

**Department of Music—BMus in Performance, Evidence and Use of Evidence of
Assessment Spring 2016**

Department Learning Outcome (Teach)—*Music graduates will develop both a broad knowledge of their discipline and specific skills in performing, teaching and directing music.*

Program Learning Outcomes (Teach):

1. Demonstrate essential competencies in musicianship skills in written theory, aural skills, and keyboard musicianship.
2. Develop applied music skills in one primary performance area in both solo and ensemble settings.
3. Become conversant with the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.

Department Learning Outcome (Shape)—*Students will develop characteristics necessary to strengthen and contribute to the musical life of the communities where they work and live.*

Program Learning Outcomes (Shape):

4. All students will demonstrate proficiency in basic conducting skills.
5. Students will participate in ensemble performances through regular rehearsal attendance and highest efforts as demonstrated through high-level collegiate performance.

Department Learning Outcome (Send): *Graduates will be prepared to serve as musicians in a changing world through their technical and professional abilities. This includes preparation for careers in the arts and entertainment industry, music education, praise and worship and graduate study.*

Program Learning Outcomes (Send):

6. Develop and articulate a clear application of the concepts of calling, role, path and purpose as they apply to the discipline of music.
7. Demonstrate essential knowledge of the literature and pedagogy of their principal performing area
8. Demonstrate substantially more advanced applied music skills in a principal performing area through advanced study, repertory and performances

**Department of Music—BMus in Performance Assessment Data
Spring 2016**

Learning Outcome 1—Demonstrate essential competencies in musicianship skills in written theory, aural skills, and keyboard musicianship.

Outcome Measures

1. Written Theory—Entrance/Exit Exams in MUT100 and MUT120
2. MacGamut Levels in MUT220, and
3. Piano Proficiency Exam

Criteria for Success

1. 75% of students will score at least a 70 on the Final Exam of MUT120
2. 60% of students will achieve at least Level 5 on the Melodic and Harmonic Dictation of MacGamut by MUT220
3. 60% of students will pass the Piano Proficiency Exam by the end of the sixth semester

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data

Freshman Music Theory Entrance/Exit Exam

Table 1—Results of the Music Theory Entrance/Exam showing the number of students taking the exam, average scores on the way in and on the way out and percentage of students that achieve the benchmark.

Year	No. of entering freshmen	Average entrance score	Average exit score	Percentage of students scoring 70 or higher
2009	22	8	83	65%
2010	23	6	86	100%
2011	29	10	92	100%
2012	27	12	87	83%
2013	27	10	86	84%
2014	17	13	76	65%
2015	25	14	84	92%

Piano Proficiency Exam

Table 2—Results of the Piano Proficiency Exam from 2009 to 2013 organized by entering class, showing the percentage of the class that completed all sections during the 4th to the 9th semester of matriculation.

year	# of semesters					
	4	5	6	7	8	9*
2006	20%	26%	37%	45%	65%	76%
2007	34%	54%	54%	54%	85%	85%
2008	44%	52%	61%	61%	74%	74%
2009	43%	46%	62%	67%	89%	89%
2010	19%	28%	35%	54%	61%	61%
2011	15%	18%	25%	30%	71%	84%
2012	50%	61%	73%	77%	100%	--
2013	64%	71%	91%	--	--	--

* —note that the final column may not be 100% as a result of students who transfer, drop the music major or do not complete the piano proficiency requirement.

MacGamut Levels at the end of MUT220

Table 3—MacGamut levels in Melodic and Harmonic dictation at the end of Music Theory III (MUT220)

Year	No of Students	Students at Melodic Level 5	Students at Harmonic Level 5
2015	8	63%	50%
2016	11	36.4%	45.5%

Conclusions Drawn from Data

The Music Theory Placement Exam continues to provide an useful measure of the change in our First-Year students' music theory skills over the course of the year. We do not hit our target every year largely as a result of the makeup of our entering class. However, the entrance and exit exams still point out the dramatic change that takes place during the course of the year.

