

Weber State University
Annual Assessment of Evidence of Learning

Cover Page

Department/Program: Music
Academic Year of Report: 2016-2017
Date Submitted: 11/12/17
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A. Brief Introductory Statement:

Please review the Introductory Statement and contact information for your department displayed on the assessment site:

<http://www.weber.edu/portfolio/departments.html> - if this information is current, please place an 'X' below. No further information is needed. We will indicate "Last Reviewed: [current date]" on the page.

Information is current; no changes required.

Information is not current; updates below.

Update:

B. Mission Statement

Please review the Mission Statement for your department displayed on the assessment site: <http://www.weber.edu/portfolio/departments.html> - if it is current, please indicate as much; we will mark the web page as “Last Reviewed [current date]”. No further information is needed.

If the information is not current, please provide an update:

Information is current; no changes required.

Information is not current; updates below.

C. Student Learning Outcomes

Please review the Student Learning Outcomes for your department displayed on the assessment site:

<http://www.weber.edu/portfolio/departments.html> - if they are current, please indicate as much; we will mark the web page as “Last Reviewed [current date]”. No further information is needed.

If they are not current, please provide an update:

Information is current; no changes required.

Information is not current; updates below.

Measurable Learning Outcomes

At the end of their study at WSU, students in this program will:

- 1) ...
- 2) ...
- 3) ...
- 4) ...
- 5) ...
- 6) etc.

D. Curriculum

Please review the Curriculum Grid for your department displayed on the assessment site: <http://www.weber.edu/portfolio/departments.html> - if it is current, please indicate as much; we will mark the web page as “Last Reviewed: [current data]”. No further information is needed. If the curriculum grid is not current, please provide an update:

- Information is current; no changes required.**
- Information is not current; updates below**

Curriculum Map

	Department/Program Learning Outcomes							
	Learning Outcome 1	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Etc...			
Core Courses in Department/Program								

Note^a: Define words, letters or symbols used and their interpretation; i.e. 1= introduced, 2 = emphasized, 3 = mastered or I = Introduced, E = Emphasized, U = Utilized, A = Assessed Comprehensively; these are examples, departmental choice of letters/numbers may differ
Note^b: Rows and columns should be transposed as required to meet the needs of each individual department

Additional Information (if needed)

E. Assessment Plan

Please review the Assessment Plan for your department displayed on the assessment site: <http://www.weber.edu/portfolio/departments.html> - if the plan current, please indicate as much; we will mark the web page as “Last Reviewed [current date]”. No further information is needed.

The site should contain an up-to-date assessment plan with planning going out a minimum of three years beyond the current year. Please review the plan displayed for your department at the above site. The plan should include a list of courses from which data will be gathered and the schedule, as well as an overview of the assessment strategy the department is using (for example, portfolios, or a combination of Chi assessment data and student survey information, or industry certification exams, etc.).

Please be sure to include your planned assessment of any general education courses taught within your department. This information will be used to update the General Education Improvement and Assessment Committee’s planning documentation.

Assessment plan:

The current assessment plan is accurate.

F. Report of assessment results for the most previous academic year:

There are a variety of ways in which departments can choose to show evidence of learning. This is one example. The critical pieces to include are 1) what learning outcome is being assessed, 2) what method of measurement was used, 3) what the threshold for ‘acceptable performance’ is for that measurement, 4) what the actual results of the assessment were, 5) how those findings are interpreted, and 6) what is the course of action to be taken based upon the interpretation.

A. Evidence of Learning: Courses within the Major

(this is a sample page for purpose of illustration only; a blank template can be found on the next page)

Sample only - Evidence of Learning: Courses within the Major – Sample only					
Measurable Learning Outcome: Students will...	Method of Measurement*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1:	Measure 1: A set of 10 multiple choice questions from Exam 1 Measure 2: Student presentations	Measure 1: 85% of students will score 80% or better on 10 questions Measure 2: Using a rubric to assess the presentation, 90% of students will achieve a score of 75% or above.	Measure 1: 93% of students scored 80% or better on 10 questions Measure 2: the threshold was met, but students performed poorly (avg. = 1.8) on one criterion.	Measure 1: Students successfully demonstrated interpretation skills Measure 2: unclear where the issue is	Measure 1: No curricular or pedagogical changes needed at this time Measure 2: provide better explanation of the expectations for this criterion and re-assess.
Learning Outcome 2:	Measure 1: Results of standardized test Measure 2: Students are surveyed about their perceived competence of the outcome	Measure 1: 85% of students will score at or above the national average. Measure 2: On a 5 point Likert scale, 90% of students will indicate 4 or 5	Measure 1: 90% of students scored above national average Measure 2: Less than half of students felt competence with this outcome.	Measure 1: Students successfully demonstrated competence; lowest average score was in transfer of knowledge, where only 69% of questions were answered correctly. Measure 2: Students tested well, but their perceived competence was lower than expected.	Measure 1: Faculty agree to include review of transfer in all related courses; this outcome will be reassessed during next review Measure 2: Students will be given more opportunity to practice this skill with immediate feedback.

*Can be a mix of direct and indirect measures, but at least one measure must be direct

Evidence of Learning Worksheet: **Courses within the Major**

Course: Music Theory/SS & AS I-IV

Course [Subject/Number]	Evidence of Learning: Courses within the Major				
Measurable Learning Outcome	Method of Measurement*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1:	PLEASE SEE ATTACHED THEORY DATA REPORT ON THE FOLLOWING PAGES				
Learning Outcome 2:					

*Direct and indirect: at least one measure per objective must be a direct measure.

Additional narrative (optional – use as much space as needed):

Weber State University Music Theory Data Report Fall 2017

by

Shannon Roberts

Scope and Delimitations:

This study is focused on a comparison of music theory placement test scores and final grades for music students. Subjects have been selected from 157 students who enrolled in Weber State University from September 6, 2016—September 5, 2017. All students in this study took the Music Theory Placement Examination prior to taking other music theory courses.

A statistical comparison was generated to discover the differences between their initial placement tests mean scores and their mean final grades for Music Theory I-IV, Aural Skills, Form & Analysis and Counterpoint. This is the second year of a preliminary study that will be expanded to a yearly analysis that account for a students' experience in music theory. The goal of this on-going study is to measure the success of students in music theory over a four-year period, and ascertain if the placement exam can be used as a predictor of student success in music theory, and if student achievement can be measured by such a comparison.

Methodology:

Data was gathered and analyzed in the following manner:

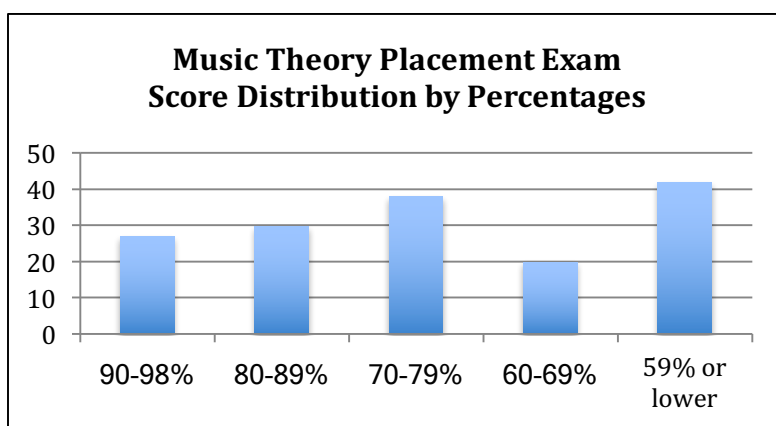
1. Music Theory Placement Exam scores were compiled and ranked by raw score and percentages.
2. Music Theory, Aural Skills and Form & Analysis course final grades were collected from the music theory faculty. All of the scores were likewise compiled and ranked by raw score and percentages.
3. All music theory and aural skills courses are sequential. They are taken in the following order:
 - Music Theory I, II, III, IV (Each taken with concomitant Aural Skills I-IV) Form & Analysis. Note: Music Theory III & IV Aural Skills were combined scores.
 - Form & Analysis and Counterpoint scores were factored into this data gathering period. Prior to this period, most of the students in this study had not yet qualified to take those courses.
 - All scores were compared in the same chronological sequence that they are offered. The mean scores of students for each course were compared.

Findings:

Music Theory Placement Exam

Results from January 9, 2015—September 5, 2017

- Sample Size: 157 students
- Mean Score: 70.65% = 51.76 out of 62 possible points.
- Range: Lowest to highest raw scores: 12—61 points
- Distribution:
 - Scores by %
 - 90-98%.....27 students/17%
 - 80-89%.....30 students/19%
 - 70-79%.....38 students/24%
 - 60-69%.....20 students/13%
 - 59% or lower.....42 students/27%



Students' placement exam scores had a mean of 7.65% with a raw mean score of 51.76 out of a possible 61 points.

Comparative Median Scores (Shown in Percentages)

(From Placement Exam through Theory 1,2,3,4 & Form and Analysis)

Not all 157 students continued in music theory courses after their placement exam. There was an approximate 51% drop rate. 77 students (49%) of the 157 who took the placement exam continued through advanced courses.

Results:

- Sample Size: 77 students
- Mean Scores: Indicated in the chart below for each course.
- Range: Lowest to highest raw scores:
 - 12—61 points
- Distribution:
 - Scores by %
 - 90-98%.....27 students/17%
 - 80-89%.....30 students/19%
 - 70-79%.....38 students/24%
 - 60-69%.....20 students/13%
 - 59% or lower.....42 students/27%

Theory 1	86.00%
Theory 2	88.00%
Theory 3	81.00%
Theory 4	82.00%
Aural Skills 1	84.00%
Aural Skills 2	82.00%
Form 2016	79.00%
Form 2017	95.00%
Counterpoint	82.00%

The Chart on the left shows the average scores for each Music Theory course offered from 09/06/16 —09/05/2017. The percentages indicate the following trends:

- Theory 1—2 scores rose by 2%.
- Theory 3—4 scores fell by 1%.
- Aural Skills 1—2 scores fell by 2%.
- Form & Analysis scores rose by 16%
- Counterpoint scores remained stable due to the every-other-year offering. There is, as of this date, no comparable data, because the course has been offered only once in this gathering period.

