

## Assessment of Student Learning Plan (ASLP): Music Program

2016-2017 Academic Year

### A. College, Department, Date

College        CAHS  
Department   Music  
Date           5/24/16

### B. Contact Person for the Assessment Plan

Name and title Alan Kaschub

### C. Degree Program

Name of Degree Program MUS BA in Music

### D. Assessment of Student Learning: Program Assessment

#### Step 1: Identify the Student Learning Outcomes (SLO's)

a. Do you have your student learning outcomes published on your department's website? Yes/No **NO**

i. If yes, please indicate the url: \_\_\_\_\_

ii. If no, please list 3-5 of the most important student learning outcomes for your program. **What will students know by the end of your program?**

- a. *Students will have knowledge of music history, theory and literature that gives them context for scholarly and creative work in music.*
- b. *Students will have performance skills that are at a high enough level to give them context for scholarly and creative work in music.*
- c. *Students will have sufficient depth in non-music coursework as to help them draw connections between music and other disciplines.*

- b. Please identify **which of your student learning outcome(s) were assessed this past academic year**. (One or more of the outcomes and corresponding assessment plans could come from your department's CORE Course Blueprint(s).  
**All outcomes are assessed every semester.**
- c. Do you have a **matrix or curriculum map** showing when your student learning outcomes are assessed and in which courses? Yes/No
- i. NO

**Step 2: Assessment Methods Selected and Implemented**

- d. Identify which direct measures (other than course grades), that were used to determine whether students achieved the stated learning outcomes for the degree.

Outcome a.

Students are given a baseline assessment in music theory and aural skills during their audition. This is used to place students in the appropriate level of music theory or, in some cases, to assign students to a semester for fundamentals development. In addition to grades in music history classes, music theory classes and literature classes, students take a barrier exam at the end of their first semester of music theory. This exam ensures that the students and the faculty are nearly peers when it comes to fluency of fundamentals. This includes key signatures, scales, intervals, chord spelling and rhythm fundamentals. This exam is timed and must be passed with a grade of 90% or higher. This exam has no bearing on the grade for the Music Theory and Aural Skills course. Literature and history knowledge is further assessed outside of the coursework through the capstone course MUP 490.

Outcome b.

Students are given a baseline assessment of their performing skills when they audition for admission. They are assessed on rhythm, tone, intonation, articulation, and musicality. BA students are required to take applied music until they pass a proficiency during a jury at the end of any semester. This juried performance assesses the BA students ability to perform at a level that shows basic understanding of the technical and expressive concepts of performance. BA students can elect to pursue a more focused study of performance that includes a lecture recital or a recording project as part of the requirements of MUP 490, the capstone class.

Outcome c.

Students in the BA track are required to take a wider range of classes than our professional degree programs. This coursework includes a foreign language. The student's ability to draw connections between other fields of study is assessed through the BA capstone projects that are

part of MUP 490. Students can choose a thesis project, a lecture recital or a recording project as a way to demonstrate these connections.

- e. *Briefly describe when you implemented the assessment activity, and if a scoring rubric was used to evaluate the expected level of student achievement. (This information may be shown on your curriculum map).*

**These methods have been used for decades. Some of the scoring rubrics used for the baseline assessments are over 10 years old and contain a wealth of data regarding baseline scores and student success.**

### **Step 3: Using the Assessment results to Improve Student Learning**

- a. *Briefly describe your unit's process of reviewing the program assessment results (i.e. annual process by faculty committee, etc).*

**Faculty meetings are a place where results of these assessments are discussed, student petitions are heard and decisions are made. This is an ongoing process throughout the year.**

- b. *What changes have been or will be made to improve student learning, as a result of using the program assessment results?*

Some examples include:

**Changes to the fundamentals exam and preparation to further strengthen student fluency with seventh chords in order to better prepare them for the third semester in the theory sequence.**

**Capturing data on SAT Math scores, theory and aural skills entrance exams and results of first semester success in theory and aural skills has led to an increased number of students being directed into MUS 110 rather than starting with MUT 100.**

