

2011 Yearly Assessment Report

**Department of Music
Master of Arts Degree in Music**

Emphases:

**Music Composition
Music Education (Thesis and Non-Thesis Option)
Music History/Literature (Thesis and Non-Thesis Option)
Music Performance**

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

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

- “provides affordable, high quality...graduate 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):

Students in the Master of Arts in Music degree will be able to:

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 performing medium.
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 musical ideas and musical information in a written and oral media:
 - a. through the application of research techniques as summarized in the completion of portfolio, thesis or creative projects;
 - b. by integrating theoretical, historical, and interpretive knowledge via oral and musical performance.

III. Assessment Activities (chart not used, narrative only):

Overview of Department of Music Assessment Activities:

A three-part assessment process (entrance, midway, graduation) provides regular and coherent data for evaluation of student progress and that information helps to inform us about program effectiveness. The entrance assessment requires a performance audition or portfolio review for all incoming students, depending of the intended area of emphasis. Auditions evaluate performing skills and determine the incoming applied music level. In

the Performance area of emphasis, Level 8 is the standard entry level; anything below results in probationary entry. Applicants to the Music History/Literature and Theory/Composition areas must submit one or more samples of research, writing, or original compositions. Applicants in Music Education may submit a videotape of teaching or conducting. All applicants complete an interview process to assess their potential for success in the program.

The midpoint assessment most generally is in the form of the Plan of Study, which provides a review of progress and organization. Procedures used to assess each outcome differ according to the activity. For instance, a faculty jury evaluates students in applied music every semester. The outcome of the jury is one of several criteria considered by faculty before students are permitted to register for applied lessons in the next semester, and, in the case of applied majors, to continue in the graduate program. At each juried performance, students are graded on performance elements, such as intonation, technique, interpretation, and literature. Simultaneously, the student's applied music level is reviewed. A level of 10 is required for graduation.

Prior to graduation, all students must pass a comprehensive examination and oral examination, each of which is juried by a faculty panel. In addition to the written questions supplied by the committee, students are asked to submit a current résumé, sample cover letter, and biographical statement. Depending on their emphasis, some students may choose to do a graduate recital (performance thesis) or a written these. All of these assessment approaches are designed to assess the student's abilities within our learning outcomes.

- Specific assessments are conducted in the following manner:
- Course assessment instruments are given and graded by faculty teaching the specific courses. These include a wide range of writing assignments, tests, and research activities.
- A faculty panel conducts jury exams of all students enrolled in applied music. Students receive a grade from the jury panel, which counts for one-third of the semester grade in applied music.
- Forms for the applied level and Recital Hearing are completed by the appropriate faculty committee, filed in the department, and shared with the student. The 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 as given in the levels description.
- Faculty in the area of emphasis meet to discuss the progress of graduate students and at the completion of 18 hours of earned graduate credit recommend further study.
- Final projects (recital, thesis, etc.), comprehensive examinations, and oral examinations are reviewed and evaluated by committees of three or more faculty with graduate status.

All of the above assessment milestones combine faculty experiences at a variety of institutions, which reflect national norms for graduate 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. 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.

Music theory remains the major stumbling block for most students not majoring in theory or composition. Some students lack background in specialized areas, such as analysis, or twentieth-century music. To assess a student's theoretical knowledge, the department administers a placement exam at the beginning of the fall and spring semesters. MUS 540, a developmental course in music theory, has been designed and is currently offered to address the background deficiencies of incoming students. This permits MUS 640A, the required graduate theory course, to be taught as a graduate theory course rather than part review and part graduate level.

Graduates are enjoying success in many music fields after graduation. Indirect data shows that the overwhelming majority of our master's graduates hold positions in music. This is due in large part to our strong curriculum and the high standards we set within our program via the assessment measures we use. Each ensures a strong and on-going feedback loop throughout a student's enrollment at Marshall. The program revision in January 2006 has only strengthened our degree and, as it matures, we look forward to further success.

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 that report, the department has:

1. created student learning outcomes to ensure they are consistent with our mission and curriculum (2007 and ongoing review);
2. created numerical benchmarks for Recital Hearings, and the comprehensive exam (2009);
3. working on rubrics to assess all of our student learning outcomes (2010-present) [discussed below];
4. created rubric for assessment of our program by outside guest musicians on campus for various events (2010);
5. discussed the need to administer entrance exams in music history and piano (already have one in music theory) – (2010);
6. created and will implement the audition rubric during the 2011-12 academic year;
7. created and will implement the recital hearing rubric (for students in degrees

- with recitals) during the 2011-12 academic year;
8. will create comprehensive exam rubric (will close feedback loop) during spring/summer 2012.

Work Toward Improving Assessment Process During 2010-11 Academic Year

The Department of Music, heeding Dr. Reynold's advice, has been very deliberate and careful with the changes we are making to our Assessment process. We have also paralleled our assessment updates with our BFA program, since many of the assessment points and assessment instruments are similar.

Based on what we have learned from our current BFA and Guest Artist Rubrics, the creation and implementation of the new rubrics for the MA program during the 2011-12 academic year will be smoother and the development of our final rubric for the comprehensive exam should be easier due to the lessons learned through the creation and implementation of previous rubrics. The Audition and Graduate Recital Hearing Rubric created during the spring 2011 semester are found in Appendix A. Both assess student learning outcomes 1a, 1b, 2a, and 2b and will be implemented during the 2011-12 academic year. The Comprehensive Exam Rubric, when developed during the spring/summer 2012, will give feedback on student learning outcomes 3a, 3b, 4a, and 4b.

The Guest Artist Rubric (Appendix B), implemented in fall 2011, has worked out quite well. Every guest artist has completed one of these rubrics, and the results are found in Appendix C. 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 solution. All of the other rubrics used in the graduate process will be specific to assessment points in the MA degree.

This statistical information is but a glimpse into the overall assessment program the department will have once every rubric in the degree is implemented, refined and analyzed. Using this quantitative data with our qualitative data will assist us in strengthening our MA program.

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.

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 ↓	Excellent	Proficient	Acceptable: 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	

GRADUATE RECITAL HEARING

Trait ↓	Distinguished: Pass	Proficient: Pass	Acceptable: Pass w/ contingency	Not acceptable: Fail
The student demonstrated acceptable technical facility	Consistently precise pitch and intonation, consistently precise rhythm, strong, mature tone; literature far above level	Consistently accurate pitch and intonation, consistently accurate rhythm, consistently good tone; literature above level	Mostly accurate pitch and intonation, consistently accurate rhythm, consistently good tone; literature appropriate to level	Inaccuracies in pitch, tuning, rhythm, and/or tone quality; literature of lesser difficulty
The student demonstrated appropriate musicianship	Consistently performed with ease, fluency, and mature phrasing and musical expression	Consistently performed with ease and fluency of musical expression	Performed with mostly fluent and appropriate phrasing and musical expression	Occasionally performed with appropriate expression and phrasing
The student demonstrated knowledge of literature for instrumental/vocal medium	Performed literature in a variety of styles above appropriate level	Performed literature in a variety of styles at appropriate level	Performed literature in a few styles at appropriate level	Performed literature in a few styles, some at appropriate level, some below
The student utilized proper performance practice	Demonstrates detailed knowledge of and extreme sensitivity to historical and stylistic elements of performance	Demonstrates familiarity with and sensitivity to historical and stylistic elements of performance	Performance appropriate to stylistic and/or historical period	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 graduate to professional level	Consistently technically accurate, musically expressive, stylistically appropriate on a suitable or higher level	Mostly 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.