I. ASSESSMENT ACTIVITIES

External Program Accreditation:
NASM (National Association of Schools of Music)
The Music Department is a fully accredited institutional member of NASM, and meet and maintain 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. The Music Department is completely up-to-date with all NASM related requirements and standards.

NASM does not require assessment reports on an annual basis, nor has it made any recommendations to the Music Department regarding improvement of our assessment process. The Music Department’s next NASM review will occur in 2017-2018. At that time, the Music Department will be expected to conduct a student survey and an alumni survey, as ways to measure assessment of student learning. A number of helpful assessment resources (papers on assessment and policy studies) are available to NASM-accredited institutions such as our own, to guide academic music units in the assessment of student learning. As the Music Department moves forward to the 2017-2018 NASM review, these resources will be helpful in addressing specific issues relating to the assessment of music degrees and programs.

Dates of the Assessment Cycle
The dates of the assessment cycle for this report are Fall 2014 and Spring 2015.

Program Learning Outcomes

Music Theory Learning Outcomes:
Assessed 2015
All Music Education 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.

History Learning Outcomes:
Assessed 2015
All Music Education 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

Performance Learning Outcomes
Will be assessed 2016
All Music Education graduates will be able to demonstrate a high level of musical performance in their area of expertise.

A graduate will be able to:
• Perform a fifteen-minute recital, which will consist of several pieces of music and a demonstration of specific techniques that are required for each instrument or voice, before a panel of five Music Department faculty.

Music Education Learning Outcomes
Will be assessed 2016
All Music Education graduates will demonstrate proficiency in pedagogical methodology and techniques related to use in K-12 music settings.

A graduate will be able to:
• Demonstrate proficiency in teaching techniques and methods that are appropriate for K-12 music settings.
• Demonstrate proficiency in rhythmic dictation, melodic dictation, and sight-reading by performing rhythmic and melodic (major and minor) exercises.
• Conduct at a level of proficiency as would be appropriate for K-12 music settings.

Internal Stakeholders:
The Music Department engaged with internal stakeholders as follows:

Data was collected in the Fall of 2014 for the following courses:
• MUS 130 Music Theory I
• MUS 230 Music Theory III
• MUS 234 Music History I
• MUS 351 Music Education I
• TED 475 Student Teaching

Data was collected in the Spring of 2015 for the following courses:
• MUS 131 Music Theory II
• MUS 231 Music Theory IV
• MUS 235 Music History II
• Upper Division Performance Examination for students testing from 100-level to 300-level Applied Music.
• Senior Exit Survey
Scope and Depth of Assessment Cycle:

- The Music Theory assessment is biannual in odd years, and was completed in 2015.
- The Music History assessment is biannual in odd years, and was completed in 2015.
- The Music Performance assessment is biannual in even years. Data was collected in 2015, and the assessment will be completed in 2016.
- The Music Education assessment is biannual in even years. Data was collected in 2015, and the assessment will be completed in 2016.

The Music Department’s Assessment Committee will review the results of this data in the Fall of 2015, submit results to the Music Department chair and faculty, for review and action planning during the 2015-2016 academic year.

External Stakeholders:
The Music Department engaged with external stakeholders regarding assessment related issues as follows:

As required for continuance of NASM accreditation and good standing, a number of reports were submitted to NASM, including the annual HEADS Report, Accreditation Audit, Affirmation Statement, and Health and Safety Report, Credit Hour Review, and Standards Review. Diligence in filing these regular and special reports is essential to the continuance of accreditation and good standing with NASM.

In cooperation with student teaching supervisors, regional cooperating teachers serve as teaching mentors to BME Music Education student teachers in the field. This year, Music Education faculty were highly successful in establishing, building, and improving collaborative professional relationships with regional cooperating teachers. Such positive and collegial relationships are critical to the success of Music Education students in their experiences as effective student teaching interns. The Music Department engaged with cooperating teachers, who directly provided assessment data by way of completing student teaching evaluations for Music Education students.

