

Music Program Review 17-18  
Created by AIS WWU on Apr 17, 2018 08:02 AM  
(CDT)

## Program Review

### Music Minor

#### Program Profile

##### History

Start with the history of the program at WWU. Discuss relevant trends and issues dealing with the program and the institution. If a program has one or more concentrations, each concentration should be discussed separately. (300 words or less)

The music minor has been available since the music major was eliminated in the early 1990's. Over the years it has supported mostly students who wanted to continue their study of music. The music major was also folded into the theatre department to support the musical theatre concentration in the theatre major. The Minor offers a limited number of courses in music, theory and history and supports a choir, voice and piano lessons.

##### Program Mission

Provide the mission of the program and describe how the program supports the university mission. Discuss the philosophy or purpose of your program, how the program relates to the mission, vision and goals of the University.

The purpose of this minor is to provide students an opportunity to develop basic competencies in the history, aesthetics, and performance of music. In addition, we believe that the study of music in all forms enriches the student's general education. In that regard courses can be taken to fulfill common studies requirements. The study of music and the cultural history of people who produce it can be self-liberating.

##### Student Demographics

No enrollment was identified as new/transfer

Total Program Enrollment 2014-2015

3

Total Program Enrollment 2015-2016

3

Total Program Enrollment 2016-2017

7

There are no Graduated Majors, as this is a Minor program only.

**Concentrations**

List any concentrations for the program and student enrollment for the 3 years noted in the report if applicable.

not applicable since this is a minor

**Program Assessment Data**

Upload the program page from the Institutional Research office program data for this program.

Music\_Minor\_Data.xlsx

**Reflection on Program Enrollment Data**

Clearly describe the approach of the program maintain or improve student retention and graduation rates. Does the program have an active plan on retention of current students? if so, specific the details of the plan.

The numbers seem to indicate that we have good student interest in the minor. With two adjunct faculty sharing responsibility for this area we do a good job covering both the performance based specify courses in voice and piano. We also offer enough options for 3 credit hour courses in music fundamentals, history and genre study. In terms of retention and graduation rates we are losing students in the gap because we need to update course content. We are in process of updating course content right now. I also feel we are losing out on the potential for improved student enrollments by not having the choir located on our campus.

## Internship & Placement

**Internship 2014-2015**

State the number of student completing an internship for the academic term (summer, fall, spring) for the identified years.

**Internship 2015-2016**

State the number of student completing an internship for the academic term (summer, fall, spring) for the identified years.

**Internship 2016-2017**

State the number of student completing an internship for the academic term (summer, fall, spring) for the identified years.

**Internship Placements**

What placements outside of the university are used for internship/practicum/student teaching/clinical experience?

Not Applicable – this is a Minor Program.

Graduates Employed within Field 2014-2015

Graduates Employed outside Field 2014-2015

Graduate School 2014-2015

Unknown 2014-2015

Graduates Employed within Field 2015-2016

Graduates Employed outside Field 2015-2016

Graduate School 2015-2016

Unknown 2015-2016

Graduates Employed within Field 2016-2017

Graduates Employed outside Field 2016-2017

Graduate School 2016-2017

Unknown 2016-2017

Employment in Field

What types of positions are considered relevant to the “Field” of study with this program? Please define what it means for students to be employed ‘within the field’ of the professional discipline

Students who continue their music study can find jobs as singers and musicians in variety of vocational and avocational ways including musical theatre, singers, choir and pianists.

### Program Curriculum

#### Curriculum

Comment on course offerings: rotation, frequency, variety, demand, pre-requisites. Review enrollment trends by course. Are there particular courses that are not meeting enrollment goals or are regularly cancelled due to low enrollment?

Course rotation is designed under the guidelines set by the administration. All courses required in the minor are offered at least once every two years in terms of rotation. The toughest course to fill is the required music history course. Typically, we do okay with enrollment in voice and piano lessons. Music Appreciation is the other course that does the best with enrollment. Other 3 credit music course are hard to fill and that is why we are re-working those courses and the minor to make it more appealing and reflective of current student interests.

Course rotation is designed under the guidelines set by the administration. All courses required in the minor are offered at least once every two years in terms of rotation. The toughest course to fill is the required music history course. Typically, we do okay with enrollment in voice and piano lessons. Music Appreciation is the other course that does the best with enrollment. Other 3 credit music course are hard to fill and that is why we are re-working those courses and the minor to make it more appealing and reflective of current student interests.

## **Music**

### **YEAR 1**

Fall Even	Spring Odd
MUS103 Music Appreciation	MUS103 Music Appreciation
MUS111 Jazz, Pop and Rock	MUS101 Music Fundamentals

One Hour Courses	
MUS211 Applied Piano I	MUS211 Applied Piano I
MUS212 Applied Piano II	MUS212 Applied Piano II
MUS221 Applied Voice I	MUS221 Applied Voice I
MUS222 Advanced Voice II	MUS222 Advanced Voice II
MUS241 Jameson Singers – Choral Experience	MUS241 Jameson Singers – Choral Experience

## **YEAR 2**

<b>Fall Odd</b>	<b>Spring Even</b>
MUS103 Music Appreciation	MUS103 Music Appreciation
MUS171 Music History I	MUS271 Music History II
<b><u>One Hour Courses</u></b>	
MUS211 Applied Piano I	MUS211 Applied Piano I
MUS212 Applied Piano II	MUS212 Applied Piano II
MUS221 Applied Voice I	MUS221 Applied Voice I
MUS222 Advanced Voice II	MUS222 Advanced Voice II
MUS241 Jameson Singers – Choral Experience	MUS241 Jameson Singers – Choral Experience

**Curriculum:**

Any issues with online enrollment impacting on campus enrollment?

Not really.

**Curriculum:**

When was the last curriculum revision, and what changes were made and why? What prompted the revision?

Revisions to the curriculum are currently being worked on to ensure better enrollment and create a more modern approach to the subject matter.

**Curriculum:**

List any program courses that are required by another program on campus or are cross-listed. What is the impact of the program (class size/faculty load)? Does the program need to adjust course offerings to meet the needs of the other program?

The theatre program requires some courses from the music minor as part of the performance concentration especially in the area of voice and piano. This is also the case in previous years with the musical theatre concentration.

**Curriculum Enrollment**

Attach the Curriculum enrollment for all program courses.

Music\_Minor\_Enrollment\_Numbers.pdf

**Program Checklist**

Attach the Program checklist from the most recent Academic Catalog

Checklist\_\_3\_\_.pdf

**Course Description**

Upload program course descriptions from the most current Academic Catalog.

Music\_Catalogue\_Descriptions.docx

## Faculty & Resources

### Physical Facilities

#### Physical Space/Resources

Describe the physical facilities that are unique to your program, including specialized buildings, classroom space, labs, and built in equipment and how they impact student learning. (If none, put

N/A)

Music courses are held in shared space in the Kemper Arts Center and Dulaney Auditorium. Voice and piano courses are held in the music office in Dulaney Auditorium. Four practice rooms equipped with pianos are available for student use.

**Upgrades to Physical Space/Resources**

Changes/Upgrades that have been completed within the past 5 years, specifically for your program or are required because of your program along with any impacts to student learning.

None.

**Recommendations to Improve Resources**

Describe any desired changes/upgrades to facilities/resources and how the proposed changes would impact student learning.

Humidifiers for all four practice room pianos.

**Technology Resources**

List current technology specific for the program. What technology is used on a regular basis? Are there any technology needs for the program, issues with technology that impact the classroom? Is there technology that would benefit the teaching in the classroom that the program would like to investigate?

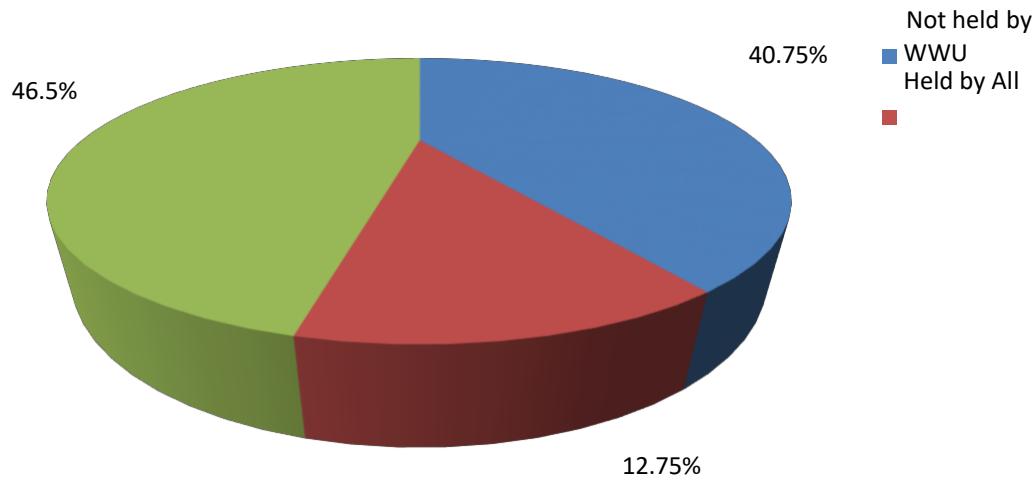
The Music courses regularly make use of resources from the Internet, CD's for listening exercises, audio-visual equipment available in the Kemper Arts Center, as well as PowerPoint capabilities for presentations. Additionally, students in the Music Program use electronic keyboards and piano.

**Library Resources:**

Insert the narrative from library staff pertaining to changes and recommendations to program specific library holdings.

Libraries Used for Comparison: Stephens College, Columbia College, Westminster College, Central Methodist University

## 4 to 1 Peer Holdings Comparison - Music - Printed Books and Non-print Materials



NOTE: The analysis below does NOT include approximately 30,000 musical scores and sound recordings for which the cataloging has not been converted to electronic form and is, therefore, not included in the library's online catalog nor in the OCLC database.

Music as a discipline taught at the undergraduate level requires both retrospective and up-to-date library materials. Most of the print music resources currently held date from the years when WWU had a more robust performing arts program. Now, most requests for music materials are requests from faculty and the library does not engage in comprehensive collection development for music materials, primarily because there is little curricular demand. All books, journal articles and non-print materials are available through Woods OneSearch. The Library subscribes to a comprehensive database, Academic Search Complete, which is available to all students, both traditional and online, and contains music-related, full-text journals, in a wide variety of musical genres and subdivisions.

The library staff acquires any resources that are not available in existing print and digital collections through interlibrary loan.

As in all other disciplines, WWU faculty and students have access to the resources available in MOBIUS member libraries, which includes the superb collections at the large research institutions in the state of Missouri, i.e., the four campuses of the University of Missouri, Washington University, Missouri State University and St. Louis University. Beginning in 2014, access to the resources of the academic, public and special libraries in Colorado and Wyoming became possible through Prospector, a resource sharing partner of MOBIUS. Prospector provides access to an additional 30 million books, journals, DVDs, CDs, videos and other materials, and includes the collections of the libraries at the campuses of the University of Colorado, Colorado State University, University of Denver, and the University of Wyoming. Resources selected from both MOBIUS and Prospector are delivered by courier, thereby reducing the delivery time.

Library Resources:

Faculty response to the adequacy of library resources provided to the program?

Library resources are currently adequate for the needs of the students.

**Library Report**

Attach the complete library report that is provided from the director of the Library that details the available resources to students in the program of study.

Music\_2018.doc

**Faculty and Staff Resources**

**Faculty**

1-list all full-time faculty in the program with highest degree, degree granting institution, years of full time teaching experience WWU, and contractual course load. 2-List adjuncts who have taught within the last 3 years with the same qualifying information and which courses they have taught.

Rank/Title	Name	Degree	Degree From	Years Teaching/Service
Adjunct Instructor in Music	Marlene Railton	BS Ed	Missouri State University	17
Adjunct Instructor in Music	Rebecca Talbert	MA	University of Missouri	8

**Faculty Curriculum Vitae**

Attach current Vitae for all full time Faculty

**Adjunct Faculty Curriculum Vitae**

Attach current Vitae for all adjunct faculty in the program.

Adjunct\_faculty\_vitae\_resumes.pdf

How many staff are designated to support the program?

There are no staff designated for the program.

**Staff**

Do you feel the program is adequately staffed in order to meet the goals of the program?

Yes (selected)

No

**Staff**

Are issues with staffing impacting student learning?

Yes

No (selected)

What recommendations to staffing would program faculty recommend? What is the rationale for the recommendation?

None at the present time until enrollment improves.

#### Financial Analysis of the Program

There is not a cost analysis of the program. It is not distinguished from the Theatre program so there is not any Financial data to report.

##### Instructional Expenses

Discussion of expenses related to instruction. i.e. Internship, clinical, practicums...

The amount is folded into the theatre budget.

##### Non-Instructional Expenses

Expenses that are included in the budget but not part of the instructional aspect of the program, not all programs will have this.

the amount is folded into the theatre budget.

## Assessment

### Program Objectives

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.

## Music Curriculum Map

	MUS 101	MUS 103	MUS 111	MUS 200	MUS 211	MUS 212	MUS 221	MUS 222	MUS 241
MUS.1 Demonstrate competencies in music performance.					I, A	R, A	I, A	R, A	
MUS.2 Produce and critique works of musical art, showing development of an aesthetic philosophy and appreciation of different music styles and works.					I, A	R, A	I, A	R, A	
MUS.3 Recognize and demonstrate the elements of music and music terminology as they apply to the various music periods.	I, A	I, A	I, A						
MUS.4 Demonstrate knowledge of the history of music and the music of other cultures.	I, A	I, A	I, A						

## Assessment List

A - Assessed

I - Introduced

M - Master

R - Reinforced

Assessment is located in the individual reports. No longitudinal data is provided on the Music objectives.

## Annual Assessment Report 2015-2016

Upload the complete report with all supporting documents in the same file. Any program rubrics and assignment explanations, schedules for Student Performance Review or other assessment activities.

[Music\\_2015\\_2016.pdf](#)

## Annual Assessment Report 2014-2015

[music\\_14\\_15.pdf](#)

Annual Assessment Report 2013-2014

music\_13\_14.pdf

## External Review

The External Review is not required of a Minor Program. These pages have been removed from the report

## Conclusions and Recommendations

Program Response to the External Review Report

### Response

Please respond to all scores of a 3 or lower made by the reviewer. Please note in the text which question you are discussing and then proceed with the response. Be thorough in your response.

The program does not have an external report

### Program Identified Strengths

Discuss Strengths of the program as they impact student learning.

### Program Identified Challenges

Discuss any Challenges of the program as they impact student learning. What is the program doing to combat these challenges?

### Action Plan

What is the plan for the program moving forward. What anticipated changes will be implemented as a result of this report?

## Academic Council Review

Recommendation of Academic Council

After thorough review of the provided program report and external review, it is the recommendation of the Academic Council:

Accept Report as submitted, no further action.

Accept Report with recommended changes

Revisions requested and resubmit the report

Program did not meet minimum standards and is placed on an improvement plan.

### Program Strengths

- experienced, professional music faculty
- excellent piano and vocal instruction
- provides opportunities for current students to continue their studies of music from high school and other musical experiences
- sometimes provides performers for special events on campus

### Program Weaknesses

- The choir needs to be moved to campus and opened up to students
- The non-performance-based curriculum such as music appreciation, Jazz, Pop & Rock and Music Fundamentals needs to be updated to better attract current student interests (this is being worked on right now)
- Needs a full-time faculty member to pull together and better organize this area.

## Academic Council Review

### Recommendation of Academic Council

*After thorough review of the provided program report and external review, it is the recommendation of the Academic Council:*

Accept Report as submitted, no further action.

**Accept Report with recommended changes**

Revisions requested and resubmit the report

Program did not meet minimum standards and is placed on an improvement plan.

### Program Strengths

- experienced, professional music faculty
- excellent piano and vocal instruction
- provides opportunities for current students to continue their studies of music from high school and other musical experiences
- sometimes provides performers for special events on campus

### Program Weaknesses

- The choir needs to be moved to campus and opened up to students
- The non-performance-based curriculum such as music appreciation, Jazz, Pop & Rock and Music Fundamentals needs to be updated to better attract current student interests (this is being worked on right now)
- Lack of full time faculty make it difficult for the program to grow and create a sense of excitement toward the minor.

### Recommendations

Academic council met August 1, 2018 to discuss the Music Minor report. The council understands the struggle in obtaining information for this program as it is solely staffed by adjunct faculty. Academic council has several suggestions for the current Music Minor faculty to consider. Some of the most concerning issues related to the minor are enrollment and the number of classes offered with low enrollment and the lack of assessment data. 15

#### Enrollment issues:

This might be a good time to look around at other programs and see what music education is doing right now in higher education. There might be curricular changes that would interest a few more students into the courses. If there is a new trend in music programs, we might need to update what our program offers. Could music coordinate with other campus programs, film production for musical overlay, or even new course ideas like musical analysis by generation, and songwriting? Are there classes that might draw students in? These are brainstorm ideas that might lend the program to not only support other aspects of the university, but expand offerings to what students would take and make music more than just private lessons and general education.

If the minor consolidated within the Theatre program it might boost enrollment. The finances of the minor are incorporated into the theatre major and it is challenging to separate the two programs. The minor is a support to the theatre program and so it might make more sense to include the courses to theatre and eliminate it as a separate program, in this regard it would operate much like dance currently does. The courses could be revised to be the most relevant curriculum to the program, and part of the options for students to choose on their theatre checklist would be music based.

