

Assessment Plans for All Music Programs

Assessment of Student Learning Plan (ASLP): Music Program

2014-15 Academic Year

A. College, Department/Program, Date

College CAHS
Department/Program School of Music
Date 6/3/15

B. Contact Person for the Assessment Plan

Name and title Alan Kaschub Interim Director, School of Music

C. Degree Program

Name of Degree Program Bachelor of Arts Music

D. Assessment of Student Learning in Your Program

Step 1: Identify Student Learning Outcomes (What are students able to do by the end of your program?)

1. Students will develop a strong understanding of music while embarking on an interdisciplinary curriculum with a liberal arts focus. This includes study in areas outside of music including in many cases a declared minor or double major.
2. Students will have a strong foundation in musicianship including the ability to read music fluently, analyze scores, sight sing and explain harmonic concepts
3. Students will have a strong foundation in music history, literature and an understanding of music's role in society.

Step 2: How and When were the Learning Outcomes assessed?

1. Assessment of the liberal arts focus of our BA degree contains a wide variety of possibilities. The primary vehicle for the summative assessment is the MUP 490 Music Capstone course that BA students take at the end of their coursework. This is the same course that the performance majors take as part of their recital experience. A BA student has more options for how they pursue this capstone course depending on areas focused on outside of music in their study. A BA student can do a lecture recital, a thesis paper, a recording project or a composition recital. A student interested, for example, in music therapy might minor in holistic and integrative health and have a thesis project or paper that integrates music into other studies. A student interested in recording might make a recording project their capstone project. These projects are evaluated by different faculty in the School of Music depending on the area of emphasis. A student choosing to do a recital would be evaluated by the performance faculty. A student doing a research paper might have it read by theory or music education faculty.
2. Student musicianship is assessed in multiple ways throughout the degree progress. A baseline assessment is made during the audition procedure. Students are given exams in basic music theory, ear training, rhythm reading and sight singing on the day of the audition. During the first semester, music theory fundamentals are assessed with a barrier exam that demands fluency with these basic concepts. These include key signatures, intervals, chord quality, scales and rhythm and meter concepts. This exam ensures students are fluent enough to pursue the more advanced analytical work of the rest of the course sequence in Music Theory and Aural Skills. The exam can be taken multiple times and students must complete it with a 90% correct score within a limited time. Sight singing and rhythm reading are assessed in individual "hearings" throughout the course sequence with increasing complexity of examples at each session. Final exams in each of the four course sequence assess student analysis ability, transcription ability and the ability to recognize musical concepts by ear.
3. Students are assessed in their knowledge of general music history and literature through the exam process in each of the Music History courses in their sequence. These exams ensure students are able to explain a timeline of the development of music and its relation to societal and political development. Students must, in this process, identify by ear both specific important pieces from the literature as well as overall stylistic concepts representative of style periods. Specific content in this historical and stylistic continuum are learned and assessed through Literature of the Major instrument classes that focus specifically on the instrument of the particular student. Exams are the primary tool of assessment in all of the history and literature courses.
- 4.

Step 3: Process of Using the Assessment results to Improve Student Learning

The best way to explain this process is to give a few examples: This year the Fundamentals Exam in Music Theory and Aural Skills was rewritten. The purpose of this rewrite was to ensure that students were gaining fluency in a few more concepts that were holding up progress in later semesters. The

Music Theory and Aural Skills faculty met with the Director of the School of Music to examine student progress on the summative assessments in Music Theory and Aural Skills 2 and 3. It was determined that students were not gaining enough fluency with 7th chord quality identification to enable them to quickly recognize secondary functions or other chromatic concepts. 7th Chords were added to the fundamentals exam in order to help this. As the exam can be taken multiple times, this encouraged students to become more fluent with these chords. The theory faculty meets regularly and will be able to determine in the Fall if this had an impact on the students in Music Theory and Aural Skills 3, where these concepts are most important.