Assessment Related to Out-of-Classroom Learning:
The Music Department engagement in the following assessment activities related to out-of-classroom learning:

Student Teaching for Music Education Majors
Related to the above “Student Internships/Field Experience”, Music Education majors take TED 475 Student Teaching. Student teachers are evaluated by their cooperating teachers at three points during each student-teaching placement. For the purpose of evaluation, cooperating teachers will use Chalk and Wire Rubric #58 (Teacher Candidate - First Formative Assessment), Rubric #63 (Teacher Candidate - Second Formative Assessment), and Rubric #65 (Teacher Candidate - Final Summative Assessment). Student teachers will also be evaluated by their UWRF Music-Education supervisor at three points during each student-teaching placement. For the purpose of evaluation, University supervisors will use Chalk and Wire Rubric #123 (Observation Form for Supervisors June 2014), which the College of Education designed for evaluation of student teachers by University supervisors.

Music Concerts and Professional Activities: Many UWRF out-of-classroom music 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. External stakeholders require UWRF Music Alumni to be knowledgeable about the discipline of music performance, research, scholarly, and creative activities. Such out of classroom experiences support Music students to meet the expectations of their program learning outcomes indicated in the Music Department Assessment Plan, i.e. learning outcomes in Music Theory, Music History, Music Performance, and Music Education. No direct assessment of this activity occurs as a part of the Music Department Assessment Plan.

**International Music and Performance Opportunities**

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. External stakeholders expect UWRF Music Alumni to be knowledgeable and engaged with global cultures beyond our own. Such study and performance opportunities support Music students to meet the expectations of their program learning outcomes in Music Theory, Music History, Music Performance, and Music Education. In 2014-2015, Music students participated in several international music performances hosted by the Music Department, and by participating in the UWRF Concert Choir tour to South Korea. No direct assessment of this activity occurs as a part of the Music Department Assessment Plan. However, Music students regularly perform at high levels at public concerts and events, professional activities, and the Commissioned Composer Program, in order to present successful concerts and professional activities. Artifacts of such performances and activities include concert programs kept on file at the Music Office, and audio and/or video performances of concerts kept on archive at UWRF Productions Services/Music Department.

**Commissioned Composer Program**

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. External stakeholders expect UWRF Music Alumni to be knowledgeable about current and modern concepts and methods of music composition and performance. No direct assessment of this activity occurs as a part of the Music Department Assessment Plan. However, Music students regularly perform at high levels at public concerts and events, professional activities, and the Commissioned Composer Program, in order to present successful concerts and professional activities. Artifacts of such performances and activities include concert programs kept on file at the Music Office, and audio and/or video performances of concerts kept on archive at UWRF Productions Services/Music Department.

**Student Internships/Field Experience**

UWRF Music Education Students learn directly with master teachers in “real world” classrooms, rehearsal studios, and concert halls. UWRF Music Education Students gain essential experience as a conductor/director/leader of a musical groups in K-12 music settings. Such study and performance opportunities support Music students to meet the expectations of their program learning outcomes in Music Theory, Music History, Music Performance, and Music Education. External stakeholders expect UWRF Music Alumni to have field experience in Music Education. No direct assessment of this activity occurs as a part of the Music Department Assessment Plan. However, Music students regularly perform at high levels at public concerts and events, professional activities, and the Commissioned Composer Program, in order to present successful concerts and professional activities. Artifacts of such performances and activities include concert programs kept on file at the Music Office, and audio and/or video performances of concerts kept on archive at UWRF Productions Services/Music Department.
Changes to Learning Outcomes, Assessment Methods, and Curriculum:

With the Music Department Assessment Plan (2014), the following changes in learning outcomes, assessment methods, and curriculum have occurred in the assessment cycle:

Learning Outcomes:

Music Theory Learning Outcomes: rewritten and improved to incorporate more comprehensive and better-detailed expectations. Revisions include refinement of expectations in analysis and composition, understanding music in historical perspective, and developing aural/visual music-related skills.

Music History Learning Outcomes: rewritten and improved to incorporate more comprehensive and better-detailed expectations. Revisions include refinement of expectations to understand the evolution of music through the ages, and understanding how cultural, aesthetic, and social conditions influenced composers from a wide range of international style periods.

Performance Learning Outcomes: rewritten and improved to incorporate more comprehensive and better-detailed expectations. Revisions include specific information regarding recital performance expectations and performance techniques.

