

Program Assessment Plan  
2011-2012

College of Humanities and Social Sciences  
CSU-Pueblo Department of Music  
Jennifer Shadle Peters, Chair

Bachelor of Arts in Music

Developed by Jennifer Shadle Peters  
with input from Ranked Faculty and Artists-in-Residence  
2011-2012

**Music Department Mission:**

To provide the highest quality music education possible for the music major pursuing a career as a performer, educator, and scholar, as well as the student wishing to minor in music and persons wishing to learn about music as part of a professional or liberal arts tradition and a part of human culture and experience.

The Music Department's primary program is the Bachelor of Arts in Music. Within this program, some students choose to take additional specialized courses for an Emphasis area in either Performance or Music Education and K-12 Teaching Licensure. Within all program emphases, the department's mission of providing high quality music education as a basis of a career in the discipline is central to our curriculum and instructional practices.

**Student Learning Outcomes:**

Upon completion of the Bachelor of Arts degree in Music, all students will

1. *Read, analyze, and perform music* with fluency in at least one performance medium and in a variety of genres and styles.
2. *Use the piano proficiently* as an instrument for independent study of music theory, analysis of scores, and preparation of compositions or arrangements, as appropriate to the common tasks of a professional musician.
3. *Demonstrate proficiency in aural recognition* and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician.
4. *Recognize and describe* representative selections of music from all *the significant style periods and genres* of western art music.
5. *Create arrangements and original compositions* utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles.

The achievement of these outcomes will enable graduates to compete successfully with their peers for graduate school admissions, or to begin a performing career at some levels locally. Related career fields, such as arts management or audio-engineering, would require further specialized training, but a solid bachelor's degree in music is a recognized beginning in such careers.

In addition to the outcomes described above, students in the *Performance Emphasis* program will

6. *Conduct large and small ensembles* in their primary performance medium.
7. *Prepare and present in public* a wide selection of repertoire representative of the highest standard of performance technique and style appropriate to young professional artists.

In addition to the general outcomes, students in the *Music Education Emphasis* program will

6. *Conduct large and small ensembles* in their primary performance medium.
7. *Demonstrate* through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.
8. *Create instructional plans, long-range curriculum outlines, and assessments* for music education at elementary and secondary levels, following Colorado Content Area Learning Standards and incorporating recognized best practices in music pedagogy.

All of the outcomes listed above are observable and measurable, although some measures of musical understanding and achievement cannot be quantified. It is difficult in some regards to prevent all overlapping of outcomes (i.e., the understanding of theory and history will play a considerable role in a student's correct interpretation of a piece of music in performance), but the assessments themselves are designed to target discrete aspects of the student's development.

There are five outcomes considered essential for all graduates of the program. In addition, the music education and music performance emphasis areas each require specific outcomes specific to their professional requirements. Music Education must be designed in such a way as to satisfy Colorado Department of Education requirements for licensure. In the following discussion, it is understood that our department has not followed actual program assessment plans in the past, but has used aggregate reporting of student achievement outcomes to infer general program strengths and weaknesses. In the coming assessment cycle, a more suitable plan will be developed for program assessment, but at present my only data is based on the compilation of individual results.

Performance criteria have continued to be developed in 2011-12. The department has not undertaken a systematic program-level assessment, but analysis of data gathered from students who were active in the past five years is revealing clear areas of strength and weakness in our curriculum. (see APPENDIX A, updated from last year)

Program-level assessment : We continue to find incoming freshmen who lack a strong foundation in basic music theory and piano; therefore, we looked at Outcome #2 for the second year in a row. This year we also studied the proficiency of students who completed MUS 357: Orchestration and Arranging, for evidence of proficiency in Outcome #5.

**Communication of Learning Outcomes:**

The Music Department faculty have reviewed and discussed the progress on Learning Outcomes, particularly Outcome #2. Although the numbers haven't shown a clear improvement from one year to the next, we sense that using the piano proficiency completion course – so that a grade shows up on the transcript – is influencing students to take it more seriously. One form of communication that will be stressed in Fall 2012 is the importance to complete the exam early, not simply to begin it. Most students are "in progress" by the end of their freshman year, and some have only one or two skills remaining, but then wait until they are seniors to finish it off!

**Curriculum:**

We have begun to prepare the self-study required for our next accreditation visit by NASM (National Association of Schools of Music), which will take place in April 2014. The entire curriculum is being reviewed for possible gaps or even redundancies, and any necessary changes to the catalog will be identified by the end of summer 2012. Some change in the sequence and/or content of the Theory/Aural Skills sequence will almost certainly be made, as we focus on giving every student a chance to succeed in the foundation courses of the first two years.