We continue to monitor the completion rate of Piano Proficiency and do not feel satisfied with where we are with the classes that lead up to the test. Our completion rate tends to hit the target in the 6th-7th semesters instead of the 4th. We are aware that there is still disagreement between the piano faculty and the department chair about how best to administer the test and the piano requirements. This past year we worked more stringently to ensure that students were staying enrolled in our piano classes until the Piano Proficiency Test is completed. This is probably what led to a slight increase in the completion rates between the 2012 and the 2013 cohorts.

These past two years are the first time that we have monitored MacGamut levels in melodic and harmonic dictation. We have a great deal of work to do to hit these levels but feel that our targets are still valid and attainable. Theory III is now a required course in the major and we have

Changes to be Made Based on Data

We will continue to monitor our test scores in MUT100 and MUT120. We are aware that some entering students, usually transfer students, fall through the cracks and do not take the Music Theory Placement Exam. We need to monitor the transfer students more closely to ensure that the test is taken and that our results are accurate. No changes are planned to the scope or sequence of MUT100 or MUT120 at this time.

The Piano Faculty continues to research how the other schools in our comparator and aspirant lists test piano competency. We feel that a major hurdle to hitting our goals is that students find a way out of taking the piano classes in the second and third years and don't come back to them until the fourth year. We are also exploring the addition of a fourth class in order to bolster the piano skill of our students.

MUT121 and 220 will be changed in order to place more emphasis on dictation skills. Both of these courses meet only three days per week and have a full curriculum packed into very few classes. However, we will change some aspects of the course in order to accommodate greater time on dictation and also change the point values in the class in order to ensure that students are completing this portion of the class with best efforts.

**Department of Music—BMus in Performance Assessment Data
Spring 2016**

Learning Outcome 2— Develop applied music skills in one primary performance area in both solo and ensemble settings.

Outcome Measures

Private lesson juries at the end of the semester

Criteria for Success

75% of students will score at least Proficient in 8 of the 10 areas

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

Table 4—Showing the averages across all juries from the Common Applied Rubric where an 8 is the lowest number in the Proficient category and 10 is Exemplary.

	Repertory and Style	Technical Progress	Musicality and Performance
2016	8.95	8.43	8.69

Conclusions Drawn from Data

We are generally pleased with the performance level of our students. There is a high level of music making being demonstrated, our students are demonstrating strong, growing performing skills and are engaging a wide range of literature. We still have a great deal of variation from jury to jury; not all applied areas have the same standards, the same basic format or the same grading scale. We need to find a way to include our

adjuncts in the jury process as well as the process of creating jury standards. We are not “closing the loop” with our assessment data since students are not going through their jury videos and comments, reflecting on the results, or using this data to inform the subsequent semester’s studies.

Changes to be Made Based on Data

We will continue to polish the Common Jury Rubric, the rubric from which all of our other area rubrics acquire their language, by holding informal meetings over coffee with our faculty. We will run another calibration exercise in May 2017, but include as many of our adjuncts as our finances will allow. We will start creating an online version of our rubric that will roll into Canvas, our CMS, in order to streamline both the jury scoring and the assessment reporting processes. We will start encouraging teachers to use journaling with their students and encourage students to reflect on their jury videos. Encourage instructors to outline a plan of study for students at the beginning of the semester.

