

2011 Yearly Assessment Report

**Department of Music
Bachelor of Fine Arts Degree with a Major in Music**

Emphases:

**Jazz Studies
Music Performance
Music Theory/Composition**

**December 15, 2011
Dr. Jeffrey Pappas, Chair**

Table of Contents

I.	Program’s Mission	3
II.	Program’s Student Learning Outcomes	4
III.	Assessment Activities	4
	Overview of Department of Music Assessment Activities	4
IV.	Overview of changes implemented in your program this past year based on results and planned action specified in last year’s report	6
V.	Specify any changes/modifications made to your program based specifically on data obtained during Assessment Day Activities	8
VI.	Assistance Needed with Assessment	8
	Appendix A – Audition and Sophomore Hearing Rubric	9
	Appendix B – Guest Artist Rubric	12
	Appendix C – Guest Artist Rubric Analysis	16

I. Program's Mission:

The mission of the Department of Music is to prepare students for careers in performance, education, and other music-related fields who will make a positive impact on their artistic discipline and on schools and communities. Additionally, the Department will provide enriching experiences for those who will continue their musical activities as an avocation; and to cultivate within the region an increased awareness of the educational, cultural, and aesthetic aspects of music.

In fulfilling its mission, the department is committed to the following goals:

- To provide a nurturing environment for musical, academic and personal growth.
- To educate students to think critically, work creatively, communicate effectively, and become technologically literate.
- To function as a visible, responsible and responsive student-centered department dedicated to academic excellence.
- To maintain a faculty of musicians/teachers who, through dedication to excellence, sound pedagogy and effective communication skills, present models that inspire students to achieve their full potential.
- To meet educational, research, and service needs of the region through collaboration with academic and technical institutions, businesses, government agencies, and cultural organizations.
- To contribute to the cultural life of the University and community by providing concerts, recitals, festivals, joint musical ventures and other services.
- To provide leadership within the University and the region in all matters pertaining to music.

The Bachelor of Fine Arts degree with a major in Music is consistent with and supports the mission of Marshall University as outlined under the Marshall University heading of the mission statement. The degree specifically:

- “provides affordable, high quality undergraduate...education appropriate for the state and the region”;
- “educates a citizenry capable of living and working effectively in a global environment”;
- “furthers the intellectual, artistic, and cultural life of the community and region”;
- “make instruction available throughout Marshall’s service area using all appropriate modes of delivery,” and;
- “adhere to the Marshall University Creed and to the Statement of Ethics.”

Faculty teaching in the degree share and embody all the commitments found under the faculty responsibilities and every student has the opportunities outlined under the student section of the university mission statement.

II. Program's Student Learning Outcomes (chart not used):

1. Create an effective applied music performance:
 - a. by integrating comprehensive capabilities in major performing medium including technical facility, musicianship, musical styles, and musical interpretation;
 - b. by demonstrating knowledge of literature for instrumental/vocal medium through application in performance.
2. Identify use of theoretical materials in music:
 - a. through synthesizing and articulating theoretical and stylistic concepts and perspectives;
 - b. by utilizing aural skills for performance, historical and theoretical analysis.
3. Explain knowledge of musical repertoire and the relationship between repertoire and musical developments:
 - a. through synthesizing and articulating historical and stylistic concepts and perspectives;
 - b. by integrating knowledge of historical, cultural, and stylistic contexts in compositional, performance, scholarly, pedagogical and historical contexts, according to specialization emphasis.
4. Critique a student's communication of ideas and musical information in a broad context:
 - a. by assessing knowledge of music through the application of music technology;
 - b. by integrating theoretical, historical, and interpretive knowledge via written, oral and musical performance.

