faculty information provided in the chart above and student information is in the list below.
- **List of grants, source, purpose and total dollars for the academic year**

N/A

- List partnerships, MOUs or other special agreements with brief description

N/A

- Significant changes of college/school/programs/departments both positive and negative
- Achievements of students and alumni or former students, especially those of national, regional, or statewide significance. Append a listing of student honors and awards as announced at the college or school honors ceremony and of other students receiving campus recognition.

- ❖ **Three Alpha Chi students (Cody Bijou, Raegan Dobbs, and Bronte Pearson) attended Alpha Chi convention and presented papers;**
- ❖ **Bronte Pearson (English major) won the creative writing prize at the Alpha Chi convention; she also published short stories in *Linden Avenue Literary Journal* and *Aphotic Realm Magazine* and two poems in *805 Lit + Art Magazine*.**
- ❖ **Cody Bijou (Communication major) was 1st Alternate for the Region II Alpha Chi graduate fellowship;**
- ❖ **Zachery Wilson (Music major) won 1st place in the Air Force Band of the Golden West National Competition. He is now based in San Francisco, playing keyboard with the Air Force Band of the Golden West.**
- ❖ **Alannah Hensley (English major) read her poetry at the Sigma Tau Delta national conference.**
- ❖ **Tabatha Jenkins (English major) published a short story in *Adelaide Literary Magazine*.**
- ❖ **David Armand (MFA program) published three book reviews in *New York Journal of Books*, a short story in *Crosscurrents in Composition*, an interview in *Fiction Southeast*, flash fiction with Flash Fiction Press, a poem in *San Pedro River Review*, two poems in *Eunoia Review*; received an honorable mention in *Glimmer Train's* annual Fiction Open, received *St. Tammany Parish President's Award for Literary Artist of the Year*; presented at James Madison University (Virginia), Words & Music Literary Festival (New Orleans), Louisiana Book Festival (Baton Rouge), Eudora Welty Writers' Symposium (Mississippi University for Women), Southern Festival of Books, (Nashville, TN), Tangipahoa Parish Library Free Book Festival (Hammond, LA), Louisiana State University (Baton Rouge, LA), Shippensburg University (via Skype), Mid-South Book Festival (Memphis, TN), Mississippi Writers Guild Conference (Natchez, MS).**
- ❖ **Karen Weyant (MFA program) published poetry in *Rattle's Rust Belt Poetry Edition* and the *2017 Rhysling Anthology*; flash creative nonfiction in *Punctuate*, *Drafthorse*, and *Fourth River*; creative nonfiction in *Zoomorphic*.**
- ❖ **Susanne Thomas (MFA program) published short stories in *New Zenith Magazine* and *Bewildering Stories*.**
- ❖ **Trent Harmon, who studied piano and voice in the Division of Music, won *American Idol*.**

- ❖ **Christa McDaniel (English major) published a short story in an anthology released by Between the Lines Publishing and a short story in *Anti-Heroine Chic Magazine*.**

- Attach a listing, where applicable, of chairs, professorships, distinguished professorships, and lectureships and faculty awards given by the college/school.

N/A

HLC Program/Unit Assessment

Significant achievements and changes of college or school and programs/departments, both positive and negative, including progress related to strategic plans and university priorities particularly student success initiatives/successes.

- **Teaching and Learning**

Progress related to strategic plans and university priorities for the academic year

- Initiatives/action steps to support effective teaching (new strategies, partnerships, use of technology, etc.) (based on program assessment data, summary and analysis: SLOs, retention, graduation rates, teaching strategy changes, curricular changes, etc. and changes made in response to data)

Our data indicates that 8-Week remedial classes lead to higher student success rates (see data below under “curriculum changes”). Success rates in 8-week sections are approximately 20 percentage points higher than in 16-week classes. The 8-Week format helps to keep students focused and on task. We are in the process of collecting data on success rates in hybrid classes in both 8-Week and 16-Week formats (we are aware of literature making a case for the hybrid model of instruction as the most effective as compared to online and face-to-face delivery modes).

- Initiatives/action steps to support student engagement in the classroom (Ex: effective teaching and learning strategies and tools, including, but not limited to, the expanded use of technology, online materials/tools, campus instructional technology tools, and learner-centered activities, e.g., student-led projects, demonstrations, seminar-style class configurations, etc.

Writing Center tutors were embedded in remedial English classes to enhance in-class learning and to allow bonding of student tutors with at-risk students and promoting use of the Writing Center.

We are piloting themed Composition II classes and the use of free electronic course materials in lieu of students purchasing textbooks. Fall 2017, the themes will be sports, the environment, and social justice. We’re also interested in themed Composition II sections that will be designed for specific majors.

Group projects, class discussions, and student presentations dominate the learning environment of SAH General Education courses now over traditional classroom lectures.

- Initiatives/action steps to promote student success and persistence

Program assessment is ongoing, and data is collected annually in each Arts and Humanities program in the form of pre-tests, post-tests, portfolio reviews, rubric evaluations of presentations and performances, enrollment numbers, graduation numbers, retention data, and surveys. Historically, analysis and action have taken place in each program on a 3-year cycle. This year’s focus is on the programs in Art and Communication, both of which have seen recent jumps in the number of majors:

Program	Number of majors 2014	Number of majors 2015	Number of majors 2016
Art	22	21	32
Communication	27	35	34

The increase in Art majors (52%) is probably largely the result of a new perception that an Art degree can lead to employment in the public schools, given the declaration of the Arkansas Department of Education that Art is a “Critical Need Area.”

The increase in the number of Communication majors (29.6%) is probably largely the result of better recruitment by the faculty and better advertising of career tracks for Communication majors, as well as publicity related to the debate team’s national championship in 2016. We believe that the Professional Writing Emphasis Area, which is perceived by students as a pragmatic field leading to lucrative employment, will continue to boost enrollment.

Based on 2014-2017 program data, the tracking of recent workplace developments in the field, and the study of best teaching practices nationwide, the Communication faculty agreed that greater breadth and depth in relation to the program’s Student Learning Outcomes could be better achieved by expanding the major from 36 hours to 48. The SLOs for the program are as follows:

Students who earn the Bachelor of Arts in Communication should:

- 1. Send and receive verbal, nonverbal and written messages that meet critical standards;**
- 2. Demonstrate facility in using major theories in message analysis;**
- 3. Demonstrate significant skill in adapting messages to any type of communication;**
- 4. Create formal messages using credible research methods and solid reasoning;**
- 5. Demonstrate an understanding of the ethics, practices, and importance of communication theories in their area of emphases.**

Relation to UAM Mission Statement (2014-16):

COMM SLO 1 reflects the university mission in enabling students to communicate effectively. (assured by the core requirements of Communication Writing, Interpersonal Communication, and Argumentation and Debate).

COMM SLO 2 reflects the university mission in educating people for critical thought (assured by the core requirement of Theories of Human Communication).

COMM SLO 3 reflects the university mission to enable students to “synthesize knowledge,” “communicate effectively,” use “technology with intelligence and responsibility,” and “act creatively within their own and other cultures.” (assured by the core requirements of Modern Media Literacy, Interpersonal Communication, and Argumentation and Debate, as well as the elective Intercultural Communication).

COMM SLO 4 reflects the university mission in the aim to “enhance and share knowledge, to preserve and promote the intellectual content of society and to educate people for critical thought” (assured by the core requirements of Modern Media Literacy and Theories of Human Communication).

COMM SLO 5 reflects the university mission in teaching students to “use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures” (assured by the core requirements of Communication Writing and Modern Media Literacy).

In 2016, as part of an effort to enhance the relevance of the Communication program, four new courses have been added to the curriculum and will be offered for the first time Fall Semester 2017: COMM 2023 Introduction to Electronic Communication, COMM 3043 Digital Media Production, COMM 3053 Contemporary Media Issues, COMM 3063 New Media Theory and Practices.

In 2015, a Professional Writing Emphasis Area was added to accommodate the interests and career goals of students interested in what is a burgeoning and lucrative field. The Professional Writing curriculum includes new and relevant courses such as COMM 4053 Visual Rhetoric, COMM 4703 ePortfolio Seminar, ENGL 4013 Writing Across Contexts, ENGL 3323 Writing Center Internship.

(The addition of the Professional Writing Emphasis Area in Communication probably accounts, to a certain extent, not only for the increase in Communication majors and but also a decrease in English majors.)

In 2016, the Communication program eliminated the Performance Emphasis Area for lack of student interest. Over a three-year period, only 1 student graduating with a Communication degree had elected the Performance Emphasis.