Assessment Rubric for Applied Percussion Juries

Item	Exemplary (10)	Proficient (8.5-9.5)	Developing (7-8)	Initial (0-6.5)	Comments
Repertory					
1. Repertory and Selection	Selections are at or above the required level and provide strong opportunities for musicality	Selections are appropriate to course level and provide appropriate musical challenges	Selections require basic musical skills and offer basic opportunities for the student to display progress	Well below or above the student's ability and provides minimal opportunities to display progress	
	10	9.598.5	87.57	6.56543210	
Technique					
2. Tone Quality	Professional, characteristic, and mature; Consistent throughout selections	Characteristic for the majority of the selections with short predictable lapses at times	Slowly recovers from lapses of tone; Prolonged predictable lapses of tone at times	Generally uncharacteristic, weak, or harsh tone	
	10	9.598.5	87.57	6.56543210	
3. Pitch Accuracy and Intonation	Notes are accurate and in tune throughout all selections	Small errors/missed notes are quickly fixed with acceptable intonation	Noticeable missed notes or predictable intonation problems	Multiple inaccurate notes, with serious intonation problems	
	10	9.598.5	87.57	6.56543210	
4. Technical Facility (Sticking)	Smooth, natural, and seemingly effortless technique maintained throughout selections. Sticking perfectly addresses the needs of both the musical phrase and the techniques required by the selections.	Smooth, natural, and effortless technique maintained through the majority of selections. Sticking addresses the needs of both the musical phrase and the techniques required by the selections.	Obvious lapses in technique. Sticking occasionally addresses the needs of both the musical phrase and the techniques required by the selections.	Demonstrates a general lack of technique. Sticking is inconsistent and does not support the musical and/or technical requirements of the selections.	
	10	9.598.5	87.57	6.56543210	
5. Articulation	Accurate, clean, and musical	Mostly accurate, clean, and musical with minor lapses in clarity	Inaccurate or muddy at times	Frequently inaccurate and or muddy	
	10	9.598.5	87.57	6.56543210	
6. Rhythmical Accuracy	Establishes and maintains stylistically appropriate pulse throughout the selection; Tempo is appropriate; All rhythms are performed at a professional level	Quickly recovers from minor lapses of pulse; Tempo is slightly slower/faster than suggested; Minor discrepancies in rhythmic interpretation	Slowly recovers from large lapses of pulse; Tempo is significantly slower/faster than suggested; 1-2 misplaced rhythms and/or discrepancies in rhythmic interpretation	Pulse is not maintained and/or tempo is significantly slower/faster than suggested; Multiple misplaced rhythms and/or discrepancies in rhythmic interpretation	
	10	9.598.5	87.57	6.56543210	

Item	Exemplary (10)	Proficient (7-9)			Developing (4-6)			Initial (0-3)							Comments
7. Dynamic Contrast	Played as written with effective and stylistically appropriate contrast between levels	Played as written, but with less-than desirable contrast between levels			Some dynamic contrast used			Dynamic contrast is not noticeable							
	10	9.5	9	8.5	8	7.5	7	6.5	6	5	4	3	2	1	0
Presentation															
8. Phrasing	Gives beautiful and effective shape to phrases	Conveys a good sense of phrases			Displays a limited or incorrect organization of musical phrasing			Displays a lack of understanding of musical phrases							
	10	9.5	9	8.5	8	7.5	7	6.5	6	5	4	3	2	1	0
9. Musicianship and Communication	Appropriate style conveyed throughout selections; A high level of emotional involvement is conveyed	Appropriate style is maintained throughout most of the selections; Emotional involvement recognizable			Appropriate style is not maintained; A limited emotional involvement is recognized			Incorrect styles are presented; Emotional involvement is not apparent							
	10	9.5	9	8.5	8	7.5	7	6.5	6	5	4	3	2	1	0
10. Appearance and Performance	Appearance and deportment are professional and impressive	Appearance and deportment are appropriate			Appearance and deportment are barely acceptable			Appearance and/or deportment are noticeably inappropriate							
	10	9.5	9	8.5	8	7.5	7	6.5	6	5	4	3	2	1	0
SCORE															

Comments:

**Department of Music—BMus in Performance Assessment Data
Spring 2016**

Learning Outcome 3— Become conversant with the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.

Outcome Measures

Final Papers/Projects in MUH331, 332, 333 or 334

Criteria for Success

75% of students will score at least Proficient in 8 of the 10 areas

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data

Table 5—Showing the average scores on the final papers in MUH332

	Paper Content	Style/Research	Total
2014	55.6	35.97	91.57
2016	51.35	34.96	86.30

Conclusions Drawn from Data

Students are generally doing good work. The range of topics is broad, they are engaging the core concepts of Music History and music research and are working at their writing style and research skills. We are hitting our mark of having 75% of students falling in the Proficient range on 8 out of 10 areas and feel that the Final Paper

is still a valid artifact that is providing useful data. Less obvious is the quality and breadth of the research that our students are doing. PLNU recently lost its Music Reference Librarian after a lengthy battle with illness. During this time our librarian was not able to function as an advocate for the Music Department and our holdings simply did not keep pace with the current state of research. Thus, few, if any students were able to provide a current snapshot of research in their chosen topic since PLNU does not provide its students access to RILM, the main research database in music. Few students were willing to travel to SDSU to do their research and often chose readily available but non-authoritative sources that were easily accessible on the internet.