- c. *Date of most recent program review/self-study?*  
Spring of 2013

**E..Course Assessment Activities:** *Is your program able to report any assessment-related activities at the Course-Level... (i.e. created grading rubrics to use in required courses, examined student progress in entry-level courses, developed a new course, etc)? Please briefly explain any assessment projects.*

**The Fundamentals exam listed above would qualify for such an assessment.**

## **F. Community Engagement Activities in your departmental curriculum:**

*a. Does your department have a student learning outcome that is related to any community engagement activities? If so, please state the outcome.*

The performance of live music in front of a paying audience is an example faculty/student collaboration in a scholarly or creative activity that engages the community. The School of Music gives over 100 concerts a year with audiences ranging from dozens to over a thousand. This collaborative and expressive engagement is inherent in our work but no less significant in terms of community outreach, and professional development of our students.

*b. Please indicate what community engagement activities are included in your program's curriculum, and whether the activities are required or optional for students in your major.*

***In examples below, creative activity is to be regarded as equivalent to research just as it is among our faculty.***

<u>Community Engagement Activity</u>	<u>Included</u>	<u>Required/Optional</u>
Student Research (related to a community-based problem)	<u>__x__</u>	<u>Required</u>
Student-Faculty Community Research Project	<u>__x__</u>	<u>Required</u>
Capstone Course (community-related project)	<u>__x__</u>	<u>Required</u>
Interdisciplinary Collaborative Project (community related)	<u>__x__</u>	<u>Required</u>
Student Leadership Activities (related to a team project)	<u>__x__</u>	<u>Required</u>

*c. Please list any courses (i.e. EDU 400) that have a community engagement activity in your program.*

*Entry-level courses: MUS 400, MUS 401, MUS 402, MUS 405, MUS 406, MUS 407, MUS 408, MUS 404, and MUS 442*

*Upper-level courses: MUP 490*

# Assessment of Student Learning Plan (ASLP): Music Performance

2016-2017 Academic Year

## E. College, Department, Date

College        CAHS  
Department   Music  
Date            5/24/16

## F. Contact Person for the Assessment Plan

Name and title Alan Kaschub

## G. Degree Program

Name of Degree Program MUP Performance

## H. Assessment of Student Learning: Program Assessment

### Step 1: Identify the Student Learning Outcomes (SLO's)

- d. Do you have your student learning outcomes published on your department's website? Yes/No **NO**
  - i. If yes, please indicate the url: \_\_\_\_\_
  - ii. If no, please list 3-5 of the most important student learning outcomes for your program. **What will students know by the end of your program?**
    - a. To be able to perform on their instrument/voice at a entry level professional level
    - b. To have a background in music literature, history and theory that gives context to their creative activity
    - c. To have work habits, collaborative habits, professional skills and experience in performance that meets the expectations of a well-established tradition among performing artists.

- e. Please identify **which of your student learning outcome(s) were assessed this past academic year.** (One or more of the outcomes and corresponding assessment plans could come from your department's CORE Course Blueprint(s).  
**All outcomes are assessed every semester.**
- f. Do you have a **matrix or curriculum map** showing when your student learning outcomes are assessed and in which courses? Yes/No
  - i. NO

### **Step 2: Assessment Methods Selected and Implemented**

- d. Identify which direct measures (other than course grades), that were used to determine whether students achieved the stated learning outcomes for the degree.

#### Outcome a.

Students are given a baseline assessment of their performing skills when they audition for admission. They are assessed on rhythm, tone, intonation, articulation, and musicality. At the end of each semester, performance majors perform a jury performance in front of multiple faculty in their area. There are voice juries, musical theatre juries, brass and percussion juries, woodwind juries, and Jazz Juries. Composition majors submit portfolios to composition faculty for their juries. These juried performances function as formative assessments and they assess both the performance of music and the performance of fundamental techniques such as scales, sight reading, improvisation and transposition. The students take juries until they meet the outcomes of jury level 3 for their major. This clears them to take the final, summative assessment which is their senior recital. With the exception of the summative assessment, all these areas are scored with various kinds of rubrics. The summative assessment is done less formally.