**Assessment Methods:**

- Currently, the only formal assessment of student achievement of learning outcomes is the Junior Qualifying Exam given at the end of the sophomore year. Faculty hoped to develop a Senior Exit Survey and Senior Comprehensive Exam for use 2011-12, but these are still under discussion. When complete, these instruments will be implemented to assess overall achievement of the learning outcomes.
- For 2011-12, the review of student records is continuing to obtain a more comprehensive picture of where we are, and to provide information for future assessment planning and implementation.
- For 2011-12, in addition to the continued study of SLO #2, students' performance on the final outcome project for MUS357, Orchestration and Arranging, is being reviewed as an assessment of SLO #5.

**Assessment Results:**

- Assessments results from 2010-11 indicated that music majors are not completing the piano proficiency requirement early enough in their undergraduate curriculum; to address the problem, the faculty has become more vigilant in advising and in embedding keyboard-related expectations in the lower-division curriculum. This crucial SLO is being re-assessed in 2011-12 to watch for a positive trend or to try other approaches.
- The Student Advisory Council has met with the Department Chair approximately three times per semester in 2011-12. We would have met more often, but schedule conflicts were difficult to overcome. Their suggestions have been considered and discussed by faculty, but their recommendations did not vary significantly from the process we have put in place.

- Other students, first- and second-year students enrolled in the Functional Piano courses, have given generally positive responses to the more structured, text-based curriculum that is now being used in those classes.
- No changes have been made in the process by which students are informed of their results on the Junior Qualifying Examination and the Piano Proficiency Examination.

**Continuous processes:**

- The Music Department faculty are becoming more conscious of the need for effective program assessment, but the progress is far from uniform. The Department Chair, in reporting the results of the first and second years of program assessment, will be drawing further attention to the learning goals and the need for ongoing assessment in all aspects of the curriculum.
- The Department Chair is ultimately responsible for initiating and supporting the process of program improvement, with the help of a steering team of tenure-track, studio artists, and adjunct instructors who will assume the responsibility of collecting and evaluating program assessment data. In 2012-13, a full-scale comprehensive program review will begin in preparation for our 10-year accreditation review by the National Association of Schools of Music. Their site visit is scheduled for April, 2014.
- The Department Chair and assessment steering team will also assume responsibility for ensuring that results from each year are the basis for actions plans for the following year.

**APPENDIX A**  
**PROGRAM ASSESSMENT RUBRIC**  
**BACHELOR OF ARTS IN MUSIC**  
**COLORADO STATE UNIVERSITY - PUEBLO**

| <b>Core Learning Outcome</b>   | <b>4<br/>Exemplary</b>  | <b>3<br/>Proficient</b>   | <b>2<br/>Acceptable</b>   | <b>1<br/>Unacceptable</b>   |
|--|---|---|---|---|
| Read, analyze, and perform music with fluency in at least one performance medium and in a variety of genres and styles.  | Soloist or principal in more than one ensemble; a student leader in all academic and performance-based classes    | Strong and reliable performer in more than one ensemble; completes all courses and program requirements in a proficient and timely manner | Performs well in the primary ensemble and participates in other groups; maintains a solid GPA and completes program requirements. | Fails to develop the necessary skills and dispositions to complete a music degree in preparation for a career as a professional musician. |
| Use the piano proficiently as an instrument for independent study of music theory, analysis of scores, and preparation of compositions or arrangements, as appropriate to the common tasks of a professional musician. | Piano Proficiency Exam completed with fluency, not later than 5 <sup>th</sup> semester                            | Piano Proficiency Exam completed, not later than 5 <sup>th</sup> semester   | Piano Proficiency Exam completed, not later than 8 <sup>th</sup> semester   | Piano Proficiency Exam completed with difficulty, or not at all, delaying or preventing graduation  |
| Demonstrate proficiency in aural recognition and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician.  | Consistent and accurate application of aural analysis in performing, conducting, and teaching.                    | Usually accurate application of aural analysis in performing, conducting, and teaching.   | Struggles for accurate application of aural analysis in performing, conducting, and teaching.                                     | Cannot accurately apply aural analysis in performing, conducting, and teaching.   |
| Recognize and describe representative selections of music from all the significant style periods and genres of western art music.  | Accurate and thorough discussion of 5 out of 5 recorded excerpts from different musical styles and genres         | Accurate discussion of 4 out of 5 recorded excerpts from different musical styles and genres  | Recognition and limited discussion of 3 out of 5 recorded excerpts from different musical styles and genres                       | Inability to recognize and describe at least 3 of the 5 recorded excerpts from different musical styles and genres                        |
| Create arrangements and original compositions utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles.  | Successful completion of projects, both assigned and independent, that utilize formal and creative musical skills | Successful completion of assigned projects that utilize formal and creative musical skills  | Acceptable completion of assigned projects that utilize formal and creative musical skills  | Unsuccessful completion of, or failure to complete, assigned projects that utilize formal and creative musical skills                     |

