

**Department of Music—BA in Music, Evidence and Use of Evidence of  
Assessment Spring 2017**

**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.

## **Department of Music—BA in Music Assessment Data Spring 2017**

**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 an 80 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 80 or higher
2009-10	22	8	83	65%
2010-11	23	6	86	100%
2011-12	29	10	92	100%
2012-13	27	12	87	83%
2013-14	27	10	86	84%
2014-15	17	13	76	65%
2015-16	25	14	84	92%
2016-17	11	35	97	91%

### Piano Proficiency Exam

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

year	# of semesters					
	4	5	6	7	8	9*
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%	82%	82%	--	--
2014	15%	20%	39%			
2015	45%					

\* —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
2014-15	8	63%	50%
2015-16	11	36.4%	45.5%
2016-17	17	88%	82%

### **Conclusions Drawn from Data**

The Music Theory Placement Exam continues to provide a 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 had a relatively small class of entering freshmen this year with only 11 students enrolled in MUT120. Although we had 25 students take the Placement Exam in the Fall, four of the freshmen placed into Theory II, another few had AP Music Theory and tested out and others either did not pursue the music degree or dropped the major after the Fall term.

The students that continued into the major were extremely well-prepared and had strong performance and musicianship skills. As a result, we easily hit our marks. We realize that we will not have such an even class every semester but feel very good about the musicianship level of our 2016-17 cohort and their success as professional musicians.

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, once again, tends to hit the target in the 6<sup>th</sup>-7<sup>th</sup> semesters instead of the 4<sup>th</sup>. 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. The chair is urging the piano faculty to roll the proficiency exam into the final exams of the piano courses and the piano faculty still wants a traditional, barrier-style test. 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. In past semesters we struggled to get students to level 5 in MacGamut but changed the way that the assignment was presented to students and how they were scored in class. In our new configuration we asked students to achieve level 4 in Melodic and Harmonic Dictation by the end of Theory II, and levels 8 at the end of Theory III. This new way of grading has made a dramatic difference in the achievement rates for the students and has also improved their keyboard harmony and Dictation skills.

### **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. We are also in discussion with our Associate Provost for Academic Administration (Registrar) about how to structure our piano classes in such a way that students are not penalized for being at a low level in piano.

The change in the way that MacGamut is graded and scored in both MUT121 and 220 has made a difference in the student's scores and skills levels. We will continue to monitor these courses and MacGamut levels and see if we need to increase the minimum level from 5 to 6 or even 7. Although it may be a reach, we would like to see level 10 in both at some point in the near future.

## Department of Music—BA in Music Assessment Data Spring 2017

**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 and the percentage of students that are at or above level.

	Repertory and Style	Technical Progress	Musicality and Performance
2016	8.95	8.43	8.69
2017	8.6—95%	8.8—92%	8.9—93%

### 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. Most notably, the format of the rubrics used by strings, guitar and percussion are all quite different from those in the rest of the department. The grading scales in voice, piano and strings are all still on the 10-point system rather than the newer 5-point system.

Jury rubrics and process in voice and piano are much more complex than those in other areas. 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 and using this data to inform the subsequent semester’s studies.

This year we also had a problem with the jury videos that got compressed and squashed.

### **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 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 work to move all of the rubrics over to the new, 5-point system. The person overseeing the videos will monitor the process to ensure that all videos are 1080p.