Based on 2014-2017 program data, the tracking of recent workplace developments in the field, and the study of best teaching practices nationwide, the Art faculty agreed that greater breadth and depth in relation to the program’s Student Learning Outcomes could be better achieved by expanding the major from 36 hours to 48. The SLOs for the program are as follows:

A student who graduates with a Bachelor of Arts degree in Art should be able to:

- 1. Understand and be proficient with different art media**
- 2. Use effective research skills in the discipline of art**
- 3. Have a basic knowledge of the history, practice, and use of art in history.**
- 4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance**
- 5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view**
- 6. Plan, promote, and hold an exhibition of their work**
- 7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.**

Correlation between university mission (2014-16) and Art program's student learning outcomes:

SLO 1 reflects the university mission to enable students to “synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.”

SLO 2 reflects the university mission “to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought.”

SLO 3 reflects the university mission “to enhance and share knowledge, to preserve and promote the intellectual content of society.”

SLO 4 reflects the university mission “to enhance and share knowledge, to preserve and promote the intellectual content of society.”

SLO 5 reflects the university mission “to educate people for critical thought” and to act “creatively within their own and other cultures.”

SLO 6 reflects the university mission to enable students “to synthesize knowledge [and] communicate effectively.”

SLO 7 reflects the university mission to enable students “to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.”

In evaluating the progression of skill as demonstrated in the portfolios of 15 majors (2014: 4; 2015: 4; 2016: 2; 2017: 5) majors, all graduating Art majors met or exceeded the expectations of SLOs 1, 2, 5, 6, 7. Post test scores in Art History indicated **93.3% of graduating Art majors met or exceeded the expectations of SLOs 3 and 4.**

Data indicated that students were not graduating from concentrations in two or three-dimensional art; therefore, in 2016-17, the Art faculty eliminated those concentrations, leaving in place a “general” Art program of study.

- Curricular Changes (based on program assessment data, summary and analysis: SLOs, retention, graduation rates, teaching strategy changes, curricular changes, etc. and changes made in response to data
 - List any addition/deletion/modification of degrees****

The Art, Communication, English, and Modern Language majors were all expanded from 36 or 39 hours to 48 or 54 (not including Supportive Requirements), and students in the School of Arts and Humanities are no longer required to have a minor. Informal surveys

of students and faculty indicated a desire for greater breadth and depth within major programs and a feeling that minors were often selected arbitrarily and possessed little relevance to students' interests and career goals. (Students still have the option of electing a minor—they simply are not required to have one.) Another benefit of eliminating the minor requirement is that advising is streamlined and students are more likely to graduate on time.

- List any addition/deletion of courses (If new/deleted courses were general education, was a request for changes in ACTS listing made?)

ENGL 123 Critical Reading Skills was offered for the first time Fall Semester 2016. This course enhances reading remediation efforts.

FA 1023 Film Appreciation was offered for the first time Spring Semester 2017. This additional General Education Fine Arts option is part of an effort to make the General Education curriculum more vibrant and relevant. Corollary to the addition of this course is the revision of Art Appreciation and Music Appreciation, which for many years served as almost unofficial remedial courses for incoming freshmen with low test scores. With the addition of Film Appreciation, as well as a revamping and expansion of remedial efforts, Art Appreciation and Music Appreciation can now become the compelling and rigorous classes they should be.

- List and briefly describe specific curricular changes that impact student success/retention including variety of course delivery options

We expanded offerings of 8-Week sections because of success rates in past 8-Week formats as compared to 16-Week sections of the same courses. The success rates for our remedial English classes and Comp I in 2016-17 were very similar to what we saw in 2015-16. In addition, the evidence continues to support our belief that the addition of Basic English is improving retention of remedial students. The segregating of students with different remedial needs into Basic English and Fundamentals of English allows instructors to focus on those distinct needs.

FALL 2016

**Success Rates for Remedial English courses and ENGL 1013 Composition I
(Success = C or better)**

ENGL 113 Basic English

1st 8-week—82.4%

2nd 8-week—41.6% (These are students who failed Basic English the first 8 weeks)

16-week—47.7%

ENGL 123 Critical Reading Skills

1st 8-week—84%

2nd 8-week—41.6% (These are students who failed Critical Reading Skills the first 8 weeks)

16-week—58.1%

ENGL 133 Fundamentals of English

1st 8-week—90%

2nd 8-week—78.6% (These are students who took and passed Basic English the first 8 weeks)

16-week—68.6% (Although this number is significantly lower than the success rate in 8-week sections, it is higher than historical success rates of about 45% for ENGL 133. We contribute the higher success rate to the addition of ENGL 113 to the remedial curriculum.)

ENGL 1013 Comp I

16-week—73.6%

1st 8-week—81.3%

2nd 8-week—85.2% (Almost all of these students took Fundamentals the first 8 weeks)

Online (16 weeks)—56.6%

We are now offering additional sections of Composition I and Composition II in 8-Week and hybrid formats to promote student success and timely progression. We are also offering 8-week sections of Art, Communication, and Foreign Language courses. One motive is to provide a safety net to students who run into personal or academic difficulties the first 8 weeks of a semester. Because of the availability of courses starting the second 8 weeks, a student's semester may be salvaged.

- List unit/faculty professional development provided throughout the academic year that enhances knowledge of content, instruction, research and/or student persistence/success. Through travel support from the unit, a number of faculty attended professional conferences and workshops at which they acquired new knowledge and skills:
 - ❖ **C.E. Askew attended Arkansas Bandmasters Association Conference, Four States Bandmasters Convention, Arkansas State Music Conference.**
 - ❖ **Paul Becker attended the Music Teachers National Association National Conference.**
 - ❖ **Justin Bergh attended the Agriculture, Food and Human Values Society Conference in Los Angeles, CA.**
 - ❖ **Sarah Bloom attended College Reading and Learning Association of AR/LA.**
 - ❖ **Brian Jones attended a grant writing workshop last year to learn more about the process of and strategies for successfully writing grants.**

- ❖ **Scott Lykens attended the National Art Educators Association Conference in New York, NY.**
- ❖ **Lesly Jean-Francois attended the World Languages Expo in Boston, MA.**
- ❖ **Donald Marchand attended the Texas Music Educators Convention, Arkansas All-State Educators Convention, Four States Band Convention.**
- ❖ **Andrew Nelson attended UAM College Readiness Workshop: University of Arkansas Monticello , Mississippi Philological Association Conference, and Arkansas Philological Association Conference.**
- ❖ **Craig Olsen attended the Southwest Popular/American Culture Conference in Albuquerque, NM, and the Creative Writing Studies Conference in Swannanoa, NC.**
- ❖ **Les Pack attended Arkansas Bandmasters Association Conference, Four States Bandmasters Convention, Arkansas State Music Conference.**
- ❖ **Diane Payne attended the AWP in Washington, DC, and the Nonfiction Now Conference in Iceland.**
- ❖ **Kate Stewart attended the Arkansas Philological Association Conference, the Mississippi Philological Conference, and the American Literature Association Annual Convention in Boston, MA.**
- ❖ **John Webb attended the Arkansas Bandmasters Association convention, the Four States Bandmasters Convention, the Arkansas All-State Music conference.**

Program Productivity and Program Viability

- **Effectiveness:** The number of progression goals met by undergraduate students. Extra consideration given to progression goals met by students who contribute to closing the attainment gap of underserved populations in Arkansas.

Report in number and percentage of students by academic year.

- Credentials: Certificate of Proficiency, Technical Certificate, Associate, Baccalaureate, Master

YEAR	UNIT	ACAD PLAN	MAJOR	DEGREE	%
2017	ARHUM	ART_MAJ	Art Major (BA)	BA	7
2017	ARHUM	COMMUN_BA	Communication (BA)	BA	9
2017	ARHUM	ENGL_MAJ	English Major (BA)	BA	13
2017	ARHUM	MODL_MAJ	Modern Languages Major (BA)	BA	4
2017	ARHUM	MUSIC_MAJ	Music Major (BA)	BA	8
2017	ARHUM	MUS_ED_MAJ	Music Education Major (BME)	BME	1

The number of graduates in Art is notable because we’ve never had 7 before. English is historically healthy. Music is down this year, but we believe we’ll be back up next year. Communication had a good year. Modern Languages struggles to attract students, but it’s notable that all of those students graduated with honors and that “4” matches the state viability number.

- Progression: 15, 30, 45, 60, 90 credit hours

ACAD_PROG	ACAD_PLAN	15	30	45	60	90
ARHUM	ART_MAJ	5	3	4	7	8
ARHUM	COMMUN_BA	3	4	4	9	5
ARHUM	ENGL_MAJ	1	4	3	6	7
ARHUM	MODL_MAJ					3
ARHUM	MUS_ED_MAJ	1	4	4	6	4
ARHUM	MUSIC_MAJ	6	10	5	10	10

We're not sure what to make of this data. If our students tended to choose majors upon entering UAM, we would see a coherent and expected decline in numbers (hopefully only a slight attrition). What these numbers perhaps indicate is that our students often come to one of our SAH majors after being at UAM for a year or two. Note the jump, for instance, in Communication majors at the 60-credit point.