#### Outcome b.

Students are given a baseline assessment in music theory and aural skills during their audition. This is used to place students in the appropriate level of music theory or, in some cases, to assign students to a semester for fundamentals development. In addition to grades in music history classes, music theory classes and literature classes, students take a barrier exam at the end of their first semester of music theory. This exam ensures that the students and the faculty are nearly peers when it comes to fluency of fundamentals. This includes key signatures, scales, intervals, chord spelling and rhythm fundamentals. This exam is timed and must be passed with a grade of 90% or higher. This exam has no bearing on the grade for the Music Theory and Aural Skills course. Literature and history knowledge is further assessed outside of the coursework through the capstone course MUP 490. Performance majors must write program notes for their senior recitals that show they understand the context of the music they are performing, and its relationship to other works and styles.

Outcome c.

Students enrolled in ensembles are held to the standards of professionalism that are expected in the profession. This includes professional disposition such as dress, punctuality, and attention in rehearsals. It also includes the musicianship areas such as preparedness and musicianship. These courses are low credit but required of all music majors in one form or another. The performances of these ensembles are public performances that are part of our musical season in the School of Music. This ensures that students are part of an arts organization that has a paying audience and that they are mindful of the audience experience.

- e. *Briefly describe when you implemented the assessment activity, and if a scoring rubric was used to evaluate the expected level of student achievement. (This information may be shown on your curriculum map).*

**These methods have been used for decades. Some of the scoring rubrics used for the baseline assessments are over 10 years old and contain a wealth of data regarding baseline scores and student success.**

**Step 3: Using the Assessment results to Improve Student Learning**

- d. *Briefly describe your unit's process of reviewing the program assessment results (i.e. annual process by faculty committee, etc).*

**Faculty meetings are a place where results of these assessments are discussed, student petitions are heard and decisions are made. This is an ongoing process throughout the year.**

- e. *What changes have been or will be made to improve student learning, as a result of using the program assessment results?*

Some examples include:

**Changes to the fundamentals exam and preparation to further strengthen student fluency with seventh chords in order to better prepare them for the third semester in the theory sequence.**

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Spring of 2013

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*b. Please indicate what community engagement activities are included in your program’s curriculum, and whether the activities are required or optional for students in your major.*

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Student-Faculty Community Research Project	<u>  _x  </u>	<u>Required</u>
Capstone Course (community-related project)	<u>  _x  </u>	<u>Required</u>
Interdisciplinary Collaborative Project (community related)	<u>  _x  </u>	<u>Optional</u>
Student Leadership Activities (related to a team project)	<u>  _x  </u>	<u>Required</u>

*c. Please list any courses (i.e. EDU 400) that have a community engagement activity in your program.*

*Entry-level courses: MUS 400, MUS 401, MUS 402, MUS 405, MUS 406, MUS 407, MUS 408, MUS 404, and MUS 442*

*Upper-level courses: MUP 490*



**USM School of Music**  
**Bachelor of Music in Music Education**  
**2016-2017 Academic Year**  
**Plan for the Assessment of Student Learning**

**Note:**

*Students are required to earn a B- or better in all MUE and MUP courses; and C- or better in all other required music and education courses. Students must earn a cumulative GPA of 2.75 or better, and successfully complete CASE and Praxis II (Music) exams.*