Music Education Learning Outcomes: rewritten and improved to incorporate more comprehensive and better-detailed expectations. Revisions include streamlining and clarity of stated expectations in pedagogical methodology and techniques related to K-12 music education settings.

Assessment Methods:

The Music Department is working to improve assessment methods. However, the changes in department staffing that have occurred in the past several years create challenges to the improvement of assessment. Due to budget cuts at the University, full-time tenure track positions are not being replaced. Teaching assignments for faculty departing due to retirement, non-retention, and death are increasingly being staffed by adjunct part-time faculty. The few remaining full-time faculty are burdened with increasing amounts of assessment-related work. The part-time adjuncts are increasingly relied upon for supplying accurate data for assessment, data that was once supplied by fully invested full-time tenure track faculty.

A new Music Department Assessment Plan was written and approved in 2014. The previous, long-time assessment coordinator is retiring, and a new assessment coordinator has been assigned effective Fall 2015. The Music Department has a new Music Education faculty member, who has proven to be effective in contributing to effective assessment work. Both full-time and part-time adjunct instructors are supplying the data necessary and required for assessment of learning. Additionally, there are changes in the leadership of our department, as a new department chair has been assigned effective Summer 2015. These changes indicate the Music Department is effectively moving forward during a time of great challenges and transition at UWRF.

Upon review of the Music Department’s Assessment procedures, the following improvements have been implemented or planned by the Music Faculty:

• New Music Department Assessment Plan (Fall 2014)
• Re-assigned Assessment Coordinator (Fall 2015)
• Streamlining assessment data collection (ongoing)
• Improvements in implementing Graduating Senior Survey (planned for 2015-2016)
• Improvements for Music Alumni Indirect Assessment (planned for 2015-2016)

Curriculum Development: It has been noted from indirect student feedback and indirect alumni feedback that Music and Music Education students increasingly need more business knowledge and skills, to support their work in the music industry. As a result of this feedback the Music Department is in the process of creating new Music Business curricula.

A new course (MUS 220 Music Business, 3 cr.) is being offered for the first time in Spring 2016. A follow-up course (MUS 320 Music Entrepreneurship) is being developed, with plans to offer the course in Spring 2017. While it is not feasible to add requirements to the Music Education degree, both of these courses will be allowable 200+ level elective courses in the both the BA/BS and BME degree plans.

In addition, in coordination with the College of Arts and Sciences Interdisciplinary Minor Option, a Music Business minor has been created, with students selecting an 8 course/24-credit minor including coursework in Accounting, Art/Marketing Communications, Business Law, Economics, Journalism, Music, and Stage and Screen Arts.

Learning Outcomes Linked to UWRF Strategic Goals

Distinctive Academic Excellence Strategic Goal: With the new Music Department Assessment Plan, the revisions to the all of learning outcomes are linked to Distinctive Academic Excellence. These improvements will result in our graduates being better prepared for careers in music performance, music education, and the music industry, for entry to high quality graduate schools, and for the increasingly competitive professional world.

Global Education and Engagement: The newly revised learning outcomes in Music History are linked to Global Education and Engagement, by stating expectations that students will understand the evolution of music through the ages, and understanding how cultural, aesthetic, and social conditions influenced composers from a wide range of style periods. These style periods are culturally diverse, representing a broad spectrum of world cultures. Requiring Music students to understand these style periods and diverse cultures supports the need for students to be better prepared for international and global professional opportunities in music, music education, and the music industry.

Innovation and Partnerships: The newly revised learning outcomes in Music Education are linked to Innovation and Partnerships, by clarifying the goals of Music Education graduates, who work in collaboration with regional K-12 public schools, music educators, and school administrations.

Action Plans From Previous Assessment Reports
There are no current action plans from the prior Music Department Assessment Report.
II. ASSESSMENT ACTIVITY RESULTS

Direct Assessment Results By Learning Outcome.

Music Theory Learning Outcomes: (assessed in 2015):
All Music Education 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.