The minor does not offer any upper level courses and that might be a way to pull in some students as the upper level minimum of 42 is starting to impact more of our students. It might be worth looking into replacing a class that does not attract much attention and working the curriculum to a more desirable course that is upper level.

#### Assessment Issues:

The assessment reports of the program are insufficient in data. The program needs to make a concerted effort to revise the assessment plan to something that can be accomplished and then implement that plan. The Associate Dean of Academic Assessment is more than willing to help modify the plan for the program. Currently there are assessment artifacts for all classes but one. For a program of part time faculty, this sets an unreasonable expectation for data collection. The program needs to downsize the current assessment matrix to include only 1-2 assessments per objective. the program can and should use Via to collect their data on assessment as it can be set up for part time faculty and it allows for easier data collection. This would then provide for data to be reviewed by the full time faculty who is responsible for the report but does not teach any of the classes.

There was also discussion on the benefits of Jameson Singers being on campus. Not knowing the specifics but housing the choir on campus might increase participation for our students. If the choir was more visible, it might garner more attention. We know in the past there was a push for a student only choir, that was not included in the community choir. It would be beneficial to know what the desire of the students at the current time is toward this issue. If there is enough student leadership to warrant a student choir, that could be investigated. The connection with the community is also important, so it would be something where the program would need to think through if there was enough interest for both groups. Having a group that performed around campus and even practiced in places where students were more aware of the existence of a choir, could boost participation. We believe that the choir in its current form is not well advertised and that many faculty and students are unaware of the Jameson Singers.

#### Points to consider moving forward:

1. Folding the minor into the theatre major (might increase enrolment in some courses)
2. Investigating the current desire of a “show choir” or choir options that current students are interested
3. Strategies on how to advertise for Jameson Singers and have the choir campus based.
4. Survey all students on campus (Qualtrics) as to their interest in music courses and what kind of courses would they be interested in taking?
5. Restructure of the music minor with revisions of curricular content based on student interest.
6. Investigate the possibility of hosting a Choir competition, if any organization is looking for a location for their activity, putting WWU out there as a host location.

## Academic Council Feedback – 5-year Program Review

	<b>Excellent</b>	<b>Adequate</b>	<b>Needs Improvement</b>	<b>Comments</b>
<b>History, Mission and Vision</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Overview is succinct (-300 words)</li> <li><input type="checkbox"/> Program's purpose/mission is clear, including relationship to the university's mission statement.</li> <li><input type="checkbox"/> Clearly describes the approach to maintain or improve student retention and graduation rates.</li> <li><input type="checkbox"/> Provides detailed description of possible employment positions for graduated students.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Introduction describes the program with more detail than necessary (+300 words)</li> <li><input type="checkbox"/> Introduction includes the program mission but it is unclear about its purpose within the university.</li> <li><input type="checkbox"/> Summarizes the data on student retention and graduation rates.</li> <li><input type="checkbox"/> Provides a short summary of employment placements for graduated students.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Introduction omits either program mission or the program purpose within the university.</li> <li><input type="checkbox"/> Program description is absent, weak or lacked reflection of program data.</li> <li><input type="checkbox"/> Description of student data lacks reflection.</li> <li><input type="checkbox"/> Lists a few locations where graduated students are employed.</li> </ul>	
<b>Course rotation- offerings</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Course rotation is followed in the way courses are offered.</li> <li><input type="checkbox"/> All cross-listed courses are identified.</li> <li><input type="checkbox"/> Course offerings appear appropriate for the needs of the program.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Course rotation is followed with few exceptions of independent study/tutorial courses when needed.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Course rotation is not followed. Many instances of tutorial and/or independent study.</li> </ul>	
<b>Faculty and Resources</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Faculty qualifications and specific competencies are fully and accurately described</li> <li><input type="checkbox"/> Provides a sound rationale for current staffing and/or future recommendations related to student learning.</li> <li><input type="checkbox"/> Summarizes all physical equipment needs and supplies noting any deficiencies and the impact on student learning.</li> <li><input type="checkbox"/> Provides summary analysis of library holdings, noting specifically how deficiencies, if any, affect student learning</li> <li><input type="checkbox"/> Provides rationale and recommendations to improve resources that would address such deficiencies and link student learning.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Faculty qualifications and competencies are described.</li> <li><input type="checkbox"/> Notes the adequacy or inadequacy of current staffing with little discussion on the impact to student learning.</li> <li><input type="checkbox"/> Provides summary of current equipment, etc., but does not connect to student learning.</li> <li><input type="checkbox"/> Provides a summary of library holdings.</li> <li><input type="checkbox"/> Provides recommendations to improve resources but does not connect to student learning.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Faculty qualifications and competencies are poorly described or absent.</li> <li><input type="checkbox"/> Merely lists the faculty/staff positions in the department with no explanation how current staffing impacts student learning.</li> <li><input type="checkbox"/> Lists only perceived equipment deficiencies (no list of actual resources)</li> <li><input type="checkbox"/> Omits library information.</li> <li><input type="checkbox"/> Does not recommend any changes to resources for the program.</li> </ul>	

## Academic Council Feedback – 5-year Program Review

<b>Assessment of Program</b>	<p><input type="checkbox"/> Annual Assessment includes learning outcomes and assessment measures, which are clearly explained.</p> <p><input type="checkbox"/> Problems involving curriculum clearly explained.</p> <p><input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified with action plans for improvement if needed.</p> <p><input type="checkbox"/> Report includes collaboration from all program faculty, including adjunct, external constituents in the assessment of student learning.</p> <p><input type="checkbox"/> Program's involvement in service, LEAD, and other university activities are clearly explained.</p>	<p><input type="checkbox"/> Annual Assessment includes learning outcome and/or assessment measures.</p> <p><input type="checkbox"/> <b>Problems involving curriculum are addressed.</b></p> <p><input type="checkbox"/> Standards for performance and gaps in student learning are recognized.</p> <p><input type="checkbox"/> Program report includes feedback from all on campus faculty in assessing student learning.</p> <p><input type="checkbox"/> Program involvement in service, LEAD, and other university activities are listed.</p>	<p><input type="checkbox"/> <b>Annual Assessment does not address learning outcomes and/or assessment measures.</b></p> <p><input type="checkbox"/> Problems involving curriculum are omitted.</p> <p><input type="checkbox"/> <b>Standards for student performance and gaps in student learning are not identified.</b></p> <p><input type="checkbox"/> <b>Program report does not include feedback/input from all program faculty when assessing student learning.</b></p> <p><input type="checkbox"/> <b>Program involvement in service, LEAD, and other university activities are omitted.</b></p>	
<b>External Review</b>	<p><input type="checkbox"/> Program response to all criteria marked as "somewhat – not evident" on the External Review report is complete with specific strategies for improvement.</p>	<p><input type="checkbox"/> Program responded to some of the criteria marked as "somewhat-not evident" on the External Review report with ideas on how to improve.</p>	<p><input type="checkbox"/> Program did not respond to the areas of weakness marked on the report as "somewhat –not evident".</p>	NA Minor Program, no External Review
<b>Conclusion</b>	<p><input type="checkbox"/> Strengths and challenges include references to student learning.</p> <p><input type="checkbox"/> Challenges exhibit more depth than resource shortages and include challenges for the program faculty.</p> <p><input type="checkbox"/> Program response to external review and Academic Council is complete and thorough.</p> <p><input type="checkbox"/> Action plan for the program is visionary, showing evidence that the program is aiming for a higher level of student learning.</p>	<p><input type="checkbox"/> <b>Strengths and challenges are identified, but don't relate to student learning.</b></p> <p><input type="checkbox"/> <b>Challenges are little more than resource driven.</b></p> <p><input type="checkbox"/> Action plan accommodates the program challenges but does not move it to a higher level.</p> <p><input type="checkbox"/> Program responds to external review and Academic Council with little discussion.</p>	<p><input type="checkbox"/> Strengths and challenges are identified.</p> <p><input type="checkbox"/> Challenges are all resource driven.</p> <p><input type="checkbox"/> <b>There is no action plan that addresses the challenges that face the program.</b></p> <p><input type="checkbox"/> Program acknowledges the recommendations of external review and Academic Council with no discussion on changes.</p>	

Music Minor Course Enrollment Numbers																	
Course	Title	2013-2014		2014-2015		2015	2015-2016		2016		2016-2017		2017		2017-2018		
		Fall	Spring	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Enrollment by course		
MUS 101	Music Fund	9/30	NA	NA	4/30	NA	NA	NA	NA	8/30	N/A	N/A	N/A	21/90	23.30%		
MUS 103	Music Appreciation	NA	10/30	11/30	11/30	NA	22/55	5/30	NA	9/25	11/30	N/A	11/30	N/A	90/260	34.60%	
MUS 111	Jazz, Pop & Rock	NA	NA	7/25	NA	NA	NA	NA	NA	14/25	NA	N/A	N/A	N/A	21/50	42%	
MUS 361	History of Music	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	N/A	N/A	N/A	0		
MUS 200	Introductory Projects	1/1	NA	BA	NA	NA	NA	NA	NA	NA	N/A	N/A	N/A	1/1	100%		
MUS 211	Applied Piano I	5/14	6/11	7/14	6/14	NA	6/21	1/7	NA	1/7	2/14	N/A	3/14	1/7	8/123	6.50%	
MUS 212	Applied Piano II	0/14	0/7	0/14	1/14	NA	0/7	0/14	NA	NA	0/7	N/A	0/14	1/7	2/98	2%	
MUS 221	Applied Voice I	4/18	3/18	4/18	2/9	NA	5/18	0/9	NA	3/9	5/18	N/A	5/18	3/9	34/135	25.10%	
MUS 222	Advanced Voice II	1/5	2/5	1/10	2/10	NA	0/10	0/5	NA	NA	0/10	N/A	0/10	1/5	7/70	10%	
MUS 241	Jameson Singers	3/30	1/30	2/30	2/30	NA	3/30	1/30	NA	1/30	1/30	N/A	4/30	2/30	20/300	6.60%	
	Percent by Term	20.7%	21.7%	22.6%	20.4%		25/5%	7.3%		29.1%	24.70%		19.8%	15.8%			
	Enrollment Numbers by Term	23/111	22/101	32/141	28/137		36/141	7/95		28/96	27/109		23/116	8/51			

**William Woods University**  
**Assessment Data**

**Program: Music**

	<b>10/11</b>	<b>11/12</b>	<b>12/13</b>	<b>13/14</b>	<b>14/15</b>	<b>15/16</b>	<b>16/17</b>
<b>Declared Maj</b>	Incoming Freshman						
Transfers							
Total							
Undergradua	1,179	1,079	1,009	1,006	1,006	1,001	973
<b>Declared Minors</b>		12	6	10	5	3	7
<b>Graduated Minors</b>		2	1	3	0	1	0
							NA
<b>Retention Rate: IPEDS definition<sup>1</sup></b>							
<b>University</b>	66.8%	76.2%	70.5%	76.3%	74.5%	74.5%	NA
<b>Program</b>							
<b>Graduation Rate: IPEDS defi</b>							
<b>University</b>	<b>04/05</b>	<b>05/06</b>	<b>06/07</b>	<b>07/08</b>	<b>08/09</b>	<b>09/10</b>	<b>10/11</b>
<b>Program</b>	52.4	50.2	50.5	56.3	52.4	51.2	54.5
<b>Graduation Rate: Transfer Students<sup>3</sup></b>							
<b>University</b>	71.2%	68.8%	63.2%	66.7%	67.4%	69.9%	68.4%
<b>Program</b>							

<sup>1</sup> = % of full-time, first-time students that return to the institution in the subsequent fall semester

<sup>2</sup> = % of the full-time, first-time cohort that graduate within 6 years

<sup>3</sup> = % of transfer students new to the institution in the fall semester that graduate with a bachelors level degree

# Checklist

Music - 18 Credits	1718 Catalog
ID#:	
Name:	
Advisor:	

**\*\*Students are required to have 122 distinct credits for graduation\*\***

## Required Courses: 9.00 credits

Course	Course Title	Credit	Semester Completed	Grade Earned	Substitutions
MUS 101	Music Fundamentals -A	3.00			
MUS 103	Music Appreciation -A	3.00			
MUS 111	Jazz, Pop and Rock -A	3.00			

## Required Electives: 6.00 credits

**Required Electives:** Required Elective - 6 Credits

**Credits:** 6.00

Certification Course	Credit	Semester Completed	Grade Earned	Substitutions
MUS 200 Introductory Projects	3.00			
MUS 211 Applied Piano I	1.00			
MUS 212 Applied Piano II	2.00			
MUS 221 Applied Voice I	1.00			
MUS 222 Applied Voice II	2.00			
MUS 241 Jameson Singers	2.00			

## Signatures:

Student:	Date:
Advisor:	Date:
Division Chair:	Date:

## **Music Catalogue Descriptions**

**MUS 101 Music Fundamentals** -A The introduction of fundamentals in music reading, including treble and bass clef, signatures, scales, time signatures, and rhythm in conjunction with interval singing and aural identification. Credits: 3.00

**MUS 103 Music Appreciation** -A An introduction to the elements of music and the use of these elements in various musical styles including masterpieces of Western music, popular and folk music, as well as music of other cultures. Credits: 3.00

**MUS 111 Jazz, Pop and Rock** -A An examination of the various "popular" music genres. This course aims to develop listening ability and comprehension while tracing the development of these styles in the 20th century. Credits: 3.00

**MUS 171 Music History I** -A Study of music from Ancient greece through the Baroque periods. Composers, musical styles and musical forms will be discussed. Credits: 3.00

**MUS 200 Introductory Projects** Credits: 3.00

**MUS 211 Applied Piano I** Beginning to intermediate individual piano instruction. One 30-minute session per week. Beginning students learn notes, rhythm, simple musical fundamentals and apply these to the keyboard. Intermediate students express greater musical progression with appropriate literature. Course is repeatable for credit up to eight times. Course Fee Credits: 1.00

**MUS 212 Applied Piano II** Advanced individual piano instruction. One 60-minute session per week. Concentration on expanding repertoire, intensified musical expression and complete musical production. Prerequisite: audition required and permission of the instructor. Course is repeatable one time. Course Fee Credits: 2.00

**MUS 221 Applied Voice I** Individual beginning vocal instruction. One 30-minute session per week arranged with the vocal instructor. Student learns basic concepts of the vocal instrument focusing on breathing, pitch, vowel placement and intonation. Student applies learned techniques to appropriate literature. Course is repeatable for credit up to eight times. Course Fee Credits: 1.00

**MUS 222 Applied Voice II** Individual advanced vocal instruction. One 60-minute session per week arranged with the vocal instructor. Student learns more advanced concepts of the voice and applies learned techniques to more advance vocal literature. Prerequisite: Audition with and permission of the instructor. Course is repeatable one time. Course Fee Credits: 2.00

**MUS 241 Jameson Singers** A vocal ensemble concentrating on the balancing and blending of voices. SATB or SSA (depending of enrollment) No audition required. However participant must be able to sing in order to stay in the ensemble. Credits: 2.00

**MUS 271 Music History II** -A Study of music from classic through the contemporary periods. Composer, musical styles and musical forms will be discussed. Credits: 3.00

**MUS 300 Independent Study** Credits: 3.00

**MARLENE MORTS  
RAILTON  
1101 PARKRIDGE  
FULTON, MO 65251  
314-642-8715**

**EDUCATION**

Bachelor of Science degree in music education from Southwest Missouri State University in Springfield, MO. Certified to teach music K-12. Graduated 1981.

Fulton public school system graduated May, 1977.

**PROFESSIONAL  
HELPFULS**

Knowledge of IBM Personal Computer, software volkswriter 3.  
Knowledge of Zenith Computer, IBM compatible, software wordperfect 4.0  
Knowledge of Radio Shack TRS-80 Microcomputer  
Knowledge of Xerox 627  
Memorywriter Knowledge of Xerox  
copy machines Knowledge of Sharp  
calculators

**EMPLOYMENT**

June 1, 1988 - present: COLUMBIA EYE CONSULTANTS. Secretary to four eye surgeons. Responsibilities include physician correspondence, making appointments, handling emergency phone situations, scheduling weekly and weekend call for the physicians, and ordering all the supplies for the company.

April 5, 1985 - May, 1988: MISSOURI LIONS EYE RESEARCH FOUNDATION. Administrative Asst. to the Executive Director. Responsibilities included: executive correspondence, UPS and Federal Express manager, back-up purchasing agent and secretary to three research Ph.D's. Responsible for preparing federal grant papers and manuscripts for publication.

Coordinator of the Missouri Lions Eye Bank. Responsibilities included: coordinating annual seminars, quarterly, calendar and fiscal statistics, quarterly design, layout and editing of the Eye Bank Newsletter, correspondence, billing transactions and organizational filing.

**December 1982 - April 1985: UNIVERSITY OF MISSOURI. Secretary** in the UMC Purchasing Department. Responsibilities included: bidding transactions, issuing purchase orders, typing bids, and greeting the public.

UNIVERSITY OF MISSOURI (can't)

Secretary to the Manager of Materials Management UMC Hospital and Clinics. Responsibilities included: correspondence for manager and three purchasing agents, recorded all Capital Equipment purchases for the hospital and was the petty cash officer for the hospital and medical school.

