**2009 Music Report**

**Step 1: Department/Program Mission (Due May 15, 2009)**

Music is one of the oldest disciplines in the liberal arts, and thus represents one of the traditional fields of knowledge. Integration with other disciplines is represented well within the department, for music brings people in contact with great literature such as drama and poetry, with dance, with historical and sociological trends, and with religious and philosophical ideas.

One of the most important contributions provided by the Music Department is the opportunity for self-expression, either individually or with others. The stimulation and enjoyment derived from music springs from study, self-examination and criticism, discipline, knowledge of other disciplines that bear upon musical interpretation, and a desire to achieve excellence. These are liberating, civilizing, sensitizing influences upon humanity in any age and in any place; they help prepare students for rich and rewarding lives.

The philosophy and mission of Albion College are reflected in four primary goals of the Music Department: (1) To be an artistic presence on the campus and to share the rich heritage of great music with students, faculty and community; (2) To expose students to and involve them with the creative process through music, to heighten students' sensitivity to themselves and others, and to introduce them to a broad range of significant music; (3) To develop an understanding of music, impart knowledge of music and increase musical skills by means of courses offered within the framework of the liberal arts; (4) To provide courses and curricula for music majors so they may have the necessary foundation for graduate study, teaching, performing, or other career-oriented goals.

The Music Department offers courses for a broad range of students--from those who aspire to a musical career to those who wish to develop their avocational interests in music. Membership in all performing ensembles and opportunities for private music lessons are open to all students regardless of major. Albion has an excellent library of books, musical scores, recordings and stereo listening equipment--all available for student use. Albion College is an accredited institutional member of the National Association of Schools of Music.

The Music Department offers three music curricula: (1) music major; (2) music major with performance emphasis; and (3) music major with music education emphasis. These programs are listed below with an explanation of the purpose and the requirements for each.

**Step 2: List goals/outcomes (Due May 15, 2009)**

**PROGRAM OUTCOMES FOR** **BACHELOR OF ARTS WITH A MAJOR IN MUSIC**

**SECTION 1.**

**GENERAL OUTCOMES. Albion College graduates with a major in music will:**

1. Have writing skills and ability to use research tools (library, internet, etc.)
2. Understand and be able to apply the basics of music theory, aural, and keyboard proficiency.
3. Have a working knowledge of the historical basis of the development of musical forms and structures.
4. Have a knowledge and understanding of the historical development of music, its historical periods, genres, mediums, and composers, within their cultural context.
5. Be familiar with music technology in its various forms for teaching, composition, and scholarly pursuits.
6. Have a practical knowledge of performance practice in their particular ensemble performing area(s).
7. Have knowledge of solo repertoire and technical studies in their major area of study.
8. Have a basic knowledge of the standard repertoire of other instruments (other than that of the student’s major instrument).
9. Be able to work independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis, composition, repertoire knowledge, and music history.

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PROGRAM OUTCOMES FOR MUSIC EDUCATION

Graduates from the 12.5 unit Bachelor of Arts in Music (music education)program will:

1. Have the competencies delineated in the Music Major General Outcomes.
2. Have a working knowledge of music education in the U.S. schools.
3. Be able to articulate a philosophy of music education.
4. Be familiar with standard music curricula, particularly the National Standards for Music Education and the Michigan music curriculum.
5. Be able to write goals and objectives for music instruction.
6. Be able to prepare effective lesson plans for class lessons and ensemble rehearsals.
7. Diagnose and prescribe appropriate content and techniques according to the music learning sequence for all levels and types of learners.
8. Have competent conducting technique and rehearsal techniques for a variety of ensemble situations.
9. Have a working knowledge of instrumental and vocal techniques appropriate for teaching.
10. Have a working knowledge of appropriate instructional materials and their use.
11. Demonstrate skills in the administration of the school music program.
12. Understand and be able use effective classroom management skills.
13. Be able to demonstrate performing competence in their major area of study.