Conclusions:

1. 77 students, who continued and completed music theory/aural skills and advanced courses, had a mean score of 84% for all course-work. This is a 4.14% decrease from the 88.14% for all course-work completed in the previous data gathering year.
2. This statistical decrease may be due to a slightly larger number of students who failed courses due to personal and/or academic factors.
3. The goal of this on-going study is to continue to measure the success of students in music theory over a four-year period, and ascertain if the placement exam can be used as a predictor of student success in music theory, and if student achievement can be measured by such a comparison. Based on the results of this study, it seems that with careful data tracking over a minimum of a four-year period, this goal can be reached.

Evidence of Learning Worksheet: **Courses within the Major**

Course: Music History

Course [Subject/Number]	Evidence of Learning: Courses within the Major				
Measurable Learning Outcome	Method of Measurement*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1:	PLEASE SEE ATTACHED MUSIC HISTORY DATA REPORT ON THE FOLLOWING PAGES				
Learning Outcome 2:					

*Direct and indirect: at least one measure per objective must be a direct measure.

Additional narrative (optional – use as much space as needed):

Assessment Report
Fall 2016
Carey Campbell
MUSC 3205 History of Western Music I

Learning Objectives:

1. To communicate ideas about music, both in writing and verbally
2. To acquire and apply a working knowledge of music and musicians within their contemporary contexts.

Method of Measurement:

In addition to weekly short writing assignments, students are assigned a long writing assignment that covers both Learning Objectives; it requires them to write and synthesize information from the course in order to compare four pieces of music as they demonstrate a particular attribute that is largely determined by context. The writing prompt appears below:

At various points in the Medieval and Renaissance periods, music has served as a "container" for its text; that is, the text is truly the focus. At other points, the music is clearly the focus, and the text seems almost an excuse to have music. I'd like you to explore this idea in several paragraphs, using at least two examples from each side to make your points. What is it about the pieces you're using that lead you to believe the particular prioritization of music and text you are claiming? Feel free to go all the way back to psalmody, and all the way forward to the sixteenth-century madrigal for your examples.

The papers were scored according to a rubric with the following dimensions:
Focus: 0-30 points; Organization: 0-30 points; Support: 0-20 points; Proofreading: 0-20 points

Interpretation:

Of those students who completed the assignment, 55% received scores of 90 or above and 45% scored 80-89. Despite the relatively high scores, the essays were simply not as sophisticated as I would like to see. If I were grading completely subjectively rather than using the rubric, the scores would have been much lower. Essentially, the rubric I designed contributed to "grade inflation" and did not measure the kind of higher-order thinking I was hoping to encourage.

Action Plan:

Spend more time in class having students practice making these kinds of connections on their own, and either revise the rubric or dispense with it.

Assessment Report
Spring 2017
Carey Campbell
MUSC 3206 History of Western Music II

Learning Objectives:

Among other things, students completing this course will:

1. Develop writing skills and the ability to conduct research
2. Have a working knowledge of the historical basis of musical forms and genres.
3. Have a working knowledge and understanding of music in its cultural context.
4. Be able to use performance, aural analysis, score analysis, improvisation, and composition to solve musical problems.

Method of Measurement:

In addition to weekly short writing assignments, students are assigned a long writing assignment that encompasses all four Learning Objectives; it requires them to write and synthesize information from the course about forms, genre, history, and context, and requires them to use aural and score analysis to correct a music-historical misconception. The writing prompt appears below:

When most people are thinking about connecting composers chronologically, they go something like "Bach (JS) -- Mozart -- Beethoven -- Brahms -- etc." But you're not most people.

You know that we really can't get from the style of JS Bach directly to Mozart's. It just doesn't work. In this long writing assignment, I'd like you to write about (a) some of the fundamental stylistic differences between JS Bach and Mozart, and (b) how we might be able to get to one from the other, via some other composers, styles, and trends, not all of which spoke German.

You may take any angle you like, so long as you have your facts straight and you support your arguments with reference to specific pieces of music. If you do research outside our textbook, be sure to cite it (no need to cite our textbook). This is a big, broad subject, and I'm asking you to do it justice in a measly 800 words. That means writing an essay that is tight, with well-chosen examples.

This assignment was graded subjectively, and all who completed it received at least a C. Only 10% of the class received an A, demonstrating mastery of the kind of synthesis this assignment requires.

Interpretation & Action Plan

Since 90% of the class did not demonstrate mastery of synthesis, I need to devote more in-class time to having students explicitly make connections of the kind I'm interested in on their own, rather than just modeling it for them in lecture.

Assessment Report
Fall 2016
Carey Campbell
MUSC 3207 History of Western Music III

Learning Objectives:

1. To communicate ideas about music, both in writing and verbally
2. To acquire and apply a working knowledge of music and musicians within their contemporary contexts.

Method of Measurement:

In addition to weekly short writing assignments, students are assigned a long writing assignment that covers both Learning Objectives; it requires them to write about and demonstrate an understanding of how a particular context influences music-making. The writing prompt appears below:

War. If there was a defining feature of the 20th century besides technology, war is it. Two world wars, with some uncomfortable space between them, plus an agonizingly long cold war thereafter, which spawned such debacles as the Vietnam War. For this essay, pick a war and discuss that war's influence on music-making, either during the conflict itself or in its immediate aftermath. If you're feeling ambitious, you might learn a bit more by comparing two wars, especially as they involved the same country. There should be as many words as it takes, and as always support your points with specific examples.

The papers were scored according to a rubric with the following dimensions:
Focus: 0-30 points; Organization: 0-30 points; Support: 0-20 points; Proofreading: 0-20 points

Interpretation:

Of the thirteen students who completed the assignment, only two received a score less than 90. In this case I believe the high scores were well-deserved: by this point these students have been in the music history sequence for three semesters, and some of the tools we've been striving to learn seem to have started to make sense. However, I do not believe the grading rubric I devised accurately measures what I really want out of the paper, and it (the rubric) was created purely out of cowardice on my part, attempting to justify my opinion of a student's work behind a mask of objectivity.

Action Plan:

Figure out how to design rubrics that suit my needs, or at that at least measure the kinds of things I find most important. That, or stop using them.

Assessment Report
Spring 2017
MUSC 3208 World Music

Learning Objectives:

Among other things, students completing this course will:

1. Develop writing skills and the ability to conduct research
2. Be familiar with a wide array of musical traditions.
3. Identify ways music is used to do cultural work.
4. Understand music as a practice essential for cultural identity.
5. Be able to recognize ethnocentric bias in discussions of music.

Method of Measurement:

Students completed weekly short writing assignments, given a prompt drawn from the material and issues discussed in class that week. As the writing assignments were largely subjective, students received credit for completion and feedback from the instructor.

Interpretation:

The writing assignments largely addressed Learning Outcomes 1, 3, and 4, with class time devoted to all five. I was very pleased by the growth I witnessed in students' thinking about music-making, both their own and in cultures far afield from the Western world. Unfortunately, their writing skills (LO 1) did not improve alongside their understanding of the material.

Action Plan:

The instructor will broaden his feedback on student writing assignments to include not only what the students wrote, but how they wrote it and why clear communication is important. It is possible that students are not comfortable with some of the terminology used in ethnomusicology since much of it is new to them, and this could contribute to the lack of clear communication in their writing. Therefore, I will provide vocabulary sheets for each chapter.

Evidence of Learning Worksheet: **Courses within the Major**

Course: Performance Ensembles

Course [Subject/Number]	Evidence of Learning: Courses within the Major				
Measurable Learning Outcome	Method of Measurement*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1:	PLEASE SEE ATTACHED PERFORMANCE ENSEMBLE DATA REPORT ON THE FOLLOWING PAGES				
Learning Outcome 2:					

*Direct and indirect: at least one measure per objective must be a direct measure.

Additional narrative (optional – use as much space as needed):

PERFORMANCE ENSEMBLE ASSESSMENT REPORT – Fall 2016-Spring 2017

Ensembles Assessed –

Symphonic Band
Symphony Orchestra
String Chamber Ensembles
Concert Choir
Jazz Ensemble
Marching Band
Opera (Marriage of Figaro performance)

Method of Assessment –

Ensembles are assessed on a variety of musical factors determined by the music faculty - Tone Quality, Intonation, Rhythm, Balance/Blend, Technique, Interpretation, and Diction (voice only). Each of the above ensembles was assessed by their directors at the beginning and at the end of both the Fall and Spring semesters by giving a score for each category on a scale from 1-10. Directors were also allotted additional space for comments and/or narrative information.

