UWRF Music Department Assessment Plan
BA/Bachelor of Arts-Liberal Arts Music Major
BS/Bachelor of Science-Liberal Arts Music Major
Rev. September 25, 2014

Introduction

Following is the University of Wisconsin-River Falls Music Department’s BA/BS-Liberal Arts Music Major Assessment Plan, for the following UWRF degree programs:

- BA/Bachelor of Arts-Liberal Arts Music Major
- BS/Bachelor of Science-Liberal Arts Music Major

This assessment plan is a document of the Music Department’s continued work to promote the Mission and Goals of the University of Wisconsin-River Falls, including Distinctive Academic Excellence, Global Education and Engagement, and Innovation and Partnerships. The Music Department has utilized assessment plans for many years, toward the goal of providing continuous improvement of the department’s programs. This assessment plan, revised September 2014, was developed to align with the UWRF assessment procedures as recommended and approved by the UWRF Faculty Senate.
Music Department Mission Statement
The University of Wisconsin-River Falls Music Department has the mission to provide learning experiences that will enable students to become productive in their musical or teaching endeavors. Our students will experience diverse educational and cultural opportunities within the university and the global community, and engage in research, scholarship, and creative activity to further their knowledge of music.

UWRF Music Majors
The Music Department offers the following Music Majors
- BA/Bachelor of Arts-Liberal Arts Music Major
- BS/Bachelor of Science-Liberal Arts Music Major
- BME/Bachelor Of Music Education – Instrumental/General Music/K-12 Certification
- BME/Bachelor Of Music Education – Vocal/General Music/K-12 Certification

UWRF Music Minors
The Music Department offers the following Music Minors
- Liberal Arts Music Minor
- Musical Theater Music Minor

Music Department Goal
To offer a faculty-supported environment that fosters students who demonstrate integrity, academic and performance excellence, inclusiveness, commitment to service, and lifelong learning.

Music Department Objectives
1. To offer a comprehensive curriculum leading to the Bachelor of Music Education and Bachelor of Music - Liberal Arts Degree; Music Minor (with concentrations in Applied Music, Music Theory, Music History, Composition, Jazz, and Piano Pedagogy) and Musical Theatre Minor.

2. To provide music courses and performance ensembles for general university students.

3. To enhance the cultural life of the university and community by providing concerts and sponsoring musical events on and off campus, and to stimulate cultural growth and understanding through regional, national, and international concert tours.

4. To offer students the opportunity to increase their global awareness and sensitivity to other cultures through its World Music and Jazz Studies course offerings, and through international touring opportunities for performing groups.

5. To meet the needs dictated by new innovations in technology and strive to integrate this experience into a total learning process for all music students.

6. To encourage personal development and individual growth of the music faculty through continued professional study, research and scholarly activity, performance, and community and global outreach.

7. To serve as a professional resource by contributing expertise to various university and outreach programs and activities.
1.a.) Overview of Learning Outcomes for the Music Majors

**Music Theory Learning Outcomes:** All Music graduates will be able to analyze and compose music, demonstrate knowledge of music’s historical perspective, and develop a “seeing” ear and a “hearing” eye.

**A graduate will be able to:**
- Analyze music compositions in a variety of styles.
- Compose and arrange music using accepted performance practices.
- Correctly sight-sing and dictate melodic and rhythmic musical examples.
- Identify and classify works from a comprehensive selection of musical styles and periods.

**Music History Learning Outcomes:** All Music graduates will be able to summarize information about (a) the evolution of music vis à vis form, terminology, style, and performance practices as well as (b) how cultural, aesthetic, and social conditions influenced composers from the Medieval Period to the 21st Century.

**A graduate will be able to:**
- Answer essay questions that address the following: (a) how and why a certain piece of music is representative of its historical context and (b) how cultural, aesthetic, and social conditions influenced the associated composer.
- Research and write reports about representative composers and their works.
- Recognize terms, forms, styles, performance practices, composers, and major works throughout the history of Western music.
- Aurally identify and classify specific works from a comprehensive selection of musical styles and periods.
1.b.) Measurable Learning Outcomes

Music Degree Learning Outcomes are measurable as indicated.

Music Theory
Music Theory learning outcomes are measured regularly through a series of formative assessments and summative assessments required by students during the course of the Music Theory course sequence, specifically MUS 130 Music Theory I, MUS 131 Music Theory II, MUS 230 Music Theory III, and MUS 231 Music Theory IV. These courses are required for all Music Majors – BA, BS, and BME graduates.

Music History
Music History learning outcomes are measured regularly through a series of research papers, listening assessments, and musical score identification assessments required by students as a part of the UWRF Music History course sequence, specifically MUS 234 Music History I, and MUS 235 Music History II. These courses are required for all Music Majors – BA, BS, and BME graduates.
1.c.) Learning Outcomes and External Stakeholders

Music Degree Learning Outcomes

Music Theory and Music History
Music Department learning outcomes reflect the needs of external stakeholders, by providing UWRF Music graduates with essential music theory and music history knowledge, skills, and abilities. All Music Theory and Music History learning outcomes are directly linked to meet (1) the Music Department's accreditation requirements of the National Association of Schools of Music (NASM); (2) entrance requirements for graduate schools in Music and Music Education; and (3) professional expectations from organizations and businesses in the music industry.
1.d) Learning Outcomes and UWRF Strategic Goals/Initiatives

Music Degree learning outcomes are linked with the UWRF Strategic Plan “Pathway to Distinction,” and Strategic Goals as indicated.

Distinctive Academic Excellence
Learning Outcomes: Music Theory and Music History (Music Majors)
Music Theory and Music History learning outcomes are directly linked to UWRF’s Strategic Goal of Distinctive Academic Excellence. In the Music Theory and Music History course sequences, Music students learn the theory and history of music, enabling them to embark on their own pathway to musical excellence. As an indicator of academic excellence in the Music Department, over the past five years, several UWRF Music alums have successfully continued their academic and professional training at the some of the best music graduate programs in the country, including the following:

- Bowling Green State University, Master of Music
- Cincinnati Conservatory of Music, Doctor of Musical Arts
- North Park University, Master of Music
- University of Iowa, Master of Music
- University of Kentucky, Doctor of Musical Arts
- University of Minnesota-Duluth, Master of Music
- University of Minnesota-Twin Cities, Master of Music, Doctor of Musical Arts
- University of Nebraska, Doctor of Musical Arts
- University of Northern Arizona, Master of Music
- University of Northern Iowa, Master of Music
- University of Southern California, Doctor of Musical Arts
- University of St Thomas, (Doctorate of Law)
- University of Wisconsin-Milwaukee (Master of Music)

Global Education and Engagement
Learning Outcomes: Music Theory and Music History (Music Majors)
Music Theory and Music History learning outcomes are directly linked to UWRF’s Strategic Goal of Global Education and Engagement. In the Music Theory and Music History course sequences, UWRF students gain an increased global awareness through the analysis and study of music from a wide range of international cultures and traditions. Through the Music Theory and Music History learning outcomes, students learn the Western Classical Art Music tradition, which comes from several international cultures, especially historic European traditions. The theoretical and historical study of Western Art Music provides UWRF students with multiple ways to learn about and engage with many global cultures.

Innovation and Partnerships
Learning Outcomes: Music Theory (Music Majors)
Music Theory learning outcomes are directly linked to UWRF’s Strategic Goal of Innovation and Partnerships. In completing the Music Theory course sequence, UWRF Music students learn Finale, an innovative music software program used for notation and playing of musical compositions. Through the Music Theory learning outcomes, UWRF students will learn to be proficient in notating music and analyzing current and innovative trends in music composition.
UWRF students will increase their opportunity to utilize these skills in partnerships with software companies, performing arts organizations, and educational institutions.
2.a.) Specific Courses for Learning Outcomes

**Music Theory (Music Majors)**
The Music Theory learning outcomes are assessed in the following courses:
MUS 130 Music Theory I
MUS 131 Music Theory II
MUS 230 Music Theory III
MUS 231 Music Theory IV

**Music History (Music Majors)**
The Music Theory learning outcomes are assessed in the following courses:
MUS 234 Music History I
MUS 235 Music History II
2.b.) Course Map Indicating Levels of Learning and Skill Development

**Music Theory Course Map (Music Majors)**

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>MUS 130 Music Theory I</th>
<th>MUS 131 Music Theory II</th>
<th>MUS 230 Music Theory III</th>
<th>MUS 231 Music Theory IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze music compositions in a variety of styles.</td>
<td>Introduce</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
</tr>
<tr>
<td>Compose and arrange music using accepted performance practices.</td>
<td>Introduce</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
</tr>
<tr>
<td>Correctly sight-sing and dictate melodic and rhythmic musical examples.</td>
<td>Introduce</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
</tr>
<tr>
<td>Identify and classify works from a comprehensive selection of musical styles and periods</td>
<td>Introduce</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
<td>Reinforce/Enhance</td>
</tr>
</tbody>
</table>

**Music History Course Map (Music Majors)**

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>MUS 234 Music History I</th>
<th>MUS 235 Music History II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Answer essay questions that address the following: (a) how and why a certain piece of music is representative of its historical context and (b) cultural, aesthetic, and social conditions that influenced specific composer?</td>
<td>Introduce/Reinforce</td>
<td>Enhance</td>
</tr>
<tr>
<td>Recognize terms, forms, styles, performance practices, composers, and major works throughout the history of Western music.</td>
<td>Introduce/Reinforce</td>
<td>Enhance</td>
</tr>
<tr>
<td>Research and write reports about representative composers and their works</td>
<td>Introduce</td>
<td>Reinforce/Enhance</td>
</tr>
<tr>
<td>Identify and classify specific works from a comprehensive selection of musical styles and periods</td>
<td>Introduce</td>
<td>Reinforce/Enhance</td>
</tr>
</tbody>
</table>
2.c.) Out of Classroom Experiences Impact Learning Outcomes

UWRF Music Department Concerts and Professional Activities
UWRF Music Students have excellent performance and learning opportunities in concerts, master classes, and workshops presenting approximately 50-75 performances per year, including events with nationally and internationally acclaimed guest artists and composers. Music Students are encouraged by the Music Department faculty to attend many Music Department-sponsored concerts each semester. The Music Department faculty are actively engaged in professional performance, conducting, arranging, and composing activities that often provide UWRF Music students opportunities to participate. Students have opportunities to collaborate with faculty on research projects, URSCA-related research projects, and other independent studies, based on their individual interests and academic/professional goals.

The Music Department encourages students to attend live concerts and music events through the Concert Attendance Requirement (as published in the Music Student Handbook), to learn about and directly experience high levels of professional performance. UWRF Music Education students are required to attend eight concerts each semester, for 20% of their grade in MUSA-100 or MUSA-300 Applied Music. Students can satisfy the requirement by attending concerts presented by Music Department ensembles (e.g. Choral Concerts, Instrumental Concerts, etc.), visiting and touring guest artist concerts, Music Faculty concerts (e.g. faculty recitals, faculty chamber music performances), and other Music Department-sponsored concerts and events. Students can attend up to four off-campus concerts per semester (50% of the requirement) in the musically and culturally rich region of Western Wisconsin and Minneapolis/St Paul (including concerts by MN Orchestra, St Paul Chamber Orchestra, MN Opera, Schubert Club, and JazzMN Orchestra). These out-of-classroom experiences greatly enhance the students learning, which results in an improvement of musical skills, knowledge, and abilities in their own MUSA Applied Music courses.

