

Program Assessment Plan
2014-2015

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

Bachelor of Arts in Music

Developed by Jennifer Shadle Peters
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with input from Music Faculty

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 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.

In its 2013-2014 Program Assessment Plan, the Department of Music proposed development of the following assessment tools to improve its assessment program:

- *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.

Progress toward these goals in 2014-2015:

Performance Rubric

In 2014-2015, the Department of Music completed both the University Five-Year Program Review as well as the 10-Year Reaccreditation External Visit for the National Association of Schools of Music (the NASM reaccreditation process will conclude in the 2015-2016 academic year). These processes focused the department's attention on its assessment program additionally. The Chair proposed the new Performance Rubric in Spring 2015, which was finalized with faculty input at the end of the semester. The new rubric (included as Appendix C) will be implemented for all juries and auditions beginning in the 2015-2016 academic year.

One of our vocal instructors recently piloted the rubric, assessing students in her studio. It is apparent that the rubric succeeds in better delineating (and will be in tracking) the skills development of our students. Jury grades for these students (or their recital approval/disapproval rating) is provided below in comparison to their rubric score:

	<u>Jury/Recital rating</u>	<u>Rubric score</u>
Student A	B	5
Student B	B	15
Student C	A	20
Student D	A	30
Student E	A	30
Student F	approve	20
Student G	approve	30

The Department will work with faculty throughout 2015-2016 to ensure use and scoring of the rubric is consistent across all instrumental groups.

Departmental Music Literature Exam / Junior Qualifications Exam Study Guide

At the end of 2013-2014 and throughout 2014-2015 and the program review/reaccreditation process, Music faculty shared much interest in developing the *Departmental Music Literature Exam* and completely re-vamping the Music Theory and Music History portions of the Junior Qualifications Exam. The Department Chair is developing both of these during Summer 2015, to be proposed to Music faculty in August 2015 and implemented in the 2015-2016 academic year. [Note: the program review and reaccreditation processes consumed most of the administrative work of the department in 2014-2015 and, as a result, the department fell behind the timetable proposed in 2013-2014 (above)]. The proposal is to incorporate the *Music Literature* exam as part of the Music Theory/Music History assessment process as follows: 10 works of music literature will be identified for each Music Theory course (MUS 150, 210, 250, and 280) and 20 works in each Music History course (MUS 118, MUS 305, and MUS 355) which students will be expected to study and be able to recognize at the end of the term by hearing a representative sample. Additionally, students will be provided specific questions for each work for which they are to provide brief (four to five sentence) written answers at the end of the semester as a graded assignment within these courses.

In addition to identifying the assigned works of music literature, students will answer broader short-essay questions (which they have not been provided previously) about which the works and semester study questions inform. This represents a significant change in the administration of the Music Theory/Music History portion of the Junior Qualification Exam administered heretofore in that student progress will be assessed throughout the freshmen and sophomore Music Theory sequence and junior Music History sequence rather than once at the end of the sophomore year. It is hoped more frequent and focused assessment will provide more accurate information on the learning accomplishments of our students in their Music Theory and Music History courses. A draft of the music literature assignment and the accompanying study questions and sample end-of-the-term essay questions for MUS 150 is included below (Appendix D). Assignments for the remaining courses will be developed in Summer 2015.

Communication of Learning Outcomes:

In Junior Qualification Examinations administered at the conclusion of Spring 2015, Music Faculty noted continued 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 have noted in the past 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. It is hoped the new *Music Literature and Theory/History* assessment to be implemented in 2015-2016 will better direct students toward the specific connections Music faculty hope students will discern. It is also noted that the written program notes accompanying a student's junior and/or senior recital program provide an additional opportunity to assess SLO 4.

Curriculum:

The *Music Literature and Theory/History* assessment will be closely monitored to evaluate the success of our Music Theory and Music History courses. It is hoped the specific works of music literature and study questions assigned in each course will better align the instruction and course objectives across the six course curriculum.

Assessment Methods:

Currently, the formal assessment of student 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.

Assessment Results:

Assessments results from 2014-15 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 the improvements in the assessment process outlined above will nurture student inquiry into these connections and improve their demonstration of SLO #4.

Continuous processes:

Music Department faculty are committed to effective assessment and to developing uniform and meaningful assessment tools. The initiatives outlined in the 2014-2015 Program Assessment Plan reflect a continuous process of improving departmental assessment. The Department of Music will complete final steps of National Association of Schools of Music re-accreditation in 2015-2016; the assessment plan presented here will guide and focus our reporting efforts in that endeavor as well.

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 2015-2016 as the initiatives outlined above are implemented.