➤ Gateway Course Success Rates (A, B or C)

Plan	Gateway Course	Total Enrolled	Passed (A,B,C)	% Passed	Not passing (D or F)	% Not Passing
2014						
	ENGL1013	8	8	100%	0	0%
ART_MAJ	ENGL1023	6	3	50%	3	50%
ART_MAJ	ENGL2293	2	2	100%	0	0%
ART_MAJ	HIST1013	3	3	100%	0	0%
ART_MAJ	HIST1023	1	1	100%	0	0%
ART_MAJ	HIST2213	6	5	83%	1	17%
ART_MAJ	HIST2223	1	0	0%	1	100%
ART_MAJ	MATH1003	1	1	100%	0	0%
ART_MAJ	PHIL2223	3	2	67%	1	33%
ART_MAJ	PSY1013	4	3	75%	1	25%
ART_MAJ	SOC2213	1	0	0%	1	100%
COMMUN_BA	ENGL1013	4	2	50%	2	50%
COMMUN_BA	ENGL1023	3	2	67%	1	33%
COMMUN_BA	ENGL2283	2	1	50%	1	50%
COMMUN_BA	HIST1013	1	1	100%	0	0%
COMMUN_BA	HIST1023	3	1	33%	2	67%
COMMUN_BA	HIST2213	1	0	0%	1	100%
COMMUN_BA	MATH1003	3	2	67%	1	33%
COMMUN_BA	PHIL2223	1	1	100%	0	0%
COMMUN_BA	PSCI2213	3	2	67%	1	33%

Plan	Gateway Course	Total Enrolled	Passed (A,B,C)	% Passed	Not passing (D or F)	% Not Passing
COMMUN_BA	PSY1013	1	1	100%	0	0%
COMMUN_BA	PSY3443	1	1	100%	0	0%
ENGL_MAJ	ENGL1013	1	0	0%	1	100%
ENGL_MAJ	ENGL1023	1	0	0%	1	100%
ENGL_MAJ	ENGL2283	1	1	100%	0	0%
ENGL_MAJ	ENGL2293	3	2	67%	1	33%
ENGL_MAJ	ENGL3403	2	2	100%	0	0%
ENGL_MAJ	ENGL3413	4	3	75%	1	25%
ENGL_MAJ	ENGL3423	4	4	100%	0	0%
ENGL_MAJ	ENGL3433	2	2	100%	0	0%
ENGL_MAJ	HIST1013	2	2	100%	0	0%
ENGL_MAJ	HIST1023	4	3	75%	1	25%
ENGL_MAJ	HIST2213	3	2	67%	1	33%
ENGL_MAJ	MATH1003	2	0	0%	2	100%
ENGL_MAJ	PHIL2223	2	2	100%	0	0%
ENGL_MAJ	PSCI2213	2	2	100%	0	0%
ENGL_MAJ	PSY1013	1	1	100%	0	0%
ENGL_MAJ	SOC2213	1	1	100%	0	0%
MODL_MAJ	ENGL1023	1	1	100%	0	0%
MODL_MAJ	ENGL2293	1	1	100%	0	0%
MODL_MAJ	HIST1013	2	2	100%	0	0%
MODL_MAJ	HIST2213	1	1	100%	0	0%
MODL_MAJ	PSCI2213	1	1	100%	0	0%
MODL_MAJ	PSY1013	1	1	100%	0	0%
MODL_MAJ	PSY3443	1	1	100%	0	0%
MUSIC_MAJ	ANTH2203	1	1	100%	0	0%
MUSIC_MAJ	ENGL1013	14	11	79%	3	21%
MUSIC_MAJ	ENGL1023	10	6	60%	4	40%
MUSIC_MAJ	ENGL2293	3	2	67%	1	33%
MUSIC_MAJ	HIST1013	2	1	50%	1	50%
MUSIC_MAJ	HIST1023	2	0	0%	2	100%
MUSIC_MAJ	HIST2213	4	2	50%	2	50%
MUSIC_MAJ	MATH1003	2	2	100%	0	0%
MUSIC_MAJ	PHIL2223	1	0	0%	1	100%
MUSIC_MAJ	PSCI2213	1	1	100%	0	0%
MUSIC_MAJ	PSY1013	6	4	67%	2	33%
MUS_ED_MAJ	ENGL1013	3	2	67%	1	33%
MUS_ED_MAJ	ENGL1023	6	4	67%	2	33%
MUS_ED_MAJ	ENGL2283	3	2	67%	1	33%
MUS_ED_MAJ	HIST1013	3	1	33%	2	67%

Plan	Gateway Course	Total Enrolled	Passed (A,B,C)	% Passed	Not passing (D or F)	% Not Passing
MUS_ED_MAJ	HIST1023	1	1	100%	0	0%
MUS_ED_MAJ	HIST2213	4	3	75%	1	25%
MUS_ED_MAJ	HIST2223	1	1	100%	0	0%
MUS_ED_MAJ	PSCI2213	2	1	50%	1	50%
MUS_ED_MAJ	PSY1013	3	1	33%	2	67%
MUS_ED_MAJ	SOC2213	1	1	100%	0	0%
2015						
ART_MAJ	ENGL1013	4	2	50%	2	50%
ART_MAJ	ENGL1023	3	2	67%	1	33%
ART_MAJ	ENGL2283	2	2	100%	0	0%
ART_MAJ	ENGL2293	4	4	100%	0	0%
ART_MAJ	ENGL3413	1	1	100%	0	0%
ART_MAJ	ENGL3433	1	1	100%	0	0%
ART_MAJ	HIST1013	2	2	100%	0	0%
ART_MAJ	HIST1023	2	2	100%	0	0%
ART_MAJ	HIST2213	2	1	50%	1	50%
ART_MAJ	HIST2223	3	2	67%	1	33%
ART_MAJ	MATH2255	1	1	100%	0	0%
ART_MAJ	PHIL2223	1	1	100%	0	0%
ART_MAJ	PSCI2213	1	1	100%	0	0%
ART_MAJ	PSY1013	3	2	67%	1	33%
ART_MAJ	SOC2213	2	2	100%	0	0%
COMMUN_BA	ENGL1013	5	5	100%	0	0%
COMMUN_BA	ENGL1023	7	5	71%	2	29%
COMMUN_BA	ENGL2283	2	0	0%	2	100%
COMMUN_BA	ENGL2293	3	2	67%	1	33%
COMMUN_BA	HIST1013	3	3	100%	0	0%
COMMUN_BA	HIST1023	1	1	100%	0	0%
COMMUN_BA	HIST2213	2	2	100%	0	0%
COMMUN_BA	HIST2223	4	3	75%	1	25%
COMMUN_BA	MATH1003	3	1	33%	2	67%
COMMUN_BA	PSCI2213	4	4	100%	0	0%
COMMUN_BA	PSY1013	3	2	67%	1	33%
ENGL_MAJ	ANTH2203	1	0	0%	1	100%
ENGL_MAJ	ENGL1013	2	1	50%	1	50%
ENGL_MAJ	ENGL1023	3	3	100%	0	0%
ENGL_MAJ	ENGL2283	1	1	100%	0	0%
ENGL_MAJ	ENGL2293	1	1	100%	0	0%

