DELTA STATE UNIVERSITY  
Unit Strategic Plan and Annual Report -- Academic Year 2008-09  

_____X___ Academic Unit  ______ Administrative/Support Unit

I. Unit Title: Delta Music Institute

School/College or University Division: College of Arts and Sciences

Unit Administrator: Ms. Tricia Walker
II. Educational Program Learning Outcome Assessment Plan (*Academics*)

Learner Outcomes identified for the major.

<table>
<thead>
<tr>
<th>A. Learning Outcome ¹</th>
<th>B. Data Collection &amp; Analysis</th>
<th>C. Results of Evaluation</th>
<th>D. Use of Evaluation Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>What should a graduate in the DMI Concentration ² know, value, or be able to do at graduation and beyond?</td>
<td>1. What assessment tools and/or methods will you use to determine achievement of the learning outcome? 2. Describe how the data from these tools and/or methods will be/have been collected. 3. Explain the procedure to analyze the data.</td>
<td>What were the findings of the analysis?</td>
<td>1. List any specific recommendations. 2. Describe changes in curriculum, courses, or procedures that are proposed or were made as a result of the program learning outcome assessment process.</td>
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<tr>
<td>Technical: Demonstrate a working knowledge of digital audio technology, recording methods, and practice</td>
<td>A. Successful completion of recording technology classes and lab work. B. Student Engineer tests: written component that includes the recall and definition of recording elements, and an applied component that demonstrates the successful operation of DMI sound recording technology (See Appendix A for guidelines). C. Additional evaluation by external consumers.</td>
<td>Anecdotal evidence suggests that requiring DMI 102 as a technical pre-requisite has resulted in students obtaining the necessary level of proficiency to succeed in subsequent courses in digital audio technology.</td>
<td>Curriculum committee will evaluate DMI 102 proficiencies and students’ subsequent performance in digital audio technology courses. Continue to refine assessment tools that measure levels of proficiency in the use of digital audio technology as students progress through the courses.</td>
</tr>
<tr>
<td>GE 1, 2, 3, 4, 7, 9</td>
<td>Data collected throughout the semester by formal and informal means. Data analyzed: By instructor</td>
<td>Entry-level computer audio skills class was redesigned to split audio software platforms content over two semesters. Formal and informal evaluations revealed that students achieved a deeper</td>
<td>Curriculum committee recommended that gen ed math course be a pre- or co-requisite for DMI technology courses.</td>
</tr>
</tbody>
</table>

¹ Based on curriculum committee review and subsequent proposals, learning outcomes have been revised for clarification. Learning outcomes specific to the technical and creative tracks have been articulated, while the broad learning outcomes applicable to both tracks have been revised for clarification and more valid assessment.

² Includes students in BSIS and BA Music/SRT degree programs as well as those choosing DMI as a more traditional concentration.
| Creative: Demonstrate an understanding of the creative process as it applies to the music and entertainment industry | Successful completion of course work in related areas of music industry. Courses may include academic content, collaborations, applied proficiency, individual and ensemble performance. Assessment measured by rubrics developed by course instructors, peer review, audience critique/evaluation, exams, projects, private. | Out of a head count of 99 students enrolled in creative DMI classes, 76 were successful at the level of A, B, or C (Since a 2.0 GPA, C or above, is required for graduation from the University, we consider A, B, or C to be a measure of success). DMI ensembles performed at 20+ events during the academic year, both on campus and for. | Although 77% success rate is commendable, we will continue to evaluate both faculty and student expectations and performance. Reviews so far have been informal in nature. Attempts will be made to establish a... |

This was initial year for establishing and tracking student engineer achievement levels. Initial pass rate: 6 of 7, Level One; 4 of 4, Level Two; 1 of 1, Level Three. Second attempt: 1 of 1, Level One.

Insufficient trend data. Faculty observation showed that while performance levels may be increasing, based on curriculum changes, some students are still not meeting project deadlines or completing lab requirements.

Continue to track first and second attempt pass rates as students move through higher level of courses. We will correlate with student performance in class to determine if courses need to be revised.

Continue to refine and enforce project timelines and lab requirements.