<b>Student Learning Outcome</b>	<b>Opportunities to Learn</b>	<b>Assessment Point(s)</b>	<b>Assessment Type</b>
<p><b><i>Knowledge and Skills of Musicianship</i></b>  <i>Music education students will use aural and visual analysis to identify the culturally, historically and stylistically significant principles, elements, and organizational structures of music.</i></p>			
<p>1. Students will perform music from a variety of historical periods at a level of competence (jury level) appropriate for solo public performance.</p>	<p>MUP 202 Applied Music (7 semesters)</p>	<p>Jury levels completed each spring.</p>	<p>Benchmark and consensual assessments. (Amabile,1982)</p>
	<p>MUS 491 Senior Recital</p>	<p>Semester 7</p>	<p>Consensual assessment</p>
<p>2. Students will perform in a large vocal ensemble.</p>	<p>MUS 401 Chorale or MUS 405 Chamber Singers. Enrollment required 4-7 semesters dependent on primary instrument specialization.</p>	<p>Each semester of enrollment.</p>	<p>Performance assessment of individual and collaborative vocal musicianship.</p>
<p>3. Students will perform in a large instrumental ensemble.</p>	<p>MUS 400 University Orchestra, MUS 402 Concert Band, or 407 Jazz Ensemble. Enrollment required 4-7 semesters dependent on primary instrument specialization.</p>	<p>Each semester of enrollment.</p>	<p>Performance assessment of individual and collaborative instrumental musicianship.</p>

4. Students will perform in a chamber music ensemble.	MUS 406 Chamber Music. Enrollment required for 2-7 semesters dependent on specialization	Each semester of enrollment.	Performance assessment of collaborative musicianship.
5. Students will evidence a comprehensive knowledge of Western music history.	MUH 222 Music History Survey I MUH 223 Music History Survey II	Semesters 3 and 4.	Written exams.
6. Students will evidence a comprehensive knowledge of non-western musics, jazz and popular musics.	MUH 105 Multi-Cultural Perspectives of American Popular Music and Jazz	Semester 2.	Written exam.
7. Students will evidence a comprehensive knowledge of music theory.	MUT Music Theory & Aural Skills I-100, II-101, III-200, IV-201	Semesters 1-4, in course sequence.	Written and aural exams.
8. Students will demonstrate the ability to compose music.	MUS 406 Music Education: Young Composers Workshop	Semester 7	Rubric.
9. Students will demonstrate the ability to improvise on their primary instrument.	MUS 406 Chamber music/jazz; MUE 351 Teaching Music Improvisation.	Semester 6	Performance assessment of personal musicianship.
10. Students will be able to analyze music scores in preparation for conducting.	MUE 252 Choral Conducting; MUE 313 Instrumental Conducting	Semesters 4 and 5.	Graphic organizers; written exam.
11. Students will demonstrate the ability to conduct choral and instrumental ensembles.	MUE 252 Choral Conducting; MUE 313 Instrumental Conducting	Semesters 4 and 5.	Performance assessment of conducting skills.
<b><i>Knowledge and Skills of Educators</i></b> <i>Music Education students will develop the basic competency needed to teach offer instruction on a variety of instruments and voice at the K-12 levels. Students will be able to design and implement plans and curricula based on content knowledge, children's musical development, and standards documents with the goal of developing their student's musical skills, knowledge and understandings.</i>			
1. Students will be able to articulate a	MUE 111 Professional Foundations for Music Education	Semester 1	Rubric.

philosophy of music education.			
2. Students will be able to offer a rationale for activities of singing, playing, composing, improvising and listening to music in K-12 music settings.	MUE 111 Professional Foundations for Music Education; MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	Semesters 1, 3, 4, 5, 6, 7, 8	Rubric.
3. Students will demonstrate effective verbal and written communication skills.	College Writing; MUE 111 Professional Foundations for Music Education; MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 310 ProSeminar V; MUE 311 Research and Evaluation; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	All semesters	Checklists with quality ratings.
4. Students will be able to plan music curriculum for K-12 contexts.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	Semesters 3, 4, 5, 6, 7	Graphic organizers and rubrics.
5. Students will demonstrate an understanding of children's musical development.	HRD 200 Human Growth and Development; MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 2, 3, 4, 5, 6	Checklists.
6. Students will be able to teach children to sing, play, compose, listen to, and improvise music.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	Semesters 3, 4, 5, 6, 7, 8	Checklists and learning logs.
7. Students will be able to assess students' musical knowledge, skills and understandings.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 451 The Professional Portfolio	Semesters 3, 4, 5, 6, 7, 8	Checklists.
8. Students will be able to analyze music scores for pedagogical potential in	MUE 251 and 313	Semesters 4 and 5	Rubric.