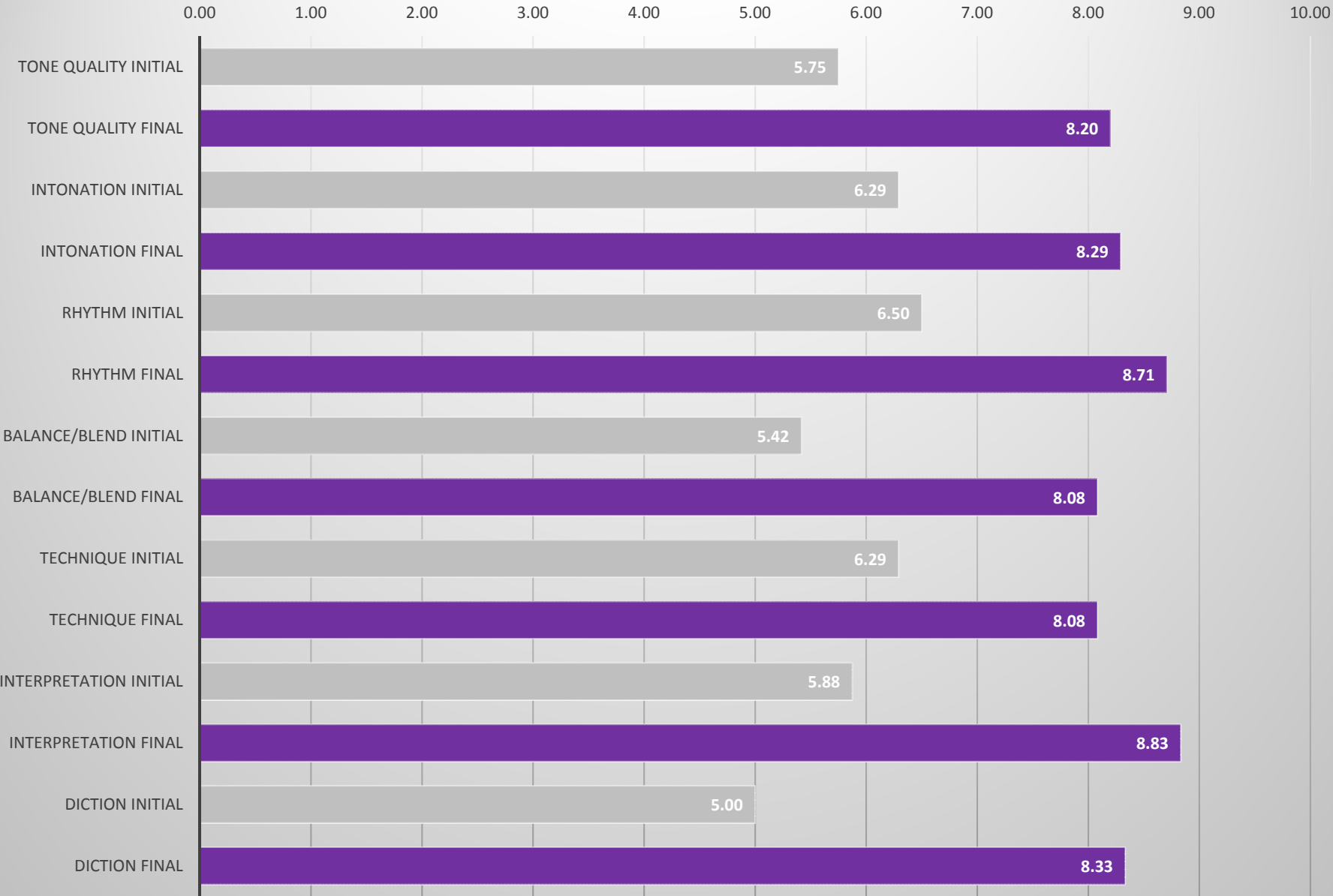
Assessment Conclusions –

1. Performance ensembles generally had higher Initial scores in the Spring vs. the Fall semester, owing to the fact that there is less turn over and change in ensembles between Fall and Spring than there is at the beginning of a new school year (Fall Semester).
2. Although initial scores varied between semester, there tended to be more uniformity to the end of semester scores, implying that although ensembles might have had widely different starting skills, the directors were able to coach them to a similar ending skills.
3. Overall, the assessment indicates that Rhythm and Interpretation are the strengths of our ensembles, but that Technique and Balance/Blend are the weakest areas.

Notable Comments –

1. "Improved steadily through Spring." (Symphonic Band)
2. "Seemed to plateau in this category (Interpretation), more listening to jazz will help." (Jazz Ensemble)
3. "Students needed more practice individually." (String Chamber Ensembles)
4. "Improvements in intonation, rhythm and interpretation are clear. The balance and blending still needed more work for better improvement." (String Orchestra)
5. "In incorporating new members at the half-year, this is the area (Balance and Blend) that is affected the most. Through daily work on listening skills and attention focus methods there was steady improvement until the end product was of very high quality." (Concert Choir)

Performance Ensemble Assessment Averages, F16-S17



Ensemble and Instructor: SYMPHONIC BAND/ROBERTS

Semester: FALL 2016

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	7.5	8.9	Great improvement Esp. in w.w.
Intonation Accuracy to printed pitches	8	9	Better pitch matching (HORNS)
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	9	10	Excellent
Balance & Blend Awareness of ensemble	8	9	Better mid-range control (HORNS)
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	8.5	9	Very good by Nov.
Interpretation Style, phrasing, tempo, dynamics, emotion	8	9.5	Excellent phrasing
Diction (Choir only) Pronunciation, clarity of text	N/A		

Additional Comments:

Very good semester

Ensemble and Instructor: WIND ENS. / ROBERTS

Semester: Spring 2017

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	8.5	9.5	Great control and resonance
Intonation Accuracy to printed pitches	8.5	9.5	Excellent with minor mistakes
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	9	9.5	Some tempo issues
Balance & Blend Awareness of ensemble	8.5	9	Very good esp. percussion!
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	9	9.5	Improved constantly
Interpretation Style, phrasing, tempo, dynamics, emotion	9	10	Excellent!
Diction (Choir only) Pronunciation, clarity of text	N/A		

Additional Comments:

Very strong group to begin semester.
Improved steadily throughout Spring.

Ensemble and Instructor: MARCHING BAND/ROBERTS Semester: FALL 2016

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	7	9	Great improvement over the course of the semester
Intonation Accuracy to printed pitches	8	9	Much better by Oct.
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	9	10	Excellent overall!
Balance & Blend Awareness of ensemble	7.5	9	Greatest improvement here
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	8	9.5	Good to begin with, excellent in Nov.
Interpretation Style, phrasing, tempo, dynamics, emotion	8.5	9.5	Outstanding by Nov
Diction (Choir only) Pronunciation, clarity of text	N/A		

Additional Comments:

Overall excellent improvement during the season.

Ensemble and Instructor: MARCHING BAND/ROBERTS Semester: Fall 2017

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	8.5	9.5	Excellent job 04!
Intonation Accuracy to printed pitches	8.5	9.5	
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	9	10	
Balance & Blend Awareness of ensemble	8	9	
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	9	9.5	
Interpretation Style, phrasing, tempo, dynamics, emotion	8.5	9.5	
Diction (Choir only) Pronunciation, clarity of text	N/A		

Additional Comments:

To date the best sounding and performing
marching band in 6 years

Ensemble and Instructor: SYMPHONIC BAND

Semester: Fall 2017

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	9	9.8	Outstanding warm!!
Intonation Accuracy to printed pitches	8.5	9	Greater control in SAXES/NOBS
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	8.7	9	Continues to improve Tempo/steadiness
Balance & Blend Awareness of ensemble	9	9.8	Best in 6 years!!
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	9	9.5	Very accurate
Interpretation Style, phrasing, tempo, dynamics, emotion	9	9.8	Excellent!! only OCTOBER
Diction (Choir only) Pronunciation, clarity of text	N/A		

Additional Comments:

Best Symphonic Band in 6 years.
Great discipline and practice by
individuals

Ensemble and Instructor: Jazz Ensemble – Daniel Jonas Semester: Fall 2016

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	5	6	Consistency in brass needs work
Intonation Accuracy to printed pitches	5	7	Band intonation improved
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	4	8	
Balance & Blend Awareness of ensemble	6	7	
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	6	7	
Interpretation Style, phrasing, tempo, dynamics, emotion	4	8	Improved control over nuances of jazz
Diction (Choir only) Pronunciation, clarity of text	N/A	N/A	N/A

Additional Comments:

Ensemble and Instructor: Jazz Ensemble – Daniel Jonas Semester: Spring 2017

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	6	8	More rehearsal led to great consistency
Intonation Accuracy to printed pitches	7	8	I felt like we plateaued in this category – more specific work needs to be done
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	7	9	Still sometimes dragging or rushing, but overall more consistent
Balance & Blend Awareness of ensemble	6	7	Still balance issues in bari sax, trombones
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	6	8	Largely pretty good, but more consistency needed in articulation
Interpretation Style, phrasing, tempo, dynamics, emotion	6	8	Also seemed to plateau in this category – more listening to jazz will help
Diction (Choir only) Pronunciation, clarity of text	N/A	N/A	N/A

Additional Comments:

Ensemble and Instructor: String Chamber Ensembles - Viktor Uzur Semester: Fall 2016

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	5	7	Bow use and distribution needed additional attention.
Intonation Accuracy to printed pitches	4	6	Moving away into more sharps or flats was less in tune initially.
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	5	8	
Balance & Blend Awareness of ensemble	3	6	
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	4	7	Students needed more practice individually.
Interpretation Style, phrasing, tempo, dynamics, emotion	6	8	Understanding of style and articulation in classical pieces is always harder for students to understand.
Diction (Choir only) Pronunciation, clarity of text			

Ensemble and Instructor: String Chamber Ensembles - Viktor Uzur Semester: Spring 2017

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	6	8	Bow use and distribution slight improvement but still needed additional attention.
Intonation Accuracy to printed pitches	6	8	Moving away into more sharps or flats is still an issue initially.
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	6	9	Dotted rhythms presented more challenge.
Balance & Blend Awareness of ensemble	4	8	Ensemble is more aquatinted with each other's musical needs.
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	6	7	Students needed more practice individually.
Interpretation Style, phrasing, tempo, dynamics, emotion	6	8	Better understanding of style and articulation in classical pieces is improving and showing progress.
Diction (Choir only) Pronunciation, clarity of text			

Additional Comments: repertoire chosen in Spring semester for each group was to compliment and additionally improve their skills and understanding of styles, articulation and other Chamber music skills.

Ensemble and Instructor: Symphony Orchestra, Dr. De Galvez Semester: Fall 16

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	2	8	
Intonation Accuracy to printed pitches	5	8	
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	6	9	
Balance & Blend Awareness of ensemble	3	7	
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	5	7	
Interpretation Style, phrasing, tempo, dynamics, emotion	3	8	
Diction (Choir only) Pronunciation, clarity of text			

Additional Comments:

We played *Tchaikovsky's 5th Symphony* and a *Broadway selection* programs. Both difficult technically and musically. Improvements in intonation, rhythm and interpretation are clear. The balance and blending still needed more work for better improvement.

Ensemble and Instructor: Symphony Orchestra, Dr. De Galvez Semester: Spring 17

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	4	8	
Intonation Accuracy to printed pitches	5	9	
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	5	8	
Balance & Blend Awareness of ensemble	3	8	
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	5	8	
Interpretation Style, phrasing, tempo, dynamics, emotion	3	9	
Diction (Choir only) Pronunciation, clarity of text			

Additional Comments:

We played *Mozart's Marriage of Figaro* and a *Concerto Night* programs. The Opera was especially difficult for accompaniment and balance. Concerto Night was challenging technically and musically, with works from Kabalevsky, Khachaturian and Brahms. The Overall improvement in the Orchestra has been quite noticeable. Brass and woodwind sections need more work to blend better in the orchestra, particularly oboes and horns.