III. Assessment Activities (chart not used):

Overview of Department of Music Assessment Activities:

A three-part assessment process provides regular and coherent data for evaluation of student progress and that information helps to inform us about program effectiveness. Within that umbrella process, entrance auditions and interviews, jury exams, theory/aural skills barrier exams, sophomore and recital hearings, the graduation oral examination and

capstone course present unique opportunities for faculty to gather as a panel and consider the body of work by individual students. The entrance assessment requires a performance audition for all incoming students, regardless of the intended area of emphasis. This audition evaluates their performing skills and determines the incoming applied music level. In addition, students must earn a grade of at least “C” in all music courses. Procedures used to assess each outcome differ according to the activity.

We conduct and record assessment via these methods:

- Course assessment instruments are given and graded by faculty teaching the specific courses.
- Barrier examinations are created and administered by the faculty of the departmental area represented in the exam.
- Forms for juries, the Sophomore Hearing and the Junior and Senior Recital Hearing are completed by the appropriate faculty committee, filed in the department, and shared with the student. A faculty panel must approve the entire recital before the program will be presented. Approval is based upon demonstration of a high level of proficiency in technique, presentation, interpretation, and intonation.
- Capstone materials are assigned and graded by a committee of three music faculty.

The applied music program is a central component of the music curriculum, through which students study and develop skills in performing music. Using a variety of measures, a faculty jury of at least three members evaluates semester juries, sophomore and recital hearings, and recitals. The evaluative measures include course descriptions and literature/technique/musicianship requirements given in the levels description; each combine faculty experiences at a variety of institutions which reflect national norms for undergraduate performance in our degree options. Ensemble conductors are responsible for evaluating student progress in performance groups. This evaluation is based upon their performance skill and overall musical and professional contributions to the ensemble.

The outcome of the jury, including the applied music level assignment, is one of several criteria considered by faculty before final course grades are issued, and before permission is granted to register for specific applied music courses in the next semester.

The Sophomore Hearing is an effective measure of musical performance. Successful completion of all parts of this assessment tool permits the student to move from lower division to upper division applied study (100 level to 300 level). The levels system codifies the progress of the student through the applied music program.

Some final assessment tools prior to graduation are the Junior Recital Hearing, the Junior Recital, the Senior Recital Hearing, the Senior Recital and the Capstone Course (including a comprehensive aural exam), all of which are judged by a panel of music faculty who ensure that our student outcomes are being met via these assessment tools. In addition, external judges are used for various competitions sponsored by the Department of Music. These include the Jackson, Turley, Orchestra Concerto and Wind Symphony Soloist competitions.

Due in part to the fundamental importance of theory and aural skills, we continue to be concerned over our ability to assist "at-risk" students, particularly in the theory sequence. Students not able to pass the entrance theory proficiency exam are placed in a developmental theory course (MUS 101). Recent semesters have shown improvement in reducing attrition rates in the music major, due in part to earlier and more successful intervention with students showing deficient incoming skills.

In conclusion, the goals and student outcomes for the BFA degree reflect the comprehensiveness of competencies and skills music students will need to possess to be successful in the professional world. Our assessment tools and approaches are "tried and true" and reflect both national and our own internal standards. The one area we can improve is the gathering of more quantitative data to support our strong belief that we are effectively meeting our goals and outcomes. This effort is detailed below. The music profession for years has qualitatively approached assessment; we now will begin to add a more quantitative approach to our analyses. However, our student learning as it currently is assessed provides a strong feedback loop throughout a student's studies in our department.

IV. Overview of changes implemented in your program this past year based on results and planned action specified in last year's report.