Another example would be how, during curriculum revision, the first semester of Music History Survey was moved to the second year for students. This addressed an issue where students were being faced with having to learn stylistic, historical and cultural concepts pertaining to music they had very little experience with. By moving this course to the second year, students are able now to encounter these new styles of music through performance in ensembles and examples in Music Theory Classes before encountering them in the history classes. This change has resulted in a higher pass rate for the Music History Survey courses.

Meetings like this that can make these changes are frequent. Faculty meet weekly and set aside a meeting each Fall to discuss student progress in order to intervene to help students and to take a look at what is working in terms of curricula and assessment.

E. Other Course Assessment Activities:

If your department/program is unable to complete any of the above steps, are you able to report any assessment-related activities at the Course-Level; for example: created grading rubrics to use in required courses, examined student progress in an entry-level course, developed a new course, redesigned a course to include community-based learning, etc.

Briefly explain.

F. Are there “community engagement” activities integrated in your departmental curriculum?

a. Please indicate which of the components, listed below, are included in your program’s curriculum, and then indicate if the activities are required or optional for students in your major.

<u>Community Engagement Activity</u>	<u>Included</u>	<u>Required/Optional</u>
Student Research (related to a community-based problem)	x__	R <u>O</u>
Student-Faculty Community Research Project	_x_	R <u>O</u>
Internship, or a Field Experience	x__	R <u>O</u>
Independent Study (community-related project)	_x_	R <u>O</u>
Capstone Course (community-related project)	_x_	R <u>O</u>
Service-Learning (a component of a course)	_x_	R <u>O</u>
Study Abroad, or an International Program	_x_	R <u>O</u>
Interdisciplinary Collaborative Project (community related)	_x_	R <u>O</u>
Student Leadership Activities (related to a team project)	_x_	R <u>O</u>
Students/Faculty Community Leadership	_x_	R <u>O</u>

School of Music ensemble performances, student recitals, musical theatre performance and operas are open to the public. It is important to view this work of our students as “scholarship” in the same way the creative work of our faculty is. In addition to performing in our own space in Corthell Hall on the Gorham Campus, our students go on tours each semester and they perform in off campus venues as well. This is not referencing the unofficial, non-course based performing our students do, but the official performances of our ensembles at Williston-Immanuel, Gorham Middle School, Gorham High School, Merrill Auditorium and Hannaford Hall. Our Musical Theatre productions and Operas are interdisciplinary ventures that heavily involve Theatre faculty and students as well.

Assessment of Student Learning Plan (ASLP): Music Performance

2014-15 Academic Year

G. College, Department/Program, Date

College Arts Humanities and Social Sciences
Department/Program School of Music
Date May 2015

H. Contact Person for the Assessment Plan

Name and title Alan Kaschub Interim Director, School of Music

I. Degree Program

Name of Degree Program Music Performance

J. Assessment of Student Learning in Your Program

Step 1: Identify Student Learning Outcomes (What are students able to do by the end of your program?)

4. Students will be able to perform, in their area of emphasis, at the level of a new professional musician. This includes sight-reading, technical skill, ensemble ability, musicality, and stage presence.
5. Students will have a strong foundation in musicianship including the ability to read music fluently, analyze scores, sight sing and explain harmonic concepts
6. Students will have a strong foundation in music history, literature and an understanding of music's role in society.

All these outcomes were assessed this year and are assessed in multiple ways throughout our degree program.

Step 2: How and When were the Learning Outcomes assessed?

