

Bachelor of Arts in Music & Bachelor of Music Degree Program
Assessment of Student Learning Plan
Kansas State University

- Check the box if your program's student learning outcomes have been modified since November 2003. If so, please email (apr@ksu.edu) or attach a hard copy to this document.

College, Department, and Date

College: Arts and Sciences
Department: Music
Date: October 9, 2005

Contact Person(s) for the Assessment Plans

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Paul Hunt, Department Head
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Degree Program

Bachelor of Arts in Music & Bachelor of Music

Assessment of Student Learning Three-Year Plan

Our department will focus on the following three learning outcomes in our three-year assessment plan. All students in the program will be assessed through direct assessment methods.

Student Learning Outcome(s)

Analytical Skills in the Theory of Music: Mastery of the common elements of music sufficient to gain understanding of musical forms, processes, and structures of a comprehensive repertory of musical styles will be demonstrated through aural, verbal, and visual analysis. [direct assessment]

Analytical Skills in Music History: Understanding the music repertory and composers in an historical context will be reinforced through readings and listening assignments and demonstrated through a comprehensive research paper on a relevant topic. [direct assessment]

Performance Skills: Artistic self-expression and developed technical skills will be demonstrated in at least one major performance at a level appropriate for the particular degree. This demonstration must include performance of works from a cross-section of repertory that illustrate understanding of a variety of musical styles. [direct assessment]

Special rationale for selecting these learning outcomes (optional):

These outcomes reflect these degree programs and represent acquisition of knowledge, development of particular skills and tools of the profession, and require synthesis in the application of these skills in an artistic musical performance. Students work independently on a variety of musical problems, learn to form and defend value judgments about music, and learn the vocabulary and conduct of the music professional.

Relationship to K-State Student Learning Outcomes:

Program SLOs	University-wide SLOs (Undergraduate Programs)					Program SLO is conceptually different from university SLOs
	Knowledge	Critical Thinking	Communication	Diversity	Academic / Professional Integrity	
1. Analytical Skills in Music Theory	X	X	X		X	
2. Analytical Skills in Music History	X	X	X		X	
3. Performance Skills	X	X	X	X	X	

2. How will the learning outcomes be assessed? What groups will be included in the assessment?

Outcome #1: Analytical Skills in the Theory of Music: Mastery of the common elements of music sufficient to gain understanding of musical forms, processes, and structures of a comprehensive repertory of musical styles will be demonstrated through aural, verbal, and visual analysis.

All students who graduate with one a Bachelor of Arts or Bachelor of Music degree will have completed a core of music courses in the areas of music theory, history, and individual performance instruction. **Analytical Skills in the Theory of Music** will be assessed in MUSIC 360 *Music Theory 4* and MUSIC 361 *Aural Skills 3*. Prior to this assessment, students will have taken *Music Theory 1, 2, and 3* with the concurrent aural skills courses and will have passed the MUSIC 322 *Aural Proficiency Exam*. Each course in the Theory/Aural Skills sequence requires a grade of C or higher in order to progress to the next one. Most students will complete their theory sequence in their sophomore or first semester of their junior year. Since the students in *Music Theory 4* and *Aural Skills 3* have successfully completed the previous courses, the department plans to survey all students in these two courses to evaluate the students' perception of the effectiveness of their theory and aural skills sequence in acquiring knowledge, in the development of critical thinking, and in the ability to communicate effectively. Direct assessment occurs regularly in all the theory and aural skills classes through daily assignments, projects in analysis and composition, and exams. Student success on these assessments will be analyzed and reviewed at the end of each semester for the purpose of enhancing the instructional effectiveness of each course.

This outcome will be formatively assessed through composition and exam project in Music 360: Theory 4 using the rubrics below.

Music 360 Composition project: scoring rubric

Your project was scored in five areas, with the total score out of a possible 100 points. Your attendance score assumes your attendance at the recital and will be adjusted after the recital if necessary.