International Music and Performance Opportunities

- **Music Students Study Abroad and Performance Tours:** UWRF Music Students participate in performance-study performance tours to select international destinations (e.g. Symphony Band, Concert Choir, Saxophone Ensembles). Within the last 5 years, Music Department ensemble tour destinations have included China, Czech Republic, Japan, Scotland, South Korea, Spain, Thailand, Taiwan. UWRF Music students study and actively participate in the Study Abroad program, International Traveling Classroom, partnerships with our international sister institutions (e.g. World Vision Choir, Seoul S. Korea, Myongji University, Seoul, S. Korea, Shih Chien University, Taipei, Taiwan).

- **Music Students Learn From International Music Performances:** The Music Department actively hosts international touring musicians. In recent years the Music Department has hosted guest artists at UWRF from Canada, China, Croatia, Holland, Ireland, India, Netherlands, Slovenia, South Korea, Spain, and Sweden. Music led concert and study tours to China, Czech Republic, England, France, Iceland, Japan Scotland, South Korea, Spain, Thailand, and Taiwan.

- **Music Students Experience International Partnerships:** The UWRF Music Department is actively committed to Global Education and Engagement, by developing partnerships with international institutions, including our MOA and MOU degree articulation agreements with Myongji University Conservatory of Music, Seoul S. Korea. UWRF Music Students learn to directly collaborate and work together with international students as a result of these partnerships.
• **Music Students Work With Faculty Engaged in Global Professional Activity:** UWRF Music Faculty are actively engaged in regularly presenting international concerts and performance tours in Europe and Asia. Music faculty have recently presented musical performances, workshops, masterclasses, and related events in Brazil, Canada, China, Czech Republic, England, France, Iceland, Germany, Japan, Mexico, Scotland, Slovakia, South Korea, Taiwan, Russia, and Ukraine, infusing UWRF teaching with these experiences. UWRF Music Students learn about international music performance, research, scholarly and creative activity by working with Music Faculty who have these experiences.

**Commissioned Composer Program**

One of UWRF's most distinctive traditions is the innovative UWRF Commissioned Composer Program. In the Commissioned Composer program, UWRF Music students commission a new composition from an internationally prominent composer, to be performed at UWRF. The commissioned composer conducts a week-long residency, including workshops, masterclasses, and classroom presentations that are open to all students, and culminates with the world-premiere performance of the new composition. The Music Department has hosted five Pulitzer Prize winning composers in the annual tradition, which is now entering its 48th year. Following is the list of UWRF Commissioned Composers, and the works that were created as a result of the program.

**48 Years of Commissioned Composers**

**The University of Wisconsin-River Falls**

2014 Guy Kluczevsek ~ PINK ELEPHANT
2013 Fang Man ~ CONCERTO FOR PIANO, WINDS, AND PERCUSSION
2012 Cort Lippe ~ Music for Octet and Computer
2011 Conrad Dejong ~ EARTHSONGS II
2010 Michael Colgrass ~ ZULULAND
2009 Julia Wolfe ~ GUARD MY TONGUE
2008 Mark Mellits ~ PRIME
2007 Lars Jansson ~ RIVER FALLS SUITE
2006 John Luther Adams ~ ...AND BELLS REMEMBERED...
2005 Stephen Paulus ~ JUBILATE!
2004 Michael Torke ~ FOUR WHEEL DRIVE
2003 Christian Wolff ~ PEACE MARCH 9
2002 Anthony Braxton ~ COMPOSITION NO. 307
2001 Pauline Oliveros ~ SOUND PATTERNS AND TROPES
2000 Jared Spears ~ LEGACY
1999 Judith Lang Zaimont ~ PARALLEL PLAY
1998 Fred Sturm ~ RIVERSCAPE
1997 Joseph Turrin ~ SOUNDINGS
1996 Conrad De Jong ~ EARTH SONGS
1995 Jennifer Higdon ~ WILD MAN DANCES
1994 David Revill ~ ORENDA
1993 James Fritschel ~ COME LET US SOUND WITH MELODY
1992 Lois V. Vierk ~ PLAIN OF SIX GLACIERS
1991 Mary Ellen Childs ~ IN EACH OTHER'S PRESENCE
1990 Joel Chadabe ~ JAM
1989 John Zorn ~ RUAN LINQYU
1988 Libby Larson ~ BAC
1987 Morton Feldman ~ FOR STEFAN WOLPE
1986 Harold Budd ~ ODD ANTHEMS AND STILL ROOMS
1985 Irwin Bazelon ~ FOURS CORE
1984 Fisher Tull ~ QUODLIBET
1983 Frederic Rzewski ~ SATYRICA
1982 Sydney Hodkinson ~ ALTE LIEBESLIEDER (Book III)
1981 Stephan Chatman ~ SCREAMS AND WHIMPERS
1980 Edwin London ~ PSALM OF THESE DAYS V
1979 Barbara Kolb ~ CHROMATIC FANTASY
1978 Richard Felciano ~ THE SEASONS
1977 John Cage ~ QUARTET
1976 Leslie Bassett ~ WIND MUSIC
1975 Henry Brant ~ A PLAN OF THE AIR
1974 William Albright ~ INTRODUCTION, PASSACAGLIA, AND RONDO CAPRICCioso
1973 Stephen Chambers ~ SKETCHY BLUE BOP AND TONE PRAYERS
1972 Mel Powell ~ SETTING
1971 Barney Childs ~ WHEN LILACS LAST IN THE DOORYARD BLOOM'D
1970 Ross Lee Finney ~ THE REMORSELESS RUSH OF TIME
1969 Chou Wen-Chung ~ YUN
1968 Donald Erb ~ THREE PIECES
1967 Vincent Persichetti ~ CELEBRATION

Internships
UWRF Music Students enjoy excellent learning opportunities with leading cultural centers in the Minneapolis/St Paul and Western Wisconsin region, including collaboration and internships with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, American Composers Forum, Minnesota Public Radio, and other regional cultural institutions.
2.d.) Out of Classroom Experiences Meet External Stakeholder Expectations

**UWRF Music Department Concerts and Professional Activities**
External stakeholders require UWRF Music Alumni to be knowledgeable about the discipline of music performance, research, scholarly, and creative activities. The many out-of-classroom concerts and other professional activities provide UWRF Music Students with the opportunities to learn directly about the discipline, and apply the knowledge, skills, and abilities from their academic courses to the "real world" music experiences.

**International Music and Performance Opportunities**
External stakeholders expect UWRF Music Alumni to be knowledgeable and engaged with global cultures beyond our own. UWRF Music Students learn to work directly and collaboratively with individuals and groups from a range of world cultures, through music performance tours and study abroad opportunities.

**Commissioned Composer Program**
External stakeholders expect UWRF Music Alumni to be knowledgeable about current and modern concepts and methods of music composition and performance. The UWRF Commissioned Composer program provides UWRF Music Students with opportunities to work directly with internationally prominent composers, who are at the cutting edge in methods of music composition.

**Internships**
External stakeholders expect UWRF Music Alumni to have experience in professional music settings beyond academia. Music Department-sponsored internships provide UWRF Music Students with "real world" opportunities to apply their knowledge, skills, and abilities in professional contexts with musical performance organizations and music industry-related businesses.
3.a.) Venues for Assessment of Learning Outcomes

**Venue - Music Theory (Music Majors)**
Both formative and summative assessments are administered in the Music Theory Course sequence, specifically MUS 130 Music Theory I, MUS 131 Music Theory II, MUS 230 Music Theory III, and MUS 231 Music Theory IV.

**Venue - Music History (Music Majors)**
Both formative and summative assessments are administered in the Music History Course sequence, specifically MUS 234 Music History I and MUS 235 Music History II.
3.b.) Artifacts for Assessment

Music Theory (Music Majors)
Artifact - Learning Outcome: Analyze music compositions in a variety of styles.
All music graduates will be able to analyze music. This is accomplished by studying
and analyzing the following musical forms, using formative assessments. Raw
scores are used to measure and score each assessment. Artifact attached – see
 Appendix.
  ▪ MUS 130: Four-part chorales
  ▪ MUS 131: Advanced four-part chorales
  ▪ MUS 230: Fugues and chromatic chord identification
  ▪ MUS 231: 12-tone and Sonata form

Artifact - Learning Outcome: Compose and arrange music, using accepted performance practices.
All music graduates will be able to compose music. This is accomplished by
composing a piece in the following genres, using formative assessments. Raw scores
are used to measure and score each assessment. Artifact attached – see Appendix.
  ▪ MUS 130: Species counterpoint
  ▪ MUS 131: Melody with accompaniment
  ▪ MUS 230: Theme and variation
  ▪ MUS 231: 12-tone rows

Artifact - Learning Outcome: Correctly sight-sing and dictate melodic and rhythmic musical examples.
All music graduates will acquire the ability to notate music they hear. This is
accomplished through melodic, rhythmic, and harmonic dictation and common
musical element recognition. The following formative assessments are utilized.
Raw scores are used to measure and score each assessment. A summative
assessment is given at the end of each theory term in which the students are
evaluated based on their ability to accurately dictate melodic, rhythmic and
harmonic examples. Artifact attached – see Appendix.
  ▪ MUS 130: Scales, intervals, triads, melodic and rhythmic dictation
  ▪ MUS 131: Cadences, melodic, rhythmic and harmonic dictation
  ▪ MUS 230: 7th chords, melodic, rhythmic and harmonic dictation
  ▪ MUS 231: Chromatically altered chords, melodic, rhythmic and harmonic
dictation

All music graduates will acquire the ability to sight read melodic and rhythmic
examples. This is accomplished through a progressive set of formative performance
assessments throughout the four-semester theory sequence. Raw scores are used to
measure and score each assessment. A summative assessment is given at the end of
each theory term in which the students are evaluated based on their ability to sight
read melodic and rhythmic examples. Artifact attached – see Appendix.

Artifact - Learning Outcome: Identify and classify works from a comprehensive selection of
musical styles and periods.
All music graduates will demonstrate knowledge of music’s historical perspective through a comprehensive study of representative music from all Western style periods. Bi-weekly listening assignments are required, which include information about the composer's nationality and contributions to the evolution of music. While listening to the music, students follow the musical score to acquire an aural and visual perspective. The following style periods are studied throughout the four-semester theory sequence. A rubric is used to measure and score each assessment. A summative assessment is given at the end of each theory term. Students listen to compositions they have not heard before from the style periods they have studied and must be able to ascertain the musical period into which a composition falls. Artifact attached – see Appendix.

- MUS 130: Medieval/Renaissance/Baroque
- MUS 131: Classical
- MUS 230: Romantic
- MUS 231: Contemporary

Music History (Music Majors)

Artifact - Short Essays: In MUS 234 Music History I, as part of their coursework, students are assigned short essays in which they are asked to address the following: Responses to these essay questions are measured and reported according to a rubric. Artifact attached – see Appendix.

- How and why is this music representative of its historical context?
- What are the cultural, aesthetic, and social conditions that influenced the composer?