preparation for teaching.			
9. Students will be able to organize musical ensembles, lead rehearsals, and prepare performances that are developmentally appropriate.	MUE 450	Semester 8	Performance assessment of ensemble leadership; checklist with quality ratings
10. Students will be able to write a clear, well-sequenced lesson plan.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Checklists and rubrics
11. Students will be able to write a clear, well-sequenced rehearsal plan.	MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Rubric
12. Students will be able to pace a lesson/rehearsal effectively.	MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Performance assessment of K-12 teaching.
13. Students will demonstrate an ability to teach and perform on brass instruments.	MUE 253 Brass Techniques	Semester 4	Benchmarks for personal musicianship; performance assessment for teaching.
14. Students will demonstrate an ability to teach and perform on woodwind instruments.	MUE 353 Woodwind Techniques	Semester 7	Benchmarks for personal musicianship; performance assessment for teaching.
15. Students will demonstrate an ability to teach and perform on percussion instruments.	MUE 112 Percussion Techniques	Semester 1 or 2	Benchmarks for personal musicianship; performance assessment for teaching.
16. Students will demonstrate an ability to teach and perform on string instruments.	MUE 314 Guitar Techniques; MUE 352 String Techniques	Semesters 4 and 6	Benchmarks for personal musicianship; performance assessment for teaching.
17. Students will be able to use the piano	MUS 150, 151, 250, 251 (Piano I-IV)	Semesters 3-6	Benchmarks for personal

as an accompanying instrument in general music settings.			musicianship; performance assessment for teaching.
18. Students will be able to use the guitar as an accompanying instrument in general music settings.	MUE 314 Guitar Techniques		Benchmarks for personal musicianship; performance assessment for teaching.
19. Students will be familiar with classroom instruments (Orff instruments, small percussion, etc.)	MUE 312 Teaching Instrumental Music K-12; MUE 411 Teaching Music Composition K-12	Semesters 5 and 7.	Benchmarks for personal musicianship.
20. Students will demonstrate an understanding of classroom management techniques.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Performance assessment of K-12 teaching; learning logs.
21. Students will adapt teaching materials to suit the needs of exceptional learners in a variety of music settings.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450 and SED 335	All semesters	Checklist with quality ratings
22. Students will incorporate the use of western and non-western musics in teaching materials.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Performance assessment of K-12 teaching; learning logs.
23. Students will demonstrate the ability to integrate music teaching and learning with other subject areas.	MUE 211 Teaching Creative and Critical Listening; MUE 251 Teaching Vocal Music K-12; MUE 312 Teaching Instrumental Music K-12; MUE 351 Teaching Music Improvisation K-12; MUE 411 Teaching Music Composition K-12; MUE 450 Professional Internship	Semesters 3, 4, 5, 6, 7, 8	Performance assessment of K-12 teaching; learning logs.
<b><i>Professional Dispositions</i></b> <i>Students will demonstrate dispositions including professional attitudes and values through verbal and non-verbal behaviors as they interact with students, families, colleagues and communities to support student learning and development.</i>			
1. Students will conduct themselves in a professional and ethical manner.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist

2. Students will demonstrate the ability to work well with others.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Learning log
3. Students will demonstrate the ability to teach children with sensitivity and compassion.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Performance assessment of K-12 teaching; learning logs.
4. Students will demonstrate a dedication to the teaching profession.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Performance assessment of collegial interaction; learning logs.
5. Students will be flexible and accept constructive feedback easily.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Learning log
6. Students will be organized, responsible and dependable.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Learning log; checklist
7. Students will participate in music education professional organizations.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist
8. Students will demonstrate the qualities of life-long learners by seeking professional development opportunities.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist
9. Students will observe standards of dress and personal appearance appropriate for the school environment.	ProSeminars: MUE 110, 150, 210, 250, 310, 350 410, 450	All semesters	Checklist

References: Amabile, T. M. (1982). The Social Psychology of Creativity: A Consensual Assessment Technique. *Journal of Personality and Social Psychology*, 43(5), 997–1013.