1. A student's performance growth is assessed in multiple ways throughout their degree progress. A baseline assessment is made during the audition for the degree program. At this point, the faculty have a sense of the individual students' strengths and weaknesses. Formative assessments of student progress are made at the end of each semester through a jury process. Students are given goals at each jury level (1-3) and the jury panel assesses the student progress. Final summative assessments in performance are done with the Junior Recital MUP 390 and Senior Recital which is part of the MUP 490 capstone class.
2. Student musicianship is assessed in multiple ways throughout the degree progress. A baseline assessment is made during the audition procedure. Students are given exams in basic music theory, ear training, rhythm reading and sight singing on the day of the audition. During the first semester, music theory fundamentals are assessed with a barrier exam that demands fluency with these basic concepts. These include key signatures, intervals, chord quality, scales and rhythm and meter concepts. This exam ensures students are fluent enough to pursue the more advanced analytical work of the rest of the course sequence in Music Theory and Aural Skills. The exam can be taken multiple times and students must complete it with a 90% correct score within a limited time. Sight singing and rhythm reading are assessed in individual "hearings" throughout the course sequence with increasing complexity of examples at each session. Final exams in each of the four course sequence assess student analysis ability, transcription ability and the ability to recognize musical concepts by ear.
3. Students are assessed in their knowledge of general music history and literature through the exam process in each of the Music History courses in their sequence. These exams ensure students are able to explain a timeline of the development of music and its relation to societal and political development. Students must, in this process, identify by ear both specific important pieces from the literature as well as overall stylistic concepts representative of style periods. Specific content in this historical and stylistic continuum are learned and assessed through Literature of the Major instrument classes that focus specifically on the instrument of the particular student. Exams are the primary tool of assessment in all of the history and literature courses.

Summative assessment for all the above outcomes are largely done with juries and final exams that are done at the end of each semester.

Step 3: Process of Using the Assessment results to Improve Student Learning

The best way to explain this process is to give a few examples: This year the Fundamentals Exam in Music Theory and Aural Skills was rewritten. The purpose of this rewrite was to ensure that students were gaining fluency in a few more concepts that were holding up progress in later semesters. The Music Theory and Aural Skills faculty met with the Director of the School of Music to examine student progress on the summative assessments in Music Theory and Aural Skills 2 and 3. It was determined that

students were not gaining enough fluency with 7th chord quality identification to enable them to quickly recognize secondary functions or other chromatic concepts. 7th Chords were added to the fundamentals exam in order to help this. As the exam can be taken multiple times, this encouraged students to become more fluent with these chords. The theory faculty meets regularly and will be able to determine in the Fall if this had an impact on the students in Music Theory and Aural Skills 3, where these concepts are most important.

Another example would be how, during curriculum revision, the first semester of Music History Survey was moved to the second year for students. This addressed an issue where students were being faced with having to learn stylistic, historical and cultural concepts pertaining to music they had very little experience with. By moving this course to the second year, students are able now to encounter these new styles of music through performance in ensembles and examples in Music Theory Classes before encountering them in the history classes. This change has resulted in a higher pass rate for the Music History Survey courses.

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K. Other Course Assessment Activities:

If your department/program is unable to complete any of the above steps, are you able to report any assessment-related activities at the Course-Level; for example: created grading rubrics to use in required courses, examined student progress in an entry-level course, developed a new course, redesigned a course to include community-based learning, etc.

Briefly explain.

L. Are there “community engagement” activities integrated in your departmental curriculum?

a. Please indicate which of the components, listed below, are included in your program’s curriculum, and then indicate if the activities are required or optional for students in your major.

<u>Community Engagement Activity</u>	<u>Included</u>	<u>Required/Optional</u>	
Student Research (related to a community-based problem)	___	R	O
Student-Faculty Community Research Project	___	R	O
Internship, or a Field Experience	X	R	O
Independent Study (community-related project)	___	R	O
Capstone Course (community-related project)	X	R	O
Service-Learning (a component of a course)	___	R	O
Study Abroad, or an International Program	___	R	O
Interdisciplinary Collaborative Project (community related)	X	R	<u>O</u>
Student Leadership Activities (related to a team project)	X	R	O
Students/Faculty Community Leadership (advisory boards, committees, conference presentations)	___	R	O
Other Activities (not mentioned above):			

School of Music ensemble performances, student recitals, musical theatre performance and operas are open to the public. It is important to view this work of our students as “scholarship” in the same way the creative work of our faculty is. In addition to performing in our own space in Corthell Hall on the Gorham Campus, our students go on tours each semester and they perform in off campus venues as well. This is not referencing the unofficial, non-course based performing our students do, but the official performances of our ensembles at Williston-Immanuel, Gorham Middle School, Gorham High School, Merrill Auditorium and Hannaford Hall. Our Musical Theatre productions and Operas are interdisciplinary ventures that heavily involve Theatre faculty and students as well.

