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Subject: Music Department Assessment Summary

Music Department Assessment Summary

The music department has completed two assessment cycles (2000-2001, 2002-2004) and has but to write up a report to complete a third (2004-2006). The 2006-2008 goals will be submitted with the 2004-2006 report.

The music department's formal assessment history begins in 1999, when the faculty first agreed on a set of outcomes goals. There is no record of data being collected.

2000-2001 saw the first complete assessment cycle. Some of the goals were adjusted: 1999's "Students completing the associate program in Music will be able to perform proficiently in their major instrument or voice" became "Students completing the associate program in Music will be able to perform proficiently with their voice or major instrument within a large performing ensemble." This change was intended to strengthen our performing ensembles. Another goal was changed to give a specific number of concerts per year students were required to attend. This was a way to build a standard component of a music education into the program without offering a specific class for the purpose (a relatively common occurrence in music programs). Data was collected on two of the three aims (the third was held to be worthwhile and carried forward to the next cycle), and the department used these results to formulate the following year's goals.

In 2001, the department submitted new goals, but no record shows data being collected.

In 2002-2004 the Music Department completed a second assessment cycle. The department raised performance standards and sought more outside help in assessing our success. We noticed that our theory classes needed improvement and so inaugurated diagnostic theory exams to try to identify and solve the problem. In the data-collection phase we discovered that the exams were flawed, so we revised them for the next time around (the new tests have been in place for a couple of years now). During this phase, we also asked for a higher standard from student conductors. We collected data on all goals and used this data to improve our program and formulate our goals for the following cycle.

The 2004-2006 cycle will be our third complete cycle. We have collected and analyzed data; we need only write up the report. We have already used the theory exam this Fall to improve our first-year theory curriculum. Probably the best evidence that our theory outcomes are improving is that students in the form and analysis class (a junior-level music theory capstone class) are significantly better prepared than all previous students have been.

We will write up aims for 2006-2008 at the same time we finish the reports for 2004-2006.

If you need more information than this today, please let Bryce Rytting (x6852) know.

For Assessment

Music Department Assessment

*Just as in
College History, 1994-1995
K. S. Ruppel*

8 February 2005

1. Primary goal: Run our assessment program in a way that will show the music faculty that doing so will clearly benefit our students.
2. Action plan in chronological order
 - a. Write an assessment plan for 2004-2006 according to the best of our present knowledge while completing our records of past assessment efforts.
 - b. Learn from others by research, surveys, and asking for advice.
 - i. Accreditation and standards entities
 - ii. Other music programs
 - iii. Alumni, then alumni employers
 - iv. Successful professionals
 - c. Revise our assessment goals and action plan as we see the need
3. *Thoughts on Program Goals*
Student outcomes in general *how?*
 - a. A UVSC graduate (or an institution considering accepting one of our students) should be able to use the student's transcript as a reliable indicator of future success.
 - i. We will continually compare our curriculum, course content and standards with the institutions our students may apply to.
 - (1) We will first verify that we are compatible with other programs in Utah. Then we will compare our program to the most prestigious schools in the country.
 - (2) We will combat grade inflation, so that a student can rely on GPA as a trustworthy indicator of performance and indicator of future prospects.
 - (3) of how the without a good sense of how Writing, especially in the service of scholarship and performance
 - b. However, there are some things we want to emphasize here that are neglected at other institutions, so we would like our students to differ from the average graduate in some ways.
 - i. **A UVSC student should graduate with an unusually deep understanding of what scholarship and the academic study of music can offer a performer.** Virtually all music students come to college expecting a career as a performer or performance teacher, and most will end up doing just that. In most music departments, a rift separates the performance faculty (those who specialize in playing and teaching others to play) from the academic faculty (especially those who teach music history and music theory). Students and performance faculty alike often see academic classes as foreign to their needs and interests. The UVSC music department aims to bridge this gap by designing our classes with the goal of helping performance-minded musicians understand what the scholarship of music has to offer them.

- ii. **A UVSC student should graduate with special experience as a teacher.** While many music students aspire to a career as a performer, nearly all of them, even those who do become professional performers, will find that teaching will be a significant part of their life. Relevant skills include:
 - (1) conducting
 - (2) writing, especially writing that offers critique
 - (3) explaining or lecturing
- iii. **A UVSC student should graduate with cooperation and support rather than competition and adversity as their primary model of professional interaction.**

4. Assessment

- a. Musicians are judged, above all, on their ability as performers. Outside of private lesson grades, this is normally assessed in:
 - i. Juries (these are essentially final exams in which the student performs for and is assessed by a panel of judges, usually a group of performance faculty, sometimes augmented by outside experts).
 - ii. Recitals and concerts (public performances)
- b. Music programs are often judged by the quality of their ensembles. This is normally assessed in:
 - i. Concerts, reviewed by faculty or various outside experts
 - ii. Festivals, clinics and workshops, in which the point of the performance is to be assessed

5. Specific Student outcomes

- a. Graduates should write coherently and professionally about works of music and their performance. This requires a mastery not only of English, but also of music's technical vocabulary and of the scholarship of music. See 2004-2006 outcome #1.
- b. Graduates should be able to write about music for a general audience. All musicians end up writing program notes, grant proposals, program descriptions, syllabi, studio policy, or lesson plans.
- c. Other practical skills
 - i. Keyboard
 - ii. Aural
 - iii. Conducting
 - iv. Analysis
 - v. Part-writing, counterpoint, composition

Handwritten notes:
 how to...
 student outcome

Handwritten notes:
 actual

Student survey - What works best about the program

Handwritten notes:
 student

Handwritten notes:
 2/19/05
 Position...
 with process of gathering...
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