
ASSESSMENT REPORT

DIVISION OF MUSIC

2010-2011

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1. What are the Student Learning Outcomes (SLOs) for your unit? How do you inform the public and other stakeholders (students, potential students, the community) about your SLOs?

A student who graduates from the Division of Music should be able to:

1. Demonstrate proficiency in voice performance or on an instrument;
2. Use knowledge of musical history for contextual understanding of forms, genres, performance practice, notation, and biographical information from ancient times up to the present day;
3. Organize and administer a school music program (only required of Music Education majors);
4. Demonstrate knowledge of musical theory and apply that knowledge in music performance.

These learning outcomes are in the UAM catalogue, on all course syllabi (see appendix A), and on the Division website.

2. Describe how your unit's Student Learning Outcomes fit into the mission of the University.

The SLOs of the Music program are clearly consistent with the following portions of the university mission: "to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought"; "to [educate people to] synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures."

3. Provide an analysis of the student learning data from your unit. How is this data used as evidence of learning?

Pre-tests, Post-tests: A music theory pre-test and a music history pre-test are administered in MUS 1023 Theory I. The post-test for music theory is administered at the conclusion of MUS 2223 Theory IV, and the post-test for music history is administered in MUS 3573 History of Music II. All of these classes are required of all Music majors (see Student Learning Outcomes number 2 and 4).

For 2010-2011, we have both pre-test and post-test scores in music theory for 14 Music majors:

<u>Student I.D.</u>	<u>Pre-test score</u>	<u>Post-test score</u>	<u>Music Theory</u>
Student #1	9	95	

Student #2	16	88
Student #3	32	100
Student #4	28	96
Student #5	22	99
Student #6	13	90
Student #7	16	98
Student #8	10	95
Student #9	7	96
Student #10	7	91
Student #11	10	98
Student #12	11	93
Student #13	25	92
Student #14	5	97

Average: 15.0% 94.7%

In addition, we have a post-test for one student, a 93%.

For 2009-2010, we had both pre-test and post-test scores in music theory for 11 Music majors:

Student I.D. Pre-test score Post-test score

Student #1	7	90
Student #2	37	94
Student #3	22	90
Student #4	05	88
Student #5	24	99
Student #6	17	80
Student #7	14	94
Student #8	19	93
Student #9	19	98
Student #10	02	90
Student #11	15	94

Average: 16.45% 91.8%

In addition, in 2009-2010, we had post-tests for 10 Music majors who did not take the pre-test:

Student #1	91
Student #2	87
Student #3	93
Student #4	92
Student #5	86
Student #6	98
Student #7	95

Student #8	91
Student #9	86
Student #10	90
Average:	90.9%

For the first time this year, we have both pre-tests and post-tests for **Music History**. The number of students taking the pre-test was 25, with an **average score of 9.1%**. The high score was 47 and the low score was 0. Eight students took the post-test, with an **average score of 49.1%**. The high score was 66, the low score 32.

Senior Recitals: The Senior Recital represents a culmination of assigned materials properly completed and performed in a public setting and addresses the attainment of learned and demonstrated concepts. Literature from each of the stylistic periods of music is required to fulfill the senior-level competency requirement. See Student Learning Outcomes 1 and 2. At each recital faculty judge whether students have met, exceeded, or failed to meet the following Student Learning Outcome: “Demonstrate proficiency in voice performance or on an instrument.”

Performances: Performances include jury examinations, student recitals, and piano proficiency examinations. In the contexts of these performances, faculty evaluate whether students demonstrate the following SLO: “Demonstrate proficiency in voice performance or on an instrument.” See Appendix B for “Jury Forms.”

4. Based on your analysis of student learning data in Question 3, include an explanation of what seems to be improving student learning and what should be revised.

Music Theory—Effective: With a jump from an average score of 15.0 on the pre-test to an average score of 94.7 on the post-test, the theory courses are obviously quite effective.