Plan	Gateway Course	Total Enrolled	Passed (A,B,C)	% Passed	Not passing (D or F)	% Not Passing
ENGL_MAJ	ENGL3403	1	1	100%	0	0%
ENGL_MAJ	ENGL3413	3	3	100%	0	0%
ENGL_MAJ	ENGL3423	3	2	67%	1	33%
ENGL_MAJ	ENGL3433	3	3	100%	0	0%
ENGL_MAJ	HIST1013	1	1	100%	0	0%
ENGL_MAJ	HIST2213	1	1	100%	0	0%
ENGL_MAJ	HIST2223	1	1	100%	0	0%
ENGL_MAJ	PHIL2223	1	1	100%	0	0%
ENGL_MAJ	PSCI2213	1	1	100%	0	0%
ENGL_MAJ	PSY1013	2	0	0%	2	100%
ENGL_MAJ	PSY3443	1	1	100%	0	0%
MODL_MAJ	HIST1023	1	1	100%	0	0%
MODL_MAJ	HIST2223	1	1	100%	0	0%
MUSIC_MAJ	ENGL1013	10	3	30%	7	70%
MUSIC_MAJ	ENGL1023	6	4	67%	2	33%
MUSIC_MAJ	ENGL2283	6	5	83%	1	17%
MUSIC_MAJ	ENGL2293	3	3	100%	0	0%
MUSIC_MAJ	HIST1013	2	1	50%	1	50%
MUSIC_MAJ	HIST1023	3	3	100%	0	0%
MUSIC_MAJ	HIST2213	5	4	80%	1	20%
MUSIC_MAJ	HIST2223	1	1	100%	0	0%
MUSIC_MAJ	MATH1003	4	1	25%	3	75%
MUSIC_MAJ	PHIL2223	1	1	100%	0	0%
MUSIC_MAJ	PSCI2213	8	4	50%	4	50%
MUSIC_MAJ	PSY1013	8	5	63%	3	38%
MUS_ED_MAJ	ANTH2203	1	1	100%	0	0%
MUS_ED_MAJ	ENGL1013	6	4	67%	2	33%
MUS_ED_MAJ	ENGL1023	7	5	71%	2	29%
MUS_ED_MAJ	ENGL2293	4	4	100%	0	0%
MUS_ED_MAJ	ENGL3433	1	1	100%	0	0%
MUS_ED_MAJ	HIST1013	1	1	100%	0	0%
MUS_ED_MAJ	HIST1023	1	1	100%	0	0%
MUS_ED_MAJ	MATH2255	1	1	100%	0	0%
MUS_ED_MAJ	PHIL2223	1	1	100%	0	0%
MUS_ED_MAJ	PSCI2213	3	2	67%	1	33%
MUS_ED_MAJ	PSY1013	9	3	33%	6	67%
2016						
ART_MAJ	ANTH2203	1	1	100%	0	0%

Plan	Gateway Course	Total Enrolled	Passed (A,B,C)	% Passed	Not passing (D or F)	% Not Passing
ART_MAJ	ENGL1013	2	2	100%	0	0%
ART_MAJ	ENGL1023	3	2	67%	1	33%
ART_MAJ	ENGL2283	1	1	100%	0	0%
ART_MAJ	ENGL2293	3	0	0%	3	100%
ART_MAJ	HIST2223	1	0	0%	1	100%
ART_MAJ	MATH1003	1	1	100%	0	0%
ART_MAJ	PHIL2223	1	1	100%	0	0%
ART_MAJ	PSCI2213	1	1	100%	0	0%
ART_MAJ	PSY1013	1	1	100%	0	0%
COMMUN_BA	ENGL1013	7	6	86%	1	14%
COMMUN_BA	ENGL1023	2	1	50%	1	50%
COMMUN_BA	ENGL2283	1	1	100%	0	0%
COMMUN_BA	ENGL2293	2	2	100%	0	0%
COMMUN_BA	HIST2213	4	2	50%	2	50%
COMMUN_BA	HIST2223	1	0	0%	1	100%
COMMUN_BA	MATH1003	2	1	50%	1	50%
COMMUN_BA	PHIL2223	1	1	100%	0	0%
COMMUN_BA	PSCI2213	2	1	50%	1	50%
COMMUN_BA	PSY1013	5	4	80%	1	20%
COMMUN_BA	PSY3443	1	1	100%	0	0%
COMMUN_BA	SOC2213	1	1	100%	0	0%
ENGL_MAJ	ANTH2203	1	1	100%	0	0%
ENGL_MAJ	ENGL1013	1	1	100%	0	0%
ENGL_MAJ	ENGL1023	1	1	100%	0	0%
ENGL_MAJ	ENGL2283	2	2	100%	0	0%
ENGL_MAJ	ENGL2293	4	3	75%	1	25%
ENGL_MAJ	ENGL3403	3	3	100%	0	0%
ENGL_MAJ	ENGL3413	3	3	100%	0	0%
ENGL_MAJ	ENGL3423	2	2	100%	0	0%
ENGL_MAJ	ENGL3433	3	2	67%	1	33%
ENGL_MAJ	HIST1013	1	1	100%	0	0%
ENGL_MAJ	HIST1023	2	2	100%	0	0%
ENGL_MAJ	HIST2213	2	1	50%	1	50%
ENGL_MAJ	HIST2223	1	1	100%	0	0%
ENGL_MAJ	MATH1003	1	0	0%	1	100%
ENGL_MAJ	PSCI2213	1	1	100%	0	0%
ENGL_MAJ	PSY1013	3	2	67%	1	33%
MODL_MAJ	ENGL2293	1	1	100%	0	0%
MUSIC_MAJ	ENGL1013	23	13	57%	10	43%
MUSIC_MAJ	ENGL1023	9	3	33%	6	67%

Plan	Gateway Course	Total Enrolled	Passed (A,B,C)	% Passed	Not passing (D or F)	% Not Passing
MUSIC_MAJ	ENGL2283	1	0	0%	1	100%
MUSIC_MAJ	ENGL2293	5	5	100%	0	0%
MUSIC_MAJ	ENGL3413	1	1	100%	0	0%
MUSIC_MAJ	ENGL3423	1	1	100%	0	0%
MUSIC_MAJ	HIST1013	3	2	67%	1	33%
MUSIC_MAJ	HIST1023	1	1	100%	0	0%
MUSIC_MAJ	HIST2213	2	2	100%	0	0%
MUSIC_MAJ	HIST2223	6	3	50%	3	50%
MUSIC_MAJ	MATH1003	2	0	0%	2	100%
MUSIC_MAJ	PHIL2223	1	1	100%	0	0%
MUSIC_MAJ	PSY1013	13	7	54%	6	46%
MUSIC_MAJ	SOC2213	1	1	100%	0	0%
MUS_ED_MAJ	ENGL1013	4	3	75%	1	25%
MUS_ED_MAJ	ENGL1023	3	3	100%	0	0%
MUS_ED_MAJ	ENGL2283	2	2	100%	0	0%
MUS_ED_MAJ	ENGL2293	2	0	0%	2	100%
MUS_ED_MAJ	HIST1013	1	1	100%	0	0%
MUS_ED_MAJ	HIST1023	1	1	100%	0	0%
MUS_ED_MAJ	HIST2213	1	1	100%	0	0%
MUS_ED_MAJ	HIST2223	2	0	0%	2	100%
MUS_ED_MAJ	PHIL2223	1	0	0%	1	100%
MUS_ED_MAJ	PSY1013	4	4	100%	0	0%

These numbers are small, so it's difficult to draw conclusions. The one exception is Music majors (BA and BME) taking English Composition I. The pass rate over the three-year period is 36 out of 60 students or a percentage of 60%. The success rate in Composition I is usually about 75% to 80%; therefore, it behooves us to ask why Music majors perform below par. The Music program requires extensive daily practice and multiple performances throughout the semester, so Music majors must be highly self-disciplined in their academic pursuits in order to stay on task and not allow musical demands to distract them from completing required course work or attending class regularly. Music advisors may need to follow the academic progress of Music majors more closely and provide guidance regarding class attendance and recommend tutoring in the Writing Center.

- Completion Success: Data on graduation rates (number and percentage) for each major in unit

<u>Major Gateway Course</u>	<u>Overall Grad Rate</u>	Grad Rate for students earning A	Grad Rate for students earning B	Grad Rate for students earning C	Grad Rate for students earning D	Grad Rate for students earning F	Grad Rate for students earning W
Art 1023	29.8%	47.1%	0%	12.5%	0%	0%	0%
Comm COMM 2203	40%	66.7%	28.6%	0%	0%	0%	0%
English ENGL 2323	49.5%	65.8%	50%	40%	50%	0%	0%
Music MUS 1023	36.4%	47.6%	48%	36.8%	0%	0%	0%
Mod Lang SPAN 2203	42.9%	46.2%	66.7%	33.3%	0%	0%	0%
FREN 2203	66.7%	57.1%	66.7%	66.7%	100%	0%	0%

This data is for the period 2004 to 2014. It indicates SAH program graduation rates consistent with or above institutional graduation rates. The relatively low graduation rate for Art is, in part, confirmation that Art majors are inclined to transfer to other universities that have far more financial resources, larger facilities, and more faculty. The relatively high graduation rate for English is, in part, an indication of the quality of students drawn to the English program.