Category	Total Points	Your Score	Comments
*Attendance	30	_____	
Draft Paper	20	_____	
Growth from draft to finished form	25	_____	
Met requirements	10	_____	
Overall effectiveness	15	_____	
TOTAL	100	_____	

Music 360 Transcription Project and Assessment Guidelines

Category	Score	Comment
Attendance	10	
Proposal	10	
Draft	10	
Progress	15	
Scoring	15	
Score	20	
Parts	20	
Total score	100	

* * * * *

Transcription projects are graded according to the following breakdown:

10% Attendance at reading session

10% Project proposal. Did you submit a proposal on schedule?

10% Draft score. Did you submit a draft score on schedule? Was it (reasonably) complete?

15% Progress. Did your project grow and improve based on feedback from your proposal and draft, or did you just call it "good enough?" (If your draft was in ship shape, you'll also score well here.)

15% Scoring choices. Did you use your ensemble wisely? Was there poor writing for any instruments, balance mistakes, etc.? Did you provide sufficient dynamics and articulation/phrasing?

20% Score. Was your score correctly laid out, with appropriate measure numbers, rehearsal numbers, etc.? Was the overall neatness sufficient? Was it prepared according to instructions?

20% Parts. Were your parts accurate? Neat and appropriately prepared according to instructions?

MUSIC 360, Music Theory 4**Composition/Exam Assessment**

Students are required to complete a composition project and an analytical exam near the end of the semester. Students must also provide commentary on their compositions, placing them in context of the music of major composers of the early 20th century, explaining the techniques and languages involved, and so on. The analytical exam provides an opportunity for students to discuss local details of musical compositions as well as larger-scale narrative.

Area of Assessment	4-Mastery	3-Acceptable	2-Developing	1-Underdeveloped
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Accurate use of symbols and terminology <i>(small dimension)</i>				
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Understanding basic theoretical concepts involved in the analysis/composition <i>(middle dimension)</i>				
--	--	--	--	--

Synthesis of information <i>(large dimension)</i>				
--	--	--	--	--

Background information (for projects): research skills/bibliography				
--	--	--	--	--

Oral Presentation or Performance: Does student convey a thorough understanding of his/her analysis/composition?				
--	--	--	--	--

Overall preparation for presentation: Did student make adjustments after the Rough draft was critiqued. <i>(Attitudes and Professional Conduct)</i>				
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Mastery: student manipulates basic terminology and analytical apparatus with near 100% accuracy, and is able to apply these tools creatively to create, understand, and explain musical passages and pieces, including passages/pieces that are new to the student.

Acceptable: student manipulates basic terminology and analytical apparatus with a high level of accuracy (approximately 90% or more), and will have some ability to apply these tools creatively to create, understand, and explain musical passages and pieces. This student would understand a well-constructed, exemplary musical analysis, but may struggle to create one.

Developing: student has not mastered basic terminology and analytical apparatus, applying basic terms and constructs with 70% to 89% accuracy. Struggling with mechanics prevents this student from significant ability to apply these tools creatively to create, understand, and explain musical passages and pieces, although these skills could be developed if greater mastery of basic terminology and analytical apparatus were achieved.

Underdeveloped: Student struggles with basic terminology and analytical apparatus. These tools are not helpful at all to this student for creating, understanding, or explaining musical passages and pieces.

Outcome #2. Analytical Skills in Music History: Understanding the music repertory and composers in an historical context will be reinforced through readings and listening assignments and demonstrated through a comprehensive research paper on a relevant topic.

Analytical Skills in Music History will be assessed in MUSIC 532 *Music History 3: 1850 to the Present*. In order to enroll in MUSIC 532, students must have completed *Music Theory 4*, *Aural Skills 3*, and passed *Aural Proficiency Exam*. They will also have taken MUSIC 530 *Music History I: From Greece to 1700*, MUSIC 531 *Music History 2: From 1700 to 1850*, and MUSIC 525 *Instrumentation and Arranging*. Since *Music History 3* is the last core course most students will take, this affords the department the opportunity to apply assessment tools at or near the culmination of their programs. A direct measure of learning will involve the review of research papers assigned in this course. Students will have had two previous music history courses with readings, listening assignments, and writing on a research topic. By selecting the last course in the sequence, the department expects that reviews of the research paper following the rubric below developed by the Theory, History, and Composition Division of the department will indicate successful achievement of the learning outcomes.