The four Music Theory courses (MUS130, 131 230, 231) at UWRF are required by all Music Majors. MUS130 and 131 are required by all Music Minors and Musical Theatre Minors. Students are assessed in four areas: analysis, composition, ear training, and musical style period recognition. MUS 230 and 231 are assessed in two analytical areas. These four courses have been assessed since the fall of 2004 and have a benchmark of 80%.

This report will concentrate on the courses taught in the fall of 2014 and the spring of 2015. The areas and scores are as follows:

<table>
<thead>
<tr>
<th>Subject</th>
<th>MUS 130</th>
<th>MUS 230</th>
<th>MUS 131</th>
<th>MUS 231</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis I</td>
<td>92%</td>
<td>80%</td>
<td>93%</td>
<td>76%</td>
</tr>
<tr>
<td>Analysis II</td>
<td></td>
<td>73%</td>
<td></td>
<td>86%</td>
</tr>
<tr>
<td>Composition</td>
<td>94%</td>
<td>87%</td>
<td>93%</td>
<td>87%</td>
</tr>
<tr>
<td>Ear Training</td>
<td>86%</td>
<td>80%</td>
<td>84%</td>
<td>80%</td>
</tr>
<tr>
<td>Style Period Recognition</td>
<td>82%</td>
<td>78%</td>
<td>84%</td>
<td>82%</td>
</tr>
</tbody>
</table>

Out of the 18 assessment scores fifteen are above the benchmark of 80%, while only three are below. These scores occurred in MUS 230 in the areas of analysis (73%) and style period recognition (78%) and in MUS231 in the area of analysis (76%).

MUS230 Analysis I-73%
This has been a difficult area for most classes. The highest score since this assessment was first implemented is 85% and over the last eleven years there have been only three scores above the benchmark. Several different teaching strategies have been used over the years and it was soon discovered that what works for one class doesn’t necessarily work for another. Last year the score was 85%; this year it was 73% (the lowest score of 68% has occurred twice). Teaching strategies will continue to be developed in this analytical area in hopes of finding the appropriate pedagogical approach.
MUS230 Style Period Recognition - 78%
The average score over the past ten years is 82% with only three times below the benchmark. The four scores immediately before this year were 89%, 85%, 84%, and 92%. One of the reasons for this year’s below benchmark score may be due to the fact that fewer students completed the listening assignments that are the major tools for acquiring this ability. The importance of these assignments will be stressed in subsequent classes.

MUS231 Analysis I - 76%
This area has also been troublesome for most students. The past five scores have averaged 74% with only one class hitting the benchmark. In an attempt to improve the scores this year the assessment was given later in the semester after more examples similar to the assessment were studied. This didn’t seem to work, as the score was four points lower than the previous year, however it was two points above the average of the past five years. This area of assessment is more difficult than the others as it is highly subjective with many answers similar to the correct ones. Efforts will continue to be made to increase the students’ knowledge base in this important analytical area.

Music History Learning Outcomes (assessed in 2015):
All Music Education graduates will be able to summarize information about (a) the evolution of music vis á 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:
1. 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.
2. Research and write reports about representative composers and their works
3. Recognize terms, forms, styles, performance practices, composers, and major works throughout the history of Western music.
4. Aurally identify and classify specific works from a comprehensive selection of musical styles and periods

Assessment of (#1): Short Essays
Data submitted by the Music History instructor indicates the short essays scores for (# 1., above) averaged at 67.5%. The range of scores was between 72% and 63%. With a benchmark of 80%, these scores indicate cause for concern.

Trend Data
2010-11: 70%
2011-12: 83%
2012-2013: 82%
2013-2014: data not collected
2014-2015: 67.5%

Assessment of (#2): Research Papers
Data submitted by the Music History instructor indicates the research paper scores for (# 2., above) averaged at 87%. The range of scores was between 60% and 100%. With a benchmark of 80%, these scores indicate students are meeting learning outcomes.
Assessment of (#3): Recognize Terms, Forms, Styles
Data submitted by the Music History instructor indicates the examination scores for (#3, above) averaged at 80%. The range of scores was between 76% and 84%. With a benchmark of 80%, these scores indicate are meeting learning outcomes.

Assessment of (#4): Aural Identification and Classification of Musical Works
Data submitted by the Music History instructor indicates the listening scores for (#4 above) averaged at 62%. The range of scores was between 43% and 72%. With a benchmark of 80%, these scores indicate cause for concern.