Artifact - Examinations: In MUS 234 Music History I and MUS 235 Music History II, examinations are administered in two parts and assess student knowledge in the following areas, as indicated. Artifact attached – see Appendix.

- Written examination, in which the students are required to demonstrate knowledge of terms, forms, styles, performance practices, composers, and major works throughout the history of Western music.
- Listening examination, in which the students are required to identify and classify specific works from a comprehensive selection of musical styles and periods.

Artifact - Research Papers: In MUS 235 Music History II, as a part of their coursework, students are assigned a standard research paper, in which their ability to research and write reports about representative composers and their works is evaluated. Artifact attached – see Appendix.
3.c.) Venues and Artifacts for Out-of-Classroom Learning Experiences

Venues for Music Theory and Music History Learning Experiences:
UWRF Music students have multiple opportunities to enhance their learning of Music Theory and Music History, with multiple out-of-class learning experiences, including the following:
  • Presentation of research projects via WI and MN State Music Conventions, URSCA, Study Abroad, Falcon Scholars
  • Musical Direction (e.g., preparing concerts, leading ensemble rehearsals, and performances, conducting musical ensembles).
  • Attending professional music concerts in Western Wisconsin and Minneapolis/St. Paul

Artifacts for Music Theory and Music History Out-of-Classroom Learning Experiences:
  • Research project papers, posters, conference programs, and related documents from presentations at music conventions, URSCA events, Falcon Scholars research, etc..
  • Audio recordings and video recordings of concert performances
  • Programs of concerts, presentations, or performances presented
  • Programs of concerts, presentations, or performances attended

Venues for Musical Performance Out-of-Classroom Learning Experiences
UWRF Music students have multiple opportunities to enhance their learning of Music Performance, with multiple out-of-class learning experiences, including the following:
  • Music Department Convocation Performances
  • Student Recital Performances
  • Senior Recital Performances
  • Solo, Chamber and Music Ensemble Performances
  • Domestic and International Performance Tours

Artifacts for Musical Performance Out-of-Classroom Learning Experiences:
  • Audio recordings of concert performances (both as a performer and conductor)
  • Video recordings of concert performances (both as a performer and conductor)
  • Programs of concerts, presentations, or performances presented (both as a performer and conductor)
3.d, 3.e. ) Indirect Student Survey

**Graduating Senior Survey:** At the conclusion of their respective degree programs, all UWRF Music Students are asked to complete a Graduating Senior Exit Survey (see attached). The Music Department values student input and contributions toward the goals of academic excellence and continuous improvement of instruction. The anonymous survey asks students to provide both objective and subjective feedback regarding their experience as a UWRF Music student, providing the Music Department with essential information about student satisfaction and achievement of success in learning. The Graduating Senior Survey elicits multiple-choice responses to questions directly related to the Music Department’s learning outcomes in Music Theory, Music History, Music Performance, and Music Education, as well as areas for subjective comments. Artifact attached – see Appendix.
3.f.) Indirect Alumni Feedback

**Website:** UWRF Music Alumni have the opportunity to provide information and feedback to the Music Department through our Alumni Information Request, available at the Music Department Website. This feedback mechanism provides the Music Department with essential information regarding alumni success and achievement, and can also be utilized to communicate suggestions for improvement, toward the UWRF Strategic Goal of Distinctive Academic Excellence. FFI: http://www.uwrf.edu/MUS/AlumniInformation.cfm

**UWRF Music Alumni Activities**
Music Alumni remain active and interested as they often return to the UWRF campus to participate in several Music Department concerts and events throughout the year. This is especially true during UWRF Homecoming Weekend, when the Music Department presents a Homecoming Instrumental Concert and a Homecoming Choral Concert, including receptions at each concert sponsored by the College of Arts and Sciences and the UWRF Alumni Association.

**Alumni Survey**
Lastly, as a part of our NASM Accreditation, the Music Department is required to regularly administer a thorough Music Alumni Survey at the time of our NASM review, which provides detailed information about alumni achievement, success, and suggestions for areas for improvement, change, and revision. Artifact attached – see Appendix.
3.g.) Indirect External Professional Stakeholder Feedback

External Stakeholders: The Music Department receives essential feedback from a number of important external stakeholders as indicated below.

NASM (National Association of Schools of Music)
The Music Department is a fully accredited member of NASM, and by doing so must meet a comprehensive set of requirements to achieve and maintain that accreditation. The Music Department undergoes a thorough review every 10 years, including an extensive self-study, a week-long site visit by NASM evaluators, and a complete review of the Music Department's academic programs. Feedback and communication between the Music Department and NASM is facilitated by a yearly HEADS Report submitted by the Department Chair, and by continuous surveys and other evaluation tools administered by NASM.

Public Outreach to University and Regional Community
The Music Department has a significant role in providing positive outreach opportunities to the University and regional communities, through a highly-active schedule of concert performances presented by UWRF Music Department ensembles, faculty recitals, chamber music concerts, musical theater productions, visiting guest artist concerts, educationally-oriented masterclasses and workshops, our RADD Jazz Series, and many successful collaborations with other UWRF academic departments and non-academic programs. The Music Department regularly hosts many nationally and internationally acclaimed guest artists, composers, conductors, and music-related experts.

Music Education Associations
The Music Department works collaboratively with the national, state and regional chapters of several music education associations, including the following: National Association for Music Education, Wisconsin State Music Association, Wisconsin State Music Educators Association, Minnesota Music Educators Association, St. Croix Valley Music Educators Association, and St. Croix Music Teachers National Association. These collaborations provide the Music Department with important information regarding our national, state, and regional communities, including professional expectations for music performances, music education standards, and other important and current trends in music.

Music Compositions Performance and Composition Associations
The Music Department works collaboratively with a number of professional music composition associations, including Broadcast Music Incorporated (BMI), American Society of Composers, Authors, and Publishers (ASCAP), and The American Composers Forum, and professional performance associations including the International Musicians Union, Chamber Music America, American Choral Directors Association, National Band Association, and instrument-specific associations, e.g. International Trumpet Guild, National Flute Association, North American Saxophone Alliance, International Double Reed Society, Percussive Arts Society, etc. Our Music Department students and faculty stay current regarding innovative trends in music performance and composition through professional development and involvement.

Graduate Schools
The Music Department receives feedback from the universities, conservatories, and music schools at which our students continue to pursue their professional and academic careers, leading to the
degrees Master of Music (MM), Doctorate of Musical Arts (DMA), and Doctor of Philosophy (Ph.D.). Several UWRF Music Alumni have continued with their graduate studies in Music and Music Education, and their preparation while at UWRF is critical to their success in these professional programs.

**Music Industry and Music Performance Organizations**
The Music Department collaborates regularly with individuals, groups, and businesses in the music industry and professional music performance organizations. In addition, UWRF Music Students have successful internships with these organizations, providing them real-world experiences in which they can apply their knowledge, skills, and abilities learned in their degree programs. The Music Department receives continuous feedback from these businesses and organizations, and through that communication UWRF Music students are beneficiaries of professional opportunities. Professional business and performance organizations that collaborate with the Music Department include (but are not limited to): Minnesota Orchestra, St Paul Chamber Orchestra, Minnesota Opera, Phipps Center for the Arts, Art Reach Alliance, Minnesota Public Radio, Wisconsin Public Radio, American Composers Forum, Schubert Club, and more.
4.a.) Scope and Depth of Assessment Cycle

**Music Department Assessment Cycle**: The following assessment cycle has been adopted to meet all learning outcomes in the Music Department Assessment Plan.

**Music Theory (Music Majors)**
Music Theory data is collected each semester. Music Theory assessments occur every other year, in odd years, (e.g. 2013, 2015, 2017, etc.).

**Music History (Music Majors)**
Music History data is collected each semester. The Music History assessments occur every other year, in odd years, (e.g. 2013, 2015, 2017, etc.).
4.b) Accountability Structure

Music Department Chair
As the administrator of the academic unit, the Music Department Chair is responsible for the Music Department’s continued assessment procedures, policies, reports, implementation, and action plans.

Assessment Coordinator
The Music Department Assessment Coordinator is responsible for communication with Music Department faculty regarding submission of assessment data; ensuring assessment reports are being conducted according to the Music Department’s assessment cycle; aggregating the assessment data; providing reports to the Assessment Committee, Department Chair, and Music Faculty; maintaining assessment data for a working period of five years; and documenting implementation and action plans of changes and improvements based on assessment procedures. The Assessment Coordinator is assigned by the Music Department Chair each year, according to annual department committee assignments.

Assessment Committee
The Assessment Committee is comprised of a minimum of three full-time faculty. If possible, the Music Department recommends the committee be comprised of faculty members in the following areas: Music Theory, Music History, Music Performance, and Music Education. The Assessment Committee will meet regularly each semester, to ensure the department’s assessment procedures are being conducted according to the assessment cycle; assist the Assessment Coordinator in collecting, reviewing, and aggregating assessment data; and provide reports to the Music Department faculty each semester. Membership in the Assessment Committee is assigned by the Music Department Chair each year, according to annual department committee assignments.

Music Faculty Involved In Assessment
Several Music Department faculty are directly involved in the Music Department’s assessment procedures, as indicated below.

- Department Chair
- Assessment Coordinator: One music faculty assigned
- Assessment Committee: Three music faculty assigned
- Music History: Music faculty teaching the following courses: MUS 234 Music History I, and MUS 235 Music History II

Role Of Internal Stakeholders In Developing And Engaging In Assessment Plan/Process.
The Music Department values input from internal stakeholders in developing and engaging in the assessment plan and process. The Music Department’s Assessment Plan has been developed, evolved, and adapted to meet the needs of stakeholders, based on input, feedback, and recommendations provided to the Music Department and its faculty in multiple venues, including recommendations from administration, alumni surveys, alumni feedback, graduating senior surveys, course evaluations, and general feedback provided through Music Department outreach.
Role Of External Stakeholders In Developing And Engaging In Assessment Plan/Process.
The Music Department values input from external stakeholders in developing and engaging in the assessment plan and process. The Music Department receives regular input, feedback, and recommendations from a number of constituencies, including feedback from employers, educators (especially cooperating teachers in K-12 school districts), music education associations, music performance associations, the WI Department of Instruction, edTPA, and recommendations as a result of its continuing accreditation and review processes with NASM.
4.c.) Process for reviewing, aggregating, and analyzing assessment findings.

Reviewing Assessment Findings

Music Theory
The Music Theory faculty (MUS 130, MUS 131, MUS 230, MUS 231) will review the assessment findings and provide the Assessment Coordinator a report of the findings at the conclusion of each semester.

Music History
The Music History faculty (MUS 234, MUS 235) will review the assessment findings and provide the Assessment Coordinator a report of the findings at the conclusion of each semester.

Aggregating Assessment Findings
Music Theory, Music History
The Assessment Coordinator will make an aggregate of the assessment findings in Music Theory, Music History, and provide a report to the Music Department Chair at the conclusion of each semester.