Changes to be Made Based on Data

The Music History instructors need to collaborate on a shared set of rubrics and measurements for the final projects in the MUH courses. The MUH courses need to agree on minimal levels of research and on research goals. The Music Department needs to continue to stress the importance of acquiring access to RILM and to stress the importance of this database to the Library administration.

MUH 332 SP2016 PAPER - Grading Rubric--Paper Content (60%)

	Topic/Thesis Statement	Works/conclusions	Content/Conclusions	Original ideas	Organization	Length (
A (10) A- (9.5)	Appropriate topic is narrow enough to cover in 10 pages, T.S. is clear, and paper is focused on this idea throughout.	1-3 works are analyzed or referred to and in-depth analysis/conclusions are presented.	Supporting details are cited and explained. Appropriate, detailed observations and ideas support succinct and pertinent conclusions.	Original ideas, thoughts and analysis are included.	Organization of both proposed paper and assignment is clear and appropriate.	9-11 pp
B (8.5)	Appropriate topic is fairly narrow , t.s. is stated, and the paper is focused on this one idea throughout.	1-3 works are analyzed or referred to and some in-depth examples/ conclusions are presented.	Supporting details are cited and somewhat explained. Ideas and observations support conclusions.	One's own original thinking is obvious.	Organization of either proposed paper or assignment is clear and appropriate.	8 or 12 pp.
C (7.5)	Topic is rather broad or loosely related to period, TS is present but not always followed	1-3 works are analyzed or referred to and examples/ conclusions are broad or only loosely related to topic.	Some supporting details are cited or somewhat explained. Few ideas to support conclusions.	Few original ideas are incorporate .	Organization of either proposed paper or assignment is not always clear.	7 or 13 pp.
D (6.5)	Topic is broad and/or not related to period, T.S. is not clearly written, proposal lacks unifying focus	No works are analyzed or referred to and examples/ conclusions are broad and loosely related to topic.	Supporting details hard to follow and poorly explained. Few relevant ideas.	Original ideas are almost entirely missing.	Organization of either proposed paper or assignment is weak.	6 or 14 pp.
F (5.5)	Topic is very broad and/or not related to period, no T.S.	Works are not appropriate and/or no meaningful conclusions are presented.	Few supporting, relevant or substantive ideas, details and/or conclusions.	Original ideas are not included.	Organization of both proposed paper and assignment is unclear.	5 or 15 pp.

Writing Style/Research (40%)

	Flow, ease of understanding	Grammar, Spelling, Punctuation, Sentence structure	Works Cited (bibliography)	Bibliographic and Note form
A (10) A- (9.5)	Paper flows well; the writing is logical and easy to understand.	Grammar, spelling, punctuation and sentence structure are correct.	The list of works cited is thorough (8+); includes specific journal articles, books, web sites and general music reference materials (e.g. <i>The New Groves' Dictionary of Music and Musicians</i>).	Form used for bibliography follows a standard format and is used consistently throughout. All borrowed ideas are correctly cited.
B (8.5)	Paper flows fairly well; for the most part it is easy to understand and is logical.	Care has been taken to avoid errors in grammar, spelling, punctuation and sentence structure.	The bibliography reflects a survey of the literature including some journal articles, books and general music reference materials (6-7 sources).	For the most part, form of bibliography and citations for all borrowed ideas follows a standard format, is used consistently.
C (7.5)	Overall writing is clear; some paragraphs could be easier to understand.	Some problems with grammar, spelling, punctuation and/or sentence structure are present.	Bibliography is rather general, lacking in journal articles and specific books (4-5 sources).	Some inconsistency in bibliographic and citation form.
D (6.5)	Paper lacks flow; not easy to understand.	Numerous problems with grammar, spelling, punctuation and/or sentence structure.	Bibliography is minimal; mostly general sources are used (2-3 sources).	Inconsistent bibliography and citations form and/or use.
F (5.5)	Numerous syntactical errors prohibit understanding.	Unacceptable level of grammar, spelling, punctuation and or sentence structure.	Bibliography is unacceptable. There are no journal articles and/or appropriate books.	Widespread problems with bibliography or citation form. Plagiarism is evident.