Ensemble and Instructor: WSU Concert Choir, Mark Henderson Director

Semester: Spring 2017

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	6	8	At mid-year the choir tone was also quite good. There were new members who needed to be incorporated, however. Thru focus on vowel unity and vocal technique discussions/demonstrations there was significant improvement
Intonation Accuracy to printed pitches	7	9	There was a lot of focus on this aspects of choral singing. Thru the use of varying seating arrangements, tuners, and small group interactions the intonation became very accurate and habitual
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	7	8	This is always a difficult area for choral ensembles. Methods of approach included using exercises from Brain Gym, Feldenkreis, and Alexander techniques there was steady improvement
Balance & Blend Awareness of ensemble	6	9	In incorporating new members at the half-year, this is the area that was affected the most. Througj daily work on listening skills and attention focus methods there was steady improvement until the end product was of very high quality
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	7	8	The wide variety of music rehearsed and performed contributed to the overall improvement in technique. The different areas of focus centered around physical

			breathing and singing methods, diction work, and constantly training the singers to involve their bodies and not just their brains in the music making.
Interpretation Style, phrasing, tempo, dynamics, emotion	7	9	This area is a signature quality of the WSU Choirs- performing with a wide range of differing tone colors that are appropriate to the particular repertoire. Much focus is given to dynamic skills and conscious, artistic phrasing.
Diction (Choir only) Pronunciation, clarity of text	6	8	The choir performs in many different languages so the outcome differs somewhat depending on their familiarity and facility with the particular language.

Additional Comments:

Ensemble and Instructor: Opera Ensemble (*The Marriage of Figaro*) Instructor: Karen Bruestle

Semester: Fall/16; Spring/17

(All categories should be rated on a numerical scale from 1 to 10, with 10 being the best)

Category	Initial Assessment	Final Assessment	Comments
Tone Quality Resonance, control, clarity, focus, consistency	7	10	Tone developed overall for most cast members from a smaller, thinner tone to a full, vibrant, sustained tone with clarity and vibrancy by the spring semester.
Intonation Accuracy to printed pitches	6	8	Still some challenges with total accuracy of Recitative pitches and ease of language flow on sung pitches.
Rhythm Accuracy of note values, duration, pulse, steadiness, correctness of meters	5	8	This area made the greatest improvement after several weeks of work on the style and diction of the opera's recitative.
Balance & Blend Awareness of ensemble	5	9	This area improved tremendously after once rehearsals with the orchestra began in the spring.
Technique Posture, Bowing/Breath, articulation, attacks, releases, musical or mechanical skill	5	9	Mozart teaches singers about, vocal line, breath control, correct style, vowel unification, and tonal warmth and spin.
Interpretation Style, phrasing, tempo, dynamics, emotion	4	10	Style, phrasing and emotion were huge improvements with consistent music and staging rehearsals.
Diction (Choir only) Pronunciation, clarity of text	4	9	The cast worked on pronunciation and diction for almost five months. The Italian made great leaps and strides with the help of Italian diction coaching and constant rehearsal repetition.

Additional Comments:

Rehearsals for the opera began in October of 2016 and reached a final summation with the performances from March 23-25th, 2017. The rehearsal process repeatedly focused on tone quality

changes, rhythm and pacing of recitatives, overall aria phrasing, diction and language accuracy and ease, ensemble cohesiveness, and acting skills and character interpretation. All these areas showed incredible improvement within three months of rehearsals. The success of the above areas are evidenced by the video /aural recording of the opera's four performances in March of 2017.

Evidence of Learning Worksheet: **Courses within the Major**

Course: Private Lesson Juries

Course [Subject/Number]	Evidence of Learning: Courses within the Major				
Measurable Learning Outcome	Method of Measurement*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1:	PLEASE SEE ATTACHED PRIVATE LESSON JURY DATA REPORT ON THE FOLLOWING PAGES				
Learning Outcome 2:					

*Direct and indirect: at least one measure per objective must be a direct measure.

Additional narrative (optional – use as much space as needed):

MUSIC AREA JURY ASSESSMENT REPORT – Fall 2016-Spring 2017

Areas Assessed –

Strings
Winds & Percussion
Piano
Voice

Method of Assessment –

At the end of every semester, students enrolled in major/minor lessons are required to perform a jury. Specific requirements vary by area, but all students are assigned a grade based on the quality of their performance by a panel of faculty from the student's area. Students are then allowed to move to the next level of lessons, assuming they pass their jury and all additional requirements (piano proficiency, recital, etc.) have been met.

Assessment Conclusions –

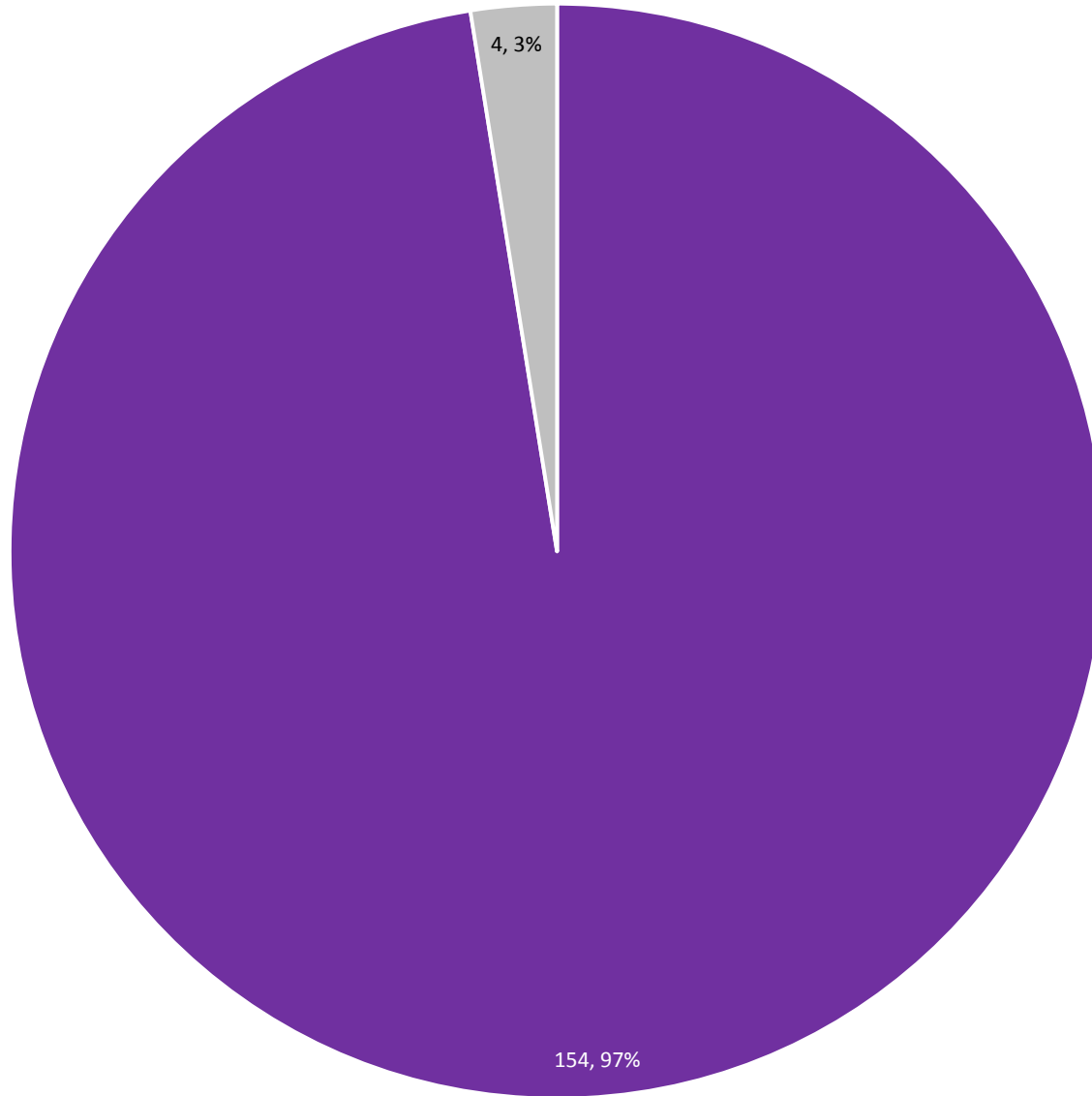
1. Out of 158 total juries, four students failed – including two students who failed to perform a jury at all. Overall this means that juries have a 97% passing rate.
2. Ten students failed to advance to the next lesson level across the areas that reported this data. Of those students, three failed to advance because they left school the following semester, four were the students who outright failed their juries, and three were not permitted to advance because they had not passed their piano proficiency exam.
3. String students averaged the highest score, while Winds and Percussion averaged the lowest (when factoring the students who failed to attend their jury). There are also more String students who perform juries.