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PROGRAM OUTCOMES FOR MUSIC PERFORMANCE EMPHASIS

Graduates from the 12.5 unit Bachelor of Arts in Music (performance concentration) program will:

1. Have the competencies delineated in the Music Major General Outcomes.
2. Be able to demonstrate a high quality of performing competence in their major area of study.
3. Have the skills necessary to prepare for performance independent of outside teaching and assistance.
4. Be able to articulate knowledge of applicable performance and teaching literature.
5. Be familiar with the fundamentals of music pedagogy.
6. Vocal majors will be able to sing in foreign languages.

**Step 3: Identify program components (Due May 15, 2009)**

SECTION 2.

QUANTITATIVE MEASURES AND/OR QUALITATIVE INDICATORS

**Music Major (8-unit major -- “Core Curriculum”)**

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| **Student Learning Outcome** | **Assessment Procedure** | **When Assessed** |
| 1. Have the writing skills and ability to use research tools (library, internet, etc.). | Papers, writing samples, participant observation, simulated activities. | At the conclusion of courses related to the outcome. MUS313/314 |
| 2. Understand and be able to apply the basics of music theory, aural, and keyboard proficiency. | Performance evaluation, written assignments.  MUS 101/102 Example: Students will be able to perform melodies at sight while conducting and singing scale degrees that reflect various concepts in simple, compound, and subdivisions of all beat patterns. | At the conclusion of courses related to the outcome during the first two years of school.  MUS101/102/201/202 |
| 3. Have a working knowledge of the historical basis of the development of musical forms and structures. | Written tests, written analysis, aural analysis, written analysis, written tests. | At the conclusion of courses related to the outcome during the second and third years of school. MUS201/202/313/314 |
| 4. Have a knowledge and understanding of the historical development of music, its historical period, genres, mediums, and composers, within their cultural context. | Written analysis, writing samples, aural analysis, written tests.  MUS 313/314 Example: The student will choose a work for oral presentation, by a composer studied or included in the time period(s) discussed in this course.  Each student will research and briefly analyze their piece as well as include pertinent biographical details about the composer. | At the conclusion of courses related to the outcome during the second and third years of school. MUS313/314 |
| 5. Be familiar with music technology in its various forms for teaching, composition, and scholarly pursuits. | Participant observation, upper division selected assignments.  MUS 101 Example: Music theory assignments are regularly submitted utilizing Finale and Sibelius music writing software.  MUS 322 Example: Students develop a composition/arrangement that fits a select criteria for performance, using the above-mentioned software programs. | At the conclusion of courses related to the outcome during the first two years of school, and again in the final year for students enrolled in Music Education courses. MUS101/102/201/202/322/328 |
| 6. Have a practical knowledge of performance practice in their particular ensemble performing area(s). | Simulated activities, observations.  All Major Ensembles Example: Regularly occurring performances. Every rehearsal, by its very nature, addresses performance practice including genre-related techniques in string bowing, diction specific to a genre or era in choirs, and articulation issues in a variety of jazz styles - to name just a few. | At the conclusion of performance courses related to the outcome. These courses are ongoing throughout the students' tenure in the program. |
| 7. Have a knowledge of solo repertoire and technical studies in their major area of study and to be familiar with standard literature of other performance areas. | Juries, recitals, other concert performances, master classes. Concert attendance requirement.  Private Lessons Example: Each student, having as a music major a "major" field of study, studies/practices/performs that standard repertoire for their instrument or voice each semester that they take said lessons. Practice is on-going, and performance comes through Music Major Meetings and the end of semester Performance Jury. | Juries are held at the end of each semester. Departmental Recitals/master classes occur several times each semester. Concert performances are the equivalent of final exams in performing ensembles. |

**Major Assessment Instrument: The Sophomore Jury (on-going, yearly assessment vehicle)**

* For a student to be allowed to undertake either of the 12.5-unit majors (in music education or performance), they must first pass a Sophomore Jury in December of their sophomore year. This jury is designed to assess the student’s academic and performance level and his/her general ability to attempt the music teacher certification program or further studies at the graduate level. All music faculty and staff are present to look at the student’s transcript, assess their performing level, and to have an open discussion of the student in terms of his/her potential to succeed. Most students are found to be acceptable candidates, as their success/failure as freshmen lead them to the logical choice vis-à-vis further studies. Those who are not successful usually complete the 8-unit major in conjunction with another academic major and plan a career outside the field of music.