Assessment of Student Learning Plan (ASLP): Music Education

2014-15 Academic Year

M. College, Department/Program, Date

College CAHS
 Department/Program School of Music
 Date 6/3/15

N. Contact Person for the Assessment Plan

Name and title *Alan Kaschub, Interim Director School of Music*

O. Degree Program

Name of Degree Program Music Education

P. Assessment of Student Learning in Your Program

Note:

Students are required to earn a B- or better in all MUE and MUP courses; and C- or better in all other required music and education courses. Students must earn a cumulative GPA of 2.75 or better, and successfully complete CASE and Praxis II (Music) exams.

Student Learning Outcome	Opportunities to Learn	Assessment Point(s)	Assessment Type
<p><i>Knowledge and Skills of Musicianship</i> <i>Music education students will use aural and visual analysis to identify the culturally, historically and stylistically significant principles, elements, and organizational structures of music.</i></p>			
1. Students will perform music from a variety of historical periods at	MUP 202 Applied Music (7 semesters)	Jury levels completed each spring.	Benchmark and consensual assessments. (Amabile,1982)

a level of competence (jury level) appropriate for solo public performance.	MUS 491 Senior Recital	Semester 7	Consensual assessment
2. Students will perform in a large vocal ensemble.	MUS 401 Chorale or MUS 405 Chamber Singers. Enrollment required 4-7 semesters dependent on primary instrument specialization.	Each semester of enrollment.	Performance assessment of individual and collaborative vocal musicianship.
3. Students will perform in a large instrumental ensemble.	MUS 400 University Orchestra, MUS 402 Concert Band, or 407 Jazz Ensemble. Enrollment required 4-7 semesters dependent on primary instrument specialization.	Each semester of enrollment.	Performance assessment of individual and collaborative instrumental musicianship.
4. Students will perform in a chamber music ensemble.	MUS 406 Chamber Music. Enrollment required for 2-7 semesters dependent on specialization	Each semester of enrollment.	Performance assessment of collaborative musicianship.
5. Students will evidence a comprehensive knowledge of Western music history.	MUH 222 Music History Survey I MUH 223 Music History Survey II	Semesters 3 and 4.	Written exams.
6. Students will evidence a comprehensive knowledge of non-western musics, jazz and popular musics.	MUH 105 Multi-Cultural Perspectives of American Popular Music and Jazz	Semester 2.	Written exam.
7. Students will evidence a comprehensive knowledge of music theory.	MUT Music Theory & Aural Skills I-100, II-101, III-200, IV-201	Semesters 1-4, in course sequence.	Written and aural exams.
8. Students will demonstrate the ability to compose music.	MUS 406 Music Education: Young Composers Workshop	Semester 7	Rubric.
9. Students will demonstrate the ability to improvise on their primary instrument.	MUS 406 Chamber music/jazz; MUE 351 Teaching Music Improvisation.	Semester 6	Performance assessment of personal musicianship.
10. Students will be able to analyze	MUE 252 Choral Conducting; MUE 313 Instrumental Conducting	Semesters 4 and 5.	Graphic organizers;

