



ASSESSMENT RECORD FOR DEPARTMENT OF

MUSIC

(Academic Department Name)

July 2002-June 2004

(Assessment Period Covered)

January 12, 2003

(Date Submitted)

Includes Assessment Reports for those Instructional Programs listed below:

Title of Instructional Degree Program

Degree Level

(Associate, Bachelor's, Master's, etc.)

Music

Associate

Submitted By: David Fullmer, Music Department Faculty Assessment Representative

(Department Chair or Faculty Assessment Representative)

ASSESSMENT REPORT FOR

Music

(Instructional Degree Program)

Fall 2004-Spring 2005

(Assessment Period Covered)

Associate

(Degree Level)

1 November 2004

(Date Submitted)

Mission Linkage:

UVSC Mission Reference:

“Utah Valley State College is a state college comprised of two interdependent divisions. The lower division embraces and preserves the philosophy and mission of a comprehensive community college, while the upper division consists of programs leading to baccalaureate degrees in areas of high community demand and interest.” The current primary function of the music department is to serve the lower division by offering associate degrees in music. However, the music department has proposed bachelor degrees in performance and education. These have been approved by UVSC, and UVSC Board of Trustees. Accordingly, in January 2005, UVSC submitted a Letter of Intent to the Utah State Board of Regents, which has yet to respond. When we receive permission to offer the bachelor degree and begin filling UVSC’s upper-division mission, we will take care to ensure that the associate program remains strong that our support of the lower-division mission of the school will not wither.

“Utah Valley State College is dedicated to providing a broad range of quality academic, vocational, technical, cultural, and social opportunities designed to encourage students in attaining their goals and realizing their talents and potential, personally and professionally.” Music is among the fields that can realize all of these goals in one program. Most obviously, what our students learn here benefits them vocationally, especially those students who intend to teach for a living. Student’s technical command of music is increased not only in private lessons on their primary instruments, but also in ensembles and academic classes. That music is crucial to the cultural mission of UVSC cannot be overstated. And anyone who has been involved in a choir, band, or orchestra has experienced the development a social skills that are learned by any group of people working together in the pursuit of excellence.

In sum, the department, like the College “is committed to meeting student and community lower division and upper division needs for occupational training; providing developmental, general, and transfer education; meeting the needs for continuing education for personal enrichment and career enhancement; and providing diverse social [and] cultural opportunities.”

Music automatically encourages “international opportunities.” In the normal course of a music education, singers and instrumentalists alike routinely confront Italian, German, French and Latin texts, works, and terms and are likely to be exposed to several other languages—such as Spanish, Russian and Hebrew—as well. A tour to any foreign country normally includes studying the language, culture and music of that country. So, for example, when the UVSC A Cappella choir toured Germany, Austria, and Poland in 2004, they performed in the local languages.

Goals (refer to Academic Master Plan, 2002-2007):

Intended Educational (Student) Outcomes:

1. Graduating students will be able to write a competent review of a performance of a work of music. The review will depend on the student's analysis of the work and will employ relevant historical, theoretical and performance-practice scholarship.

2. Graduating students will demonstrate competence in music theory by passing an exit exam.

3. Graduating students will be able to competently conduct an ensemble.

4.

5.



ASSESSMENT REPORT FOR

MUSIC

(Instructional Degree Program)

July 2002-June 2004

(Assessment Period Covered)

Associate

(Degree Level)

January 12, 2003

(Date Submitted)

Mission Linkage:

UVSC Mission Reference: Utah Valley State College is dedicated to providing quality academic, cultural, and social opportunities.

Goals (refer to Strategic Plan): The following goals from the UVSC Strategic Plan are addressed by the intended educational outcomes: I.1.2, II.1.2 II.1.6, II.2.1, II.3.1, II.3.6, II.3.7

Intended Educational (Student) Outcomes:

1. Students participating in the Music Department ensembles will achieve a regional and national reputation for excellence through quality rehearsal and performance practices.
2. Students completing the associate program in Music will be able to demonstrate competence in Music Theory by successfully passing Theory exit exams.
3. Students completing the associate program in Music will be able to artistically conduct a musical selection.

4.

5.

ASSESSMENT REPORT FOR

Music

(Instructional Degree Program)

2002-2004

(Assessment Period Covered)

AA, AS

(Degree Level)

1 November 2004

(Date Submitted)

Intended Educational (Student) Outcome:

Note: There should be one form C for each intended outcome listed on form B. The intended outcome should be restated in the box immediately below and the intended outcome number entered in the blank spaces.

1

Students participating in the Music Department ensembles will achieve a regional and national reputation for excellence through quality rehearsal and performance practices.