**Assessment Plan for the Music Major with Music Education emphasis (12.5 unit major)**

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| |  |  |  | | --- | --- | --- | | **Student Learning Outcome** | **Assessment Procedure** | **When Assessed** | | 1. Have the competencies delineated in the Music Major General Outcomes. | Refer to 8-unit major core curriculum. | Refer to 8-unit major core curriculum | | 2. Have a working knowledge of music education in the U.S. schools. | Written test, lesson plan assignments, MENC membership  MUS 322 Example: Students write lesson plans for band based on their knowledge of the National Standard for K-12 Music Education. | Ongoing. MENC members have access to much information through the Music Educators Journal and state/national conferences. MUS322/325/328 | | 3. Be able to articulate a philosophy of music education. | Written papers in Mus. Ed courses , student teaching, portfolio.  MUS 322 Example: Based on assigned readings on music education philosophy, articulate your beliefs in a one-page philosophy of music education. *\*Also completed in MUS 328* | At the completion of courses related to the outcome. MUS322/325/328 and student teaching | | 4. Be familiar with standard music curricula, particularly the National Standards for Music Education and the Michigan music curriculum. | Written tests, lesson plan assignments, comparison papers.  MUS 322/325/328 Example: Students in each of these courses develop lesson plans based on the 9 National Standards for Music Education, as outlined by MENC: The National Association for Music Education | At the completion of courses related to the outcome. MUS322/325/328 | | 5. Be able to write goals and objectives for music instruction. | Resource package, student teaching. | At the completion of courses related to the outcome. MUS322/325/328 | | 6. Be able to prepare effective lesson plans for class lessons and ensemble rehearsals. | Portfolio, video, student teaching.  EDUC 422 (Student Teaching) Example: Students submit daily and weekly lesson plans to their Student Teaching Coordinator, and to the Music Education Coordinator (when applicable) as part of their observation process. | At the completion of courses related to the outcome MUS322/325/328 | | 7. Diagnose and prescribe appropriate content and techniques according to the music learning sequence for all levels and types of learners. | Video, written test, student teaching, field experience, student teaching.  MUS 322/325/328 Example: Through field experience associated with each of these courses, students practice the technique of diagnosis and prescription in elementary, middle, and high school levels. | At the completion of courses related to the outcome. MUS322/325/328 | | 8. Have competent conducting technique and rehearsal techniques for a variety of ensemble situations. | Video, written test, field experience, internship.  MUS 230/330/331 Example: Students are regularly videotaped demonstrating a multitude of conducting skills including fermatas, various time signatures, cueing, etc. Critique of the video is done by the instructor as well as the student's peers. | At the completion of courses related to the outcome. MUS 230/330/331 | | 9. Have a working knowledge of instrumental and vocal techniques appropriate for teaching. | Proficiency exams, video, student teaching.  MUS 240-246 Example: All students in this course sequence of instrument methods classes must perform scales, etudes, and small solos on these instruments on a regular basis. They also must be able to teach these techniques and abilities to their non-music peers for practice. | At the completion of courses related to the outcome. MUS322/325/328, 240-246 | | 10. Have a working knowledge of appropriate instructional materials and their use. | Card/resource files, student teaching. | At the completion of courses related to the outcome. MUS322/325/328 | | 11. Demonstrate skills in the administration of the school music program. | Resource package.  MUS 322 Example: Students develop an entire portfolio of information pertaining to the recruitment of beginning band students - from the initial invitation letter, to the timeline for events, to the acquiring of instruments to begin band class on the first day of classes. | At the completion of courses related to the outcome. MUS322/325/328 | | 12. Understand and be able to use effective classroom management skills. | Video and analysis of student teaching. | During student teaching experience. | | 13. Be able to demonstrate performing competence in their major area of study. | Jury, recitals, master classes.  Private Lesson Senior Recital Example: This is the culmination of four years of private study on the student's major instrument. All students must prepare a 50 minute solo recital, which is juried and must be successfully passed by the jury in order to complete. | Ongoing. Juries are held at the end of each semester. Departmental Recitals/master classes occur several times each semester. Final Senior Recital. |   **Assessment Plan for the Music Major with Performance emphasis (12.5 unit major)**   |  |  |  | | --- | --- | --- | | **Student Learning Outcome** | **Assessment Procedure** | **When Assessed** | | 1. Have the competencies delineated in the Music Major General Outcomes. | Refer to Music Core Curriculum. | Refer to Music Core Curriculum. | | 2. Be able to demonstrate performing competence in their major area of study. | Juries, recitals, master class.  Private Lesson Senior Recital Example: This is the culmination of four years of private study on the student's major instrument. All students must prepare a 50 minute solo recital, which is juried and must be successfully passed by the jury in order to complete. | Ongoing. Juries are held at the end of each semester. Departmental Recitals/master classes occur several times each semester. Final Senior Recital. | | 3. Have the skills necessary to prepare for performance independent of outside teaching and assistance. | Recital preparation. | Recital preparation involves daily practice for private lessons and eventual public performance. | | 4. Vocal majors will be able to sing in foreign languages. | Juries, recitals, master class. Study of language through the Foreign Language Department and Diction for Singers class.  Recital & Juries Example: All vocal performance majors are required to sing a variety of repertoire in English, Italian, French, and German. These requirements are specifically outlined in the Senior Recital Requirements in the Music Major Handbook. | Evaluation in language classes. Evaluation during vocal music juries, recitals, master classes, and Diction class. | | 5. Be able to work independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis, composition, repertoire knowledge, and music history. | Major analysis papers, observations of recitals (with scholarly program notes).  MUS 313/314 Example: The student will choose a work for oral presentation, by a composer studied or included in the time period(s) discussed in this course.  Each student will research and briefly analyze their piece as well as include pertinent biographical details about the composer. This assignment, and others similar, synthesizes student's knowledge and understanding of music theory, analysis skills, history, and literature. | At the conclusion of courses related to the outcome. MUS 101/102/201/202/313/314 | |