Analyzing Assessment Findings
Music Theory, Music History
The Assessment Committee will analyze the assessment findings, and provide a report to the Music Department Chair at the conclusion of each semester. The Assessment Chair will provide the Music Department Assessment Report to the Department Chair. The Department Chair will review the findings, in consultation with the Assessment Committee, to determine recommended action plans for improvement of instruction.
4.d.) Maintaining Data and Documenting Actions

Maintaining Data
The Assessment Coordinator will maintain data for the assessment procedures, which will be kept on file/record for a period of five years. The Assessment Coordinator will provide reports to the Department Chair each semester, which will be kept on file/record in the Music Office for a period of five years.

Documenting Actions
The Assessment Coordinator will document the actions of the Music Department assessment procedures each semester, and will provide this information in the Music Department’s Assessment Report.
4.e.) Process for Implementation and Documentation of Changes Based on Assessment Findings

The Assessment Committee will present recommendations for action to the Music Faculty and Department Chair at a Music Department meeting each semester (October for Fall Semester, February for Spring Semester). The Music Department Faculty will review recommendations for action, and approve (vote if necessary), for actions to be implemented. Actions may include curriculum revision, course revision, staffing recommendations, budget decisions, etc.). Changes made as a result of implemented action plans will be documented by the Assessment Coordinator.
4.f.) Where to obtain assessment plans, results and actions

The Music Department Assessment Plan will be made available to both internal and external stakeholders, as well as the general public, as it will be posted at the Music Department website.

**Internal Stakeholders**
Internal Stakeholders (UWRF administration, faculty, students, staff, etc.) may obtain Music Department assessment plans, results, and actions by requesting this information from the Music Department Chair at the Music Office, KFA B-46.

**External Stakeholders**
External Stakeholders (accreditors, employers, educators, etc.), may obtain Music Department assessment plans, results, and actions by requesting this information from the Music Department Chair at the Music Office, KFA B-46.
4.h. Accreditation (NASM)

**Music Department Accreditation:** The Music Department is a fully-accredited institutional member of the National Association of Schools of Music. All accreditation standards are determined by and posted by NASM in their accreditation documentation, available at the NASM National Office website: [http://nasm.arts-accredit.org](http://nasm.arts-accredit.org). The UWRF Music Department continues to fully meet the NASM's national standards for accreditation. In order to receive full accreditation, the Music Department is subject to a comprehensive review every 10 years. The most recent NASM review occurred in 2007-2008. As required by the NASM review process, the Music Department prepares a thorough NASM Self Study, including in-depth review of all aspects of the department, including organizational structure, curriculum review, degree program audits, personnel/staffing, and budget. A NASM Site Visit is included in the review, in which authorized external accreditation auditors visit the UWRF Music Department for one week, to review the department in person. The NASM site visit team makes approvals, requirements, and recommendations in their final report, which can result in full approval of accreditation, conditional approval of accreditation with required recommendations, or denial of accreditation in order for the Music Department to have continued status of full accreditation. In addition to the 10-year accreditation review, the Music Department Chair submits an annual HEADS report regarding many aspects of the Music Department, including degree audits, enrollment, personnel, and budget. The HEADS Report is submitted annually to the NASM national office. The UWRF Music Department 10-year NASM Accreditation Report and annual HEADS Reports are kept on file in the Music Department Office.
APPENDIX

1. MUS 130 Music Theory I Analysis Assessment
2. MUS 131 Theory II Analysis Assessment
3. MUS 230 Theory III Analysis Assessment
4. MUS 231 Music Theory IV Analysis Assessment
5. MUS 130 Music Theory I Listening Assessment
6. MUS 131 Theory II Listening Assessment
7. MUS 230 Theory III Listening Assessment
8. MUS 231 Music Theory IV Listening Assessment
9. MUS 234 Music History I Listening Examination
10. MUS 235 Music History II Written Examination
11. MUS 234 Music History I Research Paper Guidelines
12. MUS 235 Music History II Research Paper Rubric
13. Music Department Senior Exit Survey
14. Music Department Alumni Survey
15. UWRF Assessment Plan Rubric (Approved Faculty Senate, 2014)
Determine the key.
Analyze each chord.
Circle and label all nonharmonic tones.
Bracket any circle progressions.
Theory II Analysis Assessment

Name ____________________________

Werde Munter, mein Gemute
J. S. Bach

No Modulation

Des Heilgen Geistes reiche Gnade

Modulates Once

Exercise

Modulates Once
Theory III Chord Analysis Assessment

Provide the most appropriate analysis for the following chords. (10 pts.)

D:

C#: 

Provide the analysis for each chord.
Provide a 12-tone analysis (row names and pitch collections) of this piece. Each pitch should be accounted for.
Theory I
Listening Assessment

A. Middle Ages
B. Renaissance
C. Baroque

<table>
<thead>
<tr>
<th>Style Period</th>
<th>Composer and/or Composition (optional and not part of the assessment)</th>
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<tbody>
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</table>
Theory I
Listening Assessment

Match the style period with the piece heard. If you know the composer and/or the name of the piece put that down as well.

<table>
<thead>
<tr>
<th>Middle Ages</th>
<th>Renaissance</th>
<th>Baroque</th>
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<tbody>
<tr>
<td>Style Period</td>
<td>Composer</td>
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Theory II
Listening Assessment

A. Middle Ages
B. Renaissance
C. Baroque
D. Classical

**Style Period**

1. __________
2. __________
3. __________
4. __________
5. __________
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10. __________

**Composer and/or Composition**
(optional and not part of the assessment)

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Theory III
Listening Assessment

Match the style period with the piece heard. If you know the composer and/or the name of the piece put that down as well.

<table>
<thead>
<tr>
<th>Style Period</th>
<th>Composer</th>
<th>Composition</th>
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<td>1</td>
<td>Vivaldi: Gloria</td>
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<td>2</td>
<td>Gregorian Chant</td>
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<td>3</td>
<td>Bach: Orch. Suite, Air</td>
<td>2/6</td>
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<tr>
<td>4</td>
<td>Haydn: Creation</td>
<td>14</td>
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<td>5</td>
<td>Bach: Choral Prelude</td>
<td>2/14</td>
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<td>6</td>
<td>Chopin: Nocturne #4</td>
<td>4</td>
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<td>7</td>
<td>Weelkes: As Vesta Was</td>
<td>1/16</td>
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<td>8</td>
<td>Berlioz: Symph. Fantas.</td>
<td>5</td>
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<td>9</td>
<td>Galliard</td>
<td>1/17</td>
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<tr>
<td>10</td>
<td>Mozart: Sym. #40,1</td>
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</tr>
</tbody>
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# Theory IV
## Listening Assessment

A. Middle Ages  
B. Renaissance  
C. Baroque  
D. Classical  
E. Romantic  
F. Contemporary

<table>
<thead>
<tr>
<th>Style Period</th>
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Music History I
Listening Selections for Exam One

1. Euripides, Orestes – Disc 1, track 1
2. Seikilos, Skolion – Disc 1, track 2
3. Introit, Puer natus est nobis – Disc 1, track 5
4. Gloria No. 1 – Disc 1, track 7
5. Tuotilo of St. Gall, Kyrie trope, Omnipotens genitor – Disc 1, track 11
6. Hildegard of Bingen, Ordo virtutum – Disc 1, track 14
7. Beatrix de Dia, A chanter m’er – Disc 1, track 15
8. Anonymous, Viderunt Hemanuel – Disc 1, track 18
9. Leoninus, Viderunt omnes – Disc 1, track 20
10. Perotinus, Viderunt omnes – Disc 1, track 21
11. Phillip the Chancellor, Dic, Christi veritas – Disc 1, track 23
12. Philippe de Vitry, Garrit Gallus/In nova fert/ Neuma – Disc 1, track 28
13. Machaut, Je puis trop bien – Disc 2, track 2
14. Machaut, Kyrie from Mass of Our Lady – Disc 2, track 4
15. Baude Cordier, Tout par compas suy composes – Disc 2, track 5

TEST:  A. _____  B. _____  C. _____  D. _____  E. _____
MUSIC HISTORY II
Exam One: The Classical Era

In a few sentences, define, describe, and/or discuss the following terms and concepts (2 pts each):

Alberti bass –

String Quartet –

Galant –

Intermezzo –

Empfindsamer stil –

Sturm und Drang –

Mannheim rocket / Mannheim crescendo –

Heiligenstadt Testament –

Da capo aria –

Querelle des bouffons –

Briefly outline sonata-allegro form: label the major sections, indicate themes and tonality (5 pts):
Identify the following statement as either true or false (10 pts):

- Scarlatti's sonatas are usually in sonata form.
- Stamitz was a noted composer of the Mannheim School
- Haydn worked for many years in service of the Esterhazy family.
- Beethoven is particularly famous for his operas – both comique and seria.
- Haydn taught Mozart, and Mozart taught Beethoven – thus, it's called the Viennese School.
- An Intermezzo was originally placed between acts of an opera seria.
- Many early symphonies (e.g. Sammartini) typically had 3 movements.
- Most of Beethoven's keyboard music was written for harpsichord and organ.
- When Mozart died he was a celebrated composer and buried in the aristocrats' cemetery.
- The gallant 'era' coexisted with the late Baroque 'era.'

Identify the composer and genre of each piece (5 pts):

**Orfeo ed Euridice . . .**
- a. Is a mass by Beethoven
- b. Is a mass by Gluck
- c. Is an opera by Gluck
- d. Is an opera by Beethoven

**La Melodica Germanica . . .**
- a. Is a symphony by Stamitz
- b. Is an opera by Mozart
- c. Is a symphony by Mozart
- d. Is an opera by Stamitz

**La seva padrona composes**
- a. Is an oratorio by Haydn
- b. Is an intermezzo by Pergolesi
- c. Is an oratorio by Pergolesi
- d. Is an intermezzo by Haydn

**Missa Solemnis**
- a. Is an oratorio by Beethoven
- b. Is a mass by Haydn
- c. Is an oratorio by Haydn
- d. Is a mass by Beethoven

**Cavatina**
- a. Is from a string quartet by Sammartini
- b. Is from a string quartet by Beethoven
- c. Is an aria by Beethoven
- d. Is an aria by Sammartini
Which of these is the REAL minuet and trio form (2 pts)?

a. ||: A :||: B (a) :||: C :||: D (c) :||: A :||: B (a) ||

b. ||: A :||: B (a) :||: C :||: D (c) :||: A :||: B (a) ||

c. ||: A :||: B (a) :||: C :||: D (c) :||: A :||: B (a) ||

Which is NOT typical considered or classified as a rondo (2 pts):

a. ABABA
b. ABACA
c. ABACADAEA
d. ABACABA

This is an example of which device: Alberti bass, Murky bass, Ground bass (2 pts):

![Example of Alberti Bass](image)

This piece is in sonata-allegro form, which section is this most likely from (4 pts):

a. Exposition – first theme
b. Exposition – second theme
c. Recapitulation – first theme
d. Recapitulation – second theme

(Note: Look at the key signature. Look at the 'harmony' that's implied in first three beats of measure 28. Look at the final 'cadence' – what does the note does the cello 'land' on in measure 32? Finally, LOOK AT ALL THOSE C-SHARPS!!)
Choose two of the questions below and then write a half-page mini essay about each (10 pts):

Topic One. Compare and contrast opera seria and comic opera. Give an example of each and discuss the style, language, plot, characters, libretti, and general aspects of each.

Topic Two. Discuss the development of the symphony as a genre from its origins through the late Classical era.