During the past four years, the Department of Music has attempted to engage in the Assessment process as fully as possible and take the task of improving our procedures seriously. With that in mind, the department has engaged in a deliberate and thoughtful approach to the following changes since the 2007-08 report. Since then, the department has:

1. created student learning outcomes to ensure they are consistent with our mission and curriculum (2007 and ongoing review);
2. created student learning outcomes for our Music Appreciation classes, which include evaluation of critical thinking skills (2008) [outlined in a separate report];
3. revised the music history curriculum to include a graded research and writing component that will be assessable not only at the class level but throughout our assessment process, culminating with the Capstone project (2008);
4. created numerical benchmarks for the Sophomore Hearing, Recital Hearings, and the Capstone (2009);
5. created rubrics for student learning outcomes 1a, 1b, 2a and 2b (2010) [discussed below];
6. created rubric for assessment of our program by outside guest musicians on campus for various events (2010) [discussed below];
7. used the Sophomore Hearing rubric for the first time during the spring 2011 BFA juried [discussed below];
8. creating rubrics for student learning outcomes 3a, 3b, 4a, 4b (projected completion date: spring/summer 2012) [discussed below];
9. will use the entrance audition rubric for the first time during the 2011-12 auditions [discussed below];

10. used the Guest Artist Rubric for the first time during the fall 2011 semester [discussed below].

Because of the comprehensive nature of the study of music and our evaluation of our students at various stages throughout their degree studies (entrance auditions and interviews, semester jury exams, theory/aural skills barrier exams, sophomore and recital hearings, the graduation oral examination and capstone course), our student learning outcomes are qualitatively measured in one form or another every semester. The main issue with this approach from an assessment standpoint is the subjective manner in which the evaluation occurs. As addressed in the 2010 Yearly Assessment Report: *One of the department's challenges has been to somehow quantify this information and our primary focus in assessment since our December 2009 report, and a self-identified issue in that report, has been closing this gap between the quantitative and qualitative aspects of our assessment process.* We are pleased to report that this quantitative process has begun through the introduction of two rubrics during the 2010-11 academic year.

During the spring 2010 semester juries, the Sophomore Hearing Rubric (Appendix A) was used for the first time to acquaint the faculty with using another instrument in our assessment process. This rubric was designed to assess learning outcomes 1a, 1b, 2a and 2b. It needs to be noted that the department had always planned for a deliberate introduction process (i.e. basically one at a time) with our rubrics, garnering feedback from one to help shape and hone the creation of future rubrics.

The feedback from the spring was mostly neutral or negative, particularly with regard to those who questioned why another assessment instrument was being used in this process – even though the discussion of utilizing a more formal, quantitative approach had been discussed for quite some time. To their credit, however, the faculty gave feedback that help strengthened the document, especially in the headings used across the top to delineate the student's level. Those changes have been made to the new rubric, and we will be using it to ascertain statistical data in fall 2011.

Unfortunately, because of inconsistencies in the implementation of the rubric (for which the Chair will take full responsibility), no conclusive data could be gleaned from the results. This issue has been rectified, so fall 2011 and spring 2012 Sophomore Hearing results will be reported in the 2012 Assessment Report.

Designed as a survey, the Guest Artist Rubric can be found in Appendix B. Every guest artist we have had in residency beginning with the fall 2011 semester has completed a rubric. One of the major benefits of this assessment tool is that potentially ALL of the department's learning outcomes are evaluated, and the guest artist has no preconceived notion as to the level of the student he/she is assessing. In fact, in the majority of the early respondents' rubrics, all areas were rated. The only issue that will need to be worked out with this rubric is that the events being assessed will most likely include both undergraduate and graduate students. Sorting the events by level could be problematic, but we will work toward a possible solution. The results of this survey can be found in Appendix C.

We will introduce the Audition Rubric (Appendix A) during the 2011-12 department auditions and take a similar approach to refining it. Rubrics for learning outcomes 3a, 3b, 4a and 4b will be developed in the spring 2012 with implementation schedule for fall 2012. Using the information we have learned from our previous rubrics, it is our hope that there will be less refinement needed after they are created and/or implemented.

V. Specify any changes/modifications made to your program based specifically on data obtained during Assessment Day Activities.

Every change we have made to our assessment program has resulted from Assessment events and the feedback we have received from those involved in the process.