OTHER WORK EXPERIENCES:

Fulton R III elementary music teacher 1982-3

Eldon Public School elementary music teacher 1981-2

PROFESSIONAL AND PERSONAL REFERENCES **AVAILABLE** UPON REQUEST.

Courses taught at William Woods University

**MUS 211 Applied Piano I**

**MUS 212 Applied Piano II**

**MUS 221 Applied Voice I**

**MUS 222 Applied Voice II**

**MUS 241 Jameson Singers**

**Rebecca Talbert**  
2549 Hidden Valley Dr Holts  
Summit, MO 65043 573-896-  
8875

---

Rebecca Talbert began studying music at the age of 5 when she started piano lessons. In the spring of 2005, she completed the requirements for the Masters of Music Degree from the University of Missouri -Columbia in Conducting. She enjoys performing all types of music and has performed with the Jefferson City Symphony Orchestra, the University of Missouri Choral Union and several community groups as well. Mrs. Talbert has taught both instrumental and choral music in the public school system from 1997 to 2006, earning high ratings at festivals and competitions. In January of 2006 she served as clinician for the Show-Me Conference Band. She is currently teaching from her private home studio and working toward developing an orchestral program for the home school community in Jefferson City.

---

### **Pedagogical Training of Interest**

University of Missouri -Master's of Music (2005) Teaching

Approaches to Music Theory

- Overview of the scope and sequence of a Music Theory, Ear training and sight reading program

Advanced Keyboard Sight-reading and Ear-training

- Hands-on study in techniques of Sight-reading and Ear-training

Graduate Teaching Assistant

- Jazz, Pop & Rock

Lincoln University – Bachelor's of Music Education (1997)

- Teaching Assistant for Class Piano

### **Work History**

Independent Music Studio -Teach private lessons, including piano, violin, voice and guitar and coach chamber and performing groups. Founder and Director of the Jefferson City Home-school Orchestra

Gasconade Co. R II School District – High School Band Director 2005 – 2006  
Responsible for all aspects of a High School Band program

Helias High School – Assistant Music Director 2002 – 2003  
Responsible for band and choral rehearsals, accompanied and taught Girls Choir

Lincoln University – Assistant to the Choral Department 2000 – 2002  
Responsible for accompanying rehearsals, sectionals and student recitals.

St. Elizabeth R-IV School District – K-12 Music Director  
Started a Marching Band Program and increased  
enrollment in Band by 75%

Music courses taught at William Woods University

MUS 101 Music Fundamentals

MUS 103 Music Appreciation

MUS 111 Jazz, Pop and

MUS 171 Music History I

MUS 211 Applied Piano I

MUS 212 Applied Piano II

MUS 221 Applied Voice I

MUS 222 Applied Voice II

MUS 271 Music History II

**William Woods University - Dulany Library**  
**COLLECTION ANALYSIS**  
April 2018

In Support of the Following Academic Program: **Music**

**I. MOBIUS Holdings (Subject Search):**

Music appreciation – 4,791 catalog entries  
Music analysis – 7,357 catalog entries  
Music-History – 10,654 catalog entries  
Piano-Instruction and study – 1,52 catalog entries  
Singing – 19,66 catalog entries

**II. William Woods University Holdings:**

**Journals (entire journal is on the topic)**

**Ebooks:**

Music appreciation – 53 items  
Music analysis – 0 items  
Music-History – 46 items  
Piano-Instruction and study – 10 items  
Singing – 56 items

**Journals (entire journal is on the topic)**

**Print**

Music appreciation – 0 journals  
Music analysis – 0 journals  
Music-History – 2 journals  
Piano-Instruction and study – 0 journals  
Singing – 0 journals

**Electronic Full-text**

Music – 203 journals  
Music Genres & Styles – 133 journals  
Opera – 94 journals  
Musical Theater - 22 journals  
Music Education – 8 journals  
Musicology/Ethnomusicology – 7 journals  
Classical Music – 6 journals  
Art & Entertainment (General) – 4 journals  
Folk & Traditional Music – 2 journals  
Film Music – 4 journals  
Music Instruction & Study – 3 journals  
Popular Music – 3 journals  
Sound Technology – 3 journals  
Choral & Vocal Music – 3 journals  
Jazz – 2 journals  
Music History & Criticism – 2 journals  
Sacred Music – 1 journal

## Books (Printed) and Non-print Materials:

### A. By Publication Date

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	Other
<u>Music Totals</u>	3243	19	81	32	80	181	215	369	975	627	198	288	70	56	23	3	4	22
<u>General Music</u>	406	0	42	4	8	49	2	39	112	112	5	25	0	0	0	0	0	8
<u>Instrumental Music</u>	193	0	4	1	3	9	9	13	30	32	66	23	1	1	0	0	0	1
<u>Literature on Music</u>	1794	6	21	16	41	79	151	235	561	312	86	170	39	47	17	3	4	6
<u>Music Instruction &amp; Study</u>	587	11	12	10	25	33	45	61	208	128	16	21	5	5	4	0	0	3
<u>Vocal Music</u>	263	2	2	1	3	11	8	21	64	43	25	49	25	3	2	0	0	4

Subject	Totals	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
<u>General Music Totals</u>	406	42	4	8	49	2	39	112	112	5	25	0	0	0	0	0	0	8
Collected Works of Individual Composers	114	42	0	0	1	1	4	6	27	1	24							8
Collection of Musical Sources	276	0	4	8	48	1	34	95	81	4	1							0
General Music	16	0	0	0	0	0	1	11	4	0	0							0

Subject	Total s	1900- 1909	1910- 1919	1920- 1929	1930- 1939	1940- 1949	1950- 1959	1960- 1969	1970- 1979	1980- 1989	1990- 1999	2000- 2004	2005- 2009	2010- 2015	2016	2017	2018	Other
<u>Instrumental Music Totals</u>	193	4	1	3	9	9	13	30	32	66	23	1	1	0	0	0	0	1
Aleatory (Chance) Music. Electronic Music	1	0	0	0	0	0	0	1	0	0	0	0	0					0
Band Music	2	0	0	0	0	0	0	0	1	1	0	0	0					0
Collections for Two or More Solo Instruments	2	0	0	0	0	0	0	1	1	0	0	0	0					0
Collections of Instrumental Music	5	1	0	0	0	0	0	0	2	1	1	0	0					0
Dance Music	1	0	0	0	0	0	0	1	0	0	0	0	0					0
Duets Without Keyboard Instruments	2	0	0	0	0	0	0	1	1	0	0	0	0					0
Instrumental Music	3	0	0	0	0	0	1	0	2	0	0	0	0					0
Instrumental Music for Motion Pictures, Radio, TV	1	0	0	0	0	0	0	0	0	0	1	0	0					0
Music Before 1700	1	0	0	1	0	0	0	0	0	0	0	0	0					0
Music for Reduced & Dance Orchestra, Jazz Ensemble	5	0	0	0	0	0	0	0	4	0	0	1	0					0
Music for Two/More Solo Instruments: Trios & Larger	23	0	0	0	0	1	1	7	4	8	2	0	0					0
Orchestral Music - Symphonies, Concertos, etc.	82	1	0	0	5	1	5	6	9	44	10	0	0					1
Organ Music	16	1	0	1	3	3	1	4	0	2	0	0	1					0
Percussion & Other Instrument Music	1	0	0	0	0	0	0	0	1	0	0	0	0					0
Piano & One Other Instrument	6	1	1	0	0	0	2	2	0	0	0	0	0					0
Piano Music	34	0	0	1	0	4	3	7	7	7	5	0	0					0
Plucked Instrument Music	3	0	0	0	0	0	0	0	0	0	3	0	0					0

String Orchestra Music - Symphonies, Concertos	4	0	0	0	1	0	0	0	0	3	0	0	0					0
Stringed Instrument Music	1	0	0	0	0	0	0	0	0	0	1	0	0					0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
<u><a href="#">Literature on Music Totals</a></u>	1794	6	21	16	41	79	151	235	561	312	86	170	39	47	17	3	4	0	6
Africa	2	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0
Africa, History & Criticism	3	0	0	0	0	0	0	0	0	2	0	1	0	0	0	0	0	0	0
America - History & Criticism	33	0	0	0	0	2	4	3	11	6	3	4	0	0	0	0	0	0	0
America, General	2	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0
Ancient Music, History & Criticism	9	0	1	1	0	0	1	0	5	1	0	0	0	0	0	0	0	0	0
Asia, History & Criticism	7	0	0	0	0	0	0	1	4	2	0	0	0	0	0	0	0	0	0
Band Music	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
Biographies	638	3	11	8	21	42	74	108	161	105	10	55	7	22	8	0	2	1	
Catalogs	2	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Chamber Music	6	0	0	0	0	0	1	0	5	0	0	0	0	0	0	0	0	0	0
Choral Music	4	0	0	0	0	0	0	0	3	1	0	0	0	0	0	0	0	0	0
Collected Literary Works, Essays, etc.	58	0	0	0	3	0	7	4	27	15	1	1	0	0	0	0	0	0	0
Composition	27	0	0	0	1	0	3	5	15	3	0	0	0	0	0	0	0	0	0
Conducting	2	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
Dance Music	2	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0
Dictionaries, Encyclopedias	54	0	1	0	1	4	1	7	10	11	9	4	6	0	0	0	0	0	0
Directories	3	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0
Discography. Video Recordings, Films, etc.	12	0	0	0	0	0	0	0	1	0	3	5	2	1	0	0	0	0	0
Eighteenth Century Music, History & Criticism	2	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0
Ethnomusicology	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
Europe	6	0	0	0	0	0	0	1	3	1	0	1	0	0	0	0	0	0	0
Europe, History & Criticism	58	0	1	0	2	0	4	10	26	15	0	0	0	0	0	0	0	0	0
Facsimiles	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
History after 1800	44	0	2	1	3	3	8	7	13	7	0	0	0	0	0	0	0	0	0
History through 1800	2	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0
Instruments & Instrumental Music - General Works	20	0	0	0	0	2	5	1	9	3	0	0	0	0	0	0	0	0	0
Interpretation. Performance Practice	2	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Librettos	72	0	0	0	1	3	2	10	30	10	10	5	0	0	0	1	0	0	0
Literature on Music	9	0	0	0	0	0	1	3	2	1	0	1	1	0	0	0	0	0	0
Literature on Music for Children	44	0	0	0	0	2	1	0	1	7	5	17	1	7	3	0	0	0	0
Medieval &	23	0	0	0	0	0	0	1	3	15	4	0	0	0	0	0	0	0	0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
Renaissance Music History & Criticism																			
Music as a Profession	7	0	0	0	0	0	0	0	0	1	3	2	1	0	0	0	0	0	0
Music Bibliography	30	0	0	1	0	0	1	3	16	6	2	0	0	1	0	0	0	0	0
Music Industry	5	0	0	0	0	0	0	1	0	0	1	3	0	0	0	0	0	0	0
Music of the Jews	2	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0
Musical Criticism	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
Musical Iconography	8	0	0	0	1	0	0	1	3	0	0	2	0	0	0	0	0	0	1
Musical Instruments	85	0	1	3	2	5	5	12	39	13	1	3	0	0	0	0	0	0	1
Musicology	10	0	0	0	0	0	1	0	8	0	0	0	0	1	0	0	0	0	0
National Music, General	5	0	0	0	0	1	0	0	2	1	0	1	0	0	0	0	0	0	0
Nineteenth Century Music, History & Criticism	7	0	0	0	0	0	2	0	2	3	0	0	0	0	0	0	0	0	0
Orchestral Music	8	0	1	0	0	0	0	1	3	2	0	1	0	0	0	0	0	0	0
Periodicals, After 1800, Foreign	22	1	1	0	1	0	0	2	3	1	2	8	1	2	0	0	0	0	0
Periodicals, United States	32	1	0	1	0	3	1	4	5	4	4	5	2	0	0	0	0	0	2
Philosophy & Physics of Music	94	1	0	0	1	5	8	13	33	15	3	7	1	5	1	0	1	0	0
Popular Music	50	0	0	0	0	0	0	0	2	0	13	19	8	5	0	2	0	0	1
Post-1601 History & Criticism, General Works	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Program Music	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
Publications of Institutions & Festivals	3	0	0	0	0	0	1	0	0	1	0	0	0	1	0	0	0	0	0
Publications of Societies	6	0	0	0	0	1	0	1	1	0	1	2	0	0	0	0	0	0	0
Sacred Vocal Music	32	0	1	0	1	0	0	7	15	6	0	2	0	0	0	0	0	0	0
Secular Vocal Music	94	0	0	1	2	1	8	8	24	22	9	11	6	1	0	0	0	0	0
Seventeenth Century Music, History & Criticism	2	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0
Special Collections	2	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0
Special Topics	34	0	0	0	0	2	3	0	13	4	4	6	0	1	1	0	0	0	0
Twentieth Century Music, History & Criticism	43	0	0	0	1	1	2	6	18	13	1	1	0	0	0	0	0	0	0
United States & Canada	55	0	0	0	0	1	3	5	17	21	1	2	2	0	2	0	1	0	0
Vocal Music	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
Writings of Musicians	5	0	0	0	0	0	1	1	3	0	0	0	0	0	0	0	0	0	0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
<u>Music Instruction &amp; Study Totals</u>	587	11	12	10	25	33	45	61	208	128	16	21	5	5	4	0	0	0	3
Analysis & Appreciation of Music	119	1	6	1	7	10	14	14	37	26	1	1	0	1	0	0	0	0	0
Composition	120	10	4	3	8	7	13	12	51	11	0	1	0	0	0	0	0	0	0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
Conducting	18	0	0	1	0	2	2	3	5	4	0	0	0	0	0	0	0	0	1
Improvisation	6	0	0	0	0	0	1	0	3	1	0	0	1	0	0	0	0	0	0
Instrumental Techniques	55	0	0	2	4	1	4	9	19	11	3	1	0	0	1	0	0	0	0
Memorizing	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0
Music in Special Education, Universities	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
Music Instruction & Study	82	0	1	1	2	3	1	7	27	24	4	6	1	2	2	0	0	0	1
Music Theory	95	0	1	1	1	9	8	10	34	22	2	6	0	1	0	0	0	0	0
Notation, Dictation, Ear Training	9	0	0	1	2	0	1	0	2	3	0	0	0	0	0	0	0	0	0
Orchestration	8	0	0	0	1	1	0	3	3	0	0	0	0	0	0	0	0	0	0
Specific Methods of Instruction & Study	2	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0
Theory & History of Music Education	71	0	0	0	0	0	0	0	3	27	24	6	6	2	1	1	0	0	1

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
<b><u>Vocal Music Totals</u></b>	263	2	2	1	3	11	8	21	64	43	25	49	25	3	2	0	0	0	4
Choruses with Orchestra or Other Ensembles	5	0	0	0	0	0	0	0	1	0	1	3	0	0	0	0	0	0	0
Choruses/Part-songs, with Keyboard/Solo Instrument	9	0	0	0	0	0	0	0	9	0	0	0	0	0	0	0	0	0	0
Collections of Vocal Music - General & Secular	13	0	0	0	0	0	3	0	1	2	2	0	4	0	0	0	0	0	1
Duets, Trios, etc. for Solo Voices	10	0	0	0	0	0	0	0	1	6	2	1	0	0	0	0	0	0	0
Gospel, Revival,	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
Temperance, etc.																			
Hymnals	3	0	0	0	0	0	0	0	1	0	0	2	0	0	0				0
Liturgy & Ritual - Roman Catholic & Orthodox Churc	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0				0
National Music - Africa	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0				0
National Music - Asia	3	0	0	0	0	0	0	0	0	0	0	3	0	0	0				0
National Music - Europe	7	0	0	0	0	0	0	1	2	1	0	3	0	0	0				0
National Music - International Collections	8	0	0	0	0	1	1	0	3	1	0	2	0	0	0				0
National Music - North & Central America except US	2	0	0	0	0	0	0	0	0	0	0	2	0	0	0				0
National Music - South America	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0				0
National Music - United States	69	0	0	1	0	2	4	1	9	23	8	13	6	1	1				0
Operas, Incidental Music, Ballets	58	2	1	0	3	1	2	6	11	5	3	4	17	2	1				0
Oratorios	2	0	0	0	0	0	0	1	0	1	0	0	0	0	0				0
Sacred Choruses with Orchestra or Other Ensemble	8	0	0	0	0	1	0	2	2	1	1	0	0	0	0				1
Sacred Choruses, Part-Songs, Solo Instrument	15	0	0	0	0	0	0	3	10	1	1	0	0	0	0				0
Sacred Songs/Solo Cantatas/Recitations	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0				0
Sacred Vocal Music for Children	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0				0
Services, Cyclical Choral	5	0	1	0	0	1	0	0	1	0	0	0	0	0	0				2
Songs of Spec. Character, Musical Games, etc.	22	0	0	0	0	2	0	4	1	4	7	4	0	0	0				0
Songs, Solo Cantatas, Recitations - Accompanied	8	0	0	0	0	0	1	1	4	1	0	1	0	0	0				0
Vocal Music	5	0	0	0	0	0	0	0	0	0	2	3	0	0	0				0

Subject	Totals	1850-1899	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017	2018	Other
Vocal Music for Radio, Motion Pictures, TV	5	0	0	0	0	0	0	0	0	0	1	3	1	0	0				0