Trend Data
2010-11: 81%
2011-12: 81%
2012-2013: 84%
2013-2014: data not collected
2014-2015: 62%

Trend Data:
Some trend data is not available. The Music History course sequence was previously taught by a full-time, tenured faculty member who resigned his position at UWRF. Due to budget cuts, the full-time faculty position was not replaced, and the Music Department needed to hire a part-time adjunct instructor for the Music History class sequence. In 2013-2014, the instructor hired at the beginning of the year was not effective, and as a result was released from this teaching assignment. During that year (2013-2014), data was not collected. Since then, a new part-time adjunct instructor was hired, who by all accounts is doing a fine job. 2014-2015 represents the first year of data collected by the new instructor. With the change of instructor, the data submitted may reflect differences teaching, grading, and related evaluation procedures for our students, and the differences in scores for learning outcomes since the faculty change may account for the differences. The Music Department will strive to collect consistent trend data for each year from teaching faculty, but with changes of instructor, it can be a challenging task.

Discussion:
Music History learning outcomes are successfully being met in two areas: (#2) Research Papers and (#3) Recognize Terms, Forms, Styles. The Music Department will continue present teaching strategies, as these have proven successful in meeting the learning outcome goals in this area.

Music History learning outcomes are below benchmark scores in (#1) Short Essays, and (#4) Aural Identification and Classification of Musical Works. Since Music History is a core subject for all Music and Music Education majors, the Music Department will plan on improving teaching strategies to raise scores in (#1) Short Essays, and (#4) Aural Identification and Classification of Musical Works, in order to meet benchmark goals of 80% or higher.

Music Performance Learning Outcomes: Will be assessed in 2016
Music Performance assessment data was collected for the 2014-2015 academic year, at the Upper Division Examinations held at the end of Spring Semester 2015.
Music Education Learning Outcomes: Will be assessed in 2016
Music Education assessment data was collected for the 2014-2015 academic year in Music Education courses, and will be compiled for the next Music Department Assessment Report. Assessment data also includes the annual Music Education Audition Examinations.

Out Of Classroom Experiences
Music Education assessment data was collected for the 2014-2015 academic year in Music Education Student Teaching, and will be compiled for the next Music Department Assessment Report.
Indirect Student Assessment Results
The Music Department’s Senior Survey, the results indicate the following data, regarding responses to major coursework, skills, and proficiencies, i.e. “How well did you achieve each of the following goals?”

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Slightly Agree</th>
<th>Slightly Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Theory: Analyze existing musical compositions.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Theory: Compose and arrange music accurately using accepted performance practices.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Theory: Correctly sight-sing and complete dictations using melodic and rhythmic musical examples.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Theory and Music History: Identify and classify works from a comprehensive selection of musical styles and periods.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History: Research and write effectively on representative composers and their works.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History: Recognize musical terms, forms, styles, performance practices, composers and major works throughout the history of Western Music.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Performance: Achieve a high standard of musical</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance in solo and solo with accompaniment, and small ensemble music settings.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Proficiency: Achieving proficiency of teaching techniques appropriate for elementary schools, middle school, and high school classes and ensembles.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conducting: Achieving a level of conducting proficiency appropriate for middle school and high school performing ensembles.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic and Rhythmic Skills: Achieve proficiency in rhythmic and melodic sight-reading, exercises and performance necessary for the music educator.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Field Experience: Observed and participated in focused field experience, resulting in an understanding of the requirements, demands, and needs of a music educator.</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average Outcomes</td>
<td>79%</td>
<td>7%</td>
<td>14%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>
Senior Survey Discussion: Overall, the Senior Survey indicates students are satisfied with their achievement in the stated learning outcomes. The lowest scores were in the Senior Survey were in the areas of Piano Proficiency. This is an area of concern, as Music students need to have adequate piano skills for performance and teaching. Historically, the majority of Music students come to the Music Department with no piano skills, and it can be a challenge to help them acquire the necessary skills during the course of their degree. As a result of this, the Music Department has in recent years updated its curriculum to include more options for students to improve their piano skills, including expanding our Class Piano from a 1-semester course to a 2-semester course sequence, and moving the Piano Proficiency Examination requirement earlier in their degree course planning.