Music History 532

Students are required to present one analysis for each of the following musical eras: Baroque, Classical, Romantic, and Contemporary. They are asked to supply background information on the piece and a thorough musical analysis (small scale to large scale).

Area of Assessment	4-Mastery	3-Acceptable	2-Developing	1-Underdeveloped
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Accurate use of symbols and terminology
(small dimension)

Understanding basic theoretical concepts involved in the analysis
(middle dimension)

Synthesis of information
(large dimension)

Background information:
research skills/bibliography

Oral Presentation:
Does student convey a thorough understanding of his/her analysis?

Overall preparation for presentation:
(Attitudes and Professional Conduct)

Mastery: student manipulates basic terminology and analytical apparatus with near 100% accuracy, and is able to apply these tools creatively to create, understand, and explain musical passages and pieces, including passages/pieces that are new to the student.

Acceptable: student manipulates basic terminology and analytical apparatus with a high level of accuracy (approximately 90% or more), and will have some ability to apply these tools creatively to create, understand, and explain musical passages and pieces. This student would understand a well-constructed, exemplary musical analysis, but may struggle to create one.

Developing: student has not mastered basic terminology and analytical apparatus, applying basic terms and constructs with 70% to 89% accuracy. Struggling with mechanics prevents this student from significant ability to apply these tools creatively to create, understand, and explain musical passages and pieces, although these skills could be developed if greater mastery of basic terminology and analytical apparatus were achieved.

Underdeveloped: Student struggles with basic terminology and analytical apparatus. These tools are not helpful at all to this student for creating, understanding, or explaining musical passages and pieces.

Outcome #3. Performance Skills: Artistic self-expression and developed technical skills will be demonstrated in at least one major performance at a level appropriate for a the particular degree. This demonstration must include performance of works from a cross-section of repertory that illustrate understanding of a variety of musical styles.

Performance Skills are directly assessed in a variety of ways. Students see their studio instructors on a weekly basis in MUSIC 255 *Lower-Division Performance* (private instruction for first and second year students) or MUSIC 455 *Upper-Division Performance* (private instruction for most juniors and seniors when deemed appropriate by their performance division, i.e. Voice, Keyboard, Strings, or Winds and Percussion). During individual lessons students receive immediate verbal evaluation from faculty and are given suggestions for improvement, both technically and artistically. During finals week, all students taking MUSIC 255 or MUSIC 455 perform a jury exam that is heard by faculty in their performance division. Students receive written evaluations and are assigned a grade for the jury. (see attached jury rubrics)

Prior to graduation, students pursuing the BM degree are required to perform either a half recital or a full recital. Faculty from the students' performance division evaluates these public performances. An assessment form is completed by the faculty and kept on file regarding the demonstration of technical skills, repertoire representing relevant musical periods and performance styles, artistic maturity, and development of professional attitudes and conduct. This culminating assessment may use either MUSIC 501 *Half Recital* or MUSIC 502 *Full Recital*.

Jury Examination Form
Wind and Percussion Division

Date _____

*Students fill out all sections marked with * with a pen, dark pencil, or type*

Please bring sufficient copies for all jury members

*Student Name _____ *Semester/Year _____

*Instrument _____ *Level (251, 255, 455, 641, 855) _____

*Check: Music major _____ Music minor _____ Non-major _____ *Lesson credit hours _____

*Scales and/or rudiments studied this semester _____

	10-9 (A)	8 (B)	7 (C)	6 (D)	5-1 (F)	Score
Note Accuracy	Notes accurately performed	Generally accurate, but with some minor flaws	Minor errors occur often enough to question fluency.	Numerous errors throughout.	Inaccuracies made the scale/rudiment unrecognizable	
Rhythmic Accuracy	Tempo, meter and rhythm accurate and secure	Minimal rhythmic imprecision	Inconsistent sense of rhythm	Poor sense of rhythm	No steady sense of rhythm present.	