Delta Music Institute Unit Plan and Report 2008-09
| All: Evaluate and analyze complementary aspects of the music and entertainment industry (creative, technical, and entrepreneurial) and create solutions to situations unique to the industries | Successful completion of course work in related areas of music industry (DMI 101: Music Business Survey, DMI 300: Indie Music Entrepreneurship, DMI 310: The Business of Songwriting, DMI-SRT 441: Senior Project, DMI-SRT 442: Internship, DMI 415: Copyrights and Contracts); Participation in co-curricular activities. Assessment measures: rubrics developed by course instructors, exams, projects, public performance, intern evaluation. | Out of 30 students, 19 were successful, 9 unsuccessful, and 2 incompletes (Level of A, B, or C- Since a 2.0 GPA, C or above, is required for graduation from the University, we consider A, B, or C to be a measure of success). Students were given the opportunity to interface with professionals from the music and entertainment industries: attending master classes, assisting in event production, on-site observations of corporate music business entities, membership in Grammy U. | Recommendation of the curriculum committee is that students should have a basic understanding of music theory. DMI 116 (Music Fundamentals for the Recording Industry) has been approved as a pre- or co-req for all DMI courses beginning fall semester 2009. Developed a “community of experts” within the music industry to offer master classes, seminars, workshops, or adjunct classes in their respective areas of expertise. By the very nature of the industry, the availability of such opportunities will likely remain somewhat random. We will continue to take advantage of every opportunity. |
| lessons, public performances. Data collected during semester by formal and informal means. Data analyzed: By instructor using criteria established in syllabi; By curriculum committee and program director. | local and regional venues and festivals. 100% positive response. | more formal evaluation system, including an effort to garner post-performance reviews from media and audiences. |
III. Goals

A. Goal # 1: Complete renovation of Whitfield Gym to include the DMI classrooms, offices, audio labs, and rehearsal spaces

1. Institutional Goal which was supported by this goal:  **SP # 1, 3**

2. Evaluation Procedure(s): Studio management software has been implemented for tracking session and project activity in three recording studios, two audio labs, and two rehearsal spaces. Archival projects and recording sessions outside of the studios were logged and tracked according to established departmental procedures.

3. Actual Results of Evaluation: This world class recording facility, unique not only to Mississippi, but to the entire Southeast region, provides state of the art audio recording, editing, and mixing capabilities for DSU students and the community at large. A digital audio lab and an audio transfer lab are being used extensively for recording and archival projects, and ample rehearsal space is now available for performing ensembles. Newly renovated classrooms offer students a vibrant learning environment. Recording services offered to the public allow DMI students a wealth of opportunities for application of knowledge by having hands on experience in planning and executing real world projects.
4. Use of Evaluation Results: Annual review of studio projects and clients has shown a need for clearer, more coherent departmental procedures. Adherence to revised policies will improve time management, student engineer staffing, session efficiency, and income/expense per session, and should streamline studio operations and optimize learning opportunities for students.

B. **Goal #2: Develop 2-4 courses in the DMI curriculum as online or hybrid courses.**

1. Institutional Goal supported by this goal: SP Goal #2

2. Evaluation Procedure(s): Number of online and hybrid students were calculated and reviewed at the end of the academic year and compared to the number of traditional face to face students. Academic assessment was compared between online and face-to-face students.

3. Actual Results of Evaluation: One course, DMI 100: iLife - Introduction to Multi-Media, from the DMI curriculum was taught both face-to-face and online. The instructor of both versions of this course indicated, by anecdotal means, that the online version was not as successful as the face-to-face version. The academic performance of the students indicated, measured by grades, does not bear out this observation. Continued evaluation necessary for reliable analysis.

4. Use of Evaluation Results: Instructor came to the conclusion that entry-level students in the online version were unprepared for challenges associated with online classes, such as the method of delivery and time management. Furthermore, online delivery compounded the challenge faced by entry-level students with no experience in a multi-media environment. DMI 100 will not be offered in an online format contingent on further evaluation. DMI 101 and DMI 110 are under consideration for online delivery.

C. **Goal #3: Design and develop a curriculum for a B.A. or B.S. in Music Industry Studies to be implemented by fall of 2010.**

1. Institutional Goal(s) supported by this goal: SP # 1, 2, and 3

2. Evaluation Procedure(s): Determine if curriculum has been designed.

3. Actual Results of Evaluation: Plans to design a Music Industry Studies degree are on hold at this time.

4. Use of Evaluation Results: Plans to design a Music Industry Studies degree are on hold at this time.
D. Goal #4: Develop and promote one new commercial music ensemble performing repertoire from the various genres of American roots music.