Topic Three. Discuss the various keyboard instruments in use from 1720 to 1820 - cite examples of music written for each instrument and how these pieces accentuate the unique attributes of each instrument.

Topic Four. Discuss how composers earned their living from 1720 to 1820. Address the role of the Aristocracy, the Church, and the rise of public concerts in the patronage of composers and their music.
MUS 234 - Music History I
Research Paper Guidelines

Overview. Your research paper should be about 8-10 pages long, and must include a bibliography. You get to choose the topic, but it must be relevant to the era covered in class; that is, roughly from 500 BCE until 1750. You do not need to use footnotes. Cite a source in the body of the paper by using author's last name and page number; for example,

"Writing a research paper is fun and builds character." (Jones 35)

Even if you don’t quote something exactly, you should still cite the source, unless it is considered common knowledge.

Dr. Jones argues that writing research papers can be fun, and may even build character. (Jones 35)

The due dates for the draft and the final copy of the research paper are listed in the syllabus. Papers must be turned in electronically via D2L, as well as a hard copy.

Sources. You should have a minimum of 5 different sources. Some of these sources must be actual books. Recordings, DVDs, and journal articles are all legitimate sources. Websites are allowed but must be corroborated by other sources. This may be a helpful link for researching music sources:

http://www.dianahacker.com/resdoc/p03_c04_s5.html

Format. You may use MLA or Turabian style in your paper (these are the most commonly used styles in Humanities writing). If you are unfamiliar with these, there are websites linked to the library website which can help. Here are a few:

http://www.liunet.edu/cwis/cwp/library/workshop/citation.htm
http://www.dianahacker.com/resdoc/p04_c08_o.html
http://www.liu.edu/cwis/CWP/library/workshop/citur.htm

General help and research tips.

http://www.uwrf.edu/library/researchguides/
http://www.uwrf.edu/library/info/help/
http://www.uwrf.edu/library/reference/#citation

Here is a sample paper written in MLA format.

http://dianahacker.com/pdfs/Hacker-Daly-MLA.pdf
### Music History & Literature
#### Research Paper Rubric

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<tr>
<td>Content 40 Points possible.</td>
<td>Content not clear, poorly explained</td>
<td>Unclear.</td>
<td>More detail needed.</td>
<td></td>
<td>Content is clear and explained in detail.</td>
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<tr>
<td>Organization, and Structure 20 Points</td>
<td>Structure detracts from the message. Introduction, main body, and conclusion are poorly written.</td>
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<td>Assessment 50 Points possible.</td>
<td>Poorly documented research, and below 1250 words.</td>
<td>Only 1250 words. (five pages)</td>
<td>Only 1700 words. (seven pages)</td>
<td>Well documented but only 2100 words. (ten pages)</td>
<td>Well documented research and meets length requirement of 2500 words. (ten pages)</td>
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<tr>
<td>Grammar, Punctuation, and Sentence</td>
<td>Numerous errors of punctuation, grammar, and spelling.</td>
<td>Eleven to fifteen errors.</td>
<td>Seven to ten errors.</td>
<td>Four to six errors.</td>
<td>Less than four errors of punctuation, grammar, and spelling.</td>
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<td>Bibliography and Citations 20 Points</td>
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<td>possible.</td>
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<td>Timely Submission.</td>
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<td>Full credit possible if turned in on time.</td>
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UW-River Falls Music Department  
Graduating Senior Survey

The Music Department values student input and contributions toward the goals of academic excellence and continuous improvement of instruction. As a graduating senior, please reflect on your experience as a student in the Music Department by answering the following questions. Keep in mind that this is a survey of the department and program as a whole; therefore, we ask that you not mention specific teachers. Please comment on the classes, ensembles, lessons, and performances of your program in general, rather than on a specific faculty member's teaching style, a specific course, etc. Your feedback is important – thank you for completing this survey!

**All Music Majors: How well did you achieve each of the following learning goals?**

**Music Theory:** Analyze existing musical compositions.

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<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
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**Music Theory:** Compose and arrange music accurately using accepted performance practices.

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**Music Theory:** Correctly sight-sing and complete dictations using melodic and rhythmic musical examples.

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**Music Theory** and **Music History:** Identify and classify works from a comprehensive selection of musical styles and periods.

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<th>slightly disagree</th>
<th>disagree</th>
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**Music History:** Analyze how and why a certain piece of music representative of its historical context; including the cultural, aesthetic, and social conditions of that period.

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<th>disagree</th>
<th>strongly disagree</th>
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**Music History:** Research and write effectively on representative composers and their works.

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<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
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**Music History:** Recognize musical terms, forms, styles, performance practices, composers and major works throughout the history of Western Music.

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<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>
**Music Performance:** Achieve a high standard of musical performance in solo and solo with accompaniment, and small ensemble music settings.

<table>
<thead>
<tr>
<th>strongly agree</th>
<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>

**Music Performance:** Achieve a high standard of musical performance in large ensemble settings.

<table>
<thead>
<tr>
<th>strongly agree</th>
<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>

*BME Majors: The Following responses are for BME Music Education majors only.*

**Teaching Proficiency:** Achieving proficiency of teaching techniques appropriate for elementary schools, middle school, and high school classes and ensembles.

<table>
<thead>
<tr>
<th>strongly agree</th>
<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>

**Conducting:** Achieving a level of conducting proficiency appropriate for middle school and high school performing ensembles.

<table>
<thead>
<tr>
<th>strongly agree</th>
<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>

**Melodic and Rhythmic Skills:** Achieve proficiency in rhythmic and melodic sight-reading, exercises and performance necessary for the music educator.

<table>
<thead>
<tr>
<th>strongly agree</th>
<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>

**Piano Proficiency:** Developed piano/keyboard skills for the music educator, including accompanying, scales/arpeggios, sight-reading, chord accompaniment, transposition, popular songs, choral or instrumental score reading, and (choral majors only) choir warm-ups.

<table>
<thead>
<tr>
<th>strongly agree</th>
<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>

**Field Experience:** Observed and participated in focused field experience, resulting in an understanding of the requirements, demands, and needs of a music educator.

<table>
<thead>
<tr>
<th>strongly agree</th>
<th>agree</th>
<th>slightly agree</th>
<th>slightly disagree</th>
<th>disagree</th>
<th>strongly disagree</th>
</tr>
</thead>
</table>
Comments:

What aspects of the Music Department programs helped you with your learning? Why were they helpful?

What suggestions do you have for what the department could do differently that would help a student learn more effectively, and why would these actions help?
The Alumni Survey

The survey used for alumni is that suggested by NASM and was downloaded from the NASM website. The Alumni Survey will be used for the NASM Self-Study and also for a departmental review that the university requires on a 7-year cycle. This survey was adapted from the original NASM paper survey for electronic distribution. The University of Wisconsin-River Falls Foundation forwarded a list of 121 alumni from the past 10 years. One of our student workers was able to locate current e-mail contact information for 73 of them. Therefore the Alumni Survey was sent electronically to 73 Alumni. We sent the original message and two reminders. We received 41 responses for a response rate of 56%. Respondents represented all of our majors including 16 Music Education Majors, 5 Liberal Arts Majors, and the remaining 20 respondents Broad Area Majors. Twenty-five of the respondents have graduated within the past 5 years. The amount of time it took students to complete their degrees at UWR ranged from as little as 3 years to as many as 6 ½ years.

Educational Experience at UW-River Falls

With respect to overall quality of UWR Music Department, 72% of respondents rated it in either the Very High or High categories. As for the quality of studies outside of the area of music, 78% of respondents rated their education at UWR as either Very High or High. Forty-one percent of respondents have worked in a music related position since graduating while 59% have not.

Regarding quality of music instruction at UWR, overall Alumni are satisfied with their learning experiences. In the areas of Music Theory and Studio Lessons, more than 60% of respondents rated their experience in the highest category. If considering the highest two categories, “Very High Quality” and “High Quality,” 89% of respondents are very satisfied with their studio lessons. Seventy percent rate their ensemble experience as Very High or High.

Seventy-eight percent of respondents indicated that the course requirements of their programs gave them adequate depth of knowledge in their major. Only 11% Strongly Disagreed or Disagreed about the adequacy of course requirements.

The lowest ratings were in the areas of Music History with a combined rating between the Very High and High categories of 53% and Music Education with the combined categories of Very High and High at 44%. The Music Education program is an intensive program that is in need of restructuring. This will be a goal of the coming years. Respondents specifically mentioned a need for added field experience and teaching opportunities before student teaching.

UWR Alumni have several suggestions about added courses to strengthen our majors. Included in the suggestions are a need for courses related to music business, marching band, musical theatre, compositional courses such as song writing or jazz composition, and performance practices (audition preparation, etc.)
Courses that students specifically listed as least useful were Teacher Education courses such as Reading in the Content Area and Introduction to Teaching and Technology. Students also listed general education courses such as biology. On the other hand, one respondent indicated that every course was beneficial and he or she wished to have taken more.

Facilities at UW-River Falls

As with current students and faculty, alumni feel that the facilities at UWRNF are not as strong as they rate other areas. Thirty-three percent of respondents indicated that they had no opinion or disagreed that the facilities were adequate while only 19% strongly agreed that facilities were adequate.

Employment Since Graduating

Graduates have worked in a variety of positions including teaching positions in schools, work for arts agencies such as the Twin Cities Schubert Club and the Minnesota Opera, independent music teachers, public relations, piano sales, and a variety of positions in churches, arts camps, and the music recording industry. Graduates who have worked outside of the area of music have worked in sales, banking, student life at a university, quality control, and financial analyst. Forty-two percent of respondents indicated that their work experience was “Very Much” related to their music major at UWRNF. Twenty-eight percent indicated that their music major helped them “Very Much.”

Would You Recommend UWRNF to prospective students?

Ninety-four percent of respondents indicated that they would recommend UWRNF to someone considering studying music. Specifically mentioned were the smaller class sizes and more personal attention, the strong teaching faculty, the affordable tuition, and the close proximity to the Twin Cities. It is interesting that several comments specifically related to a strong Music Education program even though in other areas of the study, some frustration with the Music Education program was noted. It will be important in coming years to further pursue what these comments might mean.