Future Assessment Plan

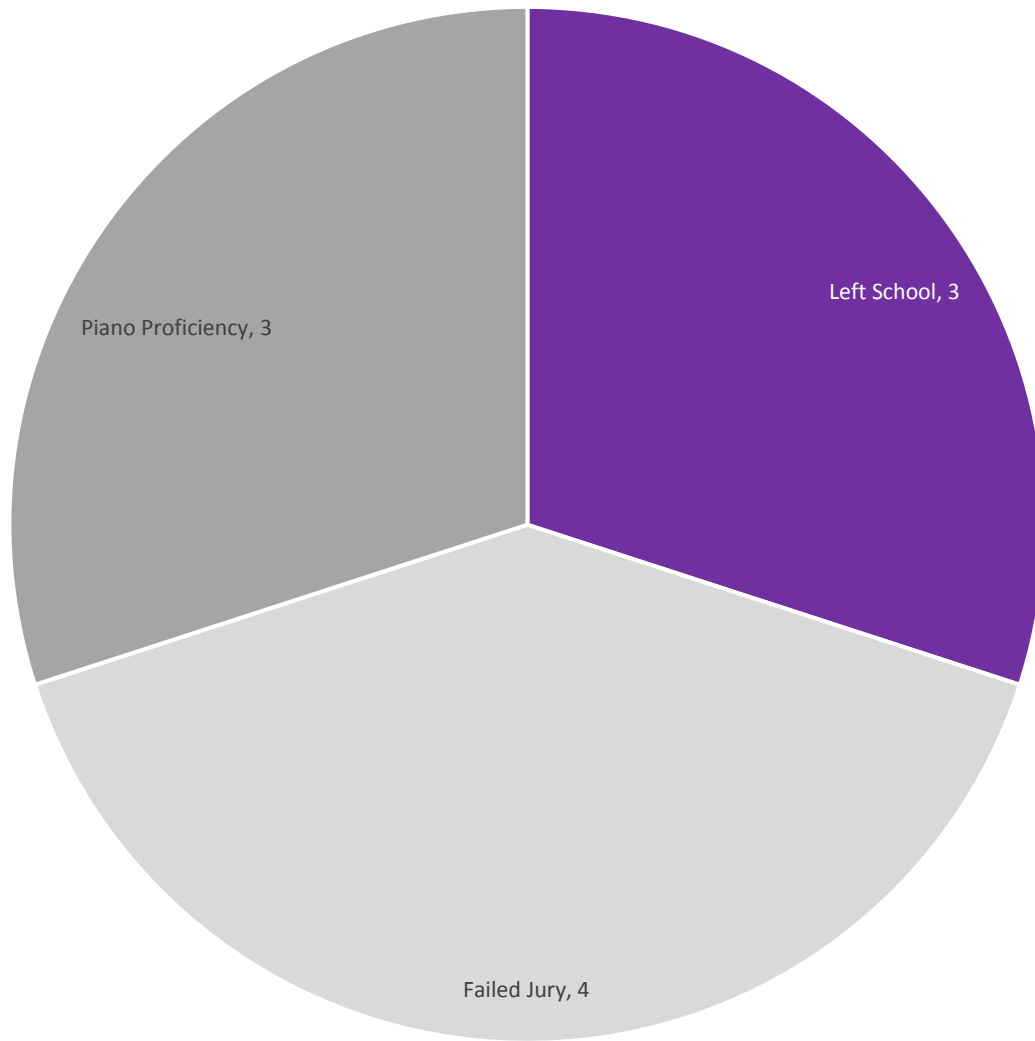
In order to better measure possible causes of attrition among our music majors, the faculty is considering a questionnaire that can be administered prior to a student's jury and collected by the faculty at the jury. This could provide valuable insight in to possible barriers to student graduation and difficulties with student retention.

Jury Passing Rate - F16-S17

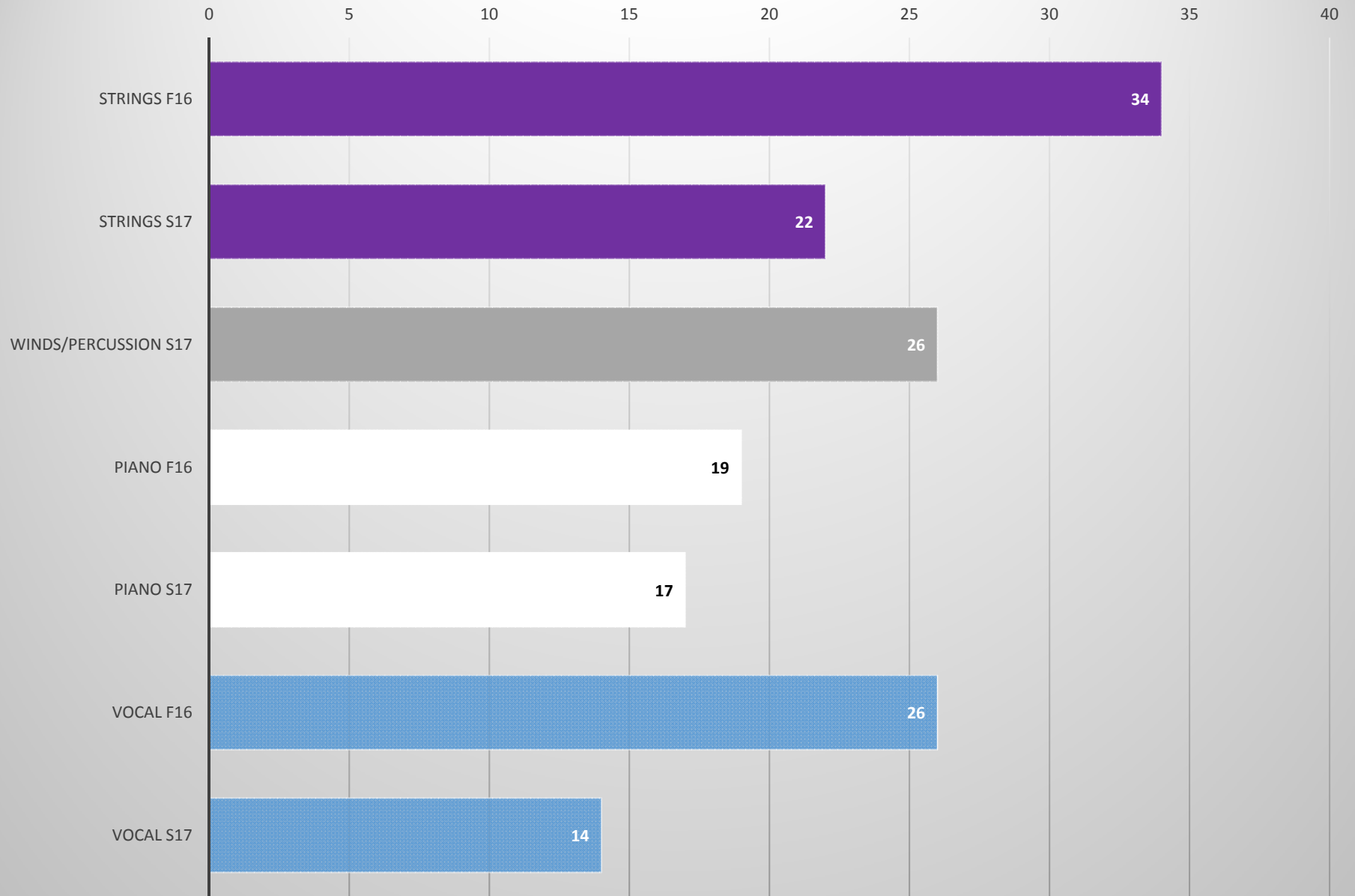
■ PASSING STUDENTS ■ FAILING STUDENTS



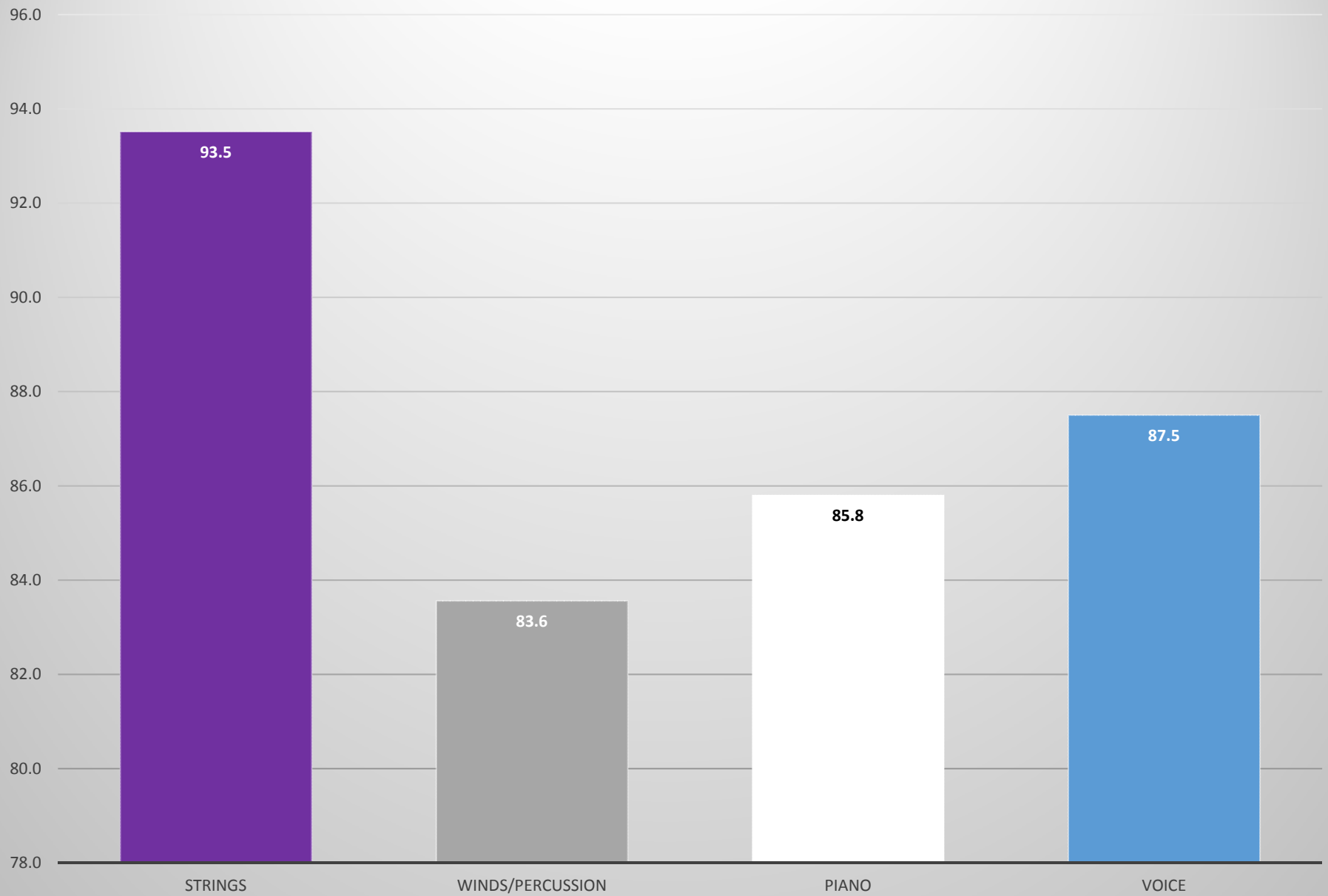
Student Reasons for Not Advancing to Next Lesson Level