## Revised Strings Rubric for Applied Juries *(Sept 2016)*

Item	Exemplary (5)	Proficient (4-3)		Developing (2-1)		Initial (0)	Comments
<b>Repertory and Style</b>							
Repertory and Selection	Repertory is exceptional, creative and innovative	Selections are appropriate to course level. Musical and technical challenges demonstrate growth		Selections demonstrate essential skills and offer some opportunities for the student to display progress		Repertory is either well below or beyond the student's ability Minimal evidence of progress	
	5	4	3	2	1	0	
Meter, Rhythm and Style	Nuanced use of tempo and rhythm is used to communicate at a high level. Tempos are technically brilliant.	Tempos are secure and convey a strong grasp of playing style. Rhythmic nuance is used to communicate lines and emotional connection.		Tempo is significantly slower /faster than suggested tempo. Misplaced rhythms and/or discrepancies in rhythm are uncomfortable. Limited use of rhythmic nuance.		Inaccuracies and muddiness mar performance. Little or no demonstration of playing style or improvement from previous semesters.	
	5	4	3	2	1	0	
<b>Technical Progress</b>							
LH--Technical Facility	Smooth, natural, and seemingly effortless throughout selections. Professional technique is impressive and technically brilliant. Intonation is secure even in technically difficult and awkward passages. Lush, warm vibrato.	Fluid technique and technical growth is evident throughout selections. Technical passages are secure and the performance demonstrates a wide range of technical work and contribute to the musical presentation. Secure, even vibrato.		Technique is improving although difficulties are still evident. Technical passages are limited. Intonation suffers at time and interferes with the performance. Some improvement has been made but more is needed. Inconsistent vibrato.		Technique is awkward and incorrect/missed pitches noticeably hamper the performance. Technical difficulties and intonation problems from previous semesters are still evident, unchanged and unaddressed. Vibrato starts and stops or is missing.	
	5	4	3	2	1	0	
Bow Hand and Bowing	Full range of articulations and bowings are accurate and effortless throughout selections and communicate a sophisticated and professional understanding of playing style	Wide range of articulations and bowings demonstrate an understanding of playing style. Musical style changes appropriately from piece to piece and bow changes are fluid, nuanced		Inaccuracies and muddiness communicate a lack of knowledge of or inability to engage playing styles. Some improvement is visible but more is needed.		Inaccuracies and muddiness mar performance. Little or no demonstration of playing style or improvement from previous semesters.	
	5	4	3	2	1	0	
Tone Quality	Professional, full and characteristically mature tone. Exceptional support, depth and volume throughout selections	Tone is characteristic, secure, and supported. The improvement and growth is evident.		Tone can tend to feel unsecure and tenuous at times. Tone is not always centered or characteristic. Some improvement is visible but more is needed.		Tone often loses focus and/or support and is uncharacteristic. Little or no improvement from previous semester	
	5	4	3	2	1	0	



Item	Exemplary (5)	Proficient (4-3)		Developing (2-1)		Initial (0)	Comments
Dynamics and Contrast	Exceptional use of dynamic contrasts to richly communicate full range of dynamic possibilities.	Played as written and observed dynamic contrasts. Dynamics creatively communicated an appropriate level of musical understanding.		Observed most of the written dynamics and at times used dynamics in a creative manner to fashion the line. Some improvement is visible.		Dynamic markings are not communicated and performance does not engage the full dynamic, performing range. Little or no progress from previous semesters.	
	5	4	3	2	1	0	
<b>Musicality and Performance</b>							
Phrasing	Exceptionally planned and executed phrasing communicates mature and professional musicality	Phrasing clearly used to communicate the musical line. Strong evidence of musical growth from previous semesters.		The musical line suffers at times from unclear, poorly executed or missing phrasing. Improvement from previous semesters is evident but more is needed.		Performance visibly suffers from phrasing that is either inconsistent or completely missing. The musical line is not communicated and no improvement is evident.	
	5	4	3	2	1	0	
Musicianship/ Communication	Exceptionally high level of emotional involvement conveys a deep understanding of the music and a desire to communicate an emotional connection with the music.	Appropriate style is maintained throughout the selections and emotional involvement is readily visible. Strong growth from previous semesters.		Communicates appropriate style and emotional connection is evident at times. Some growth is visible but more is needed.		Incorrect style or lack of any stylistic change from piece to piece. Performer is emotionally detached from the music. No growth from previous semesters.	
	5	4	3	2	1	0	
Appearance and Performance		Appearance and deportment are appropriate and thoughtfully planned.		Appearance and deportment are acceptable and do not detract from the performance.		Appearance and/or deportment are noticeably inappropriate and visually uncomfortable.	
		2		1		0	

<b>SCORE</b>	
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Comments:

## Department of Music—BA in Music Assessment Data Spring 2017

**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, or 333

### 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 or 333

	Paper Content (60)	Style/Research (40)	Total
SP2014—MUH332	55.6	35.97	91.57
SP2016—MUH332	51.35	34.96	86.30
FA2016—MUH332	53.42	32.89	86.31

### Conclusions Drawn from Data

We are still studying this data and are considering changing the assignment.

### Changes to be Made Based on Data

The instructor has put a great deal of time into redesigning MUH332 and we are still studying the effects of the redesign. Student satisfaction with the course has improved and the instructor is MUH331, 332 and 333 all share the same group of students and have related final projects. The instructors are working to coordinate the final projects and are aware that there is too much overlap. The final projects are also hampered by the lack of access to RILM, our main, discipline-specific research database.