## B. By Format

Subject	Totals	Audiobooks	Books	Images	Journals/Magazines	Musical Score	Music	Videos	Visual Materials
<u>Music Totals</u>	3243	1	2213	1	104	542	323	58	1
<u>General Music</u>	406	0	4	0	1	323	78	0	0
<u>Instrumental Music</u>	193	0	0	0	0	61	131	1	0
<u>Literature on Music</u>	1794	0	1654	0	95	3	7	34	1
<u>Music Instruction &amp; Study</u>	587	0	547	1	7	30	2	0	0
<u>Vocal Music</u>	263	1	8	0	1	125	105	23	0

Subject	Totals	Books	Journals/Magazines	Musical Score	Music
<u>General Music Totals</u>	406	4	1	323	78
Collected Works of Individual Composers	114	1	1	60	52
Collection of Musical Sources	276	3	0	262	11
General Music	16	0	0	1	15

Subject	Totals	Musical Score	Music	Videos
<b><u>Instrumental Music Totals</u></b>	193	61	131	1
Aleatory (Chance) Music. Electronic Music	1	0	1	0
Band Music	2	0	2	0
Collections for Two or More Solo Instruments	2	0	2	0
Collections of Instrumental Music	5	0	5	0
Dance Music	1	1	0	0
Duets Without Keyboard Instruments	2	1	1	0
Instrumental Music	3	1	2	0
Instrumental Music for Motion Pictures, Radio, TV	1	0	1	0
Music Before 1700	1	1	0	0
Music for Reduced & Dance Orchestra, Jazz Ensemble	5	0	5	0
Music for Two/More Solo Instruments: Trios & Larger	23	6	17	0
Orchestral Music - Symphonies, Concertos, etc.	82	15	67	0
Organ Music	16	12	3	1
Percussion & Other Instrument Music	1	0	1	0
Piano & One Other Instrument	6	6	0	0
Piano Music	34	16	18	0
Plucked Instrument Music	3	0	3	0
String Orchestra Music - Symphonies, Concertos	4	1	3	0
Stringed Instrument Music	1	1	0	0

Subject	Totals	Books	Journals/Magazines	Musical Score	Music	Videos	Visual Materials
<b><u>Literature on Music Totals</u></b>	1794	1654	95	3	7	34	1
Africa	2	2	0	0	0	0	0
Africa, History & Criticism	3	3	0	0	0	0	0
America - History & Criticism	33	31	2	0	0	0	0
America, General	2	2	0	0	0	0	0
Ancient Music, History & Criticism	9	9	0	0	0	0	0
Asia, History & Criticism	7	7	0	0	0	0	0
Band Music	1	1	0	0	0	0	0
Biographies	638	611	3	0	1	23	0
Catalogs	2	1	0	0	1	0	0
Chamber Music	6	6	0	0	0	0	0
Choral Music	4	4	0	0	0	0	0
Collected Literary Works, Essays, etc.	58	58	0	0	0	0	0
Composition	27	27	0	0	0	0	0
Conducting	2	1	0	0	0	1	0
Dance Music	2	2	0	0	0	0	0
Dictionaries, Encyclopedias	54	54	0	0	0	0	0
Directories	3	3	0	0	0	0	0
Discography, Video Recordings, Films, etc.	12	7	5	0	0	0	0
Eighteenth Century Music, History & Criticism	2	2	0	0	0	0	0
Ethnomusicology	1	0	1	0	0	0	0
Europe	6	6	0	0	0	0	0
Europe, History & Criticism	58	57	0	0	1	0	0
Facsimiles	1	1	0	0	0	0	0
History after 1800	44	44	0	0	0	0	0

Subject	Totals	Books	Journals/Magazines	Musical Score	Music	Videos	Visual Materials
History through 1800	2	2	0	0	0	0	0
Instruments & Instrumental Music - General Works	20	19	0	0	1	0	0
Interpretation. Performance Practice	2	2	0	0	0	0	0
Librettos	72	72	0	0	0	0	0
Literature on Music	9	7	2	0	0	0	0
Literature on Music for Children	44	44	0	0	0	0	0
Medieval & Renaissance Music History & Criticism	23	23	0	0	0	0	0
Music as a Profession	7	5	2	0	0	0	0
Music Bibliography	30	30	0	0	0	0	0
Music Industry	5	3	2	0	0	0	0
Music of the Jews	2	2	0	0	0	0	0
Musical Criticism	1	1	0	0	0	0	0
Musical Iconography	8	7	1	0	0	0	0
Musical Instruments	85	82	1	0	1	0	1
Musicology	10	9	1	0	0	0	0
National Music, General	5	5	0	0	0	0	0
Nineteenth Century Music, History & Criticism	7	7	0	0	0	0	0
Orchestral Music	8	7	1	0	0	0	0
Periodicals, After 1800, Foreign	22	1	21	0	0	0	0
Periodicals, United States	32	0	32	0	0	0	0
Philosophy & Physics of Music	94	88	5	0	1	0	0
Popular Music	50	42	3	0	0	5	0
Post-1601 History & Criticism, General Works	1	1	0	0	0	0	0
Program Music	1	1	0	0	0	0	0

Subject	Totals	Books	Journals/Magazines	Musical Score	Music	Videos	Visual Materials
Publications of Institutions & Festivals	3	1	1	0	0	1	0
Publications of Societies	6	0	6	0	0	0	0
Sacred Vocal Music	32	32	0	0	0	0	0
Secular Vocal Music	94	90	2	0	0	2	0
Seventeenth Century Music, History & Criticism	2	1	1	0	0	0	0
Special Collections	2	2	0	0	0	0	0
Special Topics	34	32	1	1	0	0	0
Twentieth Century Music, History & Criticism	43	40	2	0	1	0	0
United States & Canada	55	51	0	2	0	2	0
Vocal Music	1	1	0	0	0	0	0
Writings of Musicians	5	5	0	0	0	0	0

Subject	Totals	Books	Images	Journals/Magazines	Musical Score	Music
<u>Music Instruction &amp; Study Totals</u>	587	547	1	7	30	2
Analysis & Appreciation of Music	119	118	0	0	1	0
Composition	120	116	0	0	4	0
Conducting	18	16	0	0	2	0
Improvisation	6	5	0	1	0	0
Instrumental Techniques	55	38	0	0	16	1
Memorizing	1	1	0	0	0	0
Music in Special Education, Universities	1	1	0	0	0	0
Music Instruction & Study	82	77	0	0	5	0
Music Theory	95	90	1	1	2	1
Notation, Dictation, Ear	9	9	0	0	0	0

Training						
Orchestration	8	8	0	0	0	0
Specific Methods of Instruction & Study	2	1	0	1	0	0
Theory & History of Music Education	71	67	0	4	0	0

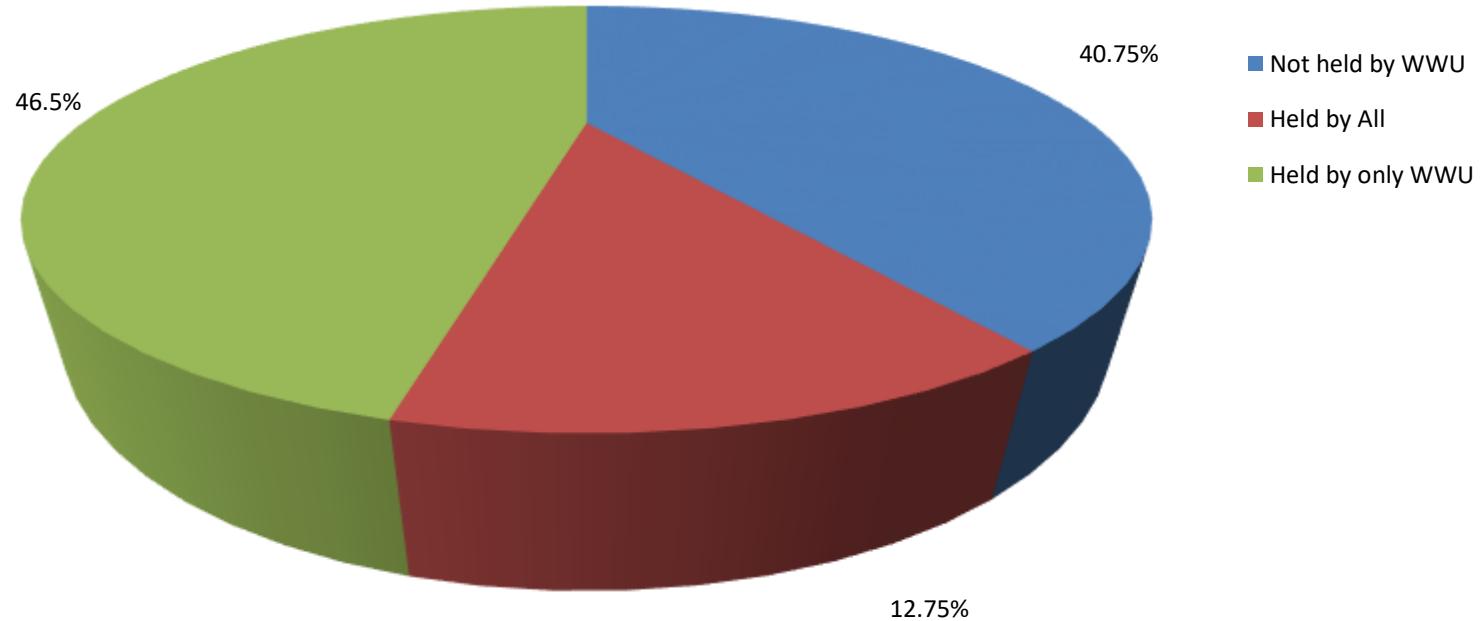
Subject	Totals	Audiobooks	Books	Journals/Magazines	Musical Score	Music	Videos
<b><u>Vocal Music Totals</u></b>	263	1	8	1	125	105	23
Choruses with Orchestra or Other Ensembles	5	0	0	0	2	3	0
Choruses/Part-songs, with Keyboard/Solo Instrument	9	0	0	0	9	0	0
Collections of Vocal Music - General & Secular	13	0	0	1	6	6	0
Duets, Trios, etc. for Solo Voices	10	0	0	0	2	8	0
Gospel, Revival, Temperance, etc.	1	0	0	0	0	1	0
Hymnals	3	0	0	0	1	2	0
Liturgy & Ritual - Roman Catholic & Orthodox Churc	1	0	0	0	0	1	0
National Music - Africa	1	0	0	0	0	1	0
National Music - Asia	3	0	0	0	0	3	0
National Music - Europe	7	0	0	0	2	5	0
National Music - International Collections	8	0	1	0	4	3	0
National Music - North & Central America except US	2	0	0	0	0	1	1
National Music - South America	1	0	0	0	0	0	1
National Music - United States	69	1	3	0	24	40	1
Operas, Incidental Music, Ballets	58	0	1	0	23	14	20
Oratorios	2	0	0	0	1	1	0
Sacred Choruses with Orchestra	8	0	0	0	7	1	0

Subject	Totals	Audiobooks	Books	Journals/Magazines	Musical Score	Music	Videos
or Other Ensemble							
Sacred Choruses, Part-Songs, Solo Instrument	15	0	0	0	15	0	0
Sacred Songs/Solo Cantatas/Recitations	1	0	0	0	1	0	0
Sacred Vocal Music for Children	1	0	0	0	1	0	0
Services, Cyclical Choral	5	0	0	0	5	0	0
Songs of Spec. Character, Musical Games, etc.	22	0	3	0	17	2	0
Songs, Solo Cantatas, Recitations - Accompanied	8	0	0	0	5	3	0
Vocal Music	5	0	0	0	0	5	0
Vocal Music for Radio, Motion Pictures, TV	5	0	0	0	0	5	0

### III. Comparison with Peer Institutions (4 to 1 comparison)

Libraries Used for Comparison: Stephens College, Columbia College, Westminster College, Central Methodist University

### 4 to 1 Peer Holdings Comparison - Music - Printed Books and Non-print Materials



#### IV. Analysis

NOTE: The analysis below does NOT include approximately 30,000 musical scores and sound recordings for which the cataloging has not been converted to electronic form and is, therefore, not included in the library's online catalog nor in the OCLC database.

Music as a discipline taught at the undergraduate level requires both retrospective and up-to-date library materials. Most of the print music resources currently held date from the years when WWU had a more robust performing arts program. Now, most requests for music materials are requests from faculty and the library does not engage in comprehensive collection development for music materials, primarily because there is little curricular demand. All books, journal articles and non-print materials are available through *Woods OneSearch*. The Library subscribes to a comprehensive database, *Academic Search Complete*, which is available to all students, both traditional and online, and contains music-related, full-text journals, in a wide variety of musical genres and subdivisions.

The library staff acquires any resources that are not available in existing print and digital collections through interlibrary loan.

As in all other disciplines, WWU faculty and students have access to the resources available in MOBIUS member libraries, which includes the superb collections at the large research institutions in the state of Missouri, i.e., the four campuses of the University of Missouri, Washington University, Missouri State University and St. Louis University. Beginning in 2014, access to the resources of the academic, public and special libraries in Colorado and Wyoming became possible through Prospector, a resources sharing partner of MOBIUS. Prospector provides access to an additional 30 million books, journals, DVDs, CDs, videos and other materials, and includes the collections of the libraries at the campuses of the University of Colorado, Colorado State University, University of Denver, and the University of Wyoming. Resources selected from both MOBIUS and Prospector are delivered by courier, thereby reducing the delivery time.

# Annual Assessment Report

Music Minor

Joe Potter

Program Mission: The purpose of this minor is to provide students an opportunity to develop basic competencies in the history, aesthetics, and performance of music

# Annual Assessment Report

## Program Profile

	2012-2013	2013-2014
Minors	9	10
Concentrations (Add Rows if needed)	NA	NA
Full Time Faculty	0	0
Part Time Faculty	2	2

Combine all major students. If your discipline has a **secondary education certification component**, you will need to indicate that in the title of this report unless you are submitting a separate report for the education component.

\*If your discipline is a major with **one or multiple concentrations**, that information needs to be included as separate content. Report the number of declared students by concentration and each concentration will need a separate assessment section.

## Program Delivery (HLC 3A3)

Traditional on-campus \_\_\_\_\_ X \_\_\_\_\_

Online Program \_\_\_\_\_

Evening Cohort \_\_\_\_\_

**Analysis:** Program goals for student retention, persistence and degree completion are? How does the program see the current enrollment trends within the program, could they be improved? We strive to keep them academically and artistically challenged by giving them all the performance experience we can. We use the mantra of "Experience is the best teacher." We are always concerned about retention and numbers. I think our numbers would improve if we could hire a full-time faculty member to attract more music students.

#1 - Students have expressed interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.

#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course

offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.

#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.

### Outside Accreditation:

Is your program accredited by outside accreditor? **No** If "yes", name the accrediting agency and include the cycle for accreditation review.

Is accreditation available for your program? **Not Applicable – this is a Minor Program.**

Are you making strides to attain accreditation? No If no, why not? **At the current time we are too small in number of students and faculty.**

### Program Objectives:

Objective 1. Demonstrate competencies in performance.

Objective 2. Produce and critique works of musical art, showing development of an aesthetic philosophy.

Objective 3. Appreciate different styles and works.

Objective 4. Demonstrate recognition of the elements of music.

Objective 5. Demonstrate the use of music terminology as it applies to the musical periods.

Objective 6. Develop analytical skills while exploring the history of music.

Objective 7. Demonstrate knowledge of music from other cultures.