1. Institutional Goal(s) supported by this goal: SP # 1, 4

2. Evaluation Procedure(s): Determine whether new commercial music ensemble was established.

3. Actual Results: The DMI established a new commercial music ensemble of 7-9 students, DeltaRoX, which focuses on playing the repertoire from the Classic Rock genre of American music. This ensemble performed at 15+ events during their first year of organization.

4. Use of Evaluation Results: Number of performances will increase to ensure that DeltaRoX adequately contributes to equipment maintenance, promotional tools, and travel support.

E. Goal #5: Develop a system of faculty and staff training in developing learning objectives and improving curriculum.

1. Institutional Goal(s) supported by this goal: SP # 3

2. Evaluation Procedure(s): Determine whether learning outcomes were clearly articulated in syllabi. Evaluate changes made to curriculum based on pre- and co-requisites.

3. Actual Results: Progress was made in determining learning outcomes for individual courses as related to major learning outcomes. Curriculum was revised substantially to accommodate student preparedness. Proposed program of study was developed to improve student advisement.

4. Use of Evaluation Results: Use of learning outcomes will continue to be evaluated and revised as needed. Revised pre- and co-requisites will be monitored and assessed to document whether student performance improves.

-- For Coming Year(s)

A. Goal #1: Develop 1-2 courses in the DMI curriculum as online or hybrid courses.

1. Institutional Goal supported by this goal: SP Goal #2
2. Evaluation Procedure(s): Number of online and hybrid students will be calculated and reviewed at the end of the academic year and compared to the number of traditional face to face students. Academic assessment will be compared between online and face–to-face students.

3. Expected Results of Evaluation: 1-2 online courses will be created and online students’ performances will be comparable to face-to-face students.

4. Anticipated/intended uses of Evaluation Results: If online courses are successful, more will be considered for addition to the curriculum.

B. **Goal #2: Establish a student-run record label.**

1. Institutional Goal supported by this goal: **SP Goal #1**

2. Evaluation Procedure(s): Determine if student run label is operational and self-sustaining while maintaining academic integrity and preparing students for the music and entertainment industries.

3. Expected Results of Evaluation: All aspects of the record label will be investigated and developed during Fall 2009. Student run label will be proposed by beginning of Spring 2010 as a two-semester course to begin Fall of 2010.

4. Anticipated/intended uses of Evaluation Results: Students interested in music industry entrepreneurship will be encouraged to enroll in this proposed two-semester course.

C. **Goal #3: Continue to develop a system of faculty and staff training in articulating learning objectives and improving curriculum.**

1. **Institutional Goal(s) supported by this goal: SP # 3**

2. **Evaluation Procedure(s):** Continue to monitor learning outcomes as represented in syllabi and as assessed in student performance.

3. **Expected Results:** Faculty will improve in their abilities to clearly articulate learning objectives for coursework and to measure student success.
4. Anticipated/Intended Use of Evaluation Results: Use of learning outcomes will continue to be evaluated and revised as needed. Revised pre- and co-requisites will be monitored and assessed to document whether student performance improves.

D. Goal #4: To increase number of students enrolled in the discipline by 75% in 5 years (see table/chart below)

1. Institutional Goal(s) supported by this goal: SP # 2

2. Evaluation Procedure(s): Monitor enrollment

3. Expected Results: Enrollment improves

4. Anticipated/Intended Use of Evaluation Results: Increase faculty and course offerings as needed.

<table>
<thead>
<tr>
<th>Goal 4 (five year goal)</th>
<th>Institutional Goal</th>
<th>Baseline (AY 2006-07)</th>
<th>Year 1 (07-08)</th>
<th>Year 2 (08-09)</th>
<th>Year 3 (09-10)</th>
<th>Year 4 (10-11)</th>
<th>Year 5 (11-12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To increase number of students enrolled in the discipline by 75% in 5 years³</td>
<td>SP 2</td>
<td>74</td>
<td>60</td>
<td>69</td>
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³ The numbers in this table do not correspond to the numbers as represented in last year’s table. Methodology was changed this year to more accurately reflect an official count of students in the discipline.
IV. Data and information for department:

Brief Description and/or Narrative of programmatic scope:

The Delta Music Institute (DMI) is a center for music industry studies at Delta State University, one of eight state-supported institutions of higher learning in Mississippi. The focus of the DMI is to provide our students with a broad and thorough education in the technological, business, and creative areas of the music industry. DMI students will study audio engineering, recording technology, and music production as well as songwriting and contemporary composition. The College of Business at Delta State will contribute studies in standard business practices and entrepreneurship, and will also offer specialized courses in music industry law, music publishing, and copyright issues.

The DMI is located in the heart of the Mississippi Delta, birthplace of the Blues, land of juke joints, cotton, and the Father of Waters, the Mississippi River. It is the land that produced blues masters Robert Johnson, Muddy Waters, Charlie Patton, Howlin’ Wolf, and B.B. King. Much of the American repertoire was inspired by the style of early Delta musicians. The music of the Delta has helped shape the language of modern music defined in the styles of the legendary Sam Cooke as well as the groundbreaking rock-and-roll style of Elvis Presley. Delta culture also influenced the minds of literary giants William Faulkner, Tennessee Williams, Eudora Welty, and Richard Wright. Students of the DMI will have the opportunity to be immersed in this cultural heritage.

The Delta Music Institute features a revolutionary approach to learning. Using state-of-the-art digital audio interfaces, multiple audio software platforms, and Apple computer technology, students will learn the art and science of audio engineering by recording, editing, and mixing music under the instruction of experienced music industry professionals. The DMI will also provide live recording opportunities in the Bologna Performing Arts Center, a complex supporting world-renowned performances and public programs throughout the year. Other hands-on experiences will include recording in campus venues as well as local venues throughout the Mississippi Delta, the home of inspiring gospel, blues, and jazz performances.

The DMI offers a comprehensive undergraduate experience leading to a Bachelor of Science in Interdisciplinary Studies. This degree integrates practical experience in digital recording, music production, and entrepreneurial music projects, with the opportunity to study other disciplines. Many multidisciplinary courses are planned to help complete other general education requirements. Students majoring in music may affiliate with the DMI by seeking a Bachelor of Arts degree with an emphasis in Music Production.

DMI engineering students, under the supervision of instructor Mike Iacopelli, served as production assistants for the second year in a row during the 21st Annual Folk Alliance Conference in Memphis, TN. Students gained valuable hands-on experience in audio mixing, stage management, and live sound reinforcement.
A student chapter of Grammy U, affiliated with the Memphis chapter of the Recording Academy, was formed at the Delta Music Institute. Chapter membership is currently at 27 students. Grammy U students participated in music industry events and conferences, as well as serving as production assistants for the Mississippi Grammy and Peavey Awards event in Tunica, Mississippi.

Comparative Data (enrollment, CHP, majors, graduation rates, etc):

There are currently 37 students seeking the B.S.I.S. degree with a DMI concentration and 1 student seeking a B.A. degree in Music with an emphasis in Music Production (SRT track). Academic Year 2008-09 graduates: Three (3) BSIS (with DMI concentration), One (1) BA graduate (with Music Production emphasis). As is evident in the following tables, credit hour production for 2008-09 has increased by 42% over 2007-08.

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<tr>
<th>CREDIT HOUR PRODUCTION (06-07)</th>
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<tr>
<td>DMI</td>
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<td>SRT</td>
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<td>Total</td>
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<th>CREDIT HOUR PRODUCTION (07-08)</th>
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<tr>
<td>DMI</td>
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<tr>
<td>SRT</td>
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<td>Total</td>
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<th>CREDIT HOUR PRODUCTION (08-09)</th>
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<tr>
<td>DMI</td>
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<td>SRT</td>
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<td>Total</td>
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Grants, Contracts, Partnerships, Other Accomplishments:

In support of the Delta Hip Hop Conference, the DMI was awarded funds from the DSU Year of Partnerships initiative.

In support of student learning, Mike Iacopelli was awarded Bryce Griffis funds to purchase studio headphones and audio cases. Bryce Griffis funds were awarded to Tricia Walker in support of the student production of a live music event featuring The Okratones.