(APPENDIX A, cont.)

| <b><u>Performance Major Learning Outcome</u></b>   | <b>4<br/>Exemplary</b>  | <b>3<br/>Proficient</b>  | <b>2<br/>Weak</b>   | <b>1<br/>Unacceptable</b>  |
|--|---|--|---|--|
| Conduct large and small ensembles in their primary performance medium.   | Demonstrate both mastery of technique and expressive fluency in conducting  | Demonstrate solid grasp of technique and expressive fluency in conducting  | Demonstrate rudimentary technique, with or without expressive fluency, in conducting  | Failure to acquire rudimentary technique or expressive fluency in conducting   |
| <i>Prepare and present in public</i> a wide selection of repertoire representative of the highest standard of performance technique and style appropriate to young professional artists.   | Junior and Senior recital programs cover multiple genres, languages and style periods; recordings indicate high level of achievement; repertoire and jury forms reveal a consistent pattern of artistic growth. At graduation, the student could move successfully into a graduate program in music performance | Junior and Senior recital programs cover at least three styles, languages, and genres; repertoire and jury forms indicate considerable technical and artistic growth; with diligence, the student might be successful at the graduate level of performance study | Junior and Senior recital programs cover at least three styles, languages, and genres; repertoire and jury forms indicate some artistic growth; without considerably more diligence, the student will probably not be accepted into a graduate level of performance study | Junior and Senior recital programs do not cover at least three styles, languages, and genres; repertoire and jury forms indicate little or no artistic growth; The student would have no chance at being accepted into a graduate level of performance study |
| In conjunction with recital performances, <i>prepare scholarly program notes</i> on the repertoire being presented and work closely with administrative staff to complete the copy and format of professional publicity documents. | Clearly written program notes are completed at least two weeks in advance, without serious typing errors, and including accurate translations where applicable.   | Reasonably well-written program notes are submitted to administrative staff two weeks in advance, needing minor revisions but without serious errors.  | Student requires considerable guidance and support, either from applied instructor or administrative staff, but does prepare acceptable notes.  | Student does not prepare program notes, or presents such poorly prepared notes that the instructor must substantially re-write the material.   |

(APPENDIX A, cont.)

| <b><u>Music Education Major Learning Outcome</u></b>   | <b>4<br/>Exemplary</b>   | <b>3<br/>Proficient</b>  | <b>2<br/>Weak</b>   | <b>1<br/>Unacceptable</b>   |
|--|--|--|---|---|
| Conduct large and small ensembles in their primary performance medium.   | Demonstrate both mastery of technique and expressive fluency in conducting   | Demonstrate solid grasp of technique and expressive fluency in conducting                                    | Demonstrate rudimentary technique, with or without expressive fluency, in conducting                                    | Failure to acquire rudimentary technique or expressive fluency in conducting  |
| <i>Demonstrate</i> through field experiences and student teaching the <i>necessary skills and dispositions for teaching music</i> in a variety of public school settings.  | Demonstrates clear understanding and acceptance of a teacher's roles and responsibilities both in preparation and facilitation of learning | Is able to fulfill the roles and responsibilities of a teacher, with guidance and encouragement from faculty | Is making some progress toward taking on the full responsibilities of teaching, but continues to need strong mentoring. | Has changed emphasis away from the Music Education field, either through personal choice or by recommendation of faculty. |
| <i>Create instructional plans, long-range curriculum outlines, and assessments</i> for music education at elementary and secondary levels, following Colorado Content Area Learning Standards and incorporating recognized best practices in music pedagogy. | Work in all pre-service courses demonstrates the ability to plan and facilitate learning according to high professional standards.         | Work in all pre-service courses meets professional standards, with guidance and oversight by faculty.        | Ability to plan and implement instruction remains at a basic level and continues to require faculty guidance.           | Does not demonstrate the skills or the willingness to take full charge of instructional planning and implementation.      |