Indirect Alumni Assessment
The Music Department is working to improve venues for alumni feedback and assessment. Currently, we accept Alumni Information at our website, however we do not active receive much information from alumni, other than occasionally hearing about their recent activities. In 2014-2015, the Music Department faculty discussed and approved the implementation of a “Suggestions for Improvement” area on the Music Department website. The Music Department anticipates receiving more information, and will share the feedback opportunity with alumni through alumni group email announcement.

In the upcoming 2017-2018 NASM Review, the Music Department will create a new alumni survey to be distributed to UWRF Music alumni. This survey is an expectation of the Music Department’s required NASM Self Study, an extensive report generated by Music Department faculty that provides NASM essential information for accreditation purposes and recommendations for improvement of the Music Department and its programs.

Indirect Professional Assessment
Each year the Music Department provides NASM a yearly HEADS Report, providing essential data regarding the enrollments, staffing, budget, and other pertinent data. The Music Department’s data is included in NASM’s annual summaries of institutional data. This data is helpful in providing the Music Department with information regarding national trends in the aforementioned enrollments, staffing, budget, and other data.

The Music Department continues to receive indirect professional assessment from collaborations with professional musical performance organizations, performers, music education professionals, and music industry professionals. Through the multitude of public concerts that are presented each year by the Music Department as a form of public outreach, individuals provide the Music Department and its faculty and staff with informal feedback and suggestions for improvement. This form of feedback and assessment is indirect, but provides the Music Department with helpful information regarding its contributions to the university, community, and region.

The Music Department and its faculty work collaboratively with College of Education and Professional Studies, to meet the ongoing standards and revisions of standards by the Wisconsin Department of Public Instruction (WI DPI). Feedback for curriculum change, revision, and evolving standards is communicated to the Music Department through the College of Education and Professional Studies.

As stated previously, the Music Department works closely with Cooperating Teachers, who serve as mentors for Music Education students in their student teaching experience. Indirect feedback is provided to the UWRF Supervising Teacher, who has direct experience in observing and assessing student knowledge, skills and abilities in the field.
III. ACTION PLANS

Discussion of Where/How Performance Is Meeting Expectations
In summary, the performance levels for each of the learning outcomes are indicated below, as well as a discussion. A table of action plans, implementation timeframes, accountability assignments, and review schedules is included later in this report.

Music Theory (Assessed 2015): Overall most Music Theory performance levels were in the acceptable range, indicated by 15 out of 18 scoring at or above the benchmark of 80%. The areas that were below the 80% benchmark - MUS 230 Music Analysis, MUS 230 Style Periods, and MUS 231 Music Analysis - are historically the most challenging areas for students to be successful. The Music Department has identified these areas are in need of review and improvement of teaching strategies. These teaching strategies will be investigated and developed in 2015-2016, and with the goal of improvement to meet or exceed the 80% benchmark.

Music History (Assessed 2015): Overall, Music History performance levels were mixed. Performance levels in (#2) Research Papers and (#3) Recognize Terms, Forms, Styles meet or exceed the benchmark score of 80%. Performance levels in (#1) Short Essays, and (#4) Aural Identification and Classification of Musical Works were below the benchmark of 80%. The Music Department has identified these areas are in need of review and improvement of teaching strategies. These teaching strategies will be investigated and developed in 2015-2016, and with the goal of improvement to meet or exceed the 80% benchmark.

Support And Mentoring Of Adjunct Faculty: Due to staffing shortages, the Music Department has assigned adjunct faculty teaching the Music Theory and Music History courses. It will be important for the Music Department full-time tenure track faculty and department chair to support and mentor the newer adjunct faculty who have teaching assignments in the areas of Music Theory and Music History.


Indirect Student Assessment: Timely completion of Senior Exit Surveys remains a challenge. The Music Department does not have a single senior-level course for all students, in which to embed the Senior Exit Survey as a course requirement. The Music Department will examine possible methods to require the completion of Senior Exit Surveys before approval for graduation. The Music Department faculty have discussed the possibility of having a “hold” placed on a student account, that requires the student to complete the survey prior to graduation.

