

Program: ____ Music, B.A. ____

Date: ____ June 4, 2012 ____

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I. Program student learning outcomes (SLOs) assessed in this cycle, processes, results, and recommendations.

A. Which of the program SLOs were assessed during this cycle? Please include the outcome(s) verbatim from the assessment plan.	B. When was this SLO last assessed?	C. What method was used for assessing the SLO? Please attach a copy of any rubrics used in the assessment process.	D. Who was assessed? Please fully describe the student group.	E. What is the expected achievement level and how many students should be at it?	F. What were the results of the assessment?	G. What were the department's conclusions about student performance?	H. What changes/improvements to the <u>program</u> are planned based on this assessment?
SLO #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.	2010-11	The same method and rubric as last year, comparing the two; rubrics attached.	Students who passed the piano proficiency exam in the 2011-12 academic year, and those students who graduated during 2011-12.	"Acceptable" achievement level on the Outcome rubric is completion by the 8 th semester. "Proficient" level is completion by the 5 th semester. We expected to see all students reach at least "Acceptable" and a majority to reach "Proficient."	A clear trend of improvement was not seen, although one year is probably not enough time. Other details are explained in the comments below.	The faculty concluded that we should continue emphasis on earlier completion of all the piano proficiency skills, and to link completion to the likelihood of success in later coursework when advising our students.	We are looking at changes in the lower-division curriculum to strengthen students' use of the piano as a learning tool, thus reinforcing the relevancy and need for these skills early in the program.

Comments: Outcome #2 – The comparison of this year's graduates with last year's, while somewhat informative, is not a full picture of students' improvement in achieving this learning outcome. All of the graduates of the past two years were already upperclassmen when the new approach to teaching piano skills was begun. As incoming students begin their piano study immediately, we should see a trend toward earlier completion.

A. Which of the program SLOs were assessed during this cycle? Please include the outcome(s) verbatim from the assessment plan.	B. When was this SLO last assessed?	C. What method was used for assessing the SLO? Please attach a copy of any rubrics used in the assessment process.	D. Who was assessed? Please fully describe the student group.	E. What is the expected achievement level and how many students should be at it?	F. What were the results of the assessment?	G. What were the department's conclusions about student performance?	H. What changes/improvements to the <u>program</u> are planned based on this assessment?
SLO #5: Create arrangements and original compositions utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles	Has not been previously assessed	Review of students' final projects in MUS 357: Orchestra and Arranging; rubric attached	All music majors are required to take the Orchestration course after they complete the two-year Theory sequence; there were 13 enrolled in the Fall 2011 class.	We expected at least 85% of the class to pass MUS 357 on their first attempt ("Acceptable" or better on the rubric). It is required for all music majors, so a student who fails the course must retake it to complete the degree.	In Fall 2011, 11 of the 13 enrolled students did achieve at least an "Acceptable" rating on the rubric – barely making the 85% expectation.	We observed that all of the students who achieved "Exemplary" or "Proficiency" ratings had completed their piano proficiency exam, and all those who were rated in the lower half of the rubric had not. The sample is small, but lends weight to our goal of pursuing the earlier piano skill achievement.	At this time, no changes to the program are planned with regard to this SLO.

Comments: Outcome #5 – By the third year of the music curriculum, students should demonstrate the ability to manipulate the materials of music creatively while adhering to the conventions of proper style and genre. In applying the performance criteria, we looked at ability to complete long-range or independent projects as evidence of exemplary and proficient achievement, with the ability to complete shorter assignments or to do larger assignments with guidance and assistance, as acceptable. Eight of the 11 class members, or 84.6%, were rated by the course instructor and a second faculty member in the "Exemplary" and "Proficient" categories. Most students, having completed the theory sequence and at least one of the music technology courses, were apparently comfortable with the expectations of Orchestration and Arranging, and completed them with at least "Acceptable" results.

Summary:

<u>Core Learning Outcome</u>	<u>4 - Exemplary</u>	<u>3 - Proficient</u>	<u>2 - Acceptable</u>	<u>1 - Unacceptable</u>
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 of 11	2 of 11	3 of 11	4 of 11 (3 of those were just graduating, but after 5 years in the program)
Create arrangements and original compositions utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles	4 of 13	4 of 13	3 of 13	2 of 13

B. Follow-up (closing the loop) on results and activities from previous assessment cycles. In this section, please describe actions taken during this cycle that were based on, or implemented to address, the results of assessment from previous cycles.

A. What SLO(s) did you address? Please include the outcome(s) verbatim from the assessment plan.	B. When was this SLO last assessed?	C. What were the recommendations for change from the previous assessment?	D. Were the recommendations for change acted upon? If not, why?	E. What were the results of the changes? If the changes were not effective, what are the next steps or the new recommendations?
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.	2010-11	Improvement of content and curriculum in Functional Piano classes (MUS 127 and 227); continual stress on the importance of keyboard skills in all theory courses; enforcement of the requirement to complete at least half of proficiency exam in order to take Junior Qualifying exam at end of sophomore year	Yes, all recommendations have been acted upon in the 2011-12 academic year.	As noted in the comments above, a very small increase in effectiveness was noticed over the previous year. The indication that our changes will produce positive effects, though, is that students are beginning to complete portions of the proficiency exam in their first and second piano classes. The next step is to raise the expectation that students will complete all of the exam by the 5 th semester.

A. What SLO(s) did you address? Please include the outcome(s) verbatim from the assessment plan.	B. When was this SLO last assessed?	C. What were the recommendations for change from the previous assessment?	D. Were the recommendations for change acted upon? If not, why?	E. What were the results of the changes? If the changes were not effective, what are the next steps or the new recommendations?
Create arrangements and original compositions utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles	This SLO has not been assessed in the past.	No recommendations for change are indicated at this point.	N/A	N/A

Comments: Some description of future plans has already been given above. In the curriculum review that is currently being undertaken, the theory and aural skills faculty are looking especially at ways to deliver the first-year instruction more effectively for students who enter college without solid basic musical knowledge. In larger programs, those students would be either placed in “tracked” sections of the theory course to address their greater need or they would be excluded from the music major. Those are not desirable (or even feasible) options for our department; instead, we are increasing the students’ immersion in musical skill courses with the hope that they can catch up within the first year or two, and complete a music degree successfully.