We are looking forward to the continual closing of our feedback loop through the introduction of new, and the use of our current, rubrics that when all are utilized will examine all of our learning objectives in the degree. The information found in the Guest Artist Rubric Analysis is but a glimpse into what the department's overall assessment process will ultimately be, and we will use this information as necessary to inform us to potential changes in our curriculum.

VI. Assistance Needed with Assessment. What assistance can the Office of Assessment give you to help improve your assessment program?

Continue to support us in our development of a comprehensive assessment approach that will serve our department and continue to be patient in doing so.

Appendix A

ENTRANCE AUDITION

Trait ↓	Proficient: High/Mid tuition scholarship	Acceptable: Accept Low tuition scholarship	Developing: probation	Not acceptable: no acceptance	Not applicable
The student demonstrated acceptable technical facility	Consistently accurate pitch and intonation, consistently accurate rhythm, consistently good tone	Occasional inaccuracies in pitch, tuning, rhythm, and/or tone quality, but Demonstrated potential	Consistent inaccuracies in either pitch, tuning, rhythm, and/or tone quality, but not in more that two elements	Consistent inaccuracies in either pitch, tuning, rhythm, and/or tone quality, three or more elements	
The student demonstrated appropriate musicianship	Consistently performed with fluent and appropriate phrasing and musical expression	Occasionally performed with appropriate expression and phrasing	Varied dynamics in a mechanical way, occasionally interrupted flow of musical phrase	Performed with out expression, dynamic variation, no sense of phrase	
The student demonstrated knowledge and synthesis of theoretical materials	Able to perform all twelve major scales and some natural minors two octaves; knowledge of these key signatures	Able to perform major scales of up to four sharps and four flats in two octaves; knowledge of these key signatures	Able to perform major scales of up to four sharps and four flats in one octave; knowledge of these key signatures	Not able to perform major scales of up to four sharps and four flats in one octave; no knowledge of these key signatures	Audition does not include scales
The student utilized proper performance practice	Performance appropriate to stylistic and/or historical period	Performance somewhat appropriate to stylistic and/or historical period, but lacking some elements	Performance neutral to stylistic and/or historical period but not offensively inappropriate	Performance in stylistically inappropriate manner	

SOPHOMORE HEARING

Trait ↓	Exemplary: Pass	Proficient: Pass	Acceptable: Pass	Not acceptable: Fail
The student demonstrated acceptable technical facility	Consistently accurate pitch and intonation, consistently accurate rhythm, consistently good tone; literature above level	Consistently accurate pitch and intonation, consistently accurate rhythm, consistently good tone; literature appropriate to level	Occasional inaccuracies in pitch, tuning, rhythm, and/or tone quality; literature of lesser difficulty	Consistent inaccuracies in either pitch, tuning, rhythm, and/or tone quality
The student demonstrated appropriate musicianship	Consistently performed with ease, fluency and mature phrasing and musical expression	Consistently performed with fluent and appropriate phrasing and musical expression	Occasionally performed with appropriate expression and phrasing	Varied dynamics in a mechanical way, occasionally interrupted flow of musical phrase
The student demonstrated knowledge of literature for instrumental/vocal medium	Performed literature in a variety of styles at appropriate level or above	Performed literature in a few styles, most at appropriate level	Performed literature in a few styles, some at appropriate level, some below	Performed literature in only one style and/or below appropriate level
The student utilized proper performance practice	Demonstrates knowledge of and sensitivity to historical and stylistic elements of performance	Performance appropriate to stylistic and/or historical period	Performance somewhat appropriate to stylistic and/or historical period, but lacking some elements	Performance neutral to stylistic and/or historical period
The student justified and/or could communicate his/her ideas and musical information through musical performance	Consistently technically accurate, musically expressive, stylistically appropriate on a high level	Mostly technically accurate, musically expressive, stylistically appropriate on a high level	Somewhat technically accurate, musically expressive, stylistically appropriate on a suitable level	Lacking in technical accuracy, and/or musical expression; stylistically inappropriate

Appendix B

GUEST ARTIST SURVEY

As part of our departmental and university wide assessment efforts, the Department of Music requests that you take a few minutes and fill out the attached questionnaire.