**Step 4: Select methods/data sources and instruments (Due May 15, 2009)**

SECTION 3.

SUMMARY OF EVIDENCE COLLECTED

**Assessment Efforts:** I am not aware of any formal assessment efforts for the 2007-08 year, other than the ongoing Sophomore Juries and recital hearings. I suspect that in his first year as department chair, Andrew Bishop had his hands full with other issues. But for the three or four years prior to that, while I served as Chair, the department made changes to our programming based on our assessment efforts:

**Year-end Faculty Retreat:** It should be noted that all twenty-three Learning Outcomes in the music major are to be assessed each year in forms and methods shown above. For the past several years, the faculty, upon completing the spring semester, attends a mandatory retreat where the program and its needs are discussed at length. Based on that discussion, curriculum changes are often implemented.

Over the past 5 years, the retreat assessment meetings have brought about such changes as:

* **Quality control, RE student solo recitals:** Addressing an outcome listed for both the Music education and Performance (12.5 unit) streams: **“**Be able to demonstrate performing competence in their major area of study.” Implementation of a ‘pre-recital hearing’ for all students who hope to give a solo recital. At the pre-recital hearing (no less than two weeks prior to the recital), students are assessed by the entire music faculty. At that hearing, their performance and their formal printed program (and scholarly program notes) are assessed to insure that they are ready for a public display.
* **Familiarization with repertoire of other instruments and voice:** Addressing General Outcome #8 above: “To have a basic knowledge of the standard repertoire of other instruments (other than that of the student’s major instrument).” After finding that our students seemed to lack knowledge of the basic music literature outside of that of their own instrument, we implemented mandatory music major recitals and master classes for our majors (in addition to our existing concert attendance requirement).
* **Keyboard proficiency**: Addressing General Outcome #2: “Understand and be able to apply the basics of music theory, aural, and keyboard proficiency.” After finding that a stand-alone keyboard proficiency requirement was not effective in insuring that outcome, we integrated a piano lab component into each of our four music theory classes. This has proved to be much more effective.