There were comments related to some inconsistency in teaching. One respondent commented, “I would recommend UWRNF only under the condition that I knew what instrument they play, or if they wanted to do music education. I feel that a semi-talented individual put in the wrong hands at RF will lead them to working at Wal-mart or some such place. The department does not push people who really need pushing.” On the other hand, one graduate stated, “I would recommend UWRNF because of the close proximity to the twin Cities. There were many available opportunities for students to follow up on as well as the quality of teaching was amazing. Upon graduating from UWRNF, I went on to the New England Conservatory for my Masters. The technique I learned and opportunities that were afforded me (because of the small classes) at River Falls definitely prepared me for such a conservatory.”
**Zoomerang Survey Results**

**Program Review / UW-River Falls Music / Alumni Survey**  
Response Status: Completes and Partialis  
Filter: No filter applied  
Nov 20, 2007 10:49 AM PST

<table>
<thead>
<tr>
<th>1. What was the focus of your studies (e.g. composition, music education/choral, guitar performance) in your bachelor's program in music at UW-River Falls?</th>
</tr>
</thead>
</table>
| guitar performance  
Music Education - Instrumental, General Music  
Broad Area-Music, Vocal Performance track (originally started at Music Education)  
Vocal Music Education  
Music  
music education instrumental/general  
piano performance  
music education  
Percussion Performance  
trumpet performance  
It started as education/choral, then changed to just general music.  
French Horn & vocal. Music-Liberal Arts  
music education/choral & instrumental  
music ed/choral  
Music education  
Piano Performance  
music education/instrumental  
Performance and composition  
music liberal arts  
Music Education - Instrumental/General K-12  
Vocal and Piano performance  
Music Education Choral Music and General Music and Vocal Music  
Piano Performance  
Jazz and Performance  
Music Education-Choral/General K-12  
liberal arts music, voice  
Vocal performance  
Music performance (piano)  
Music Performance  
Music Education |
Guitar Performance
Music education (vocal/choral), vocal performance
Jazz education and composition
music education/instrumental
Vocal Performance
music performance
Music LA, piano, voice
vocal performance
Guitar Performance
music education to start then switched to music liberal arts
music education/choral

2. What year did you complete your bachelor’s degree in music at UW-River Falls?

<table>
<thead>
<tr>
<th>Year</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1986</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1987</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1988</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1989</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1990</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1991</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1992</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1993</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1994</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1995</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1996</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1997</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>1998</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td>1999</td>
<td>2</td>
<td>5%</td>
</tr>
<tr>
<td>2000</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2001</td>
<td>6</td>
<td>15%</td>
</tr>
<tr>
<td>2002</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td>2003</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td>2004</td>
<td>4</td>
<td>10%</td>
</tr>
<tr>
<td>2005</td>
<td>6</td>
<td>15%</td>
</tr>
<tr>
<td>2006</td>
<td>6</td>
<td>15%</td>
</tr>
<tr>
<td>2007</td>
<td>6</td>
<td>15%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>41</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

3. Please indicate whether you attended your bachelor's program full-time, part-time, or both.

<table>
<thead>
<tr>
<th>Attendance</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>full-time</td>
<td>38</td>
<td>93%</td>
</tr>
<tr>
<td>part-time</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>sometimes full-time, sometimes part-time</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>41</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
4. How many years did it take you to complete your bachelor's program in music at UW-River Falls?

41 Responses

4
6.5
Four
5 years
5 years
4.5 years
three
4
4 years
4

Three years at River Falls, but I had two years of generals at a community college.
4.5 years
5
4

I spent 3 years at UW-Eau Claire and spent 2.5 years at UWRF (including student teaching)
3
5.5 years
Nine semesters
4 years
5

5 years (I switched my major from Chemistry to Music my 2nd year)
4 years at River Falls, 2 years at another campus—6 years total
five
4.5 Years
5
5
4 years
4
6
6

4 Years (Spent 2 years in a different program)
Four in class (five calendar years, with one year off)
5
5
4 1/2
4
6
five
4
5
5
5. Please rate the quality of your UW-River Falls education with respect to the following categories.

<table>
<thead>
<tr>
<th>Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.</th>
<th>Very low quality</th>
<th>Low quality</th>
<th>Average quality</th>
<th>High quality</th>
<th>Very high quality</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall quality of UW-River Falls Dept. of Music</td>
<td>0</td>
<td>3</td>
<td>9</td>
<td>20</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0%</td>
<td>7%</td>
<td>22%</td>
<td>49%</td>
<td>22%</td>
<td>0%</td>
</tr>
<tr>
<td>Quality of your focus of studies (as previously identified)</td>
<td>0</td>
<td>2</td>
<td>8</td>
<td>20</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0%</td>
<td>5%</td>
<td>20%</td>
<td>49%</td>
<td>27%</td>
<td>0%</td>
</tr>
<tr>
<td>Quality of UW-River Falls studies outside of music</td>
<td>0</td>
<td>1</td>
<td>8</td>
<td>29</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0%</td>
<td>2%</td>
<td>20%</td>
<td>71%</td>
<td>7%</td>
<td>0%</td>
</tr>
</tbody>
</table>

6. Have you held a full-time music-related position since graduating from UW-River Falls?

<table>
<thead>
<tr>
<th>Yes</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>24</td>
</tr>
</tbody>
</table>

Total 41

7. In the spaces provided below, please list the full-time music-related positions you have occupied since graduating from UW-River Falls—including job title, employer/location, and years in position. Start with the most recent position.

16 Responses

<table>
<thead>
<tr>
<th>Middle School Band Instructor</th>
<th>Shakopee School District, Shakopee MN</th>
<th>2007-present</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manager of the Education Program</td>
<td>Minnesota Shubert Center Osseo District 279, Maple Grove, MN</td>
<td>2006-Current</td>
</tr>
<tr>
<td>Elementary Music Teacher</td>
<td>Cotter Junior High School Roseville Area School District</td>
<td>1999-present</td>
</tr>
<tr>
<td>Band Director</td>
<td>2006-2007</td>
<td></td>
</tr>
<tr>
<td>Elementary Band Teacher</td>
<td>2006-present</td>
<td></td>
</tr>
<tr>
<td>Choir Director/General Music/Band Lesson Instructor</td>
<td>Plainview Public School/Plainview, MN</td>
<td>1999-2002</td>
</tr>
<tr>
<td>5-8 Orchestra director</td>
<td>Eden Prairie Minnesota</td>
<td>5 years</td>
</tr>
<tr>
<td>Long-Term Substitute Band Director</td>
<td>Durand High School/Durand, WI</td>
<td>2004-2005</td>
</tr>
<tr>
<td>Elementary Music Teacher</td>
<td>West De Pere School District, WI Cathy's Music Studio</td>
<td>2007-Present</td>
</tr>
<tr>
<td>(owner &amp; operator of</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Front Desk/Administration Singer/Songwriter and Composer
Director of Public Relations NA
House Band
Choral Director

Hartland Music, Hartland, WI 53029
Self-employed
Saint Paul Chamber Orchestra
Princess Cruise Lines St. Croix Central:
Hammond WI


8. Please list other full-time music-related positions you have held.

<table>
<thead>
<tr>
<th>Position</th>
<th>Organization</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development Assistant</td>
<td>MacPhail Center for Music</td>
<td>2004-2006</td>
</tr>
<tr>
<td>K-12 vocal music teacher</td>
<td>Cleveland District #391, Cleveland, MN St. John's the Baptist</td>
<td>1998-1999</td>
</tr>
<tr>
<td>Band Director Elementary Music teacher</td>
<td>Oshkosh, WI</td>
<td>2005-2006</td>
</tr>
<tr>
<td>Development Assistant</td>
<td>Minnesota Opera</td>
<td>2000-2002</td>
</tr>
<tr>
<td>Director of Marketing and Communications NA</td>
<td>Dale Warland Singers</td>
<td>2002-2004</td>
</tr>
</tbody>
</table>

9. Please list other full-time music-related positions you have held.

<table>
<thead>
<tr>
<th>Position</th>
<th>Organization</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ei/MS/HS Band Instructor (5-12)</td>
<td>Stockbridge School District, Stockbridge WI</td>
<td>2002-2005</td>
</tr>
<tr>
<td>Band Director NA</td>
<td>St. Croix Central Middle School/ Hammond, WI</td>
<td>2007-present</td>
</tr>
</tbody>
</table>

10. Have you held part-time music-related positions since graduating from UW-River Falls?
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>17</td>
<td>42%</td>
</tr>
<tr>
<td>No</td>
<td>23</td>
<td>58%</td>
</tr>
<tr>
<td>Total</td>
<td>40</td>
<td>100%</td>
</tr>
</tbody>
</table>

11. In the spaces provided below, please list the part-time music-related positions you have occupied since graduating from UW-River Falls—including job title, employer/Location, and years in position. Start with the most recent position.

16 Responses

Various Catholic Churches, Chilton WI
Theater Latte Da/Minneapolis Currently
Interlochen Arts Camp 2006
University of Minnesota-Duluth 2007
Odyssey Charter School 2006
St Luke Lutheran Church, New Richmond, WI 2001 to present
First Congregational Church/Cannon Falls, MN 2003-present
Brickhouse Music 2006-Current
Various School Districts 2006-2007
Bethany Evangelical Covenant Church 1997-2007
Innova Recordings / St. Paul MN 2000-2002
East Metro Music Academy 2005-2007
The Minnesota Opera 2001-present
New Richmond Schools 2006-present
Osseo Senior High 2004-2007
Community Education district #831, Forest Lake/MN 2007

12. Please list other part-time music-related positions you have held.

10 Responses

<table>
<thead>
<tr>
<th>Full-time Organist</th>
<th>First Presbyterian Church, Shakopee WI Visions of Atlantis/Austria</th>
<th>2006-2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead Vocalist</td>
<td>Atlantic/Austria</td>
<td>2005-Current</td>
</tr>
<tr>
<td>Accompanist</td>
<td>Duluth, MN</td>
<td>2007</td>
</tr>
<tr>
<td>Marching Band</td>
<td>Osseo High School</td>
<td>2003-present</td>
</tr>
<tr>
<td>Assistant Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choir Accompanist</td>
<td>St. Pius Church/Rochester, MN</td>
<td>2002-2003</td>
</tr>
<tr>
<td>J.A.Music</td>
<td></td>
<td>2007</td>
</tr>
</tbody>
</table>
Graduate Assistant
University of Minnesota - Twin Cities 2007-2008
Section leader & Soloist
Private Instructor
Brickhouse Music, River Falls, WI 2007

13. Please list other part-time music-related positions you have held.

<table>
<thead>
<tr>
<th>Position</th>
<th>Institution/Location</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant Director, La Boheme</td>
<td>Theater Latte Da/Minneapolis</td>
<td>2004</td>
</tr>
<tr>
<td>Private Lesson Teacher</td>
<td>A to G Music Store</td>
<td>2005-present</td>
</tr>
<tr>
<td>Band Director/General Music Teacher</td>
<td>Somerset Public Schools/Somerset, WI</td>
<td>1998-1999</td>
</tr>
<tr>
<td>Chorister</td>
<td>Minnesota Orchestra</td>
<td>2002</td>
</tr>
</tbody>
</table>

14. Please list your current occupation if not covered in the previous questions.

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Institution/Location</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Customer Service</td>
<td>Hudson County Market</td>
<td>Jul-04</td>
</tr>
</tbody>
</table>
15. To what extent was the first job you held related to your music major at UW-River Falls?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very little</td>
<td>13</td>
<td>36%</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Very much</td>
<td>15</td>
<td>42%</td>
</tr>
<tr>
<td>No opinion</td>
<td>2</td>
<td>6%</td>
</tr>
<tr>
<td>Total</td>
<td>36</td>
<td>100%</td>
</tr>
</tbody>
</table>

16. To what extent did your UW-River Falls music major help you to obtain the type of job you wanted following graduation?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very little</td>
<td>6</td>
<td>17%</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>14%</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>14%</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>22%</td>
</tr>
<tr>
<td>Very much</td>
<td>1</td>
<td>28%</td>
</tr>
<tr>
<td>No opinion</td>
<td>2</td>
<td>6%</td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>100%</td>
</tr>
</tbody>
</table>

17. Did you take private studio lessons while you were at UW-River Falls?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>34</td>
<td>94%</td>
</tr>
<tr>
<td>No</td>
<td>2</td>
<td>6%</td>
</tr>
<tr>
<td>Total</td>
<td>36</td>
<td>100%</td>
</tr>
</tbody>
</table>

Trombone, Organ, Harpsichord
18. Please list your opinions regarding the quality of instruction at UW-River Falls in the following areas.
(If you did not have any classes in a specified field, choose N/A.)

