

# 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 enrollments 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)

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)	<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>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>
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 3</b>	<b>Appreciate different styles and works.</b>
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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/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 to reconstitute a more traditional college choir that meets during the day for credit on our campus.</b></p>

	<b>Spring Term 2015</b>  THA 354: Acting II (4 students) 100% of students achieve 75% or better  THA 499 Senior Project (6 students) - 100% made 75% or better  Post Mortem – 100% made 75% or better  Portfolio review – (11 students)63% made 80% or better, 37% made 70% or better  Post Mortem – 100% made 75% or better  Vocal Recital – (2 students) 100% made 90% or better
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 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 require to use appropriate music terminology and also understand the component parts of the music.</b>
Data Collected (Assessment Day, external tests, Senior	<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>



Achievement)	<p>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>
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 critiqued 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/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>

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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 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)	<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>

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Proposed changes to the assessment process	<b>No changes are proposed at this time.</b>
Budget needs	<b>No</b>

related to the objective?	
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<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>

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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.**

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### **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	
MUS222	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 here 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 checked="" 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	<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:
Faculty Analysis and Conclusions	<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>
Actions to	<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>	<p>comprehensive understanding of the program's assessment plan and suggestions for improvement.</p> <ul style="list-style-type: none"> <li>□ Clearly stated adjustments in curriculum as a result of assessment data.</li> <li>□ Actions are innovative in approach in attempt to improve student learning.</li> </ul>	<p>the action to improve learning or assessment is specific and relates directly to faculty conclusions about areas for improvement.</p> <ul style="list-style-type: none"> <li>□ Description of action includes a timetable for implementation and identifies who is responsible for action</li> <li>□ Actions are realistic, with a good probability of improving learning or assessment.</li> </ul>	<p>the assessment plan are proposed but not clearly connected to data</p> <ul style="list-style-type: none"> <li>□ Minimal discussion of the effectiveness of the assessment plan; minimal discussion of changes, if needed.</li> </ul>	<p>are taken to improve student learning.</p> <ul style="list-style-type: none"> <li>□ Actions discussed are not connected to data results or analysis.</li> <li>□ N/A Program recently started or too few graduates to suggest any changes.</li> </ul>	<p>would like to make changes to the curriculum but those are not based on assessment data but discussion with students. Still valid data.</p>
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#### 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.