Answers will not be shared individually with any faculty member and each respondent and event will remain anonymous. Comments that may include the event or an individual's name will be edited and only the relevant content of a reply as related to our assessment efforts will be put into any report generated from this process.

The Department of Music thanks you in advance for taking part in assisting us in getting the necessary feedback from other professional educators and musicians to continue to evolve and grow as a department.

Name _____

Date _____

Area _____

Events during residency at Marshall (check all that apply):

- Master Class Lessons Lectures Classroom Teaching Ensemble Conducting
- Performance w/students Competition adjudicator

Based on national norms for each statement, indicate the student's skill by checking the appropriate box. If the statement could not be assessed during the given event, check the Not Applicable box.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Not Applicable
The students demonstrated appropriate technical facility.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students demonstrated appropriate musical interpretation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students demonstrated familiarity of literature in performance area.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students demonstrated knowledge and synthesis of theoretical materials.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students identified use of theoretical materials in music by utilizing aural skills for performance, historical and theoretical analysis.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students utilized proper performance practice.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Not Applicable
The students demonstrated a knowledge of historical concepts and an application of those concepts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students displayed appropriate use and application of technology.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students justified and could communicate his/her ideas and musical information via written materials.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students justified and could communicate his/her ideas and musical information through oral communication.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The students justified and/or could communicate his/her ideas and musical information through musical performance.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix C

Guest Artist Rubric Analysis

Number of respondents: 7

Type/Number of Events:

(N.B. Respondents can participate in more than one event)

Master Classes	7
Lessons	2
Lectures	0
Classroom Teaching	2
Ensemble Conducting	1
Performance w/ Students	2
Competition Adjudicator	0

5 = Strongly Agree 4 = Agree 3 = Neutral 2 = Disagree 1 = Strongly Disagree NA = Not applicable

<u>Outcome Statement on Rubric</u>	<u>Student Learning Outcome Correlation</u>	<u>Score Range</u>	<u>Average</u>
The students demonstrated appropriate technical facility.	1a	4-5	4.43
The students demonstrated appropriate musical interpretation.	1a	4-5	4.43
The students demonstrated familiarity of literature in performance area.	1b	4-5	4.29
The students demonstrated knowledge and synthesis of theoretical materials.	2a	3-5	4.14
The students identified use of theoretical materials in music by utilizing aural skills for performance, historical and theoretical analysis.	2b	3-5	4.29
The students utilized proper performance practice.	2b	4-5	4.29
The students demonstrated a knowledge of historical concepts and an application of those concepts.	3a	3-5	4.29
The students displayed appropriate use and application of technology.	4a	NA, 4-5	4.66
The students justified and could communicate his/her ideas and musical information via written materials.	4b	NA, 4-5	4.66

<u>Outcome Statement on Rubric</u>	<u>Student Learning Outcome Correlation</u>	<u>Score Range</u>	<u>Average</u>
The students justified and could communicate his/her ideas and musical information through oral communication.	4b	4-5	4.71
The students justified and could communicate his/her ideas and musical information through musical performance.	4b	4-5	4.43

Average Score for all Student Learning Outcomes: 4.42

Although it is too early to glean any trends from only seven respondents and the use of one rubric, the average score of 4.42 for all learning outcomes places our responses firmly between the *agree* and *strongly agree* category of our rubric. It is encouraging that our strongest responses came in the students' ability to justify and communicate their ideas through written and oral communication. The fact that our lower scores (4.1-4.4 range) came in the more performance oriented outcomes is not surprising. Since all of our respondents conducted a master class and students with a wide range of performing abilities would have participated, these numbers could be affected accordingly. However, if our younger, less experienced musicians are being rated in a positive manner, this is a testament to the type of student we are recruiting and the quality teaching being done by our faculty.