- Students changing majors in unit

Fall 2004-Fall 2012: Students who changed major to any SAH program

College	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Previous College	497	2.53	0	22.52%	4.61	4.61	142.57
Rolled Up College	45	3.08	2.96	50%	4.76	2.3	140.48
Division of General Studies	38	2.78	2.13	48.65%	5.43	2.98	128.5
School Social & Behavioral Sci	18	2.63	2.27	47.06%	5.08	2.56	131.5
School of Education	17	2.97	2.48	50%	6.35	2.95	128.88
School of Computer Info System	6	2.75	3.13	50%	4.7	1.78	137
No Previous (Added)	6	3.51	3.31	66.67%	4.36	1.01	135.5
School of Business	6	2.12	3.69	66.67%	6.76	1.42	147.75
School of Nursing	5	2.9	2.5	60%	5.44	2.73	143
School of Forestry and Nat Res	3	2.26	0.72	66.67%	4.3	3.42	124
School of Math & Natural Sci	2	2	3.19	0%	NA	NA	NA
School of Agriculture	1	2.38	0.38	0%	NA	NA	NA

The graduation rates for students changing majors from another academic unit into Arts and Humanities are good. This is not surprising given the “Years at change.” These students have already invested a good amount of time in college and have likely progressed beyond General Education requirements and are looking for an area of study they find more personally satisfying. Students often begin college in a field they consider practical, or they don’t know what they want to major in. After struggling in a field they lack passion for (a struggle reflected in some of the GPAs above), students switch to a major they find more personally fulfilling.

As the data below (students switching out of SAH) indicates, SAH students generally stay in SAH. Not surprisingly, given the interests and disposition of most SAH majors, those who do change to a major outside of Arts and Humanities go to General Studies, Education, and Social Sciences rather than business, math, science, or CIS.

Students switching out of SAH to another unit:

Next College	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Next (Stayed In)	543	2.43	2.54	* 32.71%	* 4.8	* 0.3	* 139.67
Rolled Up College	34	3.04	4.7	0%	NA	NA	NA
School Social & Behavioral Sci	19	2.83	1.93	47.37%	4.43	2.22	133.44
Division of General Studies	13	2.7	4.06	33.33%	6.45	1.89	130.6
School of Education	12	2.63	3.82	25%	6.24	1.99	136.33
No Next (Dropped)	7	3.21	5.45	** 57.14%	** 6.27	** 2.72	** 147.75
School of Computer Info System	6	2.76	2.53	50%	4.99	2.86	121
School of Business	5	2.39	1.87	40%	4.51	2.02	158
School of Math & Natural Sci	3	3.25	4.72	33.33%	9.33	5.93	134
School of Forestry and Nat Res	1	2.5	0.76	100%	4.7	3.93	148
School of Nursing	1	1.83	1	0%	NA	NA	NA
School of Agriculture	1	1.89	1	0%	NA	NA	NA

Art Major BA

Previous Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree Overall (# Years)	Time to Degree After Change (# Years)	Lifetime Credits Earned
No Previous Major	93	2.09	0	7.53%	4.34	4.34	133.57
Undeclared (Div. of Gen Studies)	7	2.71	2.2	42.86%	5.94	2.37	139.67
Rolled Up Major	7	2.37	3.93	28.57%	4.51	1.81	144.5
Communication (BA)	1	3	0.38	0%	NA	NA	NA
Pending Nursing Major (BSN)	1	3.25	0.38	100%	4.3	3.92	128
Political Science	1	2.09	1.76	0%	NA	NA	NA
Business Administration (BBA)	1	2.8	1.99	100%	4.32	2.33	131
Psychology Major (BS)	1	3.29	1.99	100%	5.3	3.3	140
Mathematics Major (BS)	1	2.16	2.38	0%	NA	NA	NA
Bach General Studies Major (BGS)	1	2.62	2.63	100%	4.56	1.94	122
No Previous (Added)	1	3.75	2.99	100%	3.7	0.71	131
Pending P-4 Early Child Ed (BA)	1	2.75	3.39	100%	8.84	5.45	131
History Major (BA)	1	3.37	5.39	100%	7.93	2.54	129

The data below indicates that Art majors tend not to switch to other majors. They are far more likely to simply leave UAM.

Next Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree , Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Next (Stayed In)	100	1.94	1.85	* 19%	* 5.06	* 0.29	* 134.47
Rolled Up Major	8	3	5.09	0%	NA	NA	NA
Psychology Major (BS)	2	3.34	2.38	50%	3.84	0.46	127
English Major (BA)	2	2.47	6.38	50%	9.7	0.32	147
Wildlife Management Major (BS)	1	2.5	0.76	0%	NA	NA	NA
Pending Nursing Major (BSN)	1	1.83	1	0%	NA	NA	NA
Political Science (BA)	1	3.29	1	100%	4.7	3.7	155
Natural Science Major (BS)	1	3.33	2.38	0%	NA	NA	NA
Computer Info Systems Maj (BS)	1	2.47	3.38	0%	NA	NA	NA

Communication (BA)

Previous Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree Overall (# Years)	Time to Degree After Change (# Years)	Lifetime Credits Earned
Speech Comm Major (BA)	7	2.73	4.34	42.86%	6.02	1.48	138.67
No Previous Major	6	2.58	0	0%	NA	NA	NA
Undeclared (Division of General Studies)	5	2.71	1.5	40%	4.2	3.01	122
Computer Info Systems Major (BS)	4	2.58	2.54	50%	4.2	2.01	132.5
Rolled Up Major	3	2.67	2.58	33.33%	3.7	3.32	120
Forest Resources Major (BS)	1	1.72	0.38	0%	NA	NA	NA
History Major (BA)	1	2.78	0.38	100%	3.7	3.32	121
Criminal Justice Major (BS)	1	0.48	0.61	0%	NA	NA	NA
No Previous Added	1	4	1.99	100%	4.31	2.32	141
Pending Music Ed Maj (BME)	1	2.54	1.99	0%	NA	NA	NA

Assuming that the data below is valid or somewhat valid, Communication majors do not change to other majors:

Next Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Next (Stayed In)	28	2.53	3.41	* 35.71%	* 4.66	* 0.28	* 130.7
Art Major (BA)	1	3	0.38	0%	NA	NA	NA
No Next (Dropped)	1	2.83	5.39	** 100%	** 6.32	** 0.93	** 152

English Major (BA)

Previous Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Previous Major	121	2.6	0	19.83%	4.13	4.13	129.79
Rolled Up Major	17	3.26	2.46	41.18%	4.39	1.6	132.57
Undeclared (Division of General Studies)	15	2.78	1.93	60%	5.8	3.49	126.56
Pending P-4 Early Child Ed(BA)	4	2.81	1.54	25%	7.31	3.92	120
Wildlife Management Major (BS)	2	2.53	0.88	100%	4.3	3.42	124
History Major (BA)	2	3.39	1.19	100%	3.7	2.51	123.5
Pending HPE Grd 7-12 Maj (BS)	2	2.88	2	100%	5.01	3	129
Pending Middle Lvl Ed Maj (BA)	2	3.3	2	50%	5.33	1.7	144
Psychology Major (BS)	2	2.61	4	0%	NA	NA	NA
Art Major (BA)	2	2.47	6.38	50%	9.7	0.32	147
Business Administration (BBA)	1	0.6	0.38	0%	NA	NA	NA
Political Science (BA)	1	3.47	1	0%	NA	NA	NA
Music Education Major (BME)	1	3.45	1.38	0%	NA	NA	NA
Bach General Studies Maj (BGS)	1	3.75	1.38	0%	NA	NA	NA
Modern Languages Major (BA)	1	2.63	1.99	0%	NA	NA	NA
Nursing Major (BSN)	1	2.81	2.38	100%	4.72	2.34	146
P-4 Early Childhood Educ (BA)	1	3.43	2.4	100%	4.32	1.92	140
Pending Nursing Major (BSN)	1	3.18	3.39	0%	NA	NA	NA

Previous Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Previous (Added)	1	3.63	3.39	100%	3.72	0.32	144

According to the data below, English majors tend to stay with English:

Next Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Next (Stayed In)	147	2.58	2.65	* 35.37%	* 4.68	* 0.29	* 130.31
Rolled Up Major	10	2.74	4.75	0%	NA	NA	NA
Political Science (BA)	3	3.19	3.86	33.33%	6.32	1.33	166
Bach General Studies Maj (BGS)	3	3.12	4.13	66.67%	7.51	3.01	128
Accounting Major (BBA)	2	2.06	1.31	50%	3.7	2.7	125
No Next (Dropped)	2	3.24	1.71	** 100%	** 6.53	** 4.82	** 156.5
Pending P-4 Early Child Ed(BA)	2	2.53	3.38	0%	NA	NA	NA
History Major (BA)	1	3.56	0.76	100%	3.3	2.54	62
Pending Social Work Major (BSW)	1	2.93	1	0%	NA	NA	NA
Psychology Major (BS)	1	2.75	1.38	0%	NA	NA	NA
Business Administration (BBA)	1	3	1.76	0%	NA	NA	NA
Computer Info Systems Maj (BS)	1	3.31	2.61	100%	5.33	2.72	122
Biology Major (BS)	1	3.17	3.39	0%	NA	NA	NA
Pending Middle Lvl Ed Maj (BA)	1	2	4.01	0%	NA	NA	NA