music scores in preparation for conducting.			written exam.
11. Students will demonstrate the ability to conduct choral and instrumental ensembles.	MUE 252 Choral Conducting; MUE 313 Instrumental Conducting	Semesters 4 and 5.	Performance assessment of conducting skills.
<p>Knowledge and Skills of Educators</p> <p><i>Music Education students will develop the basic competency needed to teach offer instruction on a variety of instruments and voice at the K-12 levels. Students will be able to design and implement plans and curricula based on content knowledge, children’s musical development, and standards documents with the goal of developing their student’s musical skills, knowledge and understandings.</i></p>			
1. Students will be able to articulate a philosophy of music education.	MUE 111 Professional Foundations for Music Education	Semester 1	Rubric.
2. Students will be able to offer a rationale for activities of singing, playing, composing, improvising and listening to music in K-12 music settings.	MUE 111 Professional Foundations for Music Education; MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	Semesters 1, 3, 4, 5, 6, 7, 8	Rubric.
3. Students will demonstrate effective verbal and written communication skills.	College Writing; MUE 111 Professional Foundations for Music Education; MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 310 ProSeminar V; MUE 311 Research and Evaluation; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	All semesters	Checklists with quality ratings.
4. Students will be able to plan music curriculum for K-12 contexts.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	Semesters 3, 4, 5, 6, 7	Graphic organizers and rubrics.
5. Students will demonstrate an understanding of children’s musical development.	HRD 200 Human Growth and Development; MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-	Semesters 2, 3, 4, 5, 6	Checklists.

	12; MUE 450 Professional Internship		
6. Students will be able to teach children to sing, play, compose, listen to, and improvise music.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	Semesters 3, 4, 5, 6, 7, 8	Checklists and learning logs.
7. Students will be able to assess students' musical knowledge, skills and understandings.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	Semesters 3, 4, 5, 6, 7, 8	Checklists.
8. Students will be able to analyze music scores for pedagogical potential in preparation for teaching.	MUE 251 and 313	Semesters 4 and 5	Rubric.
9. Students will be able to organize musical ensembles, lead rehearsals, and prepare performances that are developmentally appropriate.	MUE 450	Semester 8	Performance assessment of ensemble leadership; checklist with quality ratings
10. Students will be able to write a clear, well-sequenced lesson plan.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Checklists and rubrics
11. Students will be able to write a clear, well-sequenced rehearsal plan.	MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Rubric
12. Students will be able to pace a lesson/rehearsal effectively.	MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Performance assessment of K-12 teaching.
13. Students will demonstrate an ability to teach and perform on brass instruments.	MUE 253 Brass Techniques	Semester 4	Benchmarks for personal musicianship; performance assessment for teaching.
14. Students will demonstrate an	MUE 353 Woodwind Techniques	Semester 7	Benchmarks for personal

ability to teach and perform on woodwind instruments.			musicianship; performance assessment for teaching.
15. Students will demonstrate an ability to teach and perform on percussion instruments.	MUE 112 Percussion Techniques	Semester 1 or 2	Benchmarks for personal musicianship; performance assessment for teaching.
16. Students will demonstrate an ability to teach and perform on string instruments.	MUE 314 Guitar Techniques; MUE 352 String Techniques	Semesters 4 and 6	Benchmarks for personal musicianship; performance assessment for teaching.
17. Students will be able to use the piano as an accompanying instrument in general music settings.	MUS 150, 151, 250, 251 (Piano I-IV)	Semesters 3-6	Benchmarks for personal musicianship; performance assessment for teaching.
18. Students will be able to use the guitar as an accompanying instrument in general music settings.	MUE 314 Guitar Techniques		Benchmarks for personal musicianship; performance assessment for teaching.
19. Students will be familiar with classroom instruments (Orff instruments, small percussion, etc.)	MUE 312 Teaching Instrumental Music K-12; MUE 411 Teaching Music Composition K-12	Semesters 5 and 7.	Benchmarks for personal musicianship.
20. Students will demonstrate an understanding of classroom management techniques.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Performance assessment of K-12 teaching; learning logs.
21. Students will adapt teaching materials to suit the needs of exceptional learners in a variety of music settings.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450and SED 335	All semesters	Checklist with quality ratings
22. Students will incorporate the use of western and non-western musics in	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-	Semesters 3, 4, 5, 6, 7, 8	Performance assessment of K-12 teaching; learning logs.