A “Friends of DMI” group was established as a fundraising mechanism on behalf of the DMI. During the Grand Opening weekend in spring of 2009, over $10,000 was raised.

Jason and Lori Morris of Cleveland, Mississippi, continued scholarship funding in honor of their children and their love for music. Scholarships were awarded to DMI students who performed as part of the Ol’ Skool Revue and DeltaRoX performing ensembles.

Delta Music Institute hosted a second Summer Camp. DMI Camp is a week-long residential camp for 15-18 year olds interested in audio engineering, performance, and songwriting. Five students from the two previous camps have enrolled as fulltime DSU students.

Economic Development initiatives and/or impact:

The second annual Electroacoustic Juke Joint music festival was held in Cleveland at the Bologna Performing Arts Center on the DSU campus. This music festival, hosted by the Delta Music Institute, featured performances of new music from over 50 national and international composers in the electro-acoustic genre. The festival was directed by DMI faculty member Dr. Mark Snyder.

Critically acclaimed Oxford-based radio show, Thacker Mountain Radio, was broadcast live from Studio A during the DMI Grand Opening. An audience of over 300 people was entertained by award-winning songwriters Mac McAnally and Fred Knobloch and DSU Coach Boo Ferriss.

Diversity Compliance Initiatives and Progress:

The Delta Music Institute hosted the second Delta Hip Hop Conference: “Empowerment or Exploitation?” on February 26, 2009 on the DSU campus. Activities during the conference included two panels, a film screening and discussion, and a multi-artist performance showcase. Award winning artist, Kamikaze, was one of the featured performers of the conference.
Committees reporting to unit:

Curriculum committee (Records housed in DMI office)

V. Personnel:

Tricia Walker, Instructor and Director of the Delta Music Institute
A.A., Copiah-Lincoln Community College  
B.M.Ed., Delta State University  
M.M., Mississippi College

A native of Mississippi, Tricia Walker earned a bachelor’s degree from Delta State University and a Master’s degree from Mississippi College before moving to Nashville in 1980 to pursue a music career. As a staff writer, Ms. Walker wrote for Word Music and PolyGram music, where she had songs recorded by Faith Hill, Patty Loveless, Kathy Troccoli and Allison Krauss, who won a Grammy™ for her version of the song, “Looking In The Eyes Of Love,” co-written by Ms. Walker. She worked as a vocalist and instrumentalist with award-winning artists Shania Twain and Paul Overstreet, along with Grand Ole Opry star Connie Smith. Ms. Walker served as Creative Director for Crossfield Music Publishing where she developed a staff of five writers and produced company demos and masters. She was the founder of the Bluebird Café’s legendary Women in the Round, a writer’s show featuring singer/songwriters Ashley Cleveland, Karen Staley, Pam Tillis and Ms. Walker. As proprietor of Big Front Porch Productions, Ms. Walker has produced five of her own CD projects and continues to perform her one-woman show, “The Heart of Dixie,” throughout the region. She returned to Mississippi in August of 2006 and now serves as the Director of the Delta Music Institute.

Mark Snyder, Ph. D., Assistant Professor of Music Production and Technology
B. A., Mary Washington College  
M.M., Ohio University  
D.M.A., University of Memphis

Mark has written for orchestra, choir, wind ensemble, various chamber combinations, multi-media, film, theatre and dance. He has received commissions from The Monroe Foundation, The Ohio University Flute Choir, Scot Fitzsimmons, Greg Sigman, Blas Gonzalez and Lily Afshar. Mark's music has been performed throughout the United States, in Argentina and Taiwan, and selected for festivals and conferences that include Electronic Music MidWest, National Flute Association, West Virginia Festival of Trumpets, North American Saxophone Alliance, SCI, Ocean, Imagine and the Imagine 2 Electro-Acoustic Festival which Mark founded and
directs. His work has been supported by generous grants from several organizations including the National Endowment for the Arts. As a performer, Mark has recorded and toured the U.S. with an eclectic list of ensembles: One Ring Zero, Dirtball, Easy Chair, Spike the Dog, Klezalachia, GB, J. D. Hutchinson, and Billy Rhinehart.