Next Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
Pending K-6 Elementary Ed (BA)	1	3.22	4.37	100%	4.7	0.32	134
Undeclared (Division of General Studies)	1	3.67	4.39	100%	4.95	0.56	137

Modern Languages Major (BA)

Previous Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Previous Major	14	3.09	0	42.86%	4.05	4.05	125.17
Undeclared (Division of General Studies)	5	2.83	1.58	20%	5.91	4.92	113
Rolled Up Major	4	3.21	2.91	75%	5.79	4.59	163
No Previous (Added)	2	3.28	3.25	0%	NA	NA	NA
Social Work Major (BSW)	2	2.89	3.49	100%	5.3	1.81	134.5
Computer Info Systems Maj (BS)	2	3.1	4.32	50%	5.71	1.32	146
Pending P-4 Early Child Ed(BA)	1	3	1.38	0%	NA	NA	NA
Speech Comm Major (BA)	1	2.64	1.38	0%	NA	NA	NA
Business Administration (BBA)	1	2.22	1.99	100%	4.3	2.31	144
Political Science (BA)	1	2.74	2.01	0%	NA	NA	NA
History Major (BA)	1	2.82	3.01	100%	5.71	2.7	146
Chemistry Major (BS)	1	1.83	4.01	0%	NA	NA	NA
Pending HPE Grades P-12 (BS)	1	2.52	4.99	0%	NA	NA	NA
Pending Nursing Major (BSN)	1	2.53	5.37	100%	7.31	1.94	155
Accounting Major (BBA)	1	3.47	6.39	100%	6.71	0.32	176
Bach General Studies Maj (BGS)	1	3	6.39	0%	NA	NA	NA

Once students elect Modern Languages as a major, they tend to stick with that major:

Next Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Next (Stayed In)	29	2.82	4.41	*51.72%	*5.1	*0.31	*139.8
No Next (Dropped)	3	3.35	8	**0%	**NA	**NA	**NA
English Major (BA)	1	2.63	1.99	0%	NA	NA	NA
History Major (BA)	1	2.85	2.01	0%	NA	NA	NA
Computer Info Systems Maj (BS)	1	2.8	3.39	0%	NA	NA	NA
Pending HPE Grades P-12 (BS)	1	2.67	4.37	0%	NA	NA	NA
Undeclared (Division of General Studies)	1	3.67	4.39	100%	4.95	0.56	137

Music Major (BA)

Previous Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Previous Major	111	2.69	0	27.03%	4.97	4.97	151.95
Pending Music Ed Maj (BME)	17	3.22	3.99	82.35%	5.22	1.15	151.29
Music Education Major (BME)	12	3.46	3.39	91.67%	4.61	1.09	162.55
Business Administration (BBA)	2	1.82	5.7	50%	11.72	0.71	140
Psychology Major (BS)	1	2.41	1	0%	NA	NA	NA
Criminal Justice Major (BS)	1	2.09	2.38	0%	NA	NA	NA
HPE Exercise Science Maj (BS)	1	3.83	2.38	0%	NA	NA	NA
Pending Social Work Major (BSW)	1	2.06	2.99	0%	NA	NA	NA

Previous Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
Bach General Studies Maj (BGS)	1	3.33	3.38	100%	3.7	0.32	123
Undeclared (Division of General Studies)	1	1.78	3.99	0%	NA	NA	NA
Rolled Up Major	1	2.59	4.39	100%	4.72	0.32	137
HPE Non-Licensure Maj (BA)	1	3.08	9.01	100%	9.72	0.71	9

As expected, few students switch into the BA in Music—a rigidly structured and rigorous program. Students are far more likely to start out in Music and switch to something else. The exception is students switching from the Bachelor of Music Education, which requires 130 to 132 credit hours and two teaching internships making it a five-year degree.

Although a number of BA in Music majors switch to the BME, those students tend to switch back to the BA before graduating (this is evident in the ratio of BA graduates to BME graduates, a ratio of about 8 to 1). Students who leave Music entirely were struggling in the major as is evident from their GPAs.

Next Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
No Next (Stayed In)	122	2.61	3.1	*45.08%	*5.05	*0.3	*150.34
Pending Music Ed Maj (BME)	9	3.51	2.49	0%	NA	NA	NA
Music Education Major (BME)	4	3.06	1.44	0%	NA	NA	NA
Speech Comm Major (BA)	2	2.33	1.19	0%	NA	NA	NA
Computer Info Systems Maj (BS)	2	2.71	2.2	50%	4.7	2.32	119
Undeclared (Division of General Studies)	2	1.37	2.88	0%	NA	A	NA

Next Major	# of Changes	GPA at Change	# Years at Change	Grad Rate	Time to Degree, Overall (# Years)	Time to Degree, After Change (# Years)	Lifetime Credits Earned
Rolled Up Major	2	3.82	3.3	0%	NA	NA	NA
History Major (BA)	1	1.63	1	0%	NA	NA	NA
Agriculture Major (BS)	1	1.89	1	0%	NA	NA	NA
Business Administration (BBA)	1	1.22	1	0%	NA	NA	NA
Criminal Justice Major (BS)	1	2.06	1	0%	NA	NA	NA
Pending Social Work Major (BSW)	1	2.53	1.38	0%	NA	NA	NA
Psychology Major (BS)	1	3.23	1.99	100%	3.7	1.7	129
Bach General Studies Maj (BGS)	1	3.14	5.01	100%	7.31	2.31	123

- **Affordability:** An average of the number of students who graduated within the recommended timeframe for the Certificate of Proficiency, Technical Certificate, Associate and Bachelor's degrees over the most recent three years.

Report in number and percentages for most recent three years and the average.

➤ Credits at Completion:

Completed on Schedule: (60 associate or 120 credit hours undergraduate)

**Affordability
Credits at Completion
Academic Year 2017**

Degree	Academic Plan	Hours Completed	Count	Percentage
BA	ART_MAJ	120	1	0.29%
BA	COMMUN_BA	120	1	0.29%
BA	ENGL_MAJ	120	1	0.29%

Completed on Schedule + 10%: (61-66 or 121-132)

Degree	Academic Plan	Hours Completed	Count	Percentage
BA	ART_MAJ	120-132	6	1.77%
BA	COMMUN_BA	120-132	5	1.47%
BA	ENGL_MAJ	120-132	8	2.36%
BA	MODL_MAJ	120-132	3	0.88%
BA	MUSIC_MAJ	120-132	4	1.18%

Completed on Schedule + 25%: (67-75 or 133-150)

Degree	Academic Plan	Hours Completed	Count	Percentage
BA	COMMUN_BA	133-150	3	0.88%
BA	ENGL_MAJ	133-150	2	0.59%
BA	ENGL_MAJ	>150	2	0.59%
BA	MODL_MAJ	>150	1	0.29%
BA	MUSIC_MAJ	133-150	2	0.59%
BA	MUSIC_MAJ	>150	2	0.59%
BME	MUS_ED_MAJ	>150	1	0.29%

**Credits at Completion
Academic Year 2016**

Degree	Academic Plan	Hours Completed	Count	Percentage
BA	ART_MAJ	120-132	1	0.31%
BA	ART_MAJ	133-150	2	0.61%
BA	COMMUN_BA	120	1	0.31%
BA	COMMUN_BA	120-132	1	0.31%
BA	COMMUN_BA	133-150	1	0.31%
BA	ENGL_MAJ	120	2	0.61%
BA	ENGL_MAJ	120-132	3	0.92%
BA	ENGL_MAJ	133-150	1	0.31%
BA	ENGL_MAJ	>150	1	0.31%
BA	MUSIC_MAJ	120-132	2	0.61%
BA	MUSIC_MAJ	133-150	4	1.22%
BA	MUSIC_MAJ	>150	7	2.14%

Credits at Completion

Academic Year 2015

Degree	Academic Plan	Hours Completed	Count	Percentage
BA	ART_MAJ	120-132	2	0.59%
BA	ART_MAJ	133-150	1	0.29%
BA	COMMUN_BA	120	2	0.59%
BA	COMMUN_BA	120-132	3	0.88%
BA	COMMUN_BA	133-150	1	0.29%
BA	ENGL_MAJ	120	4	1.18%
BA	ENGL_MAJ	120-132	7	2.06%
BA	ENGL_MAJ	133-150	3	0.88%
BA	MODL_MAJ	120	1	0.29%
BA	MODL_MAJ	120-132	1	0.29%
BA	MODL_MAJ	133-150	1	0.29%
BA	MUSIC_MAJ	120-132	3	0.88%
BA	MUSIC_MAJ	133-150	4	1.18%
BA	MUSIC_MAJ	>150	3	0.88%
BME	MUS_ED_MAJ	>150	2	0.59%

Fifty-nine percent of SAH graduates completed their degrees in the 120 to 132 range. As for students completing their degrees with hours in excess of 132, one reason might be that some academic scholarship students have historically received full tuition and fee waivers for 18 hours a semester. This means they could graduate with 144 hours after 8 semesters.