Indirect Alumni Assessment: In 2015-2016, the Music Department will create a new feedback mechanism at the Music Department website, in which UWRF alumni will be encouraged to provide comments and suggestions for improvement.

Indirect Professional Assessment: The Music Department will continue to maintain indirect professional assessment with the National Association of Schools of Music (NASM), music performance and music industry professionals, UWRF College of Education and Professional Studies, and Cooperating Teachers.
Maintain/Enhance Assessment Process

The Music Department will continue to collect data for assessment as indicated.

- Music Performance (will be assessed 2016)
- Music Education (will be assessed 2016)
- Music Theory (will be assessed 2017)
- Music History (will be assessed 2017)

Music Theory
The Music Department will continue to maintain the existing assessment activities for Music Theory. It will be important for the new adjunct faculty to continue the Music Theory assessment activities that have been established and followed for many years by previous faculty who will be retiring this year.

Music History
The Music Department will continue to maintain the existing assessment activities for Music History.

Music Performance
The Music Department will continue to maintain the existing assessment activities for Music Performance.

Music Education
The Music Department will continue to maintain the existing assessment activities for Music Performance. In addition, due to a number of changes in the practices in the College of Education and Professional Studies, Music Education Standards are now embedded in the required edTPA process. As a result, previous student performance data submitted and archived via Chalk and Wire will now be stored via the edTPA and Pearson. The Music Education faculty and Assessment Coordinator will review these changes in COEPS, so that the regular and consistent submission of student performance data will continue through edTPA. In addition, the Music Education faculty will review the existing assessment venues and artifacts, to streamline the student performance data for efficiency of Music Department Assessment Reports.
<table>
<thead>
<tr>
<th>Action</th>
<th>Time Frame Date Completion</th>
<th>Accountability Assignment</th>
<th>Review</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improve teaching strategies for MUS 230-231 Music Theory - analysis and style periods areas only</td>
<td>2015-2016 Completion Date: March 1, 2016</td>
<td>Assessment Committee, Music Theory Faculty (Roy, Konev, Barnett)</td>
<td>Music Chair Music Faculty April 1, 2016</td>
<td></td>
</tr>
<tr>
<td>Improve teaching strategies for MUS 234-235 Music History - Short Essays, and Aural Identification and Classification of Musical Works only</td>
<td>2015-2016 Completion Date: March 1, 2016</td>
<td>Assessment Committee, Music History Faculty (Graham)</td>
<td>Music Chair Music Faculty April 1, 2016</td>
<td></td>
</tr>
<tr>
<td>Support And Mentoring Of Adjunct Faculty:</td>
<td>2015-2016 ongoing</td>
<td>Assessment Committee, Music Department Faculty</td>
<td>Music Chair ongoing</td>
<td></td>
</tr>
<tr>
<td>Indirect Student Assessment: Senior Exit Surveys – improve mechanism for timely completion</td>
<td>2015-2016 Completion Date: March 1, 2015</td>
<td>Assessment Committee</td>
<td>Music Chair April 1, 2016</td>
<td></td>
</tr>
<tr>
<td>Indirect Alumni Assessment: Alumni Surveys on Music Website</td>
<td>2015-2016 Completion Date: March 1, 2015</td>
<td>Assessment Committee</td>
<td>Music Chair April 1, 2016</td>
<td></td>
</tr>
<tr>
<td>Indirect Professional Assessment</td>
<td>2015-2016 ongoing</td>
<td>Assessment Committee, Music Department Faculty</td>
<td>Music Chair ongoing</td>
<td></td>
</tr>
<tr>
<td>Collect Assessment Data</td>
<td>2015-2016 ongoing</td>
<td>Assessment Committee, Music Department Faculty</td>
<td>Music Chair ongoing</td>
<td></td>
</tr>
<tr>
<td>Music Education – Review assessment data process relative to COEPS and edTPA requirements.</td>
<td>2015-2016 Completion Date: March 1, 2015</td>
<td>Assessment Committee, Music Education Faculty</td>
<td>Music Chair April 1, 2016</td>
<td></td>
</tr>
</tbody>
</table>