Juries By Area - F16-S17



Average Jury Score by Area - F16-S17



The progress report of the 2016-17 Strings Jury (Proficiency Exam)

FALL16 SCORE	SPRING17 SCORE	LEVEL IN FALL	LEVEL IN SPRING	ADVANCED TO NEXT LEVEL
89	91	2000	2000	Y
94	N/A	4000	4000	Y sr recital in Sp 17
93	N/A	2000	2000	Y jr recital in Sp 17
93	91	3000	3000	Y
95	93	1000	1000	Y
92	92	1000	1000	Y
98	96	2000	2000	Y
94	N/A	3000	3000	Y jr recital in Sp 17
92	93	2000	2000	Y
84	not registered	1000	N/A	N
95	95	1000	1000	Y
97	N/A	3000	3000	Y jr recital in Sp 17
88	not registered	1000	N/A	N
93	94	2000	2000	Y
99	99	2000	2000	Y
91	93	1000	1000	Y
93	95	2000	2000	Y
94	95	1000	1000	Y
95	N/A	4000	4000	Y jr recital in Sp 17
95	95	1000	1000	Y
95	93	1000	1000	Y
92	92	2000	2000	Y
96	not registered	2000	N/A	N
99	N/A	3000	3000	Y jr recital in Sp 17
93	87	2000	2000	Y
94	94	2000	2000	Y
94	93	4000	4000	Y
98	N/A	3000	3000	Y concerto with orch
95	96	1000	1000	Y
92	93	1000	1000	Y
92	94	2000	2000	Y
93	N/A	1000	N/A	Deferred: To mission in Sp 17
91	92	2000	2000	Y
93	N/A	1000	N/A	Deferred: To mission in Sp 17

Total students: 34

Percentage of students advanced to next level successfully at the end of the academic year:

- 1) 100% discounting the two students who went on LDS mission after the fall semester
- 2) 94% counting all 34 students and the two LDS mission students

Winds and Percussion Jury Data from Spring 2017

83
83
95
95
95
95
95
95
95
95
95
95
95
95
95
95
83
95
95
95
80
0
0
75
95
70
83.56

The chart on the left represents the final scores for the 2017 Spring Winds and Percussion Jury. The Median was 83.5% which includes two students' grades who had unexcused absences from this jury. If the failing grades are not averaged in, the median score would be 90.8% for all who performed.

There is no data factored in from previous semesters at this time; however, this average performance score of 90.8%, for those who performed, shows a high level of achievement for the semester.

A more comprehensive data comparison will follow in upcoming semesters.

Piano Major Students Jury Records Fall 2016 & Spring 2017

Submitted by Yu-Jane Yang

* The students reach 4610 (1 credit lesson) have reached the highest level of Piano Applied Lesson, thus do not advance to the next level.

* In general, a student will only advance to the next level in applied piano lesson once a year after the spring semester jury.

* The maximum Jury Score is 25 points

Levels	Semester	No. of Students at this level	Highest Score	Lowest Score	Average Score	Mode	No. of Students Advance to the next Level
1610	Fall	6	23	18	20.5	N/A	N/A
	Spring	7	22.5	16	20.57	21	6
2610	Fall	3	23	20.5	22.16	23	N/A
	Spring	2	23	21.5	22.25	N/A	2
3610	Fall	4	24	18	20.88	N/A	N/A
	Spring	2	21.5	20	20.75	N/A	2
4610	Fall	6	23	21	22	N/A	N/A
	Spring	6	23	20	22.5	N/A	N/A

Vocal Major Students Jury Records for Fall 2016 and Spring 2017
Submitted by Karen Bruestle; Director of Voice and Opera

Students normally advance every spring semester for the next level of voice. Advancement to 3620 approves the impending Junior Recital. Advancement to 4620 approves the impending Sr. Recital.

Students are exempt from juries the semester they complete their Jr./Sr. recital and/or a leading role in a full opera production.

Maximum Jury score is 25 points.

Levels	Semester	No. of students at level	Highest score	Lowest score	Average score	No of students adv to next level
1620	Fall/16	12	25	14	19.75	N/A
	Spring/17	11	25	18	21.5	8
2620	* Fall/16	10	25	18	21.75	3*
	Spring/17	7	25	18	21.75	2
3620	Fall/16	1	24	22	23	
	Spring/17	1	24	21	22.50	1
4620	Fall/16	3	24	20	22	N/A
	Spring/17	1	24	21	22.75	N/A

- Although students normally advance in the spring semester, Fall of 2016 was unique in that three students advanced at that time due to returning from missions and a change in major which made that student eligible for advancement and recital ready.
- In explanation of the lack of students advancing in the spring of 2017, one student had left school by the end of the fall of 2016, one student failed juries, two did not advance to 3620 due to piano proficiency, two entered school in the spring semester, returning from LDS missions and were not yet eligible to advance.

Fall 2016 (no jury)

There were 2 recitals this semester, both Senior recitals

Spring of 2017 (no jury)

There were five recitals this semester, three Junior and two Senior recitals

Marriage of Figaro Opera Productions, Spring of 2017

Those cast in a substantial leading role in this semester's production were exempt from spring vocal juries. This applied to four students, two seniors at 4620 and two sophomores at 2620.

b. Evidence of Learning: High Impact or Service Learning

This is an optional section. If you provide students with high impact or service learning opportunities you may briefly describe those opportunities and explain how you assess their impact on student learning. This [excerpt](#) from George D. Kuh provides a brief overview of high-impact practices.

All music students complete at least one recital and most complete two, with faculty committees evaluating the student's performance. Students must complete a recital preview at least two weeks before their performance where their committee provides them feedback. The committee also decides at the preview whether a student is ready to perform their recital.

Music Education and Pedagogy students also complete internships as part of their degree program. Internships provide a practical synthesis and application of knowledge and skills gained in pedagogy and methods courses. Students plan and implement lessons, document progress, and evaluate their teaching assignments in group and private settings.

Music Education majors have the option of completing a senior project in lieu of the senior recital. The project requires completion of a project proposal that must be approved by a faculty committee. The student then completes the project in consultation with the faculty.

Students in the Bachelor of Arts program complete a senior project. The project requires completion of a project proposal that must be approved by a faculty committee. The student then completes the project in consultation with the faculty.

c. Evidence of Learning: General Education Courses

(Area-specific EOL grids can be found at [http://weber.edu/oie/Complete Rubrics.html](http://weber.edu/oie/Complete_Rubrics.html); they can replace this page.)

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1010

Teachers Duffin, Feller, Anderson, Harding, Hendricks, Hendriksen, Windsor, Sowby, Basinger

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	<ul style="list-style-type: none"> - learning to communicate (both orally and in writing) ideas about music. - recognizing, identifying, and critically analyzing the different styles of music from the different eras of Western history. 	Measure 1: Students will listen to live or recorded performances of music and write reports based on their experience.	The students will average 75% on these assignments.	FALL 2016 – Students averaged 87% on these assignments. SPRING 2017 – Students averaged 90% on these assignments.	Students generally respond positively to this assignment and are meeting the threshold.	Measure 1: Provide more specific questions, observations points, and direction for students on reports.
	<ul style="list-style-type: none"> - developing the ability to listen to music intelligently and sensitively. 	Measure 2: Students will submit writing assignments throughout the semester discussing various pieces of music, music history, or elements of music.	The students will average 75% on these assignments.	FALL 2016 – Students averaged 88% on these assignments. SPRING 2017 – Students averaged 89% on these assignments.	Students are meeting the threshold.	Measure 2: These assignments are generally effective.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	<ul style="list-style-type: none"> - Students will discover the basic elements of music, its performance mediums, and the various historical eras through which it has evolved. - Students will be able to identify broad themes and issues in the arts and humanities. 	Measure 1: Students will complete regular quizzes throughout the semester.	The students will average 75% on these assignments.	<p>FALL 2016 – Students averaged 79% on these assignments.</p> <p>SPRING 2017 – Students averaged 78% on these assignments.</p>	Students are meeting the threshold, although some students fail to take quizzes in Chitester or Canvas.	These assignments are generally regarded as effective.
		Measure 2: Students will show their proficiency through multiple choice or fill-in-the-blank exams.	The students will average 75% on these assignments.	<p>FALL 2016 – Students averaged 82% on these assignments.</p> <p>SPRING 2017 – Students averaged 82% on these assignments.</p>	Students are meeting the threshold, although some students fail to take exams in Chitester.	Provide study guides, time for in-class review, and practice exams.
		Measure 3: Students will complete a final research project that synthesizes all class topics.	The students will average 75% on these assignments.	<p>FALL 2016 – Students averaged 90% on these assignments.</p> <p>SPRING 2017 – Students averaged 87% on these assignments.</p>	Students are meeting the threshold and generally provide positive feedback on these assignments.	Instructors continue to assess and refine this assignment to the needs of their students.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1030 – Intro to Jazz