**Mike Iacopelli, Instructor and Coordinator of Sound Recording Technology**

Recording and mastering engineer Mike Iacopelli honed his skills in the studios of Detroit, where he worked with a diverse list of artists, including Aretha Franklin, Stevie Wonder, Bishop G.E. Patterson, The Winans, the Tubes, The Four Tops, Albertina Walker, Brides of Funkenstein, Blue Miller, and many more. He has ten gold and platinum albums to his credit along with a Grammy Award and a 3M Visionary Award. His audio engineering expertise covers a wide range of settings from record production to Film/TV to studio design to live sound reinforcement.

**Barry Bays, Instructor and Director of DMI Ensembles**

B.M.Ed., Delta State University

Barry Bays, DSU Guitar and Bass Instructor and Director of DMI Ensembles, has performed and recorded with some of the top musicians in the world, including Jimbo Mathus, Johnny Neel, multi-Grammy nominee Dorothy Moore (Misty Blue), Handy Award nominee Willie King, St. Louis Blues artist Big George Brock, Terry “Big T.” Williams, Blind Mississippi Morris, Albert King Award winner Daniel "Rev. Slick" Ballinger, Kristian Dambrino (Miss Mississippi 2005), Boston’s Blues Poet/saxophonist Dick Lourie, John Horton & Mississippi Slim, and the Bluff City Backsliders. Guitar Player Magazine (January 2004) featured a lengthy interview with Barry and Swede bassist Jonas Hellborg detailing their personal and musical relationships with the late keyboard/guitar virtuoso Shawn Lane. Barry also appeared in the March/June 2004 special double issue of Living Blues Magazine entitled “Mississippi Blues Today!”

**Rhonda Boyd, Administrative Assistant**

B.B.A., Delta State University

Rhonda Boyd has worked at Delta State University for the past fifteen years.
**Change of status:** Instructor Chad Washington was not rehired for the 08-09 academic year. His duties were divided and assigned to other faculty members.

**VI. Degree Program Addition/Deletions and/or Major Curriculum Changes:**

**Changes made in the past year:** Pre- and co-requisites established for DMI curriculum. See 2009-10 University bulletin, pages 145-147. Changes to take effect Academic Year 09-10.

**Recommended changes for the coming year(s):** Not applicable for 09-10.
APPENDIX A (student engineer tests)

**DMI STUDIOS – STUDENT ENGINEER LEVELS**

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>CLASSES REQUIRED</th>
<th>RESPONSIBILITIES</th>
<th>PRIVILEGES</th>
<th>PAY SCALE (w/paying client)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Assistant (entry level)</td>
<td>Enrolled in or completed DMI 102 or 111</td>
<td>General assistance throughout facility (gofer, clean up, setup/teardown)</td>
<td>Minimal access (stands, cables, headphones)</td>
<td>Minimum wage</td>
</tr>
<tr>
<td>Assistant Engineer (intermediate level)</td>
<td>Completed DMI 102 and DMI 111; Enrolled in (or completed) DMI 103 and DMI 112</td>
<td>Assistant to main engineer on session; responsible for session setup to engineer’s specs. Checking in/out gear; On/off sequence in all three studios</td>
<td>Access to selected mics and shop</td>
<td>Minimum wage + $1.25 per hour</td>
</tr>
<tr>
<td>Journeyman Engineer (advance level)</td>
<td>Completed DMI 102, 103, 111, 112; Enrolled in (or completed) DMI 322</td>
<td>Responsible for all aspects of a session, start to finish</td>
<td>Access to all mics</td>
<td>Minimum wage + $2.50 per hour</td>
</tr>
</tbody>
</table>

**STUDENT ENGINEER PROFICIENCIES**

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>WRITTEN</th>
<th>PRACTICAL</th>
<th>LENGTH OF SERVICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio assistant</td>
<td>80% passing grade on written test</td>
<td>100% passing grade on applied test</td>
<td>1 semester +</td>
</tr>
<tr>
<td>Assistant Engineer</td>
<td>85% passing grade on written test (including vocabulary)</td>
<td>100 % passing grade on applied test</td>
<td>2 semesters +</td>
</tr>
<tr>
<td>Journeyman Engineer</td>
<td>95% passing grade on written test (including vocabulary)</td>
<td>100 % passing grade on applied test</td>
<td>3 semesters +</td>
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