First Means of Assessment for Outcome Identified Above:

a. Means of Program Assessment & Criteria for Success:

National and Regional Performances

a. Summary of Assessment Data Collected:

Between 2002 and 2004, in addition to performances throughout the state of Utah, our Choirs performed in Europe and California, our orchestra became the first from a Utah school to offer a concert at Carnegie Hall in New York City and played in the Park City music festival, and our bands performed in Colorado and New Mexico.

a. Use of Results to Improve Instructional Program:

We are well-satisfied with this outcome. Indeed, it would be difficult to measure up to these accomplishments in the future. We have made one change. In the past, our tours in the West have been recruiting tours. We will now seek to perform where the invitation itself is evidence of excellence, at the meetings of professional music societies.

Second Means of Assessment for Outcome Identified Above:

b. Means of Program Assessment & Criteria for Success:

Document comments from guest artists, specialists, and other respected individuals who have heard the UVSC ensembles.

b. Summary of Assessment Data Collected:

From 2002-2004, we were able to solicit the reactions of at least two dozen music specialists of various sorts from outside UVSC about the level of performance represented by our school. We talked with other college teachers, education administrators, secondary-school teachers, clinicians, guest conductors, and guest artists. In many of these cases, the visitor was able to communicate suggestions directly to the groups themselves. In the rest, the visitor attended one of our performances. The one aspect of this exercise we will shift in the future is

asking each visitor for specific recommendations for improvement. We have the impression that many of them, especially those who critiqued our concerts, preferred to stress the positive, but if pressed, were capable of identifying weakness as well.

b. Use of Results to Improve Instructional Program:

The results have been most obvious in the Jazz program, where we have had the greatest influx of guest artists. When these artists work directly with the students, as opposed to communicating with the faculty, their expertise flows in a much less guarded way to the students. The students, energized by a new face with new ideas and a national reputation, take the suggestions very seriously. We will do similar things with the other ensembles in the future.

ASSESSMENT REPORT FOR

Music

(Instructional Degree Program)
July 2002-June 2004

(Assessment Period Covered)

Associate

(Degree Level)
1 November 2004

(Date Submitted)

Intended Educational (Student) Outcome:

Note: There should be one form C for each intended outcome listed on form B. The intended outcome should be restated in the box immediately below and the intended outcome number entered in the blank spaces.

2

Students completing the associate program in music will be able to demonstrate competence in Music Theory by successfully passing theory exit exams.

First Means of Assessment for Outcome Identified Above:

a. Means of Program Assessment & Criteria for Success:

We have constructed a test to measure the competence of students who have completed our first-year theory course. This test is based on the text the students used in Basic Theory, and is designed to tell us whether or not our students possess skills equivalent to those of students in other reputable music programs. Accordingly,

questions of the test ask the students to: define technical terms, analyze music, realize figured-bass, harmonize melody, and resolve V7 chords. The test is demanding, especially given the time-frame allowed, so we would classify results as follows: average scores between 40% and 60% are acceptable, scores between 60% and 80% would represent an impressive cohort of students. Any student who scored between 80% to 100% would be exceptional, and would stand out in any music program anywhere.

a. Summary of Assessment Data Collected:

The average score of our students was 26%. While their performance was not impressive in any of the skills tested, they had much more difficulty in some areas than in others. Worst of all were the exercises that required composition. We had faculty take the same test and realized that we had posed an unreasonable task: to complete such exercises in silence, without recourse to a musical instrument or even to singing was simply too difficult. This is not to say that we were satisfied with the results otherwise. Many students were unable to write definitions of standard cadences. These phenomena should be securely lodged in long-term memory by the end of the first semester. Even in the analytical section, where the students did best, there were many naïve answers. The most blatant of these was assigning "I, I6/4, I6/4" to the three beats of a measure in Waltz texture. Such students cannot distinguish bass line from inner parts even in an obvious and conventional example.

a. Use of Results to Improve Instructional Program:

We inaugurated a series of meetings, peer reviews, and training programs with our first-year music theory teachers. We want to make sure that all involved have a clear idea of the outcomes goals for that class, especially in terms of the skills they should already have mastered before coming to second-year theory. We are redesigning the teaching sequence for the first-year class: we will introduce basic formal terms (such as cadence definitions) at the beginning of the first semester and reinforce the students knowledge by asking them to analyze each of their music examples as a whole in terms of cadences, phrase structure, and form before they focus on the details of labeling chords and non-harmonic tones. We will look at the content of the course to see

whether or not we can include more varied textures into the examples so that the students will be able to analyze with greater literacy in understanding various styles, such as Waltz texture, Alberti bass, arpeggiated accompaniments and so forth.

We will also redesign the composition elements of the assessment test by either simplifying the task or giving the test in an environment where the students can use aural feedback, at least by singing, perhaps with a keyboard.

Second Means of Assessment for Outcome Identified Above:

_____ b. Means of Program Assessment & Criteria for Success:

Survey the students to learn what they perceive as the strengths and weaknesses of the first-year theory course once they have been in second-year theory long enough to see how the one prepares for the other. We will use the scale familiar to us from the student evaluations.