## 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—BA in Music Assessment Data Spring 2017

**Program Learning Outcome 5**—All students will demonstrate proficiency in basic conducting skills.

### Outcome Measures

Final Projects in MUA312 or 313

### 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)
2017	90	89% (16 of 18)

### Conclusions Drawn from Data

We have three teachers teaching these courses and they all approach the course differently. The instructor this semester had students work with a software package and tended to do very little teaching. Other instructors do more mentoring and teaching and rely less software to handle the teaching. The rubrics used by all three instructors are all quite different and it is difficult to match the data generated by the three courses.

### Changes to be Made Based on Data

The three instructors need to agree on a basic format and scoring system for the rubrics in their courses. We also need to reexamine the CLO's for these courses along with the Introductory course, MUA212 and identify areas of overlap and eliminate redundancies.

## **Department of Music—BA in Music Assessment Data Spring 2017**

**Program Learning Outcome 5**—Students will participate in ensemble performances through regular rehearsal attendance and highest efforts as demonstrated by meeting or exceeding expectations for collegiate-level performances.

### **Outcome Measures**

Every three years ensemble directors will pull together a packet of information consisting of:

- four semesters of concert programs
- 2 or 3 recordings of the ensemble
- a 2 to 3-page summary of the ensemble explaining its size, makeup, concerts and tours, mission, outreach, service to PLNU, recruiting for the department and similar items
- syllabi

These items are placed in a shared folder and sent out along with a questionnaire to a blind evaluator at another university. The evaluator is chosen by the Department Chair from a University similar to PLNU.

### **Criteria for Success**

All of our ensembles will be able to demonstrate that they are Meeting Expectations for a collegiate-level ensemble.

### **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**

Not available until August 2017

**Conclusions Drawn from Data**

None at this time

**Changes to be Made Based on Data**

TBD based on reported data

## Department of Music—BA in Music Assessment Data Spring 2017

**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	Define Role	Describe Path	Articulate Purpose	Interview Summary	Information Literacy
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	--
2017	14	4-100%	3.86-100%	4-100%	3.36-79%	2.1-43%

### Conclusions Drawn from Data

We still have some gaps in the paper, the measurements and the course requirements. 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. This is the first year in which the instructor measured information literacy and asked the students to engage industry metrics for their chosen

music field.

The students did a good job of articulating their chosen career, their reason for being in this career and have interfaced well with other professionals in their field through interviews. 100% of the students received perfect scores in the first three categories of their papers. Less successful are the students' efforts to engage industry metrics and outline a strategy for their careers or describe the elements of this paper that required technical analysis and reflection rather than opinion. None of the papers followed proper footnoting style, proper academic formatting or proper bibliographic formatting.

### **Changes to be Made Based on Data**

There are problems with this assignment and the way that the students perceive it. It is likely that we are suffering from lack of rigor in this assignment and will need to tighten standards. We will also need to clarify, either through instruction, scaffolding or a sample paper, exactly what it is that we want from students in this assignment. We also need to do a better job of helping students understand what we mean by industry metrics, that form both the data handling and the information literacy measures in the paper. All of these will be addressed in discussions with the instructor and also in benchmarking the assignments with the rest of the faculty. Finally, the instructor needs to score the final assignment against the AAC&U Rubric for Information Literacy in order to match the LO for this assignment.



## Rubric for MUH 431 Final Essay

Item	Beginning-1	Basic-2	Proficient-3	Advanced-4
<b>Define professional role aspiration</b>	No clearly stated role aspiration	General role drawn from broad categories is identified	Role is defined in connection to personal attributes and interests	Specific role is defined and integrated with discussion of personal path and purpose
<b>Describe plausible career path</b>	No clearly identified path	Identified path inconsistent with selected role	Identified path consistent with role but only developed in general terms	Identified path consistent with role and developed with specificity
<b>Articulate Purpose</b>	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 is not explained with specific applications	Articulates a purpose consistent with role and developed with specific application examples
<b>Summary of Contact Interviews</b>	Interviews missing	Interviews included but contents not complete	Interview contents complete but lack integration with students role, path and purpose discussion	Interview contents complete and synthesized within students role, path and purpose discussion