### Program Objectives Matrix (from most recent Assessment Plan)

Course	Objective 1	Objective 2	Objective 3	Objective 4	Objective 5	Objective 6	Objective 7
MUS 101		X		X	X		
MUS 103		X	X	X	X		X
MUS 111		X	X	X	X		X
MUS 211	X	X	X	X			
MUS 212	X	X	X	X			
MUS 221	X	X	X	X			
MUS 222	X	X	X	X			
MUS 241	X	X	X	X			
MUS 361				X	X	X	X

I=Introduced

R= Reinforced

M=Mastered

A=Assessed

### Assessment of Program Objectives

Objective 1	<b>Demonstrate competencies in performance</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report. <b>In each method of measurement, students are given both written and oral critiques of their performances. The total number of students assessed includes the music minors and those theatre majors who have a concentration in musical theatre.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p><b>Students are given both written and oral critiques of their portfolio performances, final choir performances and vocal recitals. The total number of students assessed includes the music minors and those theatre majors who have a concentration in musical theatre.</b></p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the</b></p>

	<p><b>needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major.</b></p> <p><b>Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p><b>No changes are proposed at this time</b></p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p><b>No</b></p>

Objective 2	<p><b>Produce and critique works of musical art, showing development of an aesthetic philosophy.</b></p>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p>

	<p>Students in each class depending upon the class or performance are assessed by assigning them to write at least a 2 page critique of mainstage and student laboratory productions.</p> <p><b>Oral and written performance critiques are assigned in all of the performance-based courses.</b></p>
<p>Data Collected (Assessment Day, external tests, Senior Achievement)</p>	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p><b>Post Mortems of each performance/production are required of all students. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>Vocal recitals/choir concerts are all given both written and oral critiques.</b></p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent</b></p>

	<b>connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b>
Proposed changes to the assessment process	Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...  <b>No changes are proposed at this time.</b>
Budget needs related to the objective?	Are there any budget needs for the program to make the assessment more effective?  <b>No</b>

<b>Objective 3</b>	<b>Appreciate different styles and works.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Music critique assignments</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.  <b>Oral and written performance critiques are assigned in all of the performance-based courses.</b>
Data Collected (Assessment Day, external tests, Senior Achievement)	Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.  <b>Post Mortems of each production are required of all students participating in the productions. This includes all production using</b>

	<p><b>music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify</p>

	<p>objectives, realign courses...</p> <p><b>No changes are proposed at this time</b></p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p><b>No</b></p>

<b>Objective 4</b>	<b>Demonstrate recognition of the elements of music.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p><b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the</b></p>

	<p>senior to post mortem their own project.</p> <p>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</p> <p>Senior Recitals are critiqued by the faculty in both a written and oral form.</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p><b>No changes are proposed at this time.</b></p>
Budget needs	Are there any budget needs for the program to make the assessment

related to the objective?	more effective?  No
---------------------------	---------------------------

Objective 5	<b>Demonstrate the use of music terminology as it applies to the musical periods.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> <li>• Written test</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p><b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b></p> <p><b>In the music history courses and Music Appreciation course, students are tested over music terminology and historical periods.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the</b></p>

	<p><b>senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p><b>No changes are proposed at this time.</b></p>
Budget needs	Are there any budget needs for the program to make the assessment

related to the objective?	more effective?  <b>No</b>
---------------------------	----------------------------------

<b>Objective 6</b>	<b>Develop analytical skills while exploring the history of music.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p><b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b></p> <p><b>In the music history courses and Music Appreciation course, students are tested over music terminology and historical periods.</b></p> <p><b>Aural skills tests are given where students are asked to recognize various styles of music.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the</b></p>

	<p><b>senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p><b>No changes are proposed at this time.</b></p>
Budget needs	Are there any budget needs for the program to make the assessment

related to the objective?	more effective?  <b>No</b>
---------------------------	----------------------------------

<b>Objective 7</b>	<b>Demonstrate knowledge of music from other cultures.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p><b>Oral and written performance critiques are assigned in all of the performance-based courses.</b></p> <p><b>In the music history courses and Music Appreciation course, students are test over music terminology, historical periods and music from other cultures..</b></p> <p><b>Aural skills test are given where students are asked to recognize various styles of music.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the</b></p>

	<p><b>senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p><b>No changes are proposed at this time.</b></p>
Budget needs	Are there any budget needs for the program to make the assessment

related to the objective?	more effective?  No
---------------------------	---------------------------

Attach Rubrics and or other explanatory documents pertaining to program assessment discussed in the chart to the report (portfolio guidelines, assignment sheet)

### Analysis of Assessment:

What concerns do you have about the data provided? In the results of the assessment, what worked and what did not work? Does the data represent an identifiable trend in the level of activity/ achievement/ accomplishment? Does the data represent an acceptable level of activity/accomplishment/achievement given our mission and values? (HLC 4B1).

**The Music Program should be a much stronger component of the arts offerings on campus.**

**#1 - Students have expressed interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.**

**#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.**

**#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.**

### Analysis of the Assessment Process (Empirical & Non-Empirical) (HLC4B3)

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

The faculty has met several times to discuss how the music minor should be adjusted to better meet the General education requirements and support the musical theatre concentration in the theatre major. We feel the assessment process of music students to be adequate at this time..

### **Program Changes Based on Assessment:**

This section requires that you review the previous year's annual assessment and determine whether the actions suggested were implemented and to what affect those actions had on student learning from data you collected. Changes can be: course rotation, assessment activities, and assignment changes... Also indicate changes you made to the program outside of data collection and why. How did those changes impact the student results?

**The Music Program should be a much stronger component of the arts offerings on campus.**

**#1 - Students have expressed interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.**

**#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.**

**#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.**

### **General Education Assessment:**

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education areas are: Communication, Mathematics, Value, Meaning, Historical Perspective, Critical Thinking, Diversity, Creative and Aesthetic Sensibility, Natural Science and Social Science. (HLC 4B1)

**Communication - Students will transmit information effectively in written or spoken form.**

**Mathematics** - Students will solve problems through an analysis of quantitative relationships.

**Critical Thinking** - Students will use the principles of logic to develop analytical and reasoning skills.

**Meaning** - Students will analyze texts (broadly defined) in order to identify central themes and interpret underlying meaning.

**Ethical Reasoning** - Students will consider ethical problems in terms of competing interests, historical and cultural roots of conflict, and use various models or theories of ethical reasoning to resolve moral dilemmas.

**Historical Perspective** - Students will think historically, meaning that they will understand both how the present is shaped by the past and how the past informs our understanding of the present.

**Fine Arts: Creative and Aesthetic Sensibility** - Students will examine the products of human creativity in such endeavors as painting, sculpture, theatre, and music.

**Natural Science** - Students will understand the natural world through systematic observation, by analyzing data, and by forming, testing and revising hypotheses.

**Social Sciences** - Students will study the behavior of people and employ the principles of science to explain both group and individual behavior.

**Diversity** - Students will analyze the traditions and values of a variety of cultures.

Use of Common studies in the theatre major

Course #	Course Name	Comm.	Math	Critical thinking	Meaning	Ethical reason	Historical Perspective	Fine Arts	Natural Science	Social Science	Diversity
MUS 101	Music Fundamentals	X	X	X	X			X		X	
MUS 103	Music Appreciation	X	X	X	X		X	X		X	X
MUS 111	Jazz, Pop & Rock	X		X	X		X	X		X	X
MUS 211	Applied Piano I	X	X	X	X	X		X		X	
MUS 212	Applied Piano II	X	X	X	X	X		X		X	
MUS 221	Applied Voice I	X	X	X	X	X		X		X	

MUS22 2	Applied Voice II	X	X	X	X	X		X		X	
MUS 241	Jameson Singers	X	X	X	X	X		X		X	
MUS 361	History of Music	X		X	X		X	X		X	X

## Program Activities:

### *Student Performance Day Activities (Assessment Day):*

Describe the department assessment day activities. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

**Music students are only assessed in their Finals unless they are theatre students with a concentration in musical theatre . Musical theatre students are then additionally measured using the portfolio process described below.**

### Portfolio review

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. At that time classes are canceled across campus. Students signup for a review time.

The Review process consists of the following –

- A 45 minute time slot to make their performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.
- Their self-reflection paper.
- Their character analysis/design conceptualization.
- A progress/content check of their audition books (performance & musical theatre concentrations).
- A progress/content check of their musical theatre audition book (musical theatre concentration only).
- Review of their Electronic portfolio/Website.
- Their Artist Statement

They may choose either the performance, musical theatre, technical, or theatre education portfolio review process.

In addition, during the two day process time is set aside for students to take a general theatre knowledge test.

Comments and Observations on the Portfolio results –

- Design/tech concentration improved from last year especially due to electronic portfolio/website construction and overall presentation of their portfolio.
- Musical Theatre Concentration - In this concentration there was improvement in scores due to several upper level students with more experience.
- Performance Concentration – Slightly dropped. This is due to fewer experienced students in this category.
- The four concentrations together gave us a 3.0 which was a slight 1/10 drop from last year. We feel this is mostly due to graduation of strong students in the performance category especially.
- Students continue to give strong presentation during portfolio and seem much more comfortable under pressure.
- Duet acting scenes continue to grow in strength from last year.
- Resumes continue to show a strong co-curricular program of mainstage and student laboratory production experiences.
- The biggest area of concern from these results seems to be in the area of the actor's voice which scored below the benchmark of 2.5.
- The audition book categories. Students are not spending enough organizational time/content time on the books.
- The general theatre knowledge test was an eye-opening measurement. We are going to have to rethink how we are teaching theatre history and dramatic literature and how we can infuse them into a lot more of the curriculum.
- Students seem to be progressing in the curriculum from year to year with the exception of Theatre History and Dramatic Literature. Students scored very poorly in these two categories of the general knowledge test. It seems like students are retaining only about half of the information. Theatre faculty will have to take a look at ways we can improve this score not only through content, presentation and repetition in the curriculum.

Recommendations for portfolio, curriculum and departmental changes for 2014 – 2015

1. Tech Concentration – Although it doesn't show this in the information above the absolute, weakest area of our curriculum/major is the tech concentration and will continue to be until we need to hire a faculty Technical Director with design emphasis: a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest half of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.

**2. Learning Objectives** – We identified assessment issues that needed to be addressed pertaining to the clarity of the program's learning objectives and outcomes during our last portfolio review, made those changes and this document reflects those changes in terms of measurement.

**3. Learning objectives & Outcomes** – We revamped our means of measuring theatre outcomes and those are reflected in this document with two new measurement tools. We now need to redefine and clarify the learning outcomes for each of the concentrations. These should be in place prior to our next portfolio review in March of 2015.

**4. Electronic Portfolios/Websites** for both actors and technicians – We implemented the required student electronic portfolio/website presence this year and required all students to have and maintain an electronic portfolio and web page as part of their professional growth as an artist. This first time went very well and our expectations are that students will continue to improve this area.

**5. BA in Theatre**– Adjustments have been made to all three concentrations to update and strengthen the major. These include adding courses in business and art, adding to the core requirements as well as tightening each concentration.

**6. General Education** –Adjustments have been made to the General Education requirements so that we can offer more courses as part of that curriculum. Additions include adding Theatre History I & II, Survey of American Musical Theatre, Stage Combat and Makeup for the Stage.

The major continues to be successful in educating theatre majors.

*Senior Achievement Day Presentations:*

Describe program Senior Achievement Day activities? What benefit does the program gain from the activities? What if any assessment of students happens on this day? What changes if any will occur due to what is learned by faculty on Senior Achievement Day's?

**Minors are not required to present a Senior Achievement Day presentation.**

*Service Learning Activities:*

How is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

At times, music students are asked to sing at local functions including Convocation, graduation and various civic organizations. All of these activities give students more performance experience.

*Program Sponsored LEAD Events:*

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

**2-3 Senior recitals per year.**

*Student Accomplishments:*

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

**Jennifer Steindorf spent her Fall Semester on internship at the Disney College in Orlando Flroida.**

**Stephen Chamineak, Jr., Maggie Hunter & T.J. green were nominated for the Irene Ryan scholarship competition which is part of the American College Theatre Festival.**

**Stephen Chamineak, Jr. currently works at Grant's Farm in the Animal Performance venue.**

**Both Jennifer and Stephen are musical theatre students.**

*Faculty Accomplishments:*

Highlight any faculty accomplishments that supersede the normal expectations of program faculty. (Examples: journal acceptance, presentation at a national conference, off campus art show exhibit or other community/professional honor)

**Joe Potter – Presented two workshops on stage combat at the Missouri Thespian Festival in St. Louis, MO**

**Joe Potter & Melissa Alpers-Springer adjudicated the scholarship auditions at both the International Thespian Conference and the Missouri Thespian Festival**

**Melissa Alpers-Springer - Produced and directed The List by alumnus Jason Cavallone at The Talking Horse Theatre, Columbia, MO**

**Rebecca Talbert - She has performed with the Jefferson City Symphony Orchestra, the University of Missouri Choral Union. SH musical directed a production of TOM SAWYER for the Jefferson City Home School Association.**

**Marlene Railton – directs the Kingdom of Callaway Singers a choral group.**

100

### Alumni (Recent Graduates) Accomplishments (past year graduating class):

Results of Alumni survey and how well the program prepared them for their profession, this data is collected ourselves from contact with students. We can ask the alumni office to share what information they have on your graduates and then provide your own input to the data. Discuss special honors or positions earned by recent graduates of the program. This can be done on survey software, facebook, or an alternative platform that allows the information to be collected.

Dustin Z. West – freelance designer/theatre management for a variety of professional theatre organizations including Santa Fe Opera.

**Andrew Arnett – working as an actor/theatre management at Shakespeare in the Park, St. Louis, MO.**

## Sharree Lamere-Rose      Theatre teacher Clinton High School

## Allison Ward **Fellowship at American Conservatory Theatre in San Francisco, CA**

All four of these students took music while they were students at WWU.

## Assessment Rubric

### Annual Assessment Report

Assessment Component	Assessment Reflects Best Practices	Assessment Meets the Expectations of the University	Assessment Needs Development	Assessment is Inadequate	Comments:
Learning Outcomes	<input type="checkbox"/> Posted measurable program learning outcomes (objectives) <input type="checkbox"/> All outcomes are developed and include a mix of assessment measures.	<input type="checkbox"/> Measurable program learning outcomes. <input type="checkbox"/> Learning outcomes are clearly articulated.	<input type="checkbox"/> Program learning outcomes have been identified and are somewhat measurable	<input type="checkbox"/> Program learning outcomes are not clear or measurable	There are 8 objectives, the faculty might want to review
Assessment Measures	<input type="checkbox"/> Multiple measures are used to assess a student-learning outcomes. <input type="checkbox"/> Rubrics or guides used are provided. <input type="checkbox"/> All measurements are clearly described.	<input type="checkbox"/> Specific measures are clearly identified <input type="checkbox"/> Measures relate to program learning outcomes. <input type="checkbox"/> Measures can provide useful information about student learning.	<input type="checkbox"/> Some measurements are described, but need further description.	<input type="checkbox"/> Assessment measures do not connect to learning outcomes (objectives). <input type="checkbox"/> Assessment measures are not clear. <input type="checkbox"/> No assessment measures are established.	

<b>Assessment Results</b>	<input type="checkbox"/> All learning outcomes are assessed annually; or a rotation schedule is provided. <input type="checkbox"/> Data are collected and analyzed to evaluate prior actions to improve student learning. <input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified.	<input type="checkbox"/> A majority of learning outcomes assessed annually. <input type="checkbox"/> Data collected and aggregated are linked to specific learning outcome(s). <input type="checkbox"/> Data are aggregated in a meaningful way that the average reader can understand. <input type="checkbox"/> Standards for student performance and gaps in student learning are recognized.	<input type="checkbox"/> Data collected and aggregated for at least one learning outcome (objectives). <input checked="" type="checkbox"/> Data collection is incomplete. <input type="checkbox"/> Standards for student performance and gaps in student learning are not identified.	<input type="checkbox"/> Learning outcomes are not routinely assessed. <input checked="" type="checkbox"/> Routine data is not collected. <input type="checkbox"/> N/A Program is too new to have collected assessment data.	The description of the assessment results was too vague to determine the extent of data collected.
<b>Assessment Component</b>	<b>Assessment Reflects Best Practices</b>	<b>Assessment meets the expectations of the University</b>	<b>Assessment needs Development</b>	<b>Assessment is Inadequate</b>	<b>Comments:</b>
<b>Faculty Analysis and Conclusions</b>	<input type="checkbox"/> All faculty within the program synthesize the results from various assessment measures to form	<input type="checkbox"/> Program faculty receive annual assessment results and meet to discuss assessment results. <input type="checkbox"/> Specific conclusions about student learning	<input type="checkbox"/> Some program faculty receive annual assessment results <input type="checkbox"/> Faculty input about results is sought	<input type="checkbox"/> Faculty input is not sought. <input type="checkbox"/> Conclusions about student learning are not identified. <input type="checkbox"/> N/A	There is no numeric data, therefore; it is difficult to analyze the data.

	<p>conclusions about each learning outcome.</p> <p><input type="checkbox"/> Includes input from adjunct faculty.</p> <p><input type="checkbox"/> Includes input from outside consultant.</p>	<p>are made based on the available assessment results.</p>		<p>Program recently started or too few graduates to suggest any changes.</p>	
<b>Actions to Improve Learning and Assessment</b>	<p><input type="checkbox"/> A comprehensive understanding of the program's assessment plan and suggestions for improvement.</p> <p><input type="checkbox"/> Clearly stated adjustments in curriculum as a result of assessment data.</p>	<p><input type="checkbox"/> Description of the action to improve learning or assessment is specific and relates directly to faculty conclusions about areas for improvement.</p> <p><input type="checkbox"/> Description of action includes a timetable for implementation and identifies who is responsible for action</p> <p><input type="checkbox"/> Actions are realistic, with a good probability of improving learning or assessment.</p>	<p><input type="checkbox"/> At least one action to improve learning or improve assessment is identified.</p> <p><input type="checkbox"/> Adjustments to the assessment plan are proposed but not clearly laid out</p> <p><input type="checkbox"/> Minimal discussion of the effectiveness of the assessment plan; minimal discussion of changes, if needed.</p>	<p><input checked="" type="checkbox"/> No actions are taken to improve student learning.</p> <p><input type="checkbox"/> Actions discussed are not connected to data results or analysis.</p> <p><input type="checkbox"/> N/A</p> <p>Program recently started or too few graduates to suggest any changes.</p>	<p>Modifications to the program are discussed but developed from the provided data.</p>

Additional Comments:

The Course matrix needs to be updated to reflect when the objective is going to be assessed instead of simply "taught". It also might be a good idea to review the program objectives. It appears that several objectives are repetitive and I don't know how to assess a student's "appreciation" (objective 3). It might make the program stronger to focus on 4-5 solid objectives? It would be a good conversation to have with the adjunct faculty and see if they have any thoughts on the objectives or any possible revisions.

#### Questions on the assessment: Objective 1

The methods of assessment are listed as (portfolio review, assessment day critique, class final critique, musical recital critique, choir concert critique) which is a lot of assessment.