**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.

APPENDIX C

PROPOSED DEPARTMENT OF MUSIC PERFORMANCE RUBRIC

Foundations		Development of Performance Technique		Development of Musical Judgment		Development of Professional Performance Career	
<ul style="list-style-type: none"> Student is beginning to develop an understanding of pitch and rhythmic notation and execution Numerous errors in pitch and/or rhythmic execution appear in performance 	<ul style="list-style-type: none"> Student is mastering the fundamentals of pitch and rhythmic execution well enough that consideration of technical development can begin Occasional errors in pitch and rhythmic execution (beyond incidental mistakes) appear in performance 	<ul style="list-style-type: none"> Student is beginning to develop an understanding of the performance technique idiomatic to their instrument or voice, but application is uneven. Student prone to errors in tone production, intonation, and/or technical execution Inconsistency in tempo may be apparent, but pitch and rhythmic errors are generally secondary to errors in technique. 	<ul style="list-style-type: none"> Student is beginning to master the basic performance technique idiomatic to their instrument or voice, with the principal concern in performance shifting now toward expressivity and musical nuance. Student prone to errors in musical judgment such as improper phrasing or accentuation of line, and/or incorrect articulation or dynamic control. 	<ul style="list-style-type: none"> Student demonstrates solid control of the technical demands of his or her instrument or voice and an emerging maturity in musical judgment. Student is beginning to establish a breadth of repertoire commensurate with public performance 	<ul style="list-style-type: none"> Student demonstrates solid control of the technical demands of the instrument or voice and an established maturity in musical judgment. Student is beginning to establish a breadth of repertoire that public performance, especially in local venues, is to be encouraged and expected. 	<ul style="list-style-type: none"> Student demonstrates strong potential for professional success as a performing musician. Performance demonstrates a level of professional accomplishment that public performance, including regional venues, is to be encouraged and expected Student has an emerging breadth of repertoire commensurate with a distinguished performance career 	<ul style="list-style-type: none"> Student demonstrates strong potential for professional success as a performing musician. Performance demonstrates a level of professional accomplishment that public performance, including national venues, is to be encouraged and expected. Student has completed a breadth of repertoire commensurate with a distinguished performance career
0-5	6-10	11-15	16-20	21-25	26-30	31-35	36-40

Sight-Reading Ability			
Little or no ability to sight-read	Emerging ability to sight-read	Ability to sight-read is proficient	Ability to sight-read is exceptional
0-4	5-6	7-8	9-10

Scales or Rudiments			
Little or no ability to execute	Emerging ability to execute	Ability to execute is proficient	Ability to execute is exceptional
0-4	5-6	7-8	9-10

APPENDIX D

PROPOSED MUSIC LITERATURE EXAMPLES AND STUDY QUESTIONS FOR MUS 150: Music Theory I

For each of the works below, identify the style period and date (or approximate date for numbers 1 and 2) of the composition. Identify the national origin of each listed composer. Know the approximate dates of each historical style period in western music.

1. Chant: *Kyrie* (Vatican IV)

- Study questions:
- What is the time period in history (approximate centuries) in which Gregorian chant develops?
 - Describe plainchant in the following terms, defining what is meant by each of these terms: monophonic vs. polyphonic; accompanied vs. *a capella*; modal vs. tonal
 - Describe the rhythmic approach to the performance of plainchant.
 - Describe the formal structure of the text (binary vs. ternary). Is this structure reflected in the melody of Kyrie IV?

2. Sequence: *Dies irae*

- Study questions:
- In what particular service is the *Dies irae* performed?
 - How does the rhythmic and poetic structure of the text differ from the *Kyrie*?

3. Machaut: Notre Dame Mass – Kyrie

- Study questions:
- How does the term *isorhythm* describe the compositional structure of this work?
 - How is the Kyrie IV melody incorporated into this work?
 - What is meant by the term *cantus firmus*?

4. Palestrina: Kyrie from *Pope Marcellus Mass*

- Study questions:
- Does the *Pope Marcellus Mass* use a *cantus firmus*?
 - In your own words, describe the harmonic, rhythmic and melodic differences between Palestrina's *Pope Marcellus Mass* and Machaut's *Notre Dame Mass*.

5. Bach: *Brandenburg Concerto No. 2*

Study questions: In works like the *Brandenburg No. 2*, what is meant by the term “concerto?”

In your own words, describe the harmonic, rhythmic and melodic differences between Bach’s *Brandenburg Concerto No. 2* and Palestrina’s *Pope Marcellus Mass*.

6. Beethoven: *Eroica Symphony*

Study questions: Briefly describe how the *Eroica Symphony* changed the nature of the symphony as a genre.

In your own words, describe the harmonic, rhythmic and melodic differences between Beethoven’s *Eroica Symphony* and Bach’s *Brandenburg Concerto No. 2*.

7. Berlioz: *Symphonie fantastique*

Study questions: What is meant by the terms *absolute symphony* and *program symphony*? Of which type is *Symphonie fantastique*?

What plainchant does Berlioz incorporate within *Symphonie fantastique*?

8. Tchaikovsky: *Symphony No. 4*

Study questions: How is Tchaikovsky’s country of origin reflected in this work?

What is unique in the orchestration of the third movement?

9. Debussy: *Prelude to the Afternoon of the Faun*

Study questions: What is the artistic movement with which Debussy is associated?

Describe in your own words an example of how Debussy captures this aesthetic in *Prelude* (consider harmony, melody, and rhythm).

10. Stravinsky: *Rite of Spring*

Study questions: Briefly describe examples of the following in *Rite of Spring*: polytonality, asymmetric meter, mixed meter, ostinato

In your own words, describe the harmonic, rhythmic and melodic differences between Tchaikovsky’s *Symphony No. 4* and Stravinsky’s *Rite of Spring*.

Example short-essay questions to accompany the music literature exam:

- 1) Provide two examples of how composers in the late Medieval period and following used plainchant in their composers.
- 2) Briefly described examples of the Impressionist aesthetic in a work by Debussy. What similarities, in terms of approach to melody, harmony, and/or rhythm, do the works of Debussy share with those of the Romantic period that preceded and those of the Modern period which followed?
- 3) Briefly describe changes in orchestration and instrumentation appearing in symphonies and other orchestral genres through the 19th century and early 20th century.
- 4) Briefly describe how music of the Renaissance is transitional in terms of approaches to melody, harmony, and rhythm between music of the late Medieval period and that of the Common Practice era (Baroque-Classical-Romantic periods).