**Department of Music—BMus in Performance Assessment Data
Spring 2016**

Program Learning Outcome 4—All students will demonstrate proficiency in basic conducting skills.

Outcome Measures

Final Projects in MUA

Criteria for Success

75% of students will score at least Proficient in 8 of the 10 content areas.

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

	Avg. Score on Final Project	Percent at Proficient or Higher
2016	91	92 (23 of 25)

Conclusions Drawn from Data

Our students continue to show tremendous progress in conducting and demonstrate a high level of skill on the final project. They are engaging the complexities of the assignment, working on their skills and take the final project seriously. More than 90% of the class (23 out of 25 students) scored in the Proficient category.

Changes to be Made Based on Data

None at this time.

Grading Rubric for Conducting Final

100 point possible

1. _____ 20 %- Conduct in 7/8
2. _____ 10 %- Conduct in $\frac{3}{4}$
3. _____ 10% Cue Flute/violin
4. _____ 10% Conduct in 2/2
5. _____ 10 % Cue flute/Violin again on “p”
6. _____ 10% Cue rest of the orchestra
7. _____ 10% Cue Choir with forte dynamic
8. _____ 10% Sub-divide 2nd to the last measure
9. _____ 10% Dramatic cut off with tympani

**Department of Music—BMus in Performance Assessment Data
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Program Learning Outcome 5—Students will participate in ensemble performances through regular rehearsal attendance and highest efforts as demonstrated through high-level collegiate performance.

Outcome Measures

Every three years ensemble directors will choose a method for reviewing their ensembles including:

- an outside reviewer,
- adjudication at a festival by a nationally-ranked reviewer,
- a consultant brought in to review the ensemble,
- or other, similar methods to be agreed upon by the director and department chair.

Criteria for Success

All of our ensembles will be able to demonstrate that they are engaging literature, creating an ensemble experience and performing at a level that is appropriate for a Liberal Arts University.

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

Conductors will be generating this data during the 2016-17 school year and the data will be reported in Spring 2017

Conclusions Drawn from Data

None at this time.

Changes to be Made Based on Data

None at this time.

**Department of Music—BMus in Performance Assessment Data
Spring 2016**

Program Learning Outcome 6—Develop and articulate a clear application of the concepts of calling, role, path and purpose as they apply to the discipline of music.

Outcome Measures

Final Paper in MUH431

Criteria for Success

75% of Students will score Proficient in all categories

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

	Students in class	Define Role	Describe Path	Articulate Purpose	Interview Summary
2013	11	3.68	3.55	3.21	3.43
2014	18	3.13	3.56	3.22	3.67
2015	9	3.23	3.07	2.65	3.43
2016	19	3.89	3.68	3.79	3.84

Conclusions Drawn from Data

This course and its final project have gone through a great deal of change over the past four years with a new teacher for the course, a new grading rubric and greater requirements being imposed on the teacher and the course as a result of Core Competencies assessment. As a result of these changes we still have some gaps in the paper, the measurements and the course requirements that will need to be

addressed over the coming year. Specifically there is no measurement in the rubric for Information Literacy and Quantitative Reasoning. Although students are scoring well into the Proficient range we are concerned that the data may be skewed by the project directions, the incomplete rubric and the disconnect between the course requirements and the Core Competencies assessment. However, both the oral presentation and the written reflection on Role, Path and Calling appear to be generating good responses from the students.