**Weekly assessment in private studio lessons:** In an effort give regular feedback to the student taking private lessons, and to be less subjective in terms of grading, the instructor now gives a weekly grade. This way the student is keenly aware his/her progress and of the expectations of the teacher. In implementing this procedure, the following rubric was adopted:

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| **Points awarded for lesson** | **Evaluation criteria** |
| 4.0 | Student meets every expectation communicated by the teacher in the previous lesson (an A-lesson). |
| 3.0 - 3.7 | Student puts in a serious effort, but did not master the material assigned (a B-lesson). |
| 2.7 | Student accomplishes a significant amount, but has fallen somewhat short of the stated objective(s) (a C-lesson). |
| 1.0 - 2.3 | Student shows up for the lesson, but with little or nothing accomplished.(a D-lesson) |
| 0 | O points, or a grade of E, is assigned to students who miss a lesson without giving the teacher the \*appropriate notice. |

**Final grades**

Regular lessons: 85%

Jury (final exam) 15%

**Future Assessment Procedures for 2009-10**:

**Ongoing faculty evaluation for all applied music faculty.** Student surveys (internal Music Department-designed survey instrument) regarding the private instruction they have received. These are done every semester. The Chair shares the results of these student surveys with the full time faculty and gives appropriate feedback to the private instructor. If necessary, in consultation with the faculty, the Chair will make a change in applied teachers.

Related to the above, this year we are also reviewing video tapes of applied faculty so that peer evaluation can be part of our feedback to applied teachers.

**Alumni Surveys**: In the past, the department has held exit interviews with graduating seniors which have proved helpful. However, it is likely that the 12.5 unit majors (those planning for a career in music) will need a period of time in teaching jobs or graduate school before they can give us feedback on how our program actually met their needs as professionals in music. Our thought is that alumni surveys might be a valuable assessment instrument which could be done on a regular basis. I will propose that we plan the implementation of an alumni survey as part of our next faculty retreat (in May 2009).

**Step 5: Analyze and interpret the data (Due Early Fall 2009)**

**Faculty Retreat:**  
Much of the data collected for consideration at the year-end faculty retreat is in anecdotal form - but is valuable in developing plans for the future of the program. Each full time faculty member has an opportunity to discuss with the others, how effective their particular teaching areas (classes, ensembles, private lessons) were. All members discuss all aspects of the program. Recent discussions have revolved around the optimal number of contact hours for Music Theory and Keyboard Skills. Other discussions have pertained to how the department sequences courses required for the major that are offered on an alternate year basis in order to insure that all students have an opportunity to take them (in the appropriate order) within their four years.  
  
With specific regard to "quality control" of student solo recitals, this is an on going process that is analyzed on an individual basis every time a senior recital is performed. The department faculty have two opportunities to assess students - first at the recital jury, and second at the actual recital. During the recital jury, faculty can determine a baseline for individual student ability, and through the recital faculty can compare with the jury to determine if progress has been made. All full time faculty attend these performances and discuss the quality beforehand and afterward. The department looks for trends within particular studios to determine if any action needs to be taken. But all faculty are aware that considering only individual performances would not provide a true picture of the quality of a particular studio, as student abilities vary from person to person, from year to year.  
  
Familiarization of repertoire from other instruments and voices is also an ongoing process, done primarily through the student Music Major Meetings as well as the Concert Attendance Requirement. At the year-end retreat, the department considers all of the department sponsored performances given and looks for a balance between instrumental, piano, and vocal events. We also consider a balance between genres - orchestral, choral, jazz, and wind band. An finally, between solo , chamber and full ensemble events.  
  
The "Piano Lab" component is primarily the concern of our music theory person(s). They are able to assess on a weekly basis, as well as by semester, two years worth of student keyboard skills. As students progress through the sequence of keyboard skills labs associated with the 4 music theory courses, theory faculty are able to determine the specific needs of individuals and prescribe a specially designed set of instructions to aid the student.  
  
**Private Studios:**Individual studio teachers provide weekly feedback to each student through a weekly grade. A stated above, these grades are based on individual studio teacher expectations that must be clearly outlined in the teacher's syllabus. 85% of the student's overall semester grade for lessons is based on this weekly assessment. Students will be able to track their progress through these weekly grades. It is the responsibility of each studio teacher to communicate with their students concerning student progress.  
  