Comments:

Total _____

(20 points maximum)

*Jury Etude: Title _____ Composer _____ Page, # _____

*Jury Solo: Title _____ Composer _____ Movement _____

	20-18 (A)	17-16 (B)	15-14 (C)	13-12 (D)	11-1 (F)	Score
Note Accuracy	Notes accurately performed	Periodic inaccuracies minimally interfere with performance	Minor errors interfere with musical flow	Numerous errors negate musical performance	Inaccuracies make the musical piece unrecognizable	
Rhythmic Accuracy	Tempo, meter and rhythm accurate and secure	Minimal rhythmic imprecision w/consistent tempo	Inconsistent rhythms through recognizable tempo/meter	Inaccurate rhythm with tempo/meter inconsistencies	Unrecognizable rhythm, tempo and meter	
Tone Quality and Intonation	Good production, resonance and volume; good intonation	Some unevenness or inconsistencies in tone production and intonation.	Inconsistent tone quality and intonation.	Consistent problems with tone quality and intonation	Poor in all aspects of tone quality; poor intonation	
Expression (Musicality)	All aspects of musical expression reflect musical understanding	Most aspects of expression properly executed, but inconsistently	Expression is present, but poorly executed	Very little expression is present	Overall lack of musical expression	

Comments (continue on the reverse if needed):

Total _____

(80 points maximum)

Score on Scales _____ Score on Etudes/Solo _____ = Total Score _____

Jury Letter Grade _____

Jury Member Signature _____

Jury Examination Form

Keyboard Division

(student form)

Name: _____ Semester/Year: _____
Course No. _____ Year in School: _____ Semesters studied: _____
Music Major: _____ Minor _____ Non-major _____ Lesson credit hours: _____

Composer _____	Title _____		
Musicianship:			
Rhythm _____	Tempo _____	Phrasing _____	Accuracy _____
Dynamics _____	Memory _____	Pedaling _____	Continuity _____
Articulation _____	Voicing/Balance of hands _____		
Artistry:			
Effectiveness of Performance/Projection of Mood and Spirit _____			
Sense of Style _____	Stage Presence _____		
Comments:			

Composer _____	Title _____		
Musicianship:			
Rhythm _____	Tempo _____	Phrasing _____	Accuracy _____
Dynamics _____	Memory _____	Pedaling _____	Continuity _____
Articulation _____	Voicing/Balance of hands _____		
Artistry:			
Effectiveness of Performance/Projection of Mood and Spirit _____			
Sense of Style _____	Stage Presence _____		
Comments:			

Composer _____	Title _____		
Musicianship:			
Rhythm _____	Tempo _____	Phrasing _____	Accuracy _____
Dynamics _____	Memory _____	Pedaling _____	Continuity _____
Articulation _____	Voicing/Balance of hands _____		
Artistry:			
Effectiveness of Performance/Projection of Mood and Spirit _____			
Sense of Style _____	Stage Presence _____		
Comments:			

* Excellent (+) Good (✓) Needs work (-)

Jury Member Signature _____

VOICE JURY FORM

JUROR _____

Name _____

Teacher _____

Fall/Spring 20____

Please circle items which apply to you.