<table>
<thead>
<tr>
<th>Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.</th>
<th>Very low quality</th>
<th>Low quality</th>
<th>Average quality</th>
<th>High quality</th>
<th>Very high quality</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Music Theory</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>8</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>Music History</td>
<td>0</td>
<td>5</td>
<td>12</td>
<td>8</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>Advanced Literature/Analysis</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>12</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>Studio Lessons</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>9</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>Ensembles</td>
<td>0</td>
<td>1</td>
<td>9</td>
<td>14</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>Music Education</td>
<td>0</td>
<td>1</td>
<td>7</td>
<td>9</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>General Education/Liberal Arts</td>
<td>1</td>
<td>0</td>
<td>7</td>
<td>21</td>
<td>7</td>
<td>0</td>
</tr>
</tbody>
</table>

19. When you compare how your UW-River Falls music major prepared you to solve problems encountered in your current occupation with the preparation received by your colleagues of similar age and training, would you say you were:

<table>
<thead>
<tr>
<th></th>
<th>Much less prepared</th>
<th>Less prepared</th>
<th>Similarly prepared</th>
<th>Better prepared</th>
<th>Much better prepared</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>6</td>
<td>20</td>
<td>9</td>
<td>1</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>0%</td>
<td>17%</td>
<td>56%</td>
<td>25%</td>
<td>3%</td>
<td>100%</td>
</tr>
</tbody>
</table>
20. The departmental laboratories or facilities (such as classrooms or computer facilities) used in conjunction with this major were adequate.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>0</th>
<th>0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>4</td>
<td>11%</td>
</tr>
<tr>
<td>No opinion</td>
<td>8</td>
<td>22%</td>
</tr>
<tr>
<td>Agree</td>
<td>17</td>
<td>47%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>7</td>
<td>19%</td>
</tr>
<tr>
<td>Total</td>
<td>36</td>
<td>100%</td>
</tr>
</tbody>
</table>

21. The course requirements in this major provided you with an adequate depth of knowledge about the subject area of the major.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>1</th>
<th>3%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>3</td>
<td>8%</td>
</tr>
<tr>
<td>No opinion</td>
<td>4</td>
<td>11%</td>
</tr>
<tr>
<td>Agree</td>
<td>22</td>
<td>61%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>6</td>
<td>17%</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>100%</td>
</tr>
</tbody>
</table>

22. Please describe any courses you think should be added for music majors/students at UW-River Falls.

19 Responses

Music Business, unless it has already been added. For voice students, an aria class or opera class should be made a requisite. When I went on to my Masters degree at another conservatory, I felt lacking a bit in opera knowledge. But as for technique, what I learned stood up to the best music conservatory in the country.

Jazz and marching band pedagogy
Solo Instrumental Literature (piano); Advanced Instrumental Literature; Piano Pedagogy (regularly); Forms and Analysis; Counterpoint; Advanced Music Theory
I think just a class devoted to solfege, sight singing and ear training. I also think music history should be split into two sections so it can be taught with greater detail.

Musical theater
Score writing and a finale class during the fall/spring semester

Marching band, for instrumental music education majors
I recommend adding a business/marketing course with emphasis for the independent musician.

Jazz Studies, Jazz Styles, Jazz History Jazz Theory and Jazz Composition, Jazz Listening Conducting should be more than two semesters (possibly 6-8); Form and analysis should be separated out of theory/history series; Ear Training should be separated from the theory course and should be significantly more rigorous; Perhaps the course has been improved but the choral literature class could be two semesters as could choral pedagogy; They should expand Music Ed to three semesters or make the two semesters more rigorous

Music Recording, Internships for those who are not Music Ed songwriting/composition..film/tv/internet media
One that covers practical issues like audition techniques, researching and preparing for post-grad performance opportunities, health insurance, etc. If not added already, there should be a full-time, jazz composition course available as an elective, with Dr. David Milne teaching it. Increase elementary music education course time. Specific ethnic music history (African American, Hispanic, etc); additional composition courses Music and Movies, the physics of sound, marching band, special ed and music, Networking/self-promotion/how to get gigs. Discipline studies: choral literature reviews, concert reviews, grant writing classes, and program creating courses in Word, along with more Xcel programs.

23. Please list any courses you were required to take that you think were not beneficial.

6 Responses
Reading in the Content Area (TEd course)
Every course was beneficial, I wish I would have had more time to take more classes.
Non for music major. Senior Capstone for Gen. Ed. is ridiculous.
Class guitar
Biology or 1 less Science class
TED 115/152

24. Given your major or professional emphasis, do you feel you had adequate opportunities to work in the following situations?

<table>
<thead>
<tr>
<th>Performance with large ensemble (conducted)</th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>33</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>92%</td>
<td>3%</td>
<td>6%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance with small ensemble (non-conducted)</th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>26</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>72%</td>
<td>17%</td>
<td>11%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Solo performance</th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>28</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>78%</td>
<td>17%</td>
<td>6%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teaching opportunities (field experience in schools)</th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>36%</td>
<td>22%</td>
<td>42%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Research/writing projects</th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>61%</td>
<td>33%</td>
<td>6%</td>
</tr>
</tbody>
</table>

25. What was the general influence of these working opportunities (previous question) on your personal career development?

<table>
<thead>
<tr>
<th>Performance with large ensemble (conducted)</th>
<th>No influence</th>
<th>Tremendous influence</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>6%</td>
<td>8%</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>25%</td>
<td>22%</td>
<td>14%</td>
</tr>
</tbody>
</table>
26. Would you recommend UW-River Falls to someone considering studying music?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>34</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>36</th>
</tr>
</thead>
</table>

I recommend UWR to students who I believe would thrive in relatively small class sizes and who benefit from having closer relationships with their professors. Because of the close proximity to the Twin Cities, there were many available opportunities for students to follow up on as well as the quality of teaching was amazing. Upon graduating UWR, I went on to New England Conservatory for my Masters. The technique I learned and opportunities that were afforded to me (because of the small and intimate classes) at River Falls definitely prepared me for such a conservatory. I would absolutely recommend someone to River Falls and in fact, already have.

I liked the size of the department, and how you can get personal attention and help if you need it.

Yes. I would highly recommend UWRF Music to someone who is looking for a small school where you get to know your professors, who are very talented. In addition, the tuition at UWRF is very reasonable.

It would depend on their major instrument and the private instructor. Also, the student's self-motivation.

I mean, Maybe. If someone should go to a conservatory, they should not come to River Falls. However, if they want a decent general music education, River Falls is one of the best schools in the region. It has a good location close to the Twin Cities, good opportunity, and some excellent faculty. It also has some poor faculty, some administrative problems, a lack of certain relevant courses (listed above), and an extremely small string department.

I was given many opportunities to become a leader in various situations, which I feel is absolutely necessary of someone wanting to become an educator. Only under the condition that I knew what instrument they play, or if they wanted to do just music ed, because that would directly affect who they study under. I feel that a semi-talented individual put in the wrong hands at RF lead to them working at Walmart or some such place. I would only send them to RF under certain circumstances. It is not a strong enough department to push people that really need pushing. Plus, I would only recommend it to talented players in hopes that it would build the overall level of musicianship.
I would recommend UWRF to students wishing to pursue certain areas of music, such as education. I would not recommend UWRF to those wishing to pursue a performance degree.

UWRF is an excellent music school, amongst the best in the nation. It is not an "elite" school as are some private schools, and I think that is a huge plus for a public university.

Program is small enough for more one on one instruction, but big enough to offer many choices.

Overall music dept was very good, especially based on tuition fees. The program was a great size, allowing me opportunities to perform in large and small groups, and also to receive individual attention from professors. The small atmosphere gives you a personal and intense music experience. It just wasn't a good fit for me, which is always the case with some individuals. I didn't always feel like I fit in. This is why I didn't form very positive or lasting relationships, and that is partially my fault. But I am very happy with the field I am now in, and wouldn't change that for anything.

I feel that many of the studio instructors are second to none, the smaller department allows for a lot of participation and attention, and I like the "education focus" for music ed. students - some places are ONLY performance-oriented, but I did not feel that UWRF was (though enough emphasis is put on mastery of your performance). River Falls has an amazing music program and I would and have recommended the program to several individuals.

Nice campus, small teacher to student ratio, great professors. I would recommend it but with some significant caution.

Small setting, working musicians as teachers, students who would be less likely to make it in a large school have opportunities.

Yes.

Great teachers for a smaller school, close to cities with small school feel.

It's an excellent school for music education.

The quality of the UWRF Music Dept regarding class size, individual attention, and reputability of its professors is comparable, if not better, than other larger colleges in the area.

I believe River Falls offers a superior education program at a significantly lower tuition rate.

Great professors, great environment!!!

I liked having the personal attention that the small size of UWRF offers. Excellent faculty. I wish they would push students more. One good friend of mine was a physics major at UWRF and I got a glimpse of how hard the physics students work. If the music students were pushed to work that hard I believe the program would produce more professional players. Last week I saw three fellow graduates working at Walmart and two additional graduates at the local grocery store. I think the department (both students and faculty) has a "nice try" attitude which hurts students more than it helps. In general I felt that I received a great education and the department was a wonderful family, but like I said, we could have been pushed more. I think that there are great faculty and great benefits to a smaller program. But I am generally cautious. I didn't have nor do I still have the best interactions with certain professors on the UW River Falls music staff. When a student knows they are targeted to not succeed in the profession, and then prove that they will, it does leave a poor reflection.
27. If you were choosing a major again, would you choose music?

<p>| | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Yes</td>
<td>28</td>
<td>78%</td>
</tr>
<tr>
<td>No</td>
<td>8</td>
<td>22%</td>
</tr>
<tr>
<td>Total</td>
<td>36</td>
<td>100%</td>
</tr>
</tbody>
</table>

I feel students should choose to study something they love and feel invested in. I think it is tragic when people just go to school simply to get a degree in whatever will make them money, yet they don't care about it. Music is in my blood and therefore, I felt I had to further my studies in that field. Fortunately, I have been able to make a living in jobs directly or indirectly related to music.

I love my job and only wish I had more experience in the elementary classroom before student teaching. However, I may have chosen a double major in Math or even music as a minor.

I love my profession.

I did choose a major again, and I did choose music.

This is just a stupid question. Of course knowing what I know now I would always choose music. What you should ask is, "If you had the chance to go through your undergraduate again, would you choose RF?" For that question, I choose yes. Or, another question might be, "If you were going to study music for your undergraduate degree again, would you choose RF?" And my answer to that is, only if the school had someone like Dr. Patti Cudd teaching there. Otherwise, not likely. I felt that my experience at RF could not ever be duplicated anywhere. It was just very disheartening to realize the large gaps in the music department while there and especially upon graduating and beginning my master's degree. There are only two types of things in the RF music department: things that are great, and things that need drastic improvement. There is no middle ground.