Music majors tend to take a lot of hours because of diverse interests—it's not unusual, for instance, for a Music major to be in multiple ensembles and to take more than one private lesson each semester.

Time to Degree: IPEDS definition of First Time/Full Time Degree Seeking On Time: (24 or 48 months)

Year	Unit	Academic Plan	Degree	#	#	#	#
2015	ARHUM	COMMUN_BA	BA	2	2	0	0
2015	ARHUM	ENGL_MAJ	BA	5	1	0	0
2015	ARHUM	MODL_MAJ	BA	2	0	0	0
2015	ARHUM	MUS_ED_MAJ	BME	0	1	0	0
2015	ARHUM	MUSIC_MAJ	BA	4	1	0	0

On Time + 25%: (25-30 or 49 – 60 months)

Year	Unit	Academic Plan	Degree	#	#	#	#
2016	ARHUM	ART_MAJ	BA	0	0	1	0
2016	ARHUM	COMMUN_BA	BA	1	0	0	0
2016	ARHUM	MUSIC_MAJ	BA	3	8	0	0

On Time + 50%: (31 – 36 or 61 – 72 months)

Year	Unit	Academic Plan	Degree	#	#	#	#
2017	ARHUM	ART_MAJ	BA	3	1	0	0
2017	ARHUM	COMMUN_BA	BA	2	0	0	0
2017	ARHUM	ENGL_MAJ	BA	3	1	1	0
2017	ARHUM	MODL_MAJ	BA	1	0	0	0
2017	ARHUM	MUS_ED_MAJ	BME	0	1	0	0
2017	ARHUM	MUSIC_MAJ	BA	2	1	1	0

- **Graduates**

- Special honors/recognitions of graduates/alumni
 - Sarah Albritton (Art major) graduated Magna Cum Laude.**
 - Cody Bijou (Communication major) graduated Summa Cum Laude.**
 - Clint Blasengame (Communication major) graduated Cum Laude.**
 - Abby Gavin (English major) graduated Magna Cum Laude.**
 - Kelley Jarvis (English major) graduated Magna Cum Laude.**
 - Tabatha Jenkins (English major) graduated Magna Cum Laude.**
 - Bronte Pearson (English major) graduated Summa Cum Laude.**
 - Kayla Valentine (English major) graduated Summa Cum Laude.**
 - Zachery Hurley (Music major) graduated Summa Cum Laude.**
 - Donnie Barkhimer (Music major) graduated Magna Cum Laude.**
 - James Cathright (Music major) graduated Magna Cum Laude.**
 - Emily Mendiola (Modern Language major) (English major) graduated Magna Cum Laude.**
 - Kaitlyn Williams (Modern Languages major) graduated Magna Cum Laude.**
 - Carly Curry (Modern Languages major) graduated Magna Cum Laude.**
 - Merrell Miles (English and Modern Languages major) graduated Summa Cum Laude.**

Major	# Graduates	#Honors Graduates	% Honors Graduates
Art	7	1	14%
Communication	9	2	22%
English	13	6	46%
Modern Languages	4	4	100%
Music	9	3	33%

The number of honor graduates reveals the kinds of students attracted to particular majors. Students with a high level of academic ability are attracted to the challenges of English and Modern Languages.

➤ **Available data on employability**

Kelley Jarvis Timmons (English major) is teaching at a public school.

Callie Parker (English major) is teaching at a public school.

Kayla Valentine (English major) is teaching at a public school.

Jennifer Taylor (English major) is teaching at a public school.

Sarah Porter (Art major) obtained a teaching position at a public school.

Corrie Pahal (English major) has taken a job as Asset Protection Manager at the Walmart in Magnolia.

Maggie Barnet (Art major) is on a year internship at Disney World.

Grace Borse (Art major) is an intern with a private interior designer in Dallas.

Jordan Hickam (Art major) is working at Town and Country Florist.

Anna Christy Rowell (Art major) is teaching at a public school.

Garry Henson (Master of Music) is employed by Watson Chapel Jr. High, Watson Chapel, AR.

Jason Smith (Master of Music) is employed by UAM.

Don Marchand (Master of Music) is employed by UAM.

C.E. Askew (Master of Music) is employed by UAM.

Alex Michaels (Master of Music) is employed by El Dorado High School, El Dorado, AR.

Gregg Scott (Master of Music) is employed by Sheridan High School, Sheridan, AR.

Gary Brown (Master of Music) is employed by Springdale High School, Springdale, AR.

Carl McCraney (Master of Music) is employed by Lakeside Jr. High, Hot Springs, AR.

Darrin McKissic (Master of Music) is employed by Chaffin Jr. High, Ft. Smith, AR.

Cody Jerringan (Master of Music) is employed by Hall High School, Little Rock, AR.

Phillip House (Master of Music) is employed by Arkansas School Band Service.

Kaitlyn N Williams (Modern Languages major) is a Spanish teacher at Dumas Public Schools.

Alma Rivera (Modern Language major) is teaching for the Monticello Presbyterian Home

Tracking the employment of graduates is difficult; therefore, data is incomplete.

- Available data on enrollment in graduate programs

Bronte Pearson (English major) is attending graduate school at Johns Hopkins University.

Sarah Porter (Art major) is attending the Master of Arts in Teaching at UAM.

Sarah Gustofisen (Art major) is attending the Master of Arts in Teaching at UAM.

Carly B Curry (Modern Language major) is training in Emerge: Literacy and Discipleship Program (Belize)

Emily Mendiola (Modern Language major) is in graduate school studying Political Science.

Enrollment/Program Viability

Student semester credit hour (SSCH) by terms/by faculty including adjuncts and part-time

Faculty	Sum 2 '16 workload	SSCH Sum 2 '16	Fall '16 Work-load	SSCH Fall '16	Sp '17 Work-load	SSCH Sp '17	Sum 1 '17 Work-load	SSCH Sum 1 '17	Work-load total	SSCH total
Thompson Katie			9.0	180					9.0	180
Carman, Nathan			2.0	4					2.0	4
Bloom, Sarah	6.0	21	15.0	276	15.0	339	9.0	36	45.0	672

Faculty	Sum 2 '16 workload	SSCH Sum 2 '16	Fall '16 Work-load	SSCH Fall '16	Sp '17 Work-load	SSCH Sp '17	Sum 1 '17 Work-load	SSCH Sum 1 '17	Work-load total	SSC H total
Nicholson , Rachel	3.0	18	15.0	147	18.0	162			36.0	327
Tucker, Zack					6.0	105			6.0	105
Jean-Francois, Lesly	6.0	51.0	21.0	72.0	21.0	129.0	6.0	54.0	54.0	306
White, Jennifer			63.0	480.0	93.0	468.0			156.0	948
Williams, Rhonda			30.0	174.0	30.0	177.0			60.0	351
Mitchell, Tammara			24.0	252.0	24.0	186.0			48.0	438
Watson, Stephanie			9.0	159.0					9.0	159
Heurman-Kuttenkuler, Amanda E			15.0	351.0					15.0	351
Payne, Ania S			3.0	42.0	3.0	51.0			6.0	93
Higginbotham, Esbeida J			3.0	30.0					3.0	30
Anders, Justin T			14.0	161.0	11.0	121.0			25.0	282
Becker, Paul J	3.0	63.0	13.0	142.0	13.0	111.0	3.0	33.0	32.0	349
Fellows, Robert			6.0	168.0	6.0	174.0			12.0	342
Bivens, Yukiko			9.0	69.0	6.0	27.0			15.0	96
McMahan, Alexis P.			9.0	114.0					9.0	114
Johnson, Caroline			3.0	63.0					3.0	63
Stewart, Kate			12.0	108.0	15.0	120.0	3.0	42.0	30.0	270
Riley, Terri			3.0	48.0	3.0	45.0			6.0	93
Hartness, Claudia			18.0	477.0	18.0	459.0			36.0	936
Mize, Brandi			3.0	36.0	3.0	84.0			6.0	120