1. Music 251, 254, 255, 455, 641, 855

2. Semester in voice: 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / more than 8 / Grad

3. Number of credits: 1 / 2 / 3 / 4 /

4. Degree : BME/voice, BM/voice/MT, BA/voice, Music Min./voice, Other

COMPOSER	TITLE	worked on	memorized

	Song/Aria 1	Song/Aria 2
MUSICIANSHIP	Grade _____	Grade _____
Memory		
Phrasing		
Accuracy		
Style		
VOCAL TECHNIQUE	Grade _____	Grade _____
Intonation		
Freedom		
Flexibility		
Diction		
Breath Management		
VOCAL QUALITY	Grade _____	Grade _____
Timbre		
Range		
Color		
EXPRESSION/PRESENTATION	Grade _____	Grade _____
Facial Expression		
Comprehension of text		
Communication of text		
Poise		
Stage Presence		
REPERTOIRE REQUIREMENT		
Grade _____	Song/Aria 1 Average _____	Song/Aria 2 Average _____

OVERALL GRADE _____

JUROR _____

GENERAL COMMENTS BY JUROR

Grading

Each student will be given a numerical grade per category per Song/Aria, and a numerical grade for REPERTOIRE REQUIREMENT. The numerical grades will be: 9-10/A, 6-8/B, 3-5/C, 1-2/D, 0/F. The REPERTOIRE REQUIREMENT grade will account for 20% of the overall jury grade (will be scored either %20 or %10, and each song/aria will account for %40 of the overall jury grade.

Repertoire Requirements - Students must prepare each semester the equivalent of the following. Equivalency will be determined by the teacher:

Music 251, Each semester jury will be an audition for permission to repeat Music 251. A grade of B must be attained to be considered for re-enrollment.	2 memorized songs/arias
Music 254, Each semester jury will be an audition for permission to repeat Music 254	2 memorized songs/arias
Freshman, First and second semesters of Music 255 At least one song in a foreign language during the academic year	2 memorized songs/arias
Sophomore, Third and fourth semesters for 1 credit of Music 255 At least two songs in a foreign language during the academic year	3 memorized songs/arias
Sophomore, Third and fourth semesters for 2 credits of Music 255 At least three songs in a foreign language during the academic year	4 memorized songs/arias
Junior, First and second semesters for 1 credit of Music 455 At least one aria, songs/arias in two foreign languages during the acad. year	4 memorized songs/arias
Junior, Third and fourth semesters for 2 credits of Music 455 Preparation for junior recital, at the discretion of the teacher	5 memorized songs/arias
Senior, Fifth and Sixth semesters for 1 credit of Music 455 Preparation for graduating recital, at the discretion of the teacher	4 memorized songs/arias
Senior, Fifth and Sixth semesters for 2, or more, credits of Music 455 Preparation for graduating recital, at the discretion of the teacher	5 memorized songs/arias
1 credit of Music 641	3 memorized songs/arias
1 credit of Music 855	4 memorized songs/arias
2 credits of Music 855	6 memorized songs/arias

Partial repertoire credit may be allowed to those students who in a given semester perform roles in operas, opera workshop, and musical productions.

Failure to meet the repertoire requirement will result in a lowered grade.

Proficiency Requirement

In order to qualify for Music 455 all students must complete four semesters of Music 255 with a B average and earn a grade of B in the fourth semester. Failure to meet this requirement will result in a review by the voice faculty and a recommendation whether or not the student should continue in the voice degree.

Expectations of levels

By the junior year, the voice faculty expects a voice major to sing with more maturity of voice, clarity of tone, a more advanced understanding of various styles of vocal music, mastery of foreign language diction requirements, and a developed ability to communicate as a singer. Vocal performance majors may be expected to perform on a higher level than music education majors in general, in terms of development of voice and perhaps difficulty of repertoire.

When will these outcomes be assessed? When and in what format will the results of the assessment be discussed?

We intend to assess each of the three learning outcomes each semester that the courses are offered using the assessment methods described above. The results of the assessment will be discussed among the relevant faculty to determine effectiveness of the assessment, instruction, and impact on student achievement.

What is the unit's process for using assessment results to improve student learning?

Student achievement results will be collected from the instructors by the chair of the Music Department's Student Learning Outcomes. A report of the conclusions will be provided to the faculty as a whole each Spring semester. Each individual outcome will be reviewed each semester to guide instructional decisions and re-evaluate the assessment method with the goal of improving student learning. Revision will be documented and implemented as the assessment is applied the following semester.