- The Music minor does not have assessment day activities so I am assuming this is with theatre students??
- Music recital and choir concert, many students involved are not music majors, so how is this used for assessment of students in the minor?
- Is the portfolio review part of a class?
- In which class is the class final critique?

Also the benchmark is not clear as to the application? Is there a universal understanding of the scoring on the 1-4 scale? And is this applied across assessment methods (portfolio, concert, recital, class final)? This is not clear.

The Data Collection section should say the number of students assessed and the specific assignment/class/portfolio and how they scored. The provided summary of assessment methods is too generic for an outside reader to obtain an understanding of the program assessment program.

The Results/Outcomes section should relate directly to the numbers provided in the Data sections. This should state the program faculty conclusions of student learning and identify any gaps if students did not meet the benchmarks established. This should be specific to the data provided through classes and assessment activities.

This program needs to include the adjunct faculty into the process of assessment to ensure that some course-based assessment is available for the report. It is difficult without a full time faculty in charge of

• • •

the minor but it needs to happen so that the university can see what is happening within the minor. The adjunct faculty might have additional ideas on how to assess the objectives and if they understood the need for assessment that might help them with implementing the assessment program.

The assessment methods cannot be the same for all objectives, especially when the data collected includes alternative assignments that are not listed in the methods sections. The assessment of program objectives must be data driven with concrete data samples of student work. This data can be connected to course assignments, or portfolios, but the data must be more clearly articulated in the report.

Thank you for the matrix of general education criteria and how they overlap with the program courses. This is helpful in showing that the general education content is beneficial across the curriculum.

For the Portfolio Review, I know this is for the Theatre program but are there any students who are music minors and not involved in theatre making this portfolio not applicable to them? What about education majors that want to teach music? What would they do? The description of the portfolio is really helpful to increase the understanding of what is being asked of students, but should it be specific to Music or does it meet the needs as it is currently administered?

# Annual Assessment Report

Music Minor

Faculty Responsible for the Report

# Annual Assessment Report

## Program Profile

	2013-2014	2014-2015
Majors (total, majors 1,2,3)		
Minors	5	3
Concentrations (Add Rows if needed)		
Full Time Faculty		
Part Time Faculty		2

Combine all major students. If your discipline has a **secondary education certification component**, you will need to indicate that in the title of this report unless you are submitting a separate report for the education component.

\*If your discipline is a major with **one or multiple concentrations**, that information needs to be included as separate content. Report the number of declared students by concentration and each concentration will need a separate assessment section.

Traditional on-campus \_\_\_\_\_ X \_\_\_\_\_

Online Program \_\_\_\_\_

Evening Cohort \_\_\_\_\_

**Analysis:** Program goals for student retention, persistence and degree completion are? How does the program see the current enrollment trends within the program, could they be improved? We strive to keep them academically and artistically challenged by giving them all the performance experience we can. We use the mantra of "Experience is the best teacher." We are always concerned about retention and numbers. I think our numbers would improve if we could hire a full-time faculty member to attract more music students.

#1 - Students still are expressing interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.

#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.

#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.

### Outside Accreditation:

Is your program accredited by outside accreditor? **No** If "yes", name the accrediting agency and include the cycle for accreditation review.

Is accreditation available for your program? **Not Applicable – this is a Minor Program.**

Are you making strides to attain accreditation? No If no, why not? **At the current time we are too small in number of students and faculty.**

### Program Objectives:

Objective 1. Demonstrate competencies in performance.

Objective 2. Produce and critique works of musical art, showing development of an aesthetic philosophy.

Objective 3. Appreciate different styles and works.

Objective 4. Demonstrate recognition of the elements of music.

Objective 5. Demonstrate the use of music terminology as it applies to the musical periods.

Objective 6. Develop analytical skills while exploring the history of music.

Objective 7. Demonstrate knowledge of music from other cultures.

### Program Objectives Matrix (from most recent Assessment Plan)

<i>Course</i>	<i>Objective 1</i>	<i>Objective 2</i>	<i>Objective 3</i>	<i>Objective 4</i>	<i>Objective 5</i>	<i>Objective 6</i>	<i>Objective 7</i>
<i>MUS 101</i>		<i>X</i>		<i>X</i>	<i>X</i>		
<i>MUS 103</i>		<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>		<i>X</i>
<i>MUS 111</i>		<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>		<i>X</i>
<i>MUS 211</i>	<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>			
<i>MUS 212</i>	<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>			
<i>MUS 221</i>	<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>			
<i>MUS 222</i>	<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>			
<i>MUS 241</i>	<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>			
<i>MUS 361</i>				<i>X</i>	<i>X</i>	<i>X</i>	<i>X</i>

I=Introduced

R= Reinforced

M=Mastered

A=Assessed

## Assessment of Program Objectives

Objective 1	<b>Demonstrate competencies in performance</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<b>In each method of measurement, students are given both written and oral critiques of their performances. The total number of students assessed includes the music minors and those theatre majors who have a concentration in musical theatre.</b>
Data Collected (Assessment Day, external tests, Senior Achievement)	<b>Students are given both written and oral critiques of their portfolio performances, final choir performances and vocal recitals. The total number of students assessed includes the music minors and those theatre majors who have a concentration in musical theatre.</b>
Results/Outcomes	<p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though</b></p>

	<b>to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b>
Proposed changes to the assessment process	<b>No changes are proposed at this time</b>
Budget needs related to the objective?	<b>No</b>

<b>Objective 2</b>	<b>Produce and critique works of musical art, showing development of an aesthetic philosophy.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p><b>Students in each class depending upon the class or performance are assessed by assigning them to write at least a 2 page critique of mainstage and student laboratory productions.</b></p> <p><b>Oral and written performance critiques are assigned in all of the performance-based courses.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each performance/production are required of all students. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>Vocal recitals/choir concerts are all given both written and oral critiques.</b></p>
Results/Outcomes	<b>We were pleased with how the assessment process went and from it we</b>

	<p><b>have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p> <p><b>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p> <p><b>Spring Term 2015</b></p> <p>THA 354: Acting II (4 students) 100% of students achieve 75% or better</p> <p>THA 499 Senior Project (6 students) - 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Portfolio review – (11 students) 63% made 80% or better, 37% made 70% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Vocal Recital – (2 students) 100% made 90% or better</p>
<p>Proposed changes to the assessment process</p>	<p><b>No changes are proposed at this time.</b></p>
<p>Budget needs related to the objective?</p>	<p><b>No</b></p>

<p><b>Objective 3</b></p>	<p><b>Appreciate different styles and works.</b></p>
---------------------------	--

Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Music critique assignments</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<b>Oral and written performance critiques are assigned in all of the performance-based courses.</b>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems</b> of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p> <p>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</p> <p>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</p> <p>Senior Recitals are critiqued by the faculty in both a written and oral form.</p>
Results/Outcomes	<p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <p>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</p> <p>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</p>

	<p><b>Spring Term 2015</b></p> <p>THA 354: Acting II (4 students) 100% of students achieve 75% or better</p> <p>THA 499 Senior Project (6 students) - 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Portfolio review – (11 students) 63% made 80% or better, 37% made 70% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Vocal Recital – (2 students) 100% made 90% or better</p>
<p>Proposed changes to the assessment process</p>	<p><b>No changes are proposed at this time</b></p>
<p>Budget needs related to the objective?</p>	<p><b>No</b></p>

<p><b>Objective 4</b></p>	<p><b>Demonstrate recognition of the elements of music.</b></p>
<p>Methods</p>	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
<p>Benchmark</p>	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
<p>Data Collected (course specific)</p>	<p><b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b></p>
<p>Data Collected (Assessment Day, external tests, Senior)</p>	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion</b></p>

Achievement)	<p><b>includes use of appropriate musical terms.</b></p> <p>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</p> <p>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</p> <p>Senior Recitals are critiqued by the faculty in both a written and oral form.</p>
Results/Outcomes	<p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <p>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</p> <p>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</p>
Proposed changes to the assessment process	No changes are proposed at this time.
Budget needs related to the objective?	No

Objective 5	Demonstrate the use of music terminology as it applies to the musical periods.
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> </ul>

	<ul style="list-style-type: none"> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> <li>• Written test</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p><b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b></p> <p><b>In the music history courses and Music Appreciation course, students are tested over music terminology and historical periods.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results/Outcomes	<p><b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</b></p> <p><b>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</b></p>

	<p>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</p>
Proposed changes to the assessment process	No changes are proposed at this time.
Budget needs related to the objective?	No

Objective 6	Develop analytical skills while exploring the history of music.
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</p> <p>In the music history courses and Music Appreciation course, students are tested over music terminology and historical periods.</p> <p>Aural skills tests are given where students are asked to recognize various styles of music.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</p>

	<p>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</p> <p>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</p> <p>Senior Recitals are critiqued by the faculty in both a written and oral form.</p>
Results/Outcomes	<p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <p>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</p> <p>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</p> <p>THA 354: Acting II (4 students) 100% of students achieve 75% or better</p> <p>THA 499 Senior Project (6 students) - 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Portfolio review – (11 students) 63% made 80% or better, 37% made 70% or better</p> <p>Vocal Recital – (2 students) 100% made 90% or better</p>
Proposed changes to the assessment process	No changes are proposed at this time.
Budget needs	No

related to the objective?	
---------------------------	--

<b>Objective 7</b>	<b>Demonstrate knowledge of music from other cultures.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p><b>Oral and written performance critiques are assigned in all of the performance-based courses.</b></p> <p><b>In the music history courses and Music Appreciation course, students are test over music terminology, historical periods and music from other cultures.</b></p> <p><b>Aural skills test are given where students are asked to recognize various styles of music.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results/Outcomes	<b>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to</b>

	<p>ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <p>We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory.</p> <p>For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.</p> <p>Spring Term 2015</p> <p>THA 354: Acting II (4 students) 100% of students achieve 75% or better</p> <p>THA 499 Senior Project (6 students) - 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Portfolio review – (11 students) 63% made 80% or better, 37% made 70% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Vocal Recital – (2 students) 100% made 90% or better</p>
Proposed changes to the assessment process	<b>No changes are proposed at this time.</b>
Budget needs related to the objective?	<b>No</b>

Attach Rubrics and or other explanatory documents pertaining to program assessment discussed in the chart to the report (portfolio guidelines, assignment sheet)

## Analysis of Assessment:

What concerns do you have about the data provided? In the results of the assessment, what worked and what did not work? Does the data represent an identifiable trend in the level of activity/ achievement/ accomplishment? Does the data represent an acceptable level of activity/accomplishment/achievement given our mission and values? (HLC 4B1).

**The Music Program should be a much stronger component of the arts offerings on campus.**

**#1 - Students have expressed interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.**

**#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.**

**#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.**

## Analysis of the Assessment Process (Empirical & Non-Empirical) (HLC4B3)

*Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.*

The faculty has met several times to discuss how the music minor should be adjusted to better met the General education requirements and support the musical theatre concentration in the theatre major. We feel the assessment process of music students to be adequate at this time.

## Program Changes Based on Assessment:

This section requires that you review the previous year's annual assessment and determine whether the actions suggested were implemented and to what affect those actions had on student learning from

data you collected. Changes can be: course rotation, assessment activities, and assignment changes... Also indicate changes you made to the program outside of data collection and why. How did those changes impact the student results?

**The Music Program should be a much stronger component of the arts offerings on campus.**

**#1 - Students have expressed interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.**

**#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.**

**#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.**

### **General Education Assessment:**

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education areas are: Communication, Mathematics, Value, Meaning, Historical Perspective, Critical Thinking, Diversity, Creative and Aesthetic Sensibility, Natural Science and Social Science. (HLC 4B1)

**Communication - Students will transmit information effectively in written or spoken form.**

**Mathematics - Students will solve problems through an analysis of quantitative relationships.**

**Critical Thinking - Students will use the principles of logic to develop analytical and reasoning skills.**

**Meaning - Students will analyze texts (broadly defined) in order to identify central themes and interpret underlying meaning.**

**Ethical Reasoning** - Students will consider ethical problems in terms of competing interests, historical and cultural roots of conflict, and use various models or theories of ethical reasoning to resolve moral dilemmas.

**Historical Perspective** - Students will think historically, meaning that they will understand both how the present is shaped by the past and how the past informs our understanding of the present.

**Fine Arts: Creative and Aesthetic Sensibility** - Students will examine the products of human creativity in such endeavors as painting, sculpture, theatre, and music.

**Natural Science** - Students will understand the natural world through systematic observation, by analyzing data, and by forming, testing and revising hypotheses.

**Social Sciences** - Students will study the behavior of people and employ the principles of science to explain both group and individual behavior.

**Diversity** - Students will analyze the traditions and values of a variety of cultures.

Use of Common studies in the theatre major

Course #	Course Name	Comm.	Math	Critical thinking	Meaning	Ethical reason	Historical Perspective	Fine Arts	Natural Science	Social Science	Diversity
MUS 101	Music Fundamentals	X	X	X	X			X		X	
MUS 103	Music Appreciation	X	X	X	X		X	X		X	X
MUS 111	Jazz, Pop & Rock	X		X	X		X	X		X	X
MUS 211	Applied Piano I	X	X	X	X	X		X		X	
MUS 212	Applied Piano II	X	X	X	X	X		X		X	
MUS 221	Applied Voice I	X	X	X	X	X		X		X	
MUS22 2	Applied Voice II	X	X	X	X	X		X		X	
MUS 241	Jameson Singers	X	X	X	X	X		X		X	
MUS 361	History of Music	X		X	X		X	X		X	X

## Program Activities:

### *Student Performance Day Activities (Assessment Day):*

Describe the department assessment day activities. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

**Music students are only assessed in their Finals unless they are theatre students with a concentration in musical theatre . Musical theatre students are then additionally measured using the portfolio process described below.**

### **Portfolio review**

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. At that time classes are canceled across campus. Students signup for a review time.

The Review process consists of the following –

- A 45 minute time slot to make their performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.
- Their self-reflection paper.
- Their character analysis/design conceptualization.
- A progress/content check of their audition books (performance & musical theatre concentrations).
- A progress/content check of their musical theatre audition book (musical theatre concentration only).
- Review of their Electronic portfolio/Website.
- Their Artist Statement

They may choose either the performance, musical theatre, technical, or theatre education portfolio review process.

In addition, during the two day process time is set aside for students to take a general theatre knowledge test.

Comments and Observations on the Portfolio results –

- Design/tech concentration improved from last year especially due to electronic portfolio/website construction and overall presentation of their portfolio.

- **Musical Theatre Concentration** - In this concentration there was improvement in scores due to several upper level students with more experience.
- **Performance Concentration** – Slightly dropped. This is due to fewer experienced students in this category.
- The four concentrations together gave us a 3.0 which was a slight 1/10 drop from last year. We feel this is mostly due to graduation of strong students in the performance category especially.
- Students continue to give strong presentation during portfolio and seem much more comfortable under pressure.
- Duet acting scenes continue to grow in strength from last year.
- Resumes continue to show a strong co-curricular program of mainstage and student laboratory production experiences.
- The biggest area of concern from these results seems to be in the area of the actor's voice which scored below the benchmark of 2.5.
- The audition book categories. Students are not spending enough organizational time/content time on the books.
- The general theatre knowledge test was an eye-opening measurement. We are going to have to rethink how we are teaching theatre history and dramatic literature and how we can infuse them into a lot more of the curriculum.
- Students seem to be progressing in the curriculum from year to year with the exception of Theatre History and Dramatic Literature. Students scored very poorly in these two categories of the general knowledge test. It seems like students are retaining only about half of the information. Theatre faculty will have to take a look at ways we can improve this score not only through content, presentation and repetition in the curriculum.

Recommendations for portfolio, curriculum and departmental changes for 2014 – 2015

1. **Tech Concentration** – Although it doesn't show this in the information above the absolute, weakest area of our curriculum/major is the tech concentration and will continue to be until we need to hire a faculty Technical Director with design emphasis: a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest half of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.

2. **Learning Objectives** – We identified assessment issues that needed to be addressed pertaining to the clarity of the program's learning objectives and outcomes during our last portfolio review, made those changes and this document reflects those changes in terms of measurement.

3. **Learning objectives & Outcomes** – We revamped our means of measuring theatre outcomes and those are reflected in this document with two new measurement tools. We now need to redefine and

clarify the learning outcomes for each of the concentrations. These should be in place prior to our next portfolio review in March of 2015.

4. Electronic Portfolios/Websites for both actors and technicians – We implemented the required student electronic portfolio/website presence this year and required all students to have and maintain an electronic portfolio and web page as part of their professional growth as an artist. This first time went very well and our expectations are that students will continue to improve this area.
5. BA in Theatre– Adjustments have been made to all three concentrations to update and strengthen the major. These include adding courses in business and art, adding to the core requirements as well as tightening each concentration.
6. General Education –Adjustments have been made to the General Education requirements so that we can offer more courses as part of that curriculum. Additions include adding Theatre History I & II, Survey of American Musical Theatre, Stage Combat and Makeup for the Stage.

The major continues to be successful in educating theatre majors.

*Senior Achievement Day Presentations:*

Describe program Senior Achievement Day activities? What benefit does the program gain from the activities? What if any assessment of students happens on this day? What changes if any will occur due to what is learned by faculty on Senior Achievement Day's?