I fell out of love with the thing that I loved most by making it a top priority and the focus of my studies.

I graduated with a double major with Agricultural business being my primary major. One of the top M&I bank executives I interviewed with gave me a compliment in relation to my musical endeavors. He said that the experience you gain from performing in front of an audience is something that cannot be compared to anything else.

Based on my experience teaching and losing my job per the trend in hiring in the public school (i.e., not giving tenure and difficulty finding another position unless your have a masters or only directly out of college) There are too many music teachers and not enough full-time positions. After many applications and interviews later for teaching I gave up and tried in earnest to find something else for a career.

Although I loved and will always love playing the piano, I determined that performance was not an area I wanted to work in, as well as jobs in music that are well paying, steady with a weekly pay check and have insurance are few and far between.

It's my passion.

After further review I would probably minored in music and majored in social work
no. I love music, I am passionate about it. But I would pursue a degree in
women's studies or psychology, and focus my musical energy in an
ensemble that wouldn't require a degree.
I love my job!

I enjoy music and teaching music to elementary students.

Personal reasons, performance majors are left with a B.S. Liberal Arts
degree, those who can't make it into Graduate School have nothing to fall
back on.

Yes...

I say yes because music is my passion, however part of me also says no,
because other fields provide us with opportunities for internships or plans
for the career. While in music there are opportunities for internships
however unpaid, and career path is unclear for when we get out.
Yes, but if I had started out as a vocal performance major (instead of
switching to broad area music from music ed in my last year), I would not
have stayed at UWRF. First of all, there is no actual performance degree
available. Second of all, the department does not produce operas, opera
scenes are only done every two years, oratorios are never done, and large
choral works with soloists are rarely, if ever, performed. This is not
adequate experience for someone interested in pursuing a career as a
singer.

Yes, but I would also combine a computer science degree with it.
I can't think of anything else I'd rather do.
It's what I love, plain and simple.
Even though I'm a stay at home mom right now, I plan on going back into
the arts once my kids are older.
I've chosen a career in special ed, as such my music degree does not apply
very much. If I had known where I was going to end up I would have chosen
to study special education.

I can't imagine not being involved with music every day.
I love music, and I love to play but it is not where my career is leading me. I
did enjoy my time though
I love music, my job, the students, and the ability to get better every year.
<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. All learning outcomes are presented as &quot;a graduate will be able to...&quot;</td>
<td>a. The majority of learning outcomes are presented as &quot;a graduate will be able to...&quot;</td>
<td>a. Some learning outcomes are presented as &quot;should&quot; not as &quot;a graduate will be able to&quot;</td>
<td>a. Learning outcomes are presented in the form &quot;a student will...&quot; Written as if a course objective not a program learning outcome.</td>
<td>a. Program goals are presented but/for no learning outcomes are presented.</td>
<td>b. Learning outcomes are not measurable.</td>
<td>b. Learning outcomes are not measurable.</td>
</tr>
<tr>
<td>b. All learning outcomes are measurable.</td>
<td>b. The majority of learning outcomes are measurable.</td>
<td>b. Some learning outcomes are measurable.</td>
<td>b. Only one learning outcome is measurable.</td>
<td>b. Only one learning outcome is measurable.</td>
<td>c. No learning outcomes are linked to the needs of external stakeholders.</td>
<td>c. No learning outcomes are linked to the needs of external stakeholders.</td>
</tr>
<tr>
<td>c. All learning outcomes are linked to the needs of external stakeholders</td>
<td>c. The majority of learning outcomes are linked to the needs of external stakeholders</td>
<td>c. Some learning outcomes are linked to the needs of external stakeholders.</td>
<td>c. Only one learning outcome is linked to the needs of external stakeholders.</td>
<td>c. Only one learning outcome is linked to the needs of external stakeholders.</td>
<td>d. Learning outcomes are not linked to UWRF strategic goals.</td>
<td>d. Learning outcomes are not linked to UWRF strategic goals.</td>
</tr>
<tr>
<td>d. All learning outcomes are clearly linked to at least 1 UWRF strategic goal.</td>
<td>d. The majority of learning outcomes are clearly linked to at least 1 UWRF strategic goal.</td>
<td>d. Some learning outcomes are linked to at least one UWRF strategic goal.</td>
<td>d. Only one learning outcome is linked to at least one UWRF strategic goal.</td>
<td>d. Only one learning outcome is linked to at least one UWRF strategic goal.</td>
<td>e. If relevant, learning goals are presented for each option or track in the program.</td>
<td>e. If relevant, learning goals are presented for each option or track in the program.</td>
</tr>
<tr>
<td>e. As relevant, learning outcomes are enhanced with sub-outcomes.</td>
<td>f. Profile of where learning outcomes are being achieved [Section 2]</td>
<td>a. Specific courses are identified for all learning outcomes.</td>
<td>a. Specific courses are identified for the majority of learning outcomes.</td>
<td>a. Specific courses are identified for only one learning outcome.</td>
<td>a. Specific courses are not identified for learning outcomes.</td>
<td>a. Specific courses are not identified for learning outcomes.</td>
</tr>
<tr>
<td>a. Specific courses are identified for all learning outcomes.</td>
<td>b. Course map visually clearly indicates different levels of learning and skill development.</td>
<td>b. A course map visual is included</td>
<td>b. No course map visual is included, but a list of courses in narrative form is present.</td>
<td>b. Reference is made to how or where outcomes are achieved but not tied to specific courses.</td>
<td>c. Discusses broadly how out-of-classroom experience impacts the majority of learning outcomes.</td>
<td>c. Discussion of how out-of-classroom experience impacts one learning outcome.</td>
</tr>
<tr>
<td>a. Identifies venues that will be used for all direct measures. All are linked to specific courses. OR has clearly articulated overview of a mix of course-embedded &amp; summative assessment.</td>
<td>a. Identifies venues that will be used for some direct measures and are linked to specific courses. OR has broad overview of non-course embedded assessment.</td>
<td>a. Identifies venues that will be used for some direct measures and are linked to specific courses. OR has broad overview of non-course embedded assessment.</td>
<td>a. Identifies venues that will be used for one direct measure and is linked to specific courses.</td>
<td>a. No venues stated OR No discussion of summative assessment.</td>
<td>a. No venues stated OR No discussion of summative assessment.</td>
<td>a. No venues stated OR No discussion of summative assessment.</td>
</tr>
<tr>
<td>----------------</td>
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<td></td>
</tr>
<tr>
<td>b. Specific artifacts are identified for all learning outcomes.¹</td>
<td>b. Specific artifacts are identified for a majority of learning outcomes.</td>
<td>b. Specific artifacts are identified for some of the learning outcomes.</td>
<td>b. Specific artifacts are identified for one learning outcome.</td>
<td>b. No artifacts are identified.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Use of indirect student survey feedback for all learning outcomes. Other feedback requested.</td>
<td>d. Use of indirect student survey feedback for the majority of learning outcomes.</td>
<td>d. Use of indirect student survey feedback for some learning outcomes.</td>
<td>d. Use of indirect student survey for one learning outcomes.</td>
<td>d. No use of indirect student survey.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Indirect student learning outcomes measurement scale consistent with UWRF scale. Form included.</td>
<td>e. ———</td>
<td>———</td>
<td>———</td>
<td>———</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Stated use of indirect alumni feedback. Form provided.</td>
<td>f. Stated use of indirect alumni feedback</td>
<td>f. ———</td>
<td>f. No use of indirect alumni feedback.</td>
<td>f. No use of indirect alumni feedback.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Use of indirect external professional stakeholders e.g., employers, educators, artists. Form[s] provided.</td>
<td>g. Stated Use of indirect professional feedback</td>
<td>g. ———</td>
<td>g. No use of indirect professional feedback.</td>
<td>g. No use of indirect professional feedback.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Process for Assessment [Section 4]**

| a. Clearly identifies the scope and depth of the program's assessment cycle, including when all learning outcomes will be assessed within this cycle. | a. Identifies the scope and depth of the program's assessment cycle, including when the majority of learning outcomes will be assessed within this cycle. | a. Identifies the program's assessment cycle but no timeframe of assessment of any learning outcomes. | a. No identification of the program's assessment cycle. |
| b. Clearly identifies the accountability structure of the program's assessment process [faculty, assessment coordinator, assessment committee]. Includes discussion of the role of both internal [faculty, staff, students] and external stakeholders in developing & engaging in assessment plan/process. | b. Clearly Identifies the accountability structure of the program's assessment process [faculty, assessment coordinator, assessment committee]. | b. Role of program faculty in developing assessment plans/process is clearly stated. | b. No discussion of accountability structure. |
| c. Clearly describes each step of the process used for reviewing, aggregating, analyzing assessment findings. | c. ——— | c. Limited discussion of process used for reviewing, aggregating, analyzing assessment findings. | c. No process for reviewing, aggregating, analyzing assessment findings. |
| d. Clearly describes the process for maintaining | d. ——— | d. Broad discussion of how data will be maintained | d. Limited/vague discussion of how data will be maintained. | d. No discussion of maintaining data and |
|----------------|---------------------|----------------|------------------|---------------------|------------------|
| data, and documenting actions across the assessment cycle. | e. Clearly describes the process for how changes based on assessment findings will be implemented & documented. Action template [what, when, who, and when reassessed] is provided. | f. Clearly states where assessment plans, results and actions taken can be obtained by internal and external stakeholders. | g. Assessment process includes additional narrative that enhances understanding, e.g., links to program mission, performance benchmarks for each outcome, learning outcome rubrics, role of students in assessing their performance, samples of student work collection & maintenance. | h. If relevant, identifies external accreditation received and its assessment standards. | i. No discussion of how assessment driven changes will be made but does broadly discuss how documentation will occur. |
| e. Broadly describes how assessment driven changes will be made. Some implementation & documentation strategies discussed. | f. General reference to how program faculty, staff, and students can obtain plans and request findings/actions taken. | g. Limited additional narrative | | | |
| e. Limited discussion of how assessment driven changes will be made. No implementation & documentation strategies discussed. | f. Broad statement of how program faculty can easily obtain plans & results. No easily accessible access to findings/action plans presented. | g. Limited additional narrative | | | |

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*Programs are to submit assessment plans as a single document. Plans may consist of narrative or narrative with appendices. There is no page limit for the plans [though clarity and conciseness is appreciated] as they are to reflect the program's assessment story with as much detail as needed. Plans must have page numbers. Plans may be submitted as a word, word compatible, or pdf document.

* Section not in plan.

* Do not have multiple ideas/skills/topics presented in an outcome.

* Used to enhance understanding of assessment for this section.

* Give additional insight into the depth of skills and knowledge.

* For example: introduced, reinforced, and enhanced. Presentation for [a] and [b] can be combined into one course map that clearly shows learning outcome[s], course[s], and level of learning.

* As this section is developed, programs may want to add a discussion of how out-of-classroom learning experiences are included in their evaluation of achieving/ability to do program learning outcomes.

* Venues [e.g., research] can be included in the course map for one integrated figure.

* Artifacts [deliverables] can be included in the course map for one integrated figure.

* Is a placeholder. Not used for evaluation.

* Additional narrative can be in any section.

* Used to document external professional assessment and its criteria/evaluation process.