Teachers Jonas, Keipp, Feller

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	<ul style="list-style-type: none"> - Students will expand their ability to understand and enjoy jazz improvisation. - Students will discover the basic elements of jazz, its performance mediums, and the various historical eras through which it has evolved. - Students will build a vocabulary of descriptive words which will help them understand and communicate about jazz. 	Measure 1: Students will complete assignments during the semester where they will analyze various pieces of music or events/persons related to jazz history.	The class will average a grade of 70% or higher on these assignments.	Measure 1: FALL 2016 - The students averaged 84% on these assignments. SPRING 2017 – The students averaged 82% on these assignments.	Measure 1: Students are responding well to weekly assignments and their performance meets the threshold.	Measure 1: Students are performing well and teachers agreed these were effective assignments. No change needed.
		Measure 2: Students will attend live performances of jazz and write brief reviews of the performance.	The class will average a grade of 70% or higher on these assignments.	Measure 2: FALL 2016 - The students averaged 87% on these assignments. SPRING 2017 – The students averaged 87% on these assignments.	Measure 2: Students appreciated live concerts much more than they thought they would and generally had positive things to say about being exposed to live music. They were largely successful in using musical terms in their writing.	Measure 2: Students are performing well and teachers agreed these were effective assignments. No change needed.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	<ul style="list-style-type: none"> - Students will know and learn about the most influential jazz musicians in each style and the instruments they played. - Students will discover the basic elements of jazz, its performance mediums, and the various historical eras through which it has evolved. - Students will build a vocabulary of descriptive words which will help them understand and communicate about jazz. 	Measure 1: Students will write an expansive final paper about a jazz performance that synthesizes all learning in the course.	The class will average a grade of 70% or higher on this assignment.	FALL 2016 - The students averaged 88% on all final papers. SPRING 2017 - The students averaged 85% on all final papers.	Measure 1: While the specifics of this assignment varied slightly from class to class, students were generally able to effectively synthesize all the course learning in their final papers.	Measure 1: The final paper is an effective way to judge student success in all aspects of the course. No change recommended.
		Measure 2: Students will take exams that will demonstrate knowledge of terms, people, and musical pieces.	The class will average a grade of 70% or higher on these exams.	FALL 2016 - The students averaged 79% on exams. SPRING 2017 - The students averaged 77% on exams.	Measure 2: Many professors responded that some students often failed to take ChiTester exams at all. Of the students who took the exams, most passed but some students indicated in course evaluations that exams were too difficult.	Measure 2: Steps should be taken to encourage students to take the exams, perhaps above and beyond the standard ChiTester reminders. Additionally, exams should continue to be refined to ensure that the difficulty level effectively measures student knowledge.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1033 - Intro to American Music

Teacher Campbell

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Reasoning at an abstract level when interpreting music and lyrics	Measure 1: Students complete weekly short writing assignments about specific pieces	Students will average 70% or higher on these assignments.	FALL 16: Students averaged 92% SPRING 17: Students averaged 90%	Grading is too lenient	Measure 1: Use rubric more effectively to ensure grades reflect the difficulty of the assignment and student progress.
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	Understanding how music reflects and contributes to culture	Measure 1: Students write weekly assignments about music and culture	Students will average 70% or higher on these assignments.	FALL 16: Students averaged 90% SPRING 17: Students averaged 88%	Grading too lenient	Measure 1: Use rubric more effectively to ensure grades reflect the difficulty of the assignment and student progress.
		Measure 2: Students write a pre- and post- class essay with the same prompt	Students will demonstrate knowledge of a wider spectrum of American music	BOTH FALL 16 & SPRING 17: Students demonstrated such knowledge expansion at the end of the semester	Pre- and Post- essay thing kind of dumb, of course they are going to demonstrate a wider spectrum after taking the class	Measure 2: Discontinue method, find a more creative and beneficial one

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1035 – History of Rock and Roll

Teachers JONAS, MAXSON, CAMPBELL

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	- becoming better equipped to communicate ideas about music - reasoning at an abstract level when interpreting music and lyrics	Measure 1: Students will write short writing assignments during the semester where they will analyze various pieces of music or events/persons related to rock history.	The class will average 70% or higher on their writing assignments.	FALL 2016 – The students averaged 92% on this assignment. SPRING 2017 – The students averaged 91% on this assignment.	Students often respond to the weekly prompts creatively and thoughtfully, but perhaps stricter guidelines for use of grammar or presentation would help raise the overall quality of student work.	Measure 1: None. This is an effective assignment that could perhaps be graded more stringently in regards to grammar or presentation.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	<ul style="list-style-type: none"> - become familiar with historical trends in popular music - learning key terminology used in the study of music - recognize and appreciate diverse thought and traditions - understanding how music reflects and contributes to culture --apply a working knowledge of music and musicians within their contemporary contexts 	Measure 1: Students will take weekly quizzes on music and terms.	The class will average 70% or higher on their quizzes.	FALL 2016 – The students averaged 91% on this assignment. SPRING 2017 – The students averaged 90% on this assignment.	Because this is an online class, quizzes are not proctored. This creates a disconnection between quiz scores and exam scores that should be addressed.	None. The quizzes are an effective way to maintain student progress through the online course.
		Measure 2: Students will complete a final paper where they analyze a complete album by an artist of their choosing, and related their analysis to topics discussed during the semester.	The class will average 70% or higher on their Final Paper.	FALL 2016 – The students averaged 85% on this assignment. SPRING 2017 – The students averaged 89% on this assignment.	Most of the papers turned in were held to a higher academic and grammatical standard than the weekly writing assignments, so this average is lower. However, most students were able to synthesize all course learning effectively.	None. The final papers generally reflect excellent student work.
		Measure 3: Students will take three multiple-choice tests that will demonstrate knowledge of terms, people, and musical pieces.	The class will average 70% or higher on their exams.	FALL 2016 – The students averaged 71% on this assignment. SPRING 2017 – The students averaged 59% on this assignment.	Students are not currently meeting this threshold.	Student feedback has indicated the necessity for a very specific review guide and that these exams are too difficult. An attempt should be made to integrate weekly quizzes more with the exams so students feel more prepared to take the tests based on their previous work in the course. A more thorough test review is also a possibility.

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1040

Teachers Bryson, Duffin, Keipp

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	<ul style="list-style-type: none"> - studying the musical history of various cultures. - reading about the elements of music which are basic to other cultures and their performance mediums. 	Measure 1: Students will listen to performances of music and write a review/paper of that performance.	The students will average at least 70% on this assignment.	FALL 2016: The students average 84% on this assignment. SPRING 2017: The students average 81% on this assignment.	Students are generally succeeding on the assignment, but need to overcome ethnocentric leanings.	Measure 1: Consider revising list of acceptable topics to force students to experience different cultures.
	<ul style="list-style-type: none"> - achieving some basic skills for listening to music. - gaining new insights and understandings about the aesthetics of music of other cultures. - learn to communicate (both orally and in writing) ideas about world music. 	Measure 2: Students will keep a music journal. They will analyze and describe masterworks presented to them each week.	The students will average at least 70% on this assignment.	FALL 2016: The students average 81% on this assignment. SPRING 2017: The students average 90% on this assignment.	Students are meeting the threshold.	Measure 2: None. This is an effective assignment.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	<ul style="list-style-type: none"> - become proficient with fundamental principles and terminology of music. - be able to identify broad themes and issues in the arts and humanities. - study the musical history of various cultures. - gain new insights and understandings about the aesthetics of music of other cultures. 	Measure 1: Students will complete chapter assignments during the semester where they will analyze various pieces of music or events related to music of other cultures.	The students will average at least 70% on this assignment.	<p>FALL 2016: The students average 87% on this assignment.</p> <p>SPRING 2017: The students average 85% on this assignment.</p>	In class practice of listening examples is less effective than expected.	More class time must be devoted to identification of world music master works, continue to refine and assess topics.
		Measure 2: Students will take three multiple-choice tests that will demonstrate knowledge of terms, people, and musical pieces.	The students will average at least 70% on this assignment.	<p>FALL 2016: The students average 78% on this assignment.</p> <p>SPRING 2017: The students average 78% on this assignment.</p>	Some students do not take the exams at all, while still others fail to take advantage of practice exam opportunities.	Provide more incentive and encouragement to take practice exams, and continue to refine test difficulty to ensure that it is an accurate measure of student learning.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Diversity Courses (3 outcomes)

Course MUSC 1040

Teachers: Bryson, Duffin, Keipp

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Each student will describe his/her own perspective as one among many.	- learn to communicate (both orally and in writing) ideas about world music. - gain new insights and understandings about the aesthetics of music of other cultures	Measure 1: Students will keep a music journal. They will analyze and describe masterworks presented to them each week.	The students will average at least 70% on this assignment.	FALL 2016: The students average 81% on this assignment. SPRING 2017: The students average 90% on this assignment.	Students are meeting the threshold.	Measure 1: None. This is an effective assignment.
		Measure 2: Students will listen to performances of music and write a review/paper of that performance.	The students will average at least 70% on this assignment.	FALL 2016: The students average 84% on this assignment. SPRING 2017: The students average 81% on this assignment.	Students are generally succeeding on the assignment, but need to overcome ethnocentric leanings.	Consider revising list of acceptable topics to force students to experience different cultures.

GE Learning Goal	Measurable Learning Outcomes	Method of Measure Direct and Indirect*	Threshold	Findings	Interpretation	Action Plan
Students will identify values and biases that inform the perspectives of oneself and others.	<ul style="list-style-type: none"> - study the musical history of various cultures. - read about the elements of music which are basic to other cultures and their performance mediums. 	Measure 1: Students will take multiple-choice tests that will demonstrate knowledge of terms, people, and musical pieces.	The students will average at least 70% on this assignment.	<p>FALL 2016: The students average 78% on this assignment.</p> <p>SPRING 2017: The students average 78% on this assignment.</p>	In class practice of listening examples is less effective than expected.	More class time must be devoted to identification of world music master works, continue to refine and assess topics.
	<ul style="list-style-type: none"> - achieve some basic skills for listening to music. - be able to recognize and evaluate diverse artistic traditions 	Measure 2: Students will listen to performances of music and write a review/paper of that performance.	The students will average at least 70% on this assignment.	<p>FALL 2016: The students average 84% on this assignment.</p> <p>SPRING 2017: The students average 81% on this assignment.</p>	Same as above.	Same as above.

*At least one measure per objective must be a direct measure.

GE Learning Goal	Measurable Learning Outcome	Method of Measure Direct and indirect	Threshold	Findings	Interpretation	Action Plan
Students will recognize and articulate the rights, perspectives, and experiences of others.	<ul style="list-style-type: none"> - be able to identify broad themes and issues in the arts and humanities - be able to recognize and evaluate diverse artistic traditions - gain new insights and understandings about the aesthetics of music of other cultures. 	Measure 1: Students will listen to performances of music and write a review/paper of that performance.	The students will average at least 70% on this assignment.	<p>FALL 2016: The students average 84% on this assignment.</p> <p>SPRING 2017: The students average 81% on this assignment.</p>	Same as above.	Same as above.
		Measure 2: Students will complete chapter assignments during the semester where they will analyze various pieces of music or events related to music of other cultures.	The students will average at least 70% on this assignment.	<p>FALL 2016: The students average 87% on this assignment.</p> <p>SPRING 2017: The students average 85% on this assignment.</p>	In class practice of listening examples is less effective than expected.	More class time must be devoted to identification of world music master works, continue to refine and assess topics.