**Minors are not required to present a Senior Achievement Day presentation.**

*Service Learning Activities:*

How is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

**At times, music students are asked to sing at local functions including Convocation, graduation and various civic organizations. All of these activities give students more performance experience.**

*Program Sponsored LEAD Events:*

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

**2-3 Senior recitals per year.**

*Student Accomplishments:*

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

**Kassaundra Davidson presented the Mentor/Mentee project with Joe Potter - Audience Development – Understanding, Attracting and Cultivating the 21<sup>st</sup> Century Theatre Audience**

**Stephen Chamineak, Jr. currently works at Grant's Farm in the Animal Performance venue.**

**Melissa Williams was awarded special recognition for her projection designs while attending the Kennedy Center American College Theatre Festival**

*Faculty Accomplishments:*

Highlight any faculty accomplishments that supersede the normal expectations of program faculty. (Examples: journal acceptance, presentation at a national conference, off campus art show exhibit or other community/professional honor)

**Joe Potter**

- Presented two workshops on stage combat at the Missouri Thespian Festival in Kansas City, MO
- Adjudicated the scholarship auditions at both the International Thespian Conference and the Missouri Thespian Festival
- Adjudicated the poetry slam presented by South Callaway Middle School.
- Assistant Campaign manager for Kathy Potter for Callaway County Clerk.
- Adjudicated the production of ALMOT MAINE at Lafayette H.S. for Missouri Thespians
- Provided technical consultation for the Amphitheater
- Provided technical consultation on the renovation of the Brick District Movie Theatre.

**Melissa Alpers-Springer**

- Melissa Alpers-Springer attended a directing intensive workshop at the Kennedy Centering Washington, D.C., in July 2014.

Melissa Alpers-Springer directed an original ten-minute play at the KCACTF Region 5 Festival in Minneapolis in January 2015.

**Rebecca Talbert - She has performed with the Jefferson City Symphony Orchestra, the University of Missouri Choral Union. SH musical directed a production of TOM SAWYER for the Jefferson City Home School Association.**

**Marlene Railton – directs the Kingdom of Callaway Singers a choral group.**

• • •

*Alumni (Recent Graduates) Accomplishments (past year graduating class):*

Results of Alumni survey and how well the program prepared them for their profession, this data is collected ourselves from contact with students. We can ask the alumni office to share what information they have on your graduates and then provide your own input to the data. Discuss special honors or positions earned by recent graduates of the program. This can be done on survey software, facebook, or an alternative platform that allows the information to be collected.

Dustin Z. West – just completed the stage management program at Julliard and will now be stage managing an off-Broadway production.

Taryn Watts – is singing back up in a blue grass band.

Michael Dodson has appeared on three episodes of the ABC television program SCANDAL as the Whitehouse photographer, Jack.

Jared Krichevsky – helped design the new Teenage Mutant Ninja Turtles movie characters and has received on-screen credit for his design work on the movie Jupiter Rising

Rachel Petricka works for Universal Studios.

Stephen Chamineak, Jr. performs in the animal show at Grant's Farm.

Joshua Potter is now a post-production assistant on the television program PRETTY LITTLE LIARS at Warner Brothers Studios.

Carissa Biele has a song doing well on the country/western charts on I-Tunes.

Jennifer Steindorff works at Walt Disney World.

Molly Feldt is employed as a theatre technician for the Missouri Theatre in Columbia.

Bryan Schmiderer graduated from Second City in Chicago and is now a working actor in Chicago.

Allison Ward received a Fellowship in Props – American Conservatory Theatre San Francisco

Meghan Parks Buckley is a Theatre teacher Quincy Senior High School

Sharree Lamere-Rose is a former Theatre teacher Clinton High School and now a board member for Maplewood Barn Theatre

## Assessment Rubric

### Annual Assessment Report

Assessment Component	Assessment Reflects Best Practices	Assessment Meets the Expectations of the University	Assessment Needs Development	Assessment is Inadequate	Comments:
<b>Learning Outcomes</b>	<input type="checkbox"/> Program learning outcomes are aligned to national standards	<input type="checkbox"/> Measurable program learning outcomes. <input type="checkbox"/> Learning outcomes are clearly articulated.	<input type="checkbox"/> Program learning outcomes have been identified and are somewhat measurable	<input type="checkbox"/> Program learning outcomes are not clear or measurable	<input type="checkbox"/> Not clear when the objectives are being assessed.
<b>Assessment Measures</b>	<input type="checkbox"/> Multiple measures are used to assess a student-learning outcomes. <input type="checkbox"/> Rubrics or guides used are provided. <input type="checkbox"/> All measurements are clearly described.	<input type="checkbox"/> Specific measures are clearly identified <input type="checkbox"/> Measures relate to program learning outcomes. <input type="checkbox"/> Measures can provide useful information about student learning.	<input type="checkbox"/> Some measurements are described, but need further description.	<input type="checkbox"/> Assessment measures do not connect to learning outcomes (objectives). <input type="checkbox"/> Assessment measures are not clear. <input type="checkbox"/> No assessment measures are established.	<input type="checkbox"/> Lists 5 assessment methods but not connected to a class
<b>Assessment Results</b>	<input type="checkbox"/> All learning outcomes are assessed annually; or a rotation schedule is provided. <input type="checkbox"/> Data are collected and analyzed to evaluate	<input type="checkbox"/> A majority of learning outcomes assessed annually. <input type="checkbox"/> Data collected and aggregated are linked to specific learning outcome(s). <input type="checkbox"/> Standards for student performance and gaps in student learning are not identified.	<input type="checkbox"/> Data collected and aggregated for at least one learning outcome (objectives). <input type="checkbox"/> Data collection is incomplete <input type="checkbox"/> Standards for student performance and gaps in student learning are not identified.	<input type="checkbox"/> Learning outcomes are not routinely assessed. <input type="checkbox"/> Routine data is not collected. <input type="checkbox"/> N/A Program is too new to have collected assessment	<input type="checkbox"/> Most reporting is vague and sweeping statements not specific.

	<p>prior actions to improve student learning.</p> <p><input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified.</p>	<p>gaps in student learning are recognized.</p>		<p>data.</p>	
Assessment Component	Assessment Reflects Best Practices	Assessment meets the expectations of the University	Assessment needs Development	Assessment is Inadequate	Comments:
<b>Faculty Analysis and Conclusions</b>	<p><input type="checkbox"/> All faculty within the program synthesize the results from various assessment measures to form conclusions about each learning outcome.</p> <p><input type="checkbox"/> Includes input from adjunct faculty.</p> <p><input type="checkbox"/> Includes input from outside consultant.</p>	<p><input type="checkbox"/> Program faculty receive annual assessment results and meet to discuss assessment results.</p> <p><input type="checkbox"/> Specific conclusions about student learning are made based on the available assessment results.</p>	<p><input type="checkbox"/> Some program faculty receive annual assessment results</p> <p><input type="checkbox"/> Faculty input about results is sought</p>	<p><input type="checkbox"/> Faculty input is not sought.</p> <p><input type="checkbox"/> Conclusions about student learning are not identified.</p> <p><input type="checkbox"/> N/A Program recently started or too few graduates to suggest any changes.</p>	<p><input type="checkbox"/> No discussion about other faculty in the conversation.</p> <p><input type="checkbox"/> There is data but no conclusions.</p>
<b>Actions to</b>	<input type="checkbox"/> A	<input type="checkbox"/> Description of	<input type="checkbox"/> Adjustments to	<input type="checkbox"/> No actions	<input type="checkbox"/> The program

<b>Improve Learning and Assessment</b>	comprehensive understanding of the program's assessment plan and suggestions for improvement. <ul style="list-style-type: none"> <li><input type="checkbox"/> Clearly stated adjustments in curriculum as a result of assessment data.</li> <li><input type="checkbox"/> Actions are innovative in approach in attempt to improve student learning.</li> </ul>	the action to improve learning or assessment is specific and relates directly to faculty conclusions about areas for improvement. <ul style="list-style-type: none"> <li><input type="checkbox"/> Description of action includes a timetable for implementation and identifies who is responsible for action</li> <li><input type="checkbox"/> Actions are realistic, with a good probability of improving learning or assessment.</li> </ul>	the assessment plan are proposed but not clearly connected to data <ul style="list-style-type: none"> <li><input type="checkbox"/> Minimal discussion of the effectiveness of the assessment plan; minimal discussion of changes, if needed.</li> </ul>	are taken to improve student learning. <ul style="list-style-type: none"> <li><input type="checkbox"/> Actions discussed are not connected to data results or analysis.</li> <li><input type="checkbox"/> N/A Program recently started or too few graduates to suggest any changes.</li> </ul>	would like to make changes to the curriculum but those are not based on assessment data but discussion with students. Still valid data.
--	--	---	---	--	---

#### Additional Comments:

The results section for each of the objectives is the same 3 paragraphs that was at the beginning of the report. The need for a full time faculty, revamping of the curriculum and a college choir. While this is important it is not specific to each of the objectives of the program. Also, several sections have theatre data from acting classes, and not sure what students are being reported on as the numbers don't make sense to the music minor. Need more description of the activity. i.e. the senior project is a theatre class, are those music minors? That is not clearly stated.

• • •

There needs to be some specific course discussion on the assessment of the music minor. What classes are they in for the recitals? And what plays for the post mortem. Does the post mortem actually touch on the skills in all 9 objectives? For the acting 2 data, is that really all 9 objectives or would it be better for it to only be reported on a few? I don't know the answers to this. What about the music lesson courses; could they provide direct data on objective 1? Use specific aspects of music history to answer the skills of objective 4, 5, 6, & 7?? Look at the exams or assignments in those classes and use the artifacts there. Then those components would be included in a portfolio if that is what the theatre/music students produce? This program would benefit from a faculty member who was only invested in the music program. It is hard to grow a program without full time faculty.

# Annual Assessment Report

Music

Faculty Responsible for the Report – Joe Potter

# Annual Assessment Report

## Program Profile

	2014-2015	2015-2016
Majors (total, majors 1,2,3)		
Minors	3	3
Concentrations (Add Rows if needed)		
Full Time Faculty		
Part Time Faculty	2	2

*If your discipline has a **secondary education certification component**, you will need to indicate that in the title of this report unless you are submitting a separate report for the education component.*

*\*If your discipline is a major with **one or multiple concentrations**, that information needs to be included as separate content. Report the number of declared students by concentration and each concentration will need a separate assessment section.*

## Program Delivery (HLC 3A3)

Traditional on-campus  \_\_\_\_\_

Online Program \_\_\_\_\_

Evening Cohort \_\_\_\_\_

## Analysis:

*Program goals for student retention, persistence and degree completion are? What do the persistence numbers mean to the faculty in the program? Are your persistence and graduation data what you expected? If yes, what has made for this success? If not, how could they be improved? Consider the students' "time to degree." Does the actual time to degree fit and reflect the program's expected and advertised time? If not, are there ways to align the two?*

We strive to keep them academically and artistically challenged by giving them all the performance experience we can. We use the mantra of "Experience is the best teacher." We are always concerned about retention and numbers. I think our numbers would improve if we could hire a full-time faculty member to attract more music students.

#1 - Students still are expressing interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.

#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.

#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.

### Outside Accreditation:

*Is your program accredited by outside accreditor? NO If "yes", name the accrediting agency and include the cycle for accreditation review.*

*Is accreditation available for your program? Not Applicable – this is a Minor Program.*

*Are you making strides to attain accreditation? If no, why not? At the current time we are too small in number of students and faculty.*

### Program Action Items

Action Item 1:	Increase enrollment in courses
Action steps:	<ol style="list-style-type: none"><li>1. Work closely with Registrar and Bonnie Carr on possible ways to increase contact and interest of current students.</li><li>2. Organize current music students to contact current students via social media.</li><li>3. E-mail blasts.</li><li>4. Gather on campus data and create a list of current students with music backgrounds.</li><li>5. Posters.</li></ol>

	6. Advertising and literature displayed as part of the mainstage season in the lobby and program.
Timeline	2015-2016 academic year
Faculty Responsible	Marlene Railton Rebecca Talbert
Evaluation	# of applications from Admissions # of acceptances from Admissions # of incoming minors in the fall of 2016 Post Mortem effectiveness of campaign
Completion	On-going

Action Item 2:	Revamp the music minor to better serve both the music and musical theatre students.
Action steps:	1. Outline the new minor. 2. Send the minor to the Division Chair for approval. 3. Send the minor to the curriculum committee approval.
Timeline	2015-2016
Faculty Responsible	Marlene Railton Rebecca Talbert Joe Potter
Evaluation	Approval by the Curriculum Committee Implementation of the minor into the system
Completion	Yet to be completed.

## Program Objectives:

1. Demonstrate competencies in performance.
2. Produce and critique works of musical art, showing development of an aesthetic philosophy.
3. Appreciate different styles and works.
4. Demonstrate recognition of the elements of music.
5. Demonstrate the use of music terminology as it applies to the musical periods.
6. Develop analytical skills while exploring the history of music.
7. Demonstrate knowledge of music from other cultures.

## Program Objectives Matrix

Require Courses	Obj.1	Obj. 2	Obj. 3	Obj. 4	Obj.5	Obj.6	Obj.7	Assessed
MUS101		I		I	I			
MUS103		I	I	I	I		I	
MUS111		I	I	I	I		I	
MUS171				I	I	I	I	
MUS271					I	I	I	I
<b>Applied Music &amp; Music Electives</b>								
MUS200 Introductory Projects	I	I	I	I	I		I	
MUS211 Applied Piano I	I	I	I	I	I		I	
MUS212 Applied Piano II		R	R	R	R		R	
MUS221 Applied Voice I	I	I	I	I	I		I	
MUS222 Advanced Voice II	R	R	R	R	R	R	R	
MUS241 Jameson Singers	I	I	I	I	I		I	
External Assessment								

I=Introduced

R= Reinforced

M=Mastered

A=Assessed

## Assessment of Program Objectives

Objective 1	Demonstrate competencies in performance.
Methods	Assessment Days (portfolio reviews) MUS 211- final performance evaluation MUS 221-final performance evaluation MUS 212—final performance evaluation MUS 222—final performance evaluation
Benchmark	Portfolio Reviews: On a benchmark scale of 1-4 Freshman & Sophomores: 1 & 2 Juniors & Seniors: 3 & 4 MUS 211, 212, 221 & 222: 80% of students achieve 75% or better
Data Collected (course specific)	<b>In each method of measurement, students are given both written and oral critiques of their performances. The total number of students assessed includes the music minors and those theatre majors who have a concentration in musical theatre.</b>
Data Collected (Assessment Day,	<b>Students are given both written and oral critiques of their portfolio performances, final choir performances and vocal recitals. The total</b>

external tests, Senior Achievement)	<b>number of students assessed includes the music minors and those theatre majors who have a concentration in musical theatre.</b>
Results	<b>MUS 211, 212, 221 &amp; 222: 80% of students achieve 75% or better</b>  <b>Spring 2016 – Same as the Fall.</b>
Budget needs related to the objective?	<b>None.</b>

<b>Objective 2</b>	<b>Produce and critique works of musical art, showing development of an aesthetic philosophy.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p><b>Students in each class depending upon the class or performance are assessed by assigning them to write at least a 2 page critique of mainstage and student laboratory productions.</b></p> <p><b>Oral and written performance critiques are assigned in all of the performance-based courses.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each performance/production are required of all students. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>Vocal recitals/choir concerts are all given both written and oral</b></p>

	<b>critiques.</b>
Results	Post Mortem – 100% made 75% or better  Post Mortem – 100% made 75% or better
Budget needs related to the objective?	<b>None</b>

<b>Objective 3</b>	<b>Appreciate different styles and works.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Music critique assignments</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<b>Oral and written performance critiques are assigned in all of the performance-based courses.</b>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results	Post Mortem – 100% made 75% or better
Budget needs related to the	<b>No</b>

objective?	
------------	--

<b>Objective 4</b>	<b>Demonstrate recognition of the elements of music.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results	Post Mortem – 100% made 75% or better
Budget needs related to the objective?	<b>None.</b>

<b>Objective 5</b>	<b>Demonstrate the use of music terminology as it applies to the musical</b>
--------------------	--

	<b>periods.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> <li>• Written test</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p><b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b></p> <p><b>In the music history courses and Music Appreciation course, students are tested over music terminology and historical periods.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiqued both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results	Post Mortem – 100% made 75% or better
Budget needs related to the objective?	<b>None.</b>

<b>Objective 6</b>	<b>Develop analytical skills while exploring the history of music.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p><b>Oral and written performance critiques are assigned in all of the performance-based courses. In those critiques students are required to use appropriate music terminology and also understand the component parts of the music.</b></p> <p><b>In the music history courses and Music Appreciation course, students are tested over music terminology and historical periods.</b></p> <p><b>Aural skills tests are given where students are asked to recognize various styles of music.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiqued both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results	Post Mortem – 100% made 75% or better
Budget needs related to the objective?	None.