teaching materials.	12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship		
23. Students will demonstrate the ability to integrate music teaching and learning with other subject areas.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Performance assessment of K-12 teaching; learning logs.
<p>Professional Dispositions</p> <p><i>Students will demonstrate dispositions including professional attitudes and values through verbal and non-verbal behaviors as they interact with students, families, colleagues and communities to support student learning and development.</i></p>			
1. Students will conduct themselves in a professional and ethical manner.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist
2. Students will demonstrate the ability to work well with others.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Learning log
3. Students will demonstrate the ability to teach children with sensitivity and compassion.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Performance assessment of K-12 teaching; learning logs.
4. Students will demonstrate a dedication to the teaching profession.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Performance assessment of collegial interaction; learning logs.
5. Students will be flexible and accept constructive feedback easily.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Learning log
6. Students will be organized, responsible and dependable.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Learning log; checklist
7. Students will participate in music education professional organizations.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist
8. Students will demonstrate the qualities of life-long learners by seeking	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist

professional development opportunities.			
9. Students will observe standards of dress and personal appearance appropriate for the school environment.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist

References: Amabile, T. M. (1982). The Social Psychology of Creativity: A Consensual Assessment Technique. *Journal of Personality and Social Psychology*, 43(5), 997–1013.

Step 3: Process of Using the Assessment results to Improve Student Learning

The curriculum described above is the result of a wholesale curriculum change that took place in 2009 after extensive assessment of the previous curriculum’s strengths and weaknesses. This new curriculum continues to be assessed by the Music Education Faculty and has had some small changes, mostly due to personnel issues. Losing the second music education line created scheduling issues that had to be addressed.

- a. *Briefly describe your unit’s process of reviewing the program assessment results, and how you expect to improve student learning.*

Q. Other Course Assessment Activities:

If your department/program is unable to complete any of the above steps, are you able to report any assessment-related activities at the Course-Level; for example: created grading rubrics to use in required courses, examined student progress in an entry-level course, developed a new course, redesigned a course to include community-based learning, etc.

Briefly explain.

R. Are there “community engagement” activities integrated in your departmental curriculum?

a. Please indicate which of the components, listed below, are included in your program’s curriculum, and then indicate if the activities are required or optional for students in your major.

<u>Community Engagement Activity</u>	<u>Included</u>	<u>Required/Optional</u>	
Student Research (related to a community-based problem)	x	R	<u>O</u>
Student-Faculty Community Research Project	___	R	O
Internship, or a Field Experience	x	<u>R</u>	O
Independent Study (community-related project)	___	R	O
Capstone Course (community-related project)	X	<u>R</u>	O
Service-Learning (a component of a course)	x	<u>R</u>	O
Study Abroad, or an International Program	___	R	O
Interdisciplinary Collaborative Project (community related)	___	R	O
Student Leadership Activities (related to a team project)	x	R	<u>O</u>
Students/Faculty Community Leadership (advisory boards, committees, conference presentations)	x	R	<u>O</u>

b. Please list the courses (i.e. EDU 400) that have a “community engagement” activity in your program:

All the Professional Seminar Courses have a community engagement piece that is required. MUE 450, the capstone, is a fully developed internship program where the student is off campus for the whole semester. Furthermore, School of Music ensemble performances, student recitals, musical theatre performance and operas are open to the public. It is important to view this work of our students as “scholarship” in the same way the creative work of our faculty is. In addition to performing in our own space in Cortwell Hall on the Gorham Campus, our students go on tours each semester and they perform in off campus venues as well. This is not referencing the unofficial, non-course based performing our students do, but the official performances of our ensembles at Williston-Immanuel, Gorham Middle School, Gorham High School, Merrill Auditorium and Hannaford Hall. Our Musical Theatre productions and Operas are interdisciplinary ventures that heavily involve Theatre faculty and students as well.