_____ b. Summary of Assessment Data Collected:

Students in the second-year theory class were polled at the beginning of the second semester, so they had plenty of time to assess their first-year experience. Many of the results were positive: the students liked their instructors and found them thorough, knowledgeable and helpful. The most frequent general complaint was that about a quarter of all students found the classes too slow or monotonous. Students from both classes believed they did not do enough composition exercises, a deficiency we also noticed in our exit exam. The most striking finding of the survey helped us better understand the results of our exit examination: the teachers have very different approaches and emphases, and this helped us see that the configuration of strengths and weaknesses clearly falls into groups according to who taught the class. For instance, students of one teacher report that they spent their time almost exclusively on analysis, but the emphasis was so concentrated on speed and rote work at most students felt that although they came out of the class able to carry out procedures, they did not really understand what they were doing. Students of another teacher felt they had too little analysis experience on coming into the second-year theory class. These results show that a disparity in the teaching of these classes leads to an unevenly prepared sophomore class. It is also clear that our classes place too little emphasis on understanding the meaning and purpose behind the mechanics and techniques taught in music theory classes.

_____ b. Use of Results to Improve Instructional Program:

Our student survey showed us specific areas in which we need to work on unifying the work and content of our first-year classes. Most important of these is a need to help students understand the concepts behind the techniques they ply. We have worked out a new template for teaching in order to accomplish this. Every time a class confronts an example of music, they will ask general questions first: What key is this in? How can you tell? What is the form or the phrase-structure? Where are the cadences? Then, when the students focus on the details, we will repeatedly ask them to express how the example under consideration confirms with or diverges from their expectations. We will include the most fundamental concepts on several successive tests.

We will re-balance the first-year class so that none of the basic skills--analysis and identification, figured-bass realization, harmonizing melodies, part writing, etc.—are either neglected or over-emphasized. Finally, we will reassess the music examples we use, to see whether we are failing to expose students to some basic textures and using too many abstract examples.

ASSESSMENT REPORT FOR

Music

(Instructional Degree Program)
2002-2004

(Assessment Period Covered)

AA, AS

(Degree Level)
November 1, 2004

(Date Submitted)

Intended Educational (Student) Outcome:

Note: There should be one form C for each intended outcome listed on form B. The intended outcome should be restated in the box immediately below and the intended outcome number entered in the blank spaces.

3

Students completing the associate program in Music will be able to artistically conduct a musical selection.

First Means of Assessment for Outcome Identified Above:

a. Means of Program Assessment & Criteria for Success:

We assess this capacity in conjunction with the final exam for our Fundamentals of Conducting class. At the end of each semester, our ensemble directors allow students from the class to the ensemble as a component of their final exam. The level of conducting is assessed by the teacher of the class for the purpose of assigning a pass grade, but by the conductor of the ensemble for the purpose of assessment. The students are assessed on their demonstration of a battery of skills, including gestural vocabulary, stylistic knowledge, and the ability to hear and correct errors in notes, rhythms, balance, and intonation. The assessor quantifies the evaluation in the form of a letter grade (not to be confused with the grade issued by the instructor). We will meet our goals if the average grade would be a B.

a. Summary of Assessment Data Collected:

Our students show the normal range of weakness and strengths one would expect from students with one semester of conducting experience. Our biggest problem in this area is that we failed to create a mechanism for recording the results of the assessment. On some semesters we have created video-tapes of the conducting sessions, but we need to make this a regular practice so we can have a better sense of the trajectory of our students over time. We also need to assign a third faculty member to this process, since the teacher of the class is sometimes the conductor of the ensemble the student works with. This situation is not ideal for assessment. In the future, we'll enlist a third faculty member to and assess such students. Finally, the process has been too informal in the past and we realize that we need to keep better records, especially if we want to measure change over time.

a. Use of Results to Improve Instructional Program:

The main benefit of this exercise has been to start a discussion among faculty about the difficulty of evaluating conducting in a department that has had six conductors with widely divergent training, style and opinions. In addition to having an effect on the class, this dialogue has helped the conducting faculty evaluate their own practices with a new eye.

Second Means of Assessment for Outcome Identified Above:

b. Means of Program Assessment & Criteria for Success:

Survey the students who have gone through this experience to see if they have suggestions and to see if they feel the conducting class is teaching them what they need to know. We will assess the students responses statistically, and grade the class on the same scale we use to grade the students.

b. Summary of Assessment Data Collected:

We received such negative comments from the students about one of our teachers that we reassigned the class. The new teacher has enjoyed high praise from his students. The only significant suggestion to emerge from the student survey is that some 40% of students believe more class time should be devoted to actually conducting while receiving critique.

b. Use of Results to Improve Instructional Program:

The most spectacular result of our assessment survey was replacing one teacher with another. The only other change is that the new teacher will be spending more class time structured as a practicum.