<b>Objective 7</b>	<b>Demonstrate knowledge of music from other cultures.</b>
Methods	<ul style="list-style-type: none"> <li>• Portfolio Review</li> <li>• Assessment Days critique</li> <li>• Class Final critique</li> <li>• Music Recital critique</li> <li>• Choir Concert critique</li> </ul>
Benchmark	<ul style="list-style-type: none"> <li>• On a benchmark scale of 1-4</li> <li>• Freshman &amp; Sophomores - 1 &amp; 2</li> <li>• Juniors &amp; Seniors – 3 &amp; 4</li> </ul>
Data Collected (course specific)	<p><b>Oral and written performance critiques are assigned in all of the performance-based courses.</b></p> <p><b>In the music history courses and Music Appreciation course, students are test over music terminology, historical periods and music from other cultures..</b></p> <p><b>Aural skills test are given where students are asked to recognize various styles of music.</b></p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p><b>Post Mortems of each production are required of all students participating in the productions. This includes all production using music. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. All oral discussion includes use of appropriate musical terms.</b></p> <p><b>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</b></p> <p><b>During portfolio review the entire student presentation including any performance or use of music is critiques both orally and in writing.</b></p> <p><b>Senior Recitals are critiqued by the faculty in both a written and oral form.</b></p>
Results	Post Mortem – 100% made 75% or better
Budget needs related to the objective?	None

Attach Rubrics and or other explanatory documents pertaining to program assessment discussed in the chart to the report (portfolio guidelines, assignment sheet)

### **Analysis of Assessment:**

*What concerns do you have about the data provided? In the results of the assessment, what worked and what did not work? Does the data represent an identifiable trend in the level of activity/ achievement/ accomplishment? Does the data represent an acceptable level of activity/accomplishment/achievement given our mission and values? (HLC 4B1).*

**The Music Program should be a much stronger component of the arts offerings on campus.**

**#1 - Students have expressed interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.**

**#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.**

**#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our campus.**

**Spring 2016 – Until the recommended changes in the curriculum and faculty have been made the music program cannot move forward and attract more students.**

### **Analysis of the Assessment Process (Empirical & Non-Empirical) (HLC4B3)**

*Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.*

The faculty has met several times to discuss how the music minor should be adjusted to better meet the General education requirements and support the musical theatre concentration in the theatre major. We feel the assessment process of music students to be adequate at this time.

### Program Changes Based on Assessment:

*This section requires that you review the previous year's annual assessment and determine whether the actions suggested were implemented and to what affect those actions had on student learning from data you collected. Changes can be: course rotation, assessment activities, and assignment changes... Also indicate changes you made to the program outside of data collection and why. How did those changes impact the student results?*

**The Music Program should be a much stronger component of the arts offerings on campus.**

**#1 - Students have expressed interest in having more music options including courses in sight-reading, conducting and music theory. In order to do more with this program, we need to have at least one full-time music faculty member on campus. While the present adjunct faculty do a good job, there is no one developing or promoting student concerns for this area. We believe that it would be in the best interest of the University to consider adding a full-time position in music to the arts faculty.**

**#2 - We have many students that have studied music before arriving at William Woods University who have expressed interest in more courses to choose from. We feel the current music minor needs to be revamped to meet the needs of the common studies student and to also strengthen the course offerings for the musical theatre concentration in the theatre major. Needed courses include sight-reading, piano proficiency, conducting and music theory. We feel that enrollment will continue to climb as students are given more choices for music performance and theory in the minor.**

**#3 - For several years the choir has been offered successfully as a combination community and student choir. It has been an excellent connection between the campus and the community. It is time though to reconstitute a more traditional college choir that meets during the day for credit on our camp**

**Spring 2016 – Until the recommended changes in the curriculum and faculty have been made the music program cannot move forward and attract more students.**

### General Education Assessment:

*How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education areas are: Communication, Mathematics, Value, Meaning, Historical Perspective, Critical Thinking, Diversity, Creative and Aesthetic Sensibility, Natural Science and Social Science. (HLC 4B1)*

• • •

**Communication** - Students will transmit information effectively in written or spoken form.

**Mathematics** - Students will solve problems through an analysis of quantitative relationships.

**Critical Thinking** - Students will use the principles of logic to develop analytical and reasoning skills.

**Meaning** - Students will analyze texts (broadly defined) in order to identify central themes and interpret underlying meaning.

**Ethical Reasoning** - Students will consider ethical problems in terms of competing interests, historical and cultural roots of conflict, and use various models or theories of ethical reasoning to resolve moral dilemmas.

**Historical Perspective** - Students will think historically, meaning that they will understand both how the present is shaped by the past and how the past informs our understanding of the present.

**Fine Arts: Creative and Aesthetic Sensibility** - Students will examine the products of human creativity in such endeavors as painting, sculpture, theatre, and music.

**Natural Science** - Students will understand the natural world through systematic observation, by analyzing data, and by forming, testing and revising hypotheses.

**Social Sciences** - Students will study the behavior of people and employ the principles of science to explain both group and individual behavior.

**Diversity** - Students will analyze the traditions and values of a variety of cultures.

Use of Common studies in the theatre major

Course #	Course Name	Comm.	Math	Critical thinking	Meaning	Ethical reason	Historical Perspective	Fine Arts	Natura 1 Scienc e	Social Scienc e	Diversit y
MUS 101	Music Fundamentals	X	X	X	X			X		X	
MUS 103	Music Appreciation	X	X	X	X		X	X		X	X
MUS 111	Jazz, Pop & Rock	X		X	X		X	X		X	X
MUS 211	Applied Piano I	X	X	X	X	X		X		X	
MUS	Applied	X	X	X	X	X		X		X	

212	Piano II										
MUS 221	Applied Voice I	X	X	X	X	X		X		X	
MUS22 2	Applied Voice II	X	X	X	X	X		X		X	
MUS 241	Jameson Singers	X	X	X	X	X		X		X	
MUS 361	History of Music	X		X	X		X	X		X	X

## Program Activities:

### Student Performance Day Activities (Assessment Day):

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

**Music students are only assessed in their Finals unless they are theatre students with a concentration in musical theatre . Musical theatre students are then additionally measured using the portfolio process described below.**

### Portfolio review

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. At that time classes are canceled across campus. Students signup for a review time.

The Review process consists of the following –

- A 45 minute time slot to make their performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.
- Their self-reflection paper.
- Their character analysis/design conceptualization.
- A progress/content check of their audition books (performance & musical theatre concentrations).
- A progress/content check of their musical theatre audition book (musical theatre concentration only).
- Review of their Electronic portfolio/Website.
- Their Artist Statement

They may choose either the performance, musical theatre, technical, or theatre education portfolio review process.

In addition, during the two day process time is set aside for students to take a general theatre knowledge test.

Comments and Observations on the Portfolio results –

Design/tech concentration improved from last year especially due to electronic portfolio/website construction and overall presentation of their portfolio.

- Musical Theatre Concentration - In this concentration there was improvement in scores due to several upper level students with more experience.
- Performance Concentration – Slightly dropped. This is due to fewer experienced students in this category.
- The four concentrations together gave us a 3.0 which was a slight 1/10 drop from last year. We feel this is mostly due to graduation of strong students in the performance category especially.
- Students continue to give strong presentation during portfolio and seem much more comfortable under pressure.
- Duet acting scenes continue to grow in strength from last year.
- Resumes continue to show a strong co-curricular program of mainstage and student laboratory production experiences.
- The biggest area of concern from these results seems to be in the area of the actor's voice which scored below the benchmark of 2.5.
- The audition book categories. Students are not spending enough organizational time/content time on the books.
- The general theatre knowledge test was an eye-opening measurement. We are going to have to rethink how we are teaching theatre history and dramatic literature and how we can infuse them into a lot more of the curriculum.
- Students seem to be progressing in the curriculum from year to year with the exception of Theatre History and Dramatic Literature. Students scored very poorly in these two categories of the general knowledge test. It seems like students are retaining only about half of the information. Theatre faculty will have to take a look at ways we can improve this score not only through content, presentation and repetition in the curriculum.

Recommendations for portfolio, curriculum and departmental changes for 2014 – 2015

1. Tech Concentration – Although it doesn't show this in the information above the absolute, weakest area of our curriculum/major is the tech concentration and will continue to be until we need to hire a faculty Technical Director with design emphasis: a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest half of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.

• • •

**2. Learning Objectives** – We identified assessment issues that needed to be addressed pertaining to the clarity of the program's learning objectives and outcomes during our last portfolio review, made those changes and this document reflects those changes in terms of measurement.

**3. Learning objectives & Outcomes** – We revamped our means of measuring theatre outcomes and those are reflected in this document with two new measurement tools. We now need to redefine and clarify the learning outcomes for each of the concentrations. These should be in place prior to our next portfolio review in March of 2015.

**4. Electronic Portfolios/Websites** for both actors and technicians – We implemented the required student electronic portfolio/website presence this year and required all students to have and maintain an electronic portfolio and web page as part of their professional growth as an artist. This first time went very well and our expectations are that students will continue to improve this area.

**5. BA in Theatre**– Adjustments have been made to all three concentrations to update and strengthen the major. These include adding courses in business and art, adding to the core requirements as well as tightening each concentration.

**6. General Education** –Adjustments have been made to the General Education requirements so that we can offer more courses as part of that curriculum. Additions include adding Theatre History I & II, Survey of American Musical Theatre, Stage Combat and Makeup for the Stage.

The major continues to be successful in educating theatre majors.

#### *Senior Achievement Day Presentations:*

*Describe program Senior Achievement Day activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens on this day? What changes if any will occur due to what is learned by faculty on Senior Achievement Day's?*

**Minors are not required to present a Senior Achievement Day presentation.**

#### *Service Learning Activities:*

*Does the program provide Service Learning opportunities? If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?*

At times, music students are asked to sing at local functions including Convocation, graduation and various civic organizations. All of these activities give students more performance experience.

**Program Sponsored LEAD Events:**

*Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.*

**2-3 Senior recitals per year.**

**Student Accomplishments:**

*Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.*

**None to report at the present time.**

**Faculty Accomplishments:**

*Highlight any faculty accomplishments that supersede the normal expectations of program faculty. (Examples: journal acceptance, presentation at a national conference, off campus art show exhibit or other community/professional honor)*

**Rebecca Talbert** - She has performed with the Jefferson City Symphony Orchestra, the University of Missouri Choral Union. SH musical directed a production of **TOM SAWYER** for the Jefferson City Home School Association.

**Marlene Railton** – directs the Kingdom of Callaway Singers a choral group.

**Alumni (Recent Graduates) Accomplishments (past year graduating class):**

*Results of Alumni survey and how well the program prepared them for their profession, this data is collected ourselves from contact with students. We can ask the alumni office to share what information they have on your graduates and then provide your own input to the data. Discuss special honors or positions earned by recent graduates of the program. This can be done on survey software, Facebook, or an alternative platform that allows the information to be collected.*

Alumni activities -

Dustin Z. West – has stage managed professionally in a variety of locations including New York City/Off Broadway, Texas and Santa Fe, New Mexico

Michael Dodson has appeared on three episodes of the ABC television program SCANDAL as the Whitehouse photographer, Jack.

Jared Krichevsky – helped design the new Teenage Mutant Ninja Turtles movie characters and has

## **Annual Assessment Evaluation**

received on-screen credit for his design work on the movie Jupiter Rising

Rachel Petricka works for Universal Studios.

Stephen Chamineak, Jr. performs in the animal shows at Grant's Farm and now writes script for the performances.

Joshua Potter is now a post-production assistant on the television program PRETTY LITTLE LIARS at Warner Brothers Studios.

Carissa Biele has a song doing well on the country/western charts on I-Tunes.

Jennifer Steindorff works at Walt Disney World.

Molly Feldt is employed as a theatre technician for the Missouri Theatre in Columbia.

Bryan Schmiderer graduated from Second City in Chicago and is now a working actor in Chicago.

Allison Ward received a Fellowship in Props – American Conservatory Theatre San Francisco

Meghan Parks Buckley is a Theatre teacher Quincy Senior High School

Sharree Lamere-Rose is a former Theatre teacher Clinton High School and now a board member for Maplewood Barn Theatre

Assessment Component	Assessment Reflects Best Practices	Assessment Meets the Expectations of the University	Assessment Needs Development	Assessment is Inadequate
Learning Objectives	<ul style="list-style-type: none"> <li>Detailed, measurable program learning objectives</li> <li>Objectives are shared with students and faculty</li> </ul>	<ul style="list-style-type: none"> <li>Measurable program learning objectives.</li> <li>Learning objectives are available to students.</li> </ul>	<ul style="list-style-type: none"> <li>Program learning objectives are identified and are generally measurable</li> </ul>	<ul style="list-style-type: none"> <li>Program learning objectives are not clear or measurable</li> </ul>
Assessment Measures	<ul style="list-style-type: none"> <li>Multiple measures are used to assess student-learning objectives.</li> <li>Rubrics or guides are used for the measures.</li> <li>All measurements are clearly described.</li> <li>External evaluation of student learning included.</li> </ul>	<ul style="list-style-type: none"> <li>Assessment measures relate to program learning objectives.</li> <li>Various measures are used to assess student learning.</li> <li>Measures chosen provide useful information about student learning.</li> </ul>	<ul style="list-style-type: none"> <li>Assessment focuses on class content only.</li> <li>Minimal description of how the assessment relates to the objective.</li> <li>Minimal assessment measures established.</li> </ul>	<ul style="list-style-type: none"> <li>Assessment measures not connected to objectives.</li> <li>Assessment measures are not clear.</li> <li>No assessment measures are established.</li> </ul>
Assessment Results	<ul style="list-style-type: none"> <li>All objectives are assessed annually, or a rotation schedule is provided.</li> <li>Data are collected and analyzed to show learning over time.</li> <li>Standards for performance and gaps in student learning are clearly identified.</li> </ul>	<ul style="list-style-type: none"> <li>Most objectives assessed annually.</li> <li>Data collected and analyzed showing an annual snapshot of student learning.</li> <li>Data are used to highlight gaps in student learning.</li> <li>Some data from non-course based content.</li> </ul>	<ul style="list-style-type: none"> <li>Data collected for at least one program objective.</li> <li>Data collection is incomplete.</li> <li>Gaps in student learning not identified.</li> <li>Lacking external data to support course data.</li> </ul>	<ul style="list-style-type: none"> <li>Learning objectives are not routinely assessed.</li> <li>Routine data is not collected.</li> <li>No discussion on gaps in student learning.</li> <li>No use of external data to support student learning.</li> <li>Assessment data not yet collected.</li> </ul>
Faculty Analysis and Conclusions	<ul style="list-style-type: none"> <li>Data is shared that incorporates multiple faculty from the program.</li> <li>Discussions on data results incorporate multiple faculty.</li> <li>Opportunities for adjunct faculty to participate.</li> <li>Includes input from external sources when possible.</li> </ul>	<ul style="list-style-type: none"> <li>Multiple program faculty receive assessment results.</li> <li>Assessment results are discussed</li> <li>Specific conclusions about student learning are made based on the available assessment results.</li> </ul>	<ul style="list-style-type: none"> <li>Minimal faculty input about results is sought</li> <li>Data not used to determine success or not to the objective.</li> <li>Minimal conclusions made.</li> </ul>	<ul style="list-style-type: none"> <li>Faculty input is not sought.</li> <li>Conclusions about student learning are not identified.</li> <li>N/A Program recently started or too few graduates to suggest any changes.</li> </ul>
Actions to Improve Learning and Assessment	<ul style="list-style-type: none"> <li>All assessment methods, timetable for assessing, and evaluating the effectiveness modifications are included.</li> <li>Changes to assessment are inclusive of multiple faculty.</li> <li>Description of changes is detailed and linked to assessment results.</li> </ul>	<ul style="list-style-type: none"> <li>More than one change to assessment is proposed, timetable for assessment, and evaluating the change is provided.</li> <li>Changes to assessment measures is highlighted.</li> <li>Changes are realistic, with a good probability of improving learning or assessment.</li> </ul>	<ul style="list-style-type: none"> <li>At least one change to improve learning or assessment is identified.</li> <li>The proposed action(s) relates to faculty conclusions about areas for improvement.</li> <li>Adjustments to the assessment are proposed but not clearly connected to data</li> </ul>	<ul style="list-style-type: none"> <li>Lacking actions to improve student learning.</li> <li>Actions discussed lack supportive data.</li> <li>Lacking discussion of the effectiveness of the assessment plan</li> </ul>

--	--	--	--	--	--

Program: music

Additional Comments:

In the assessment plan, there is not assessment identified for assessment. It is more difficult in a minor to find appropriate assessment of student work but it is important nonetheless. The program at this time has 7 objectives. This might be to many for the faculty teaching and the number of courses that are offered. Many of the listed objectives could be met through utilizing the students in the general education courses. The music appreciation course could be used to discuss the critiques or work, as well as the different styles of music. Just some ideas on how to use what you have as course offerings and still provide some data for how the program is teaching the objectives. The assignments used in general education assessment could be assessed on the GE Art rubric, but also on a Music minor rubric that is aligned to the program objectives.

For the recital pieces used as assessment, how many students are we talking about that are in the applied courses? The data just states that 80% of the students achieved a 75% or better, but not how many were involved and what the average scores were? What is the rubric used to assess them? this report lists, Assessment Day on here, most minors do not have an assessment day activity. There is nothing that says you cannot, but is this on its own or in conjunction with theatre?

The listed changes to the program are valid, but need to be connected to the data in the assessment of the program. I do like the chart of what general education components are beneficial to the different courses in the minor, just change the title so that it is for the music minor and not the theatre major. The courses are correct, so it is at the right place, but the title is the wrong program.

• • •