Evidence of Learning: General Education, Humanities Courses

Course MUSC 1043

Teacher: Mark Henderson

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
<p>Students will demonstrate knowledge of diverse philosophical, communicative, linguistic, or literary traditions, as well as of key themes, concepts, issues, terminology, and ethical standards in humanities disciplines.</p>	<p>Students will be able to say how the arts affect culture and vice versa, and be able to identify how various other cultures have influenced Western Arts and Music.</p>	<p>Measure 1: Students will take a Final Exam on information given in class lectures. A Large part of it will be an essay they will write on the role played by the government of censorship in the Arts</p>	<p>Pass with at least 70% (C-)</p>	<p>Measure 1: FALL 2016: Class average was 78% (C+) SPRING 2017: Class average was 76% (C+)</p>	<p>Measure 1 Students did better on the Multiple Choice and short answer sections then on the essay.</p>	<p>Measure 1: Spend more time discussing censorship in the Arts in class.</p>
		<p>Measure 2: Students will take a Midterm Quiz on information given in class lectures. These are mainly about the social meanings of Art and Music in a given period</p>	<p>Pass with at least a grade of 70% (C-)</p>	<p>Measure 2: FALL 2016: Class average was 78% (C+) SPRING 2017: Class average was 76% (C+)</p>	<p>Measure 2: Students did better on the Multiple Choice sections of the test than on the short answer sections.</p>	<p>Measure 2: Spend more time on the concept and information tested in the sections requiring a short answer rather than multiple choice.</p>

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will analyze cultural artifacts within a given discipline, and, when appropriate, across disciplines, time periods, and cultures.	Learning Outcome 1. By the end of the semester students will be able to identify, in an interdisciplinary context, how works of art differ and how they are alike by comparing and contrasting them using the SHMRFTing method of observing the six majors ways in which the arts inter-relate: Surface (or Space), Harmony (or simultaneous relationship), Linear Time, Rhythm (Pattern), Form and Text.	Measure 1: Listening Quizzes on assigned works. Students identify by ear works by composer, title and genre.	Pass with at least a grade of 70/100 (C-)	Measure 1: FALL 2016: Class average was 84% (B) SPRING 2017: Class average was 87%(B+)	Measure 1 There were 2 such listening quizzes. This was the average of both. The first was 80% the last was 94%. They learned how to take Listening Quizzes better by the second test.	Measure 1: Spend a little more time practicing in class for the first Listening Quiz. Most students have never taken a Listening Quiz before.
		Measure 2: Students will take Visual Art Quizzes. Students identify art works by artist, title and genre.	Pass with at least a grade of 70/100 (C-)	Measure 2: FALL 2016: Class average 87% SPRING 2017: Class average was 94%	Measure 2: Nearly all students did very well.	Measure 2: None

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
<p>Students will demonstrate the ability to effectively communicate their understanding of humanities materials in written, oral, or graphic forms.</p>	<p>Students write an essay on the role of the government in censoring the Arts.</p>	<p>Measure 1: Essay as part of Final Exam</p>	<p>Pass with at least a grade of 70%</p>	<p>FALL 2016: Average on the essay was approx. 77%</p> <p>SPRING 2017: Average on the essay was approx 75%</p>		<p>Need more time spent on this topic in class.</p>
		<p>Measure 2: see quizzes above for graphic, auditory, and visual quizzes</p>	<p>see above</p>			

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1063 – Music in Religion

Teachers Feller, Campbell

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
<p>Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.</p>	<ul style="list-style-type: none"> - Becoming equipped to communicate (both orally and in writing) ideas about music in religion - Learning how to research musical and religious topics 	<p>Measure 1: Students will have a daily project and paper as described in the course outline. Students will analyze subjects, music and composers associated with religion.</p>	<p>90% of the class will submit the papers and score a pass/fail.</p>	<p>FALL 2016 - 92% of the students submitted the project papers. SPRING 2017 - 95% of the students submitted the project papers.</p>	<p>Students responded well to writing about subjects. It increased their knowledge, interest and understanding of music and topics related to religion.</p>	<p>Measure 1: There were several students who submitted late assignments. Penalties for late assignments must be clearer.</p>
	<ul style="list-style-type: none"> - Learn the fundamental principles of European art music - Demonstrating the ability to consider religious music from both spiritual and functional perspectives 	<p>Measure 2: Students will attend two religious services other than your own; one Christian and one non-Christian.</p>	<p>85% of the class will complete the assignment.</p>	<p>FALL 2016 - 87% of the students completed this assignment. SPRING 2017 - 90% of the students completed this assignment.</p>	<p>Students gained a greater appreciation of religious freedom and toleration as well as an increased depth of understanding of music and how it is used in religious settings.</p>	<p>Measure 2: Give more specific instructions regarding non-Christian services.</p>
		<p>Measure 3: Students respond to writing prompts</p>	<p>Students will average 70% or better on this assignment.</p>	<p>FALL 2016: Students averaged 85% SPRING 2017: Students averaged 87%</p>	<p>Outcome is being met.</p>	<p>Measure 3: No changes.</p>

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
<p>Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.</p>	<ul style="list-style-type: none"> - Learning key terminology and vocabulary used in the music and religious fields - Being able to identify broad themes and issues in the arts and humanities - Being able to recognize and evaluate diverse artistic traditions 	<p>Measure 1: Students will take two fill-in-the-blank exams that will demonstrate knowledge of terms, people, and musical pieces.</p>	<p>The average score across all students who took all exams will be 80%.</p>	<p>FALL 2016 - The average score across students who took the exams was 90%.</p> <p>SPRING 2017 - The average score across students who took the exams was 90%.</p>	<p>Students were given the information to learn and the vast majority accepted the challenge.</p>	<p>Challenge students with more difficult information.</p>
	<ul style="list-style-type: none"> - Demonstrating a sophisticated understanding of music's role in cultural transactions between man and deity/deities 	<p>Measure 2: Students respond to writing prompts.</p>	<p>The class will average a score of 70% or better.</p>	<p>FALL 16: Students averaged 79%.</p> <p>SPRING 17: Students averaged 81%.</p>	<p>Outcome can be improved.</p>	<p>Find strategies to avoid religious ethnocentrism in students' understanding.</p>

*At least one measure per objective must be a direct measure; indirect measures may be used to supplement direct measure(s).

Additional narrative (optional – use as much space as needed):

G. Summary of Artifact Collection Procedure

Artifact	When/How Collected?	Where Stored?
Jury Adjudication Reports	At the end of every semester	DPA Office
Copies of student essays, exams, and projects	Every time a class is taught	Canvas courses (electronically), faculty offices (physically)

Summary Information (as needed)

Appendix A

Most departments or programs receive a number of recommendations from their Five-Year Program Review processes. This page provides a means of updating progress towards the recommendations the department/program is acting upon.

Date of Program Review: Oct 2015	Recommendation	Progress Description
Recommendation 1	Finalize the mission statement.	Completed November 2015.
Recommendation 2	Develop a plan for assessment and streamlining of curriculum.	Faculty have met several times in Summer and Fall of 2017 and are working on developing a completely new curriculum. A general consensus on the need for curriculum changes has been agreed upon, but the specific curriculum changes will be worked out in detail during the Spring and Fall of 2018.
Recommendation 3	In addition to streamlining and assessing curriculum, align the curriculum with the values of the faculty.	The new curriculum being discussed will provide many opportunities for faculty values to align much more closely with curriculum.

Additional narrative: Current discussions among music faculty members in regards to curriculum revolve around completely revamping the music area core. The faculty has agreed on the need to make changes to the core curriculum in order to accommodate the needs of our students as revealed by SWOT data and other surveys. New curriculum proposals are emphasizing student choice, empowerment, and ownership of their degree by allowing students great flexibility in determining what core classes (such as specialized music theory courses) would be of the most use to them. Completely revamping the core curriculum would require a redesign of several subjects, including music theory and music history. This complete redesign will create an opportunity to build a new, flexible curriculum from the ground up – but it will require much detail work and ample time for faculty to develop the curriculum together. Music is currently aiming at a Fall 2018 deadline to start submitting curriculum changes for possible inclusion in the 2019-2020 Catalog.

Appendix B

Please provide the following information about the full-time and adjunct faculty contracted by your department during the last academic year (summer through spring). Gathering this information each year will help with the headcount reporting that must be done for the final Five Year Program Review document that is shared with the State Board of Regents.

Faculty 2016-2017	
Headcount	
With Doctoral Degrees (Including MFA and other terminal degrees, as specified by the institution)	
Full-time Tenured	8
Full-time Non-Tenured (includes tenure-track)	4
Part-time and adjunct	3
With Master's Degrees	
Full-time Tenured	
Full-time Non-Tenured	
Part-time and adjunct	11
With Bachelor's Degrees	
Full-time Tenured	
Full-time Non-tenured	
Part-time and adjunct	9
Other	
Full-time Tenured	
Full-time Non-tenured	
Part-time	
Total Headcount Faculty	35
Full-time Tenured	8
Full-time Non-tenured	4
Part-time	23

Please respond to the following questions.

- 1) Based on your program's assessment findings, what subsequent action will your program take?

We are continuing to increase the amount of data we collect in order to develop a more complete picture of our students' progress. This data will be critical moving forward as the Music area begins to redesign our core curriculum and look towards future staffing needs.

- 2) We are interested in better understanding how departments/programs assess their graduating seniors or graduate students. Please provide a short narrative describing the practices/curriculum in place for your department/program. Please include both direct and indirect measures employed.

Music Majors are currently require to perform a senior recital or to create a senior project, depending on their focus. These recitals/projects are adjudicated by faculty committees and synthesize the knowledge and skills that students acquire during their matriculation. Although these practices are fairly standard, their effectiveness and use will be a major part of our curriculum review.