

Program Assessment Plan
2013-2014

College of Humanities and Social Sciences
CSU-Pueblo Department of Music
David Volk, Chair

Bachelor of Arts in Music

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with input from Ranked Faculty and Artists-in-Residence

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. The Department of Music identified a number of program strengths and weaknesses in past years. Stemming from program assessment, the department significantly revamped piano proficiency requirements in 2012-2013 and 2013-2014. As a result of these efforts we, we anticipate continued gains in student achievement in the in this area in years to come.

For 2013-2014 , the Department studied four student learning outcomes that have not been reported in recent assessment reports:

- SLO 4: Recognize and describe representative selections of music from all the significant style periods and genres of western art music.
- Music Education Emphasis Student Learning Outcomes:
 - SLO 6: *Conduct large and small ensembles* in their primary performance medium.
 - SLO 7: *Demonstrate* through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.
 - SLO 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.

Effective assessment requires continued development of assessment tools as the need for new and increasingly specific data arises. The Department of Music will develop the following tools in 2014-2015 and 2015-2016:

- *Departmental Music Literature Exam*: Music will develop a list of 100-125 important works in western music history that students should be able to identify upon hearing a representative sample. Students will be given the list in Spring 2015 and it will appear in Music Student Handbook and on the departmental website. The Music Literature Exam will be administered with the Junior Qualifications Exams beginning Spring 2016. For the exam, students will correctly identify a minimum of 12 of 20 excerpts selected from the departmental list.
- *Performance Rubric*: Music Faculty will design a new performance rubric that will better standardize scores of students at the time of their audition, end-of-semester jury, and junior/senior recitals. Use of a single rubric in all of these performance situations will improve tracking of student performance progress throughout their undergraduate tenure at CSU-Pueblo.
- *Junior Qualifications Exam Study Guide*: Music Faculty will develop an improved Junior Qualifications Exam Study Guide that draws deeper connections between the historical and theoretical information students are required to demonstrate at the end of their sophomore year.
- *Electronic portfolio*: As part of the University's HLC *Experiential Education* Quality Initiative, the Department of Music has proposed piloting the implementation of an electronic portfolio within the major. In each Music course, students will develop material to be included in their personal electronic portfolio. Music Faculty will develop the appropriate assessment measures to track student learning outcomes demonstrated in the electronic portfolio.
- *Community Engagement Student Learning Outcome*: Music faculty will develop a community engagement student learning outcome and appropriate assessment tools for tracking student progress in community engagement.

Communication of Learning Outcomes:

In departmental meetings in 2013-2014, Music Faculty expressed satisfaction in changes in piano proficiency requirements and report more timely and successful completion of requirements. In Junior Qualification Examinations administered at the conclusion of Fall 2013 and Spring 2014, Music Faculty noted weakness in our students' abilities to describe historical trends in western music history and make deep connections between their historical and theoretical understanding of music. Faculty noted that students, often, had limited music history course work completed at the time of the Junior Qualification Exam (most had completed only Music Appreciation during the first semester of their freshman year; the Music History I and II sequence is not completed until the junior year) and with their Music Theory sequence completed in the semester of the Junior Qualification Exam, had not had subsequent course work to draw connections between their historical and theoretical studies. An improved study guide will direct students toward the specific connections Music Faculty hope students will discern and it has been proposed that the written program notes accompanying a student's junior and/or senior recital program provide a better opportunity to assess SLO 4.

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 Spring 2015. 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 2014. 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 formal assessments of student achievement of learning outcomes are the Junior Qualifying Exam given at the end of the sophomore year, the performance rubrics completed for each student at each of their end-of-the-semester juries or recitals, and the Department of Music Program Assessment Rubric (included in Appendix A) which has not been administered in its entirety to date. In the past, faculty have discussed development of a Senior Exit Survey and Senior Comprehensive Exam, but these are still under discussion. When complete, these instruments will be implemented to assess overall achievement of the learning outcomes.

For 2013-14, the Junior Qualification Exam results were reviewed to assess SLO #4.

The Music Education Emphasis portion of the Program Assessment Rubric was administered to assess the Music Education Emphasis SLOs # 6-8.

Assessment Results:

Assessments results from 2013-14 indicated that music majors at the end of the sophomore year are not able, generally, to describe historical trends in western music history effectively. Further, they do not make effective connections between their historical and theoretical understanding of music. It is hoped that an improved study guide for the Junior Qualification Exam will nurture student inquiry into these connections and improve their demonstration of SLO #4.

Although the number of music education emphasis students assessed in 2013-2014 was small (we had only four Music Education Emphasis graduates in 2013-2014), Music Faculty are aware that one student who completed her degree requirements in Music Education demonstrated poor skills and preparation for student teaching. It is apparent that more stringent entrance requirements into the department's Music Education Emphasis program will have to be imposed. Music Faculty will revise entrance requirements and departmental advising in Music Education to ensure all of our Music Education students demonstrate the appropriate skills and knowledge necessary to be successful in the discipline. Future students lacking in skills and knowledge will be advised to complete the general BA-Music track and will not be permitted to complete their student teaching internship until the requisite skills and knowledge have been obtained.

In the past, a Student Advisory Council met with the Department Chair at times to discuss improvements to departmental assessment. This group was reconstituted in 2013-2014, but did not make specific recommendations. The Department Chair will seek the input of the Student Advisory Council in 2014-2015 and 2015-2016 as the initiatives outlined above are implemented.

Continuous processes:

Music Department faculty are committed to effective assessment and to developing uniform and meaningful assessment tools. The initiatives outlined in the 2013-2014 Program Assessment Plan reflect a continuous process of improving departmental assessment. The Department of Music will complete both University Program Assessment and National Association of Schools of Music re-accreditation in Spring 2015; the assessment plan presented here will guide and focus our reporting efforts for both endeavors.

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

Core Learning Outcome	4 Exemplary	3 Proficient	2 Acceptable	1 Unacceptable
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 th semester	Piano Proficiency Exam completed, not later than 5 th semester	Piano Proficiency Exam completed, not later than 8 th 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.)

<u>Performance Major Learning Outcome</u>	4 Exemplary	3 Proficient	2 Weak	1 Unacceptable
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.)

<u>Music Education Major Learning Outcome</u>	4 Exemplary	3 Proficient	2 Weak	1 Unacceptable
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.