Faculty	Sum 2 '16 workload	SSCH Sum 2 '16	Fall '16 Work-load	SSCH Fall '16	Sp '17 Work-load	SSCH Sp '17	Sum 1 '17 Work-load	SSCH Sum 1 '17	Work-load total	SSC H total
Givens, Mary Ellen			3.0	69.0	3.0	72.0			6.0	141
Anderson, Kathy Marie			3.0	45.0					3.0	45
Wilson, Kimberly			9.0	222.0	6.0	105.0			15.0	327
Nicholson, Travis	3.0	15.0	24.0	345.0	21.0	306.0			48.0	666
House, Phillip M			9.0	21.0	1.0	4.0			10.0	25
Whitaker, Rebekah C			3.0	54.0					3.0	54
Chacon-Castillo, Anany			6.0	81.0	6.0	84.0			12.0	165
Pierce, Ethel M			6.0	14.0	8.0	16.0			14.0	30
Richard, Thomas A	3.0	30.0	15.0	189.0	24.0	228.0	6.0	39.0	48.0	486
Pack, Lester	6.0	72.0	16.0	203.0	17.0	202.0			39.0	477
Walter, Kay J			21.0	198.0	15.0	213.0			36.0	411
Hart, Carolyn A			15.0	189.0	15.0	177.0	6.0	33.0	36.0	399
Strong, Carol R			6.0	45.0	6.0	30.0			12.0	75
Lobitz, Beverly J			14.0	325.0	14.0	244.0			28.0	569
Skinner, Kent H			12.0	106.0	11.0	93.0			23.0	199
Jones, Brian P			12.0	198.0	15.0	249.0			27.0	447
Evans, Jimmy P	3.0	36.0	25.0	348.0	24.0	274.0	9.0	48.0	61.0	706
Bacon, Martha			9.0	69.0	15.0	93.0	3.0	36.0	27.0	198
Moore, Robert N			12.0	213.0	12.0	159.0			24.0	372
Payne, Diane L	3.0	3.0	12.0	39.0	16.0	55.0	7.0	25.0	38.0	122
Borse, Gregory A	3.0	12.0	15.0	285.0	15.0	135.0	3.0	54.0	36.0	486

Faculty	Sum 2 '16 workload	SSCH Sum 2 '16	Fall '16 Work-load	SSCH Fall '16	Sp '17 Work-load	SSCH Sp '17	Sum 1 '17 Work-load	SSCH Sum 1 '17	Work-load total	SSC H total
Venable, Leah R			4.0	14.0	6.0	35.0			10.0	49
Spencer, Mark M					6.0	6.0			6.0	6
Webb, John C			10.0	36.0	13.0	75.0			23.0	111
Milstead, Keith	3.0	42.0	21.0	399.0	24.0	309.0	3.0	6.0	51.0	756
Lykens, Scott A	3.0	54.0	27.0	297.0	31.0	274.0	6.0	57.0	67.0	682
Hendricks, Betty F	3.0	42.0	15.0	273.0	15.0	231.0			33.0	546.
Meggs, Gary L	6.0	54.0	8.0	29.0	8.0	35.0			22.0	118
Smith, David G			69.0	351.0	57.0	372.0			126.0	723
Askew, Claude E	5.0	5.0	13.0	123.0	16.0	75.0			34.0	203
Becker, Carl P			6.0	57.0	6.0	57.0			12.0	114
Williams, Mike P			5.0	8.0	6.0	9.0			11.0	17
Wheeler, Monica R			27.0	165.0	24.0	150.0			51.0	315
Lawson, Sarah			33.0	138.0	24.0	84.0			57.0	222
Cope, Suzanne			12.0	18.0					12.0	18
Smith, Jason C			1.0	7.0	4.0	97.0			5.0	104
Eggleton, Leigh			9.0	129.0	9.0	129.0			18.0	258
Graziano, Leigh A.	3.0	69.0	12.0	162.0	15.0	153.0	6.0	54.0	36.0	438
Barranco, Jonathon			3.0	9.0					3.0	9
Hamilton, Bruce			9.0	198.0	3.0	57.0			12.0	255
Henry, Paul S.			6.0	6.0	5.0	7.0			11.0	13
Swain, Gabrielle T					3.0	27.0			3.0	27
Nelson, Andrew D.			15.0	372.0	15.0	342.0			30.0	714

Faculty	Sum 2 '16 workload	SSCH Sum 2 '16	Fall '16 Work-load	SSCH Fall '16	Sp '17 Work-load	SSCH Sp '17	Sum 1 '17 Work-load	SSCH Sum 1 '17	Work-load total	SSC H total
Nicholson, Sara B.			6.0	18.0					6.0	18
Marchand, Donald J			18.0	78.0	16.0	70.0			34.0	148
Valetutti, Lynn			3.0	27.0					3.0	27
Olsen, Craig	7.0	34.0	9.0	219.0	12.0	132.0	3.0	21.0	31.0	406
Kane, David			8.0	40.0					8.0	40
Norris, Alex			3.0	6.0	3.0	6.0			6.0	12
Glenn, Andrea			12.0	159.0	12.0	150.0			24.0	309
McDermott, James D			3.0	39.0	3.0	57.0			6.0	96
Bergh, Justin L.			15.0	297.0	29.0	158.0	9.0	36.0	53.0	491
Borders, Lisa			6.0	12.0					6.0	12
Lankford, Timothy M			3.0	51.0					3.0	51
DeBiase, Johanna			3.0	6.0					3.0	6.0
Won, Allen			3.0	12.0	3.0	6.0			6.0	18
Whitfield, Scott J.			2.0	2.0	2.0	2.0			4.0	4.0
Lebrun, Marie-Laure A			3.0	9.0	6.0	6.0			9.0	15
Rosa-Dominguez, Beatriz			6.0	24.0	6.0	18.0			12.0	42
Thomas, Susanne P					3.0	63.0			3.0	63
Majkowski, Tina					3.0	27.0			3.0	27
Darling, Kristina M					3.0	9.0	3.0	6.0	6.0	15
MacIvor-Andersen, Joshua D.							3.0	6.0	3.0	6

SSCH varies widely among faculty and is not a good indicator of a faculty member's contributions and value to the academic unit.

Identify potential program growth areas and plans for implementation

We anticipate growth in the Professional Writing and Media Emphasis Areas of the Communication major.

We're doing needs assessment for graduate programs in Professional Writing and Composition and Rhetoric.

Number of majors/minors by discipline and classification individually for past 3 years and as a rolling average

Major	2016 Majors enrolled	2015 Majors enrolled	2014 Majors enrolled	3-Year Average
Art	32	21	22	25
Communication	35	35	27	32.3
English	41	34	45	40
Modern Languages	8	8	8	8
Music	88	81	76	81.6

Graduate Program	2016 Enrollment	2015 Enrollment	2014 Enrollment	3-Year Average
Master of Music in Jazz Studies	12	11	N/A	N/A
Master of Fine Arts in Creative Writing	14	12	13	13

Minor	2016 Enrollment	2015 Enrollment	2014 Enrollment	3-Year Average
Art	6	6	7	6.3
Communication	13	13	14	13.3
English	7	7	8	7.3
Modern Languages	18	18	21	19
Music	10	9	9	9.3

One strategy for increasing the number of Modern Languages majors should be to encourage minors to switch to the major.

Program	2017 Graduates	2016 Graduates	2015 Graduates	3-Year Average of Graduates
Art	7	4	3	4.3
Communication	9	3	6	6.0
English	13	8	14	11.6
Modern Languages	4	0	3	2.3
Music	9	14	12	11.6

Recruiting students to the Modern Languages major continues to be a challenge. As noted above, we get a good number of minors, and we should try to persuade minors to become majors. It is a critical-need area; therefore, only 4 graduates on average meet ADHE viability standards.

Graduate Program	2017 Graduates	2016 Graduates	2015 Graduates	3-Year Average
Master of Music in Jazz Studies	9	9	N/A	N/A
Master of Fine Arts in Creative Writing	4	4	5	4.3

Master degree programs need 4 graduates on average to meet ADHE viability standards, so both of our graduate programs are fine.

- Explanation of any significant program enrollment changes (growth/decline) from the previous year

The number of Art majors increased 52.38%, from 21 to 32 from Fall 2015 to Fall 2016, probably due to recruitment efforts by faculty and spreading awareness of the shortage of Art teachers.

- Plans/strategies for addressing low enrollment programs including barriers that prevent enrollment growth. *ADHE Policy: When an academic program is identified as below the viability threshold, the institution may request that ADHE reconsider decisions that identified the program as a low viability program. If the request is based on suspected data submission errors, the institution must provide the source, nature, and extent of the data error.*

Art: The small faculty, limited facilities, limited resources, and lack of program scholarships make competing with Art programs at other institutions highly challenging, but the program contributes to the culture of the campus and community and provides a pathway for individuals in Southeast Arkansas who wish to become Art teachers or to work in art-related businesses.

➤ List of programs approved as cognates and dates of approval
Bachelor of Music Education is a cognate to the Bachelor of Arts in Music (approved 2006).

Revised:
June 5, 2017