Changes to be Made Based on Data

The Department Chair and the instructor need to examine the course requirements and compare them to the Core Competencies assessment. The final project needs to be reworked to ensure that students are engaging both Information Literacy—accomplished by adding a research component—and Quantitative Reasoning—accomplished through industry metrics. Both the written reflection and the oral presentation are strengths to retain.

Rubric for MUH 431 Final Essay

Item	Beginning-1	Basic-2	Proficient-3
Define professional role aspiration	No clearly stated role aspiration	General role drawn from broad categories is identified	Role is defined in connection to personal attributes and interests
Describe plausible career path	No clearly identified path	Identified path inconsistent with selected role	Identified path consistent with role but only developed in general terms
Articulate Purpose	Does not articulate a specific purpose	Articulates a broad sense of purpose but is not linked concretely to selected role	Articulates a purpose consistent with role but not explained with specific applications
Summary of Contact Interviews	Interviews missing	Interviews included but contents not complete	Interview contents complete but lack integration with student's role, path and purpose discussion

**Department of Music—BMus in Performance Assessment Data
Spring 2016**

Program Learning Outcome 7—Demonstrate essential knowledge of the literature and pedagogy of their principal performing area

Outcome Measures

MUA476—Senior Recital in Composition

Criteria for Success

Students will score at least Proficient in all areas.

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

See Learning Outcome No. 8

Conclusions Drawn from Data

See Learning Outcome No. 8

Changes to be Made Based on Data

See Learning Outcome No. 8

**Department of Music—BMus in Performance Assessment Data
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Program Learning Outcome 8—Demonstrate substantially more advanced applied music skills in a principal performing area through advanced study, repertory and performances

Outcome Measures

MUA476—Senior Recital in Composition

Criteria for Success

Students will score Proficient in all areas and at Mastery in at least one area

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

	No of students	Criteria 1	Criteria 2	Criteria 3	Criteria 4
2014-15	0	--	--	--	--
2015-16	3	3.3	3.3	3.3	3.3

Conclusions Drawn from Data

We had three BMus Performance recitals this past year. We were pleased with the quality of the literature that was prepared, with the breadth of styles and textures and with quality of the performances. We are also pleased that our students are engaged in performances outside of the campus through auditions, competitions and winning roles. The composition recitals were among the most successful of the year.

Changes to be Made Based on Data

We are aware that our BMus in Performance degree programs have been under a great deal of enrollment pressure. The high level of student performers improve everything in our department but we simply need a greater number of them in order to have a viable performance program. The department needs to embark on a concerted effort to attract and retain the highest caliber of performers in order to boost numbers in the BMus programs. We will need to increase the level of support to our best students in order to compete for these top performers against our comparators in SoCal.

MUA476 – Scoring Rubric for Senior Recital in Performance

Criteria	Mastery	Proficient	Developing	Initial
Demonstrate essential knowledge of the literature and pedagogy of their principal performing area	Recital demonstrated a diverse variety of forms, genres and styles	Recital demonstrated a selection of forms, genres and styles	Recital demonstrated a few different forms genres and styles	Recital demonstrated a limited use of form, genres and styles
Demonstrate substantially more advanced applied music skills in a principal performing area through advanced study, repertory and performances	Recital demonstrated a wide variety of media, forces and musical languages	Recital demonstrated a selection of media, forces and musical languages	Recital demonstrated a few different media, forces and musical languages	Recital demonstrated a limited use of media, forces and musical languages
Perform in both solo and ensemble settings	Recital demonstrated a wide variety of expressive content	Recital demonstrated a variety of expressive content	Recital demonstrated a few different types of expressive content	Recital demonstrated limited types of expressive content
Recital demonstrated an ability to pull together a group, work with vounteers, rehearse and prepare.	Recital demonstrated the ability to pull together a group to rehearse and perform to a high level	Recital demonstrated the ability to pull together a group and rehearse and perform well	Recital demonstrated the ability to pull together a group and rehearse and perform	Recital demonstrated a limited ability to pull together a group, rehearse and perform