Through the end of semester jury, which every music major must complete, a panel of faculty have the opportunity to assess each student's progress on their instrument through performance on a semester by semester basis. All faculty within one of three jury rooms (a. winds/brass/percussion, b. voice, c. piano) consult with each other and the studio teachers to determine if progress is being made.  
  
**Faculty Evaluation (Studio Teachers):**  
The data collected through student surveys of studio teachers is analyzed by the department chair. Aggregate and individual results are shared with each studio teacher evaluated. Surveys are conducted every semester, and this fall 2009 we will be piloting a new method of administering the survey - through surveymonkey.com, rather than the cumbersome paper and pencil method which yielded unbalanced data collection. We are hopeful that this new method will encourage more students to participate in the evaluation process, and provide the department with more accurate information on all studio teachers.  
  
All survey questions will be averaged and the chair, in consultation with the full-time faculty will determine if any particular item stands out as trending to the negative. A negative trend would be considered any survey item that receives an average score of between 1 and 4 (on a 7 point scale with 7 being the most positive, or "exceptional" response).  
  
  
**Alumni Survey:**  
The alumni survey is a new tool that the department will be implementing to gauge alumni satisfaction with their education in the Music Department. Questions are all designed to elicit responses to the items listed in Step 2 above. The data collected through the alumni survey will be analyzed by the department chair with the assistance of the department secretary if necessary. Aggregate results will be shared with all full-time faculty to determine what, if any of the items surveyed should be of concern. Items of concern will be considered any which receives more than 50% response as "disagree" and/or "strongly disagree" combined. We will proceed to Step 6 for any and all items that fall into this category. If the responses are "strongly agree" or "agree" we will consider these to be areas in which the department is adequately meeting the needs of the students. If a majority of responses fall under "neutral" the department will need to either rework the question, or investigate further - possibly through a follow up survey.

**Step 6: How will the data collected be used for decision-making, strategic planning, etc. (Due Early Fall 2009)**

The Music Department has always valued assessment and has made efforts to implement change based on these assessment. We have in years past sent out alumni surveys on the satisfaction of their educational experience. We have used the studio teacher survey for many years now, and it has proved invaluable to helping our studio teachers to retool and refine their teaching. But these efforts, while significant in their own right, have not always been a part of an overall unified effort. It is our intention now, though, to unify these efforts and develop tools to objectively conduct assessment for the betterment of the curriculum, and for our music majors.  
  
The Alumni Survey was recently completed and will be sent out at the beginning of next week (November 16, 2009). Results from the survey will be analyzed over the winter break by the department chair. A summary report of these results will be presented to the full time faculty members at the first department meeting of the second semester 2010 for discussion. As stated in Step 5, majority responses to all items within the alumni survey will be given serious consideration by the entire full time faculty. Any curricular decisions about changes to be made, or not made, will be done by full time faculty as a whole, and will be in consultation with the guidelines set forth by the National Association of Schools of Music, of which we are a part. If significant curricular changes are required, and these changes comply with NASM guidelines, the chair will submit the necessary changes to the Course Change subcommittee of C&RC.  
  
*A summary report of the Alumni Survey will be completed and submitted to the Assessment Committee by the start of the Spring 2010 semester.*The on-line Faculty Evaluation Survey will be piloted at the end of the fall 2009 semester. Results will be collected by the department chair only and shared with the individual teachers. If there are areas of concern within any of the items on the survey, these concerns will be brought to the attention of the individual teachers who will, in consultation with the department chair, attempt to resolve them.  
  
*A summary report of the Studio Faculty Survey will be completed and submitted to the Assessment Committee by the start of the Spring 2010 semester.*The End of the year Retreat is the department's opportunity to assess the effectiveness of the music major curriculum and information gathered from alumni surveys, faculty evaluation surveys, and anecdotal responses will be considered when recommending changes to the curriculum.  
  
*A summary report of the 2009 Year End Retreat will be submitted to the Assessment Committee by the end of the Fall 2009 semester. Additionally, a summary report of the 2010 Year End Retreat will be submitted to the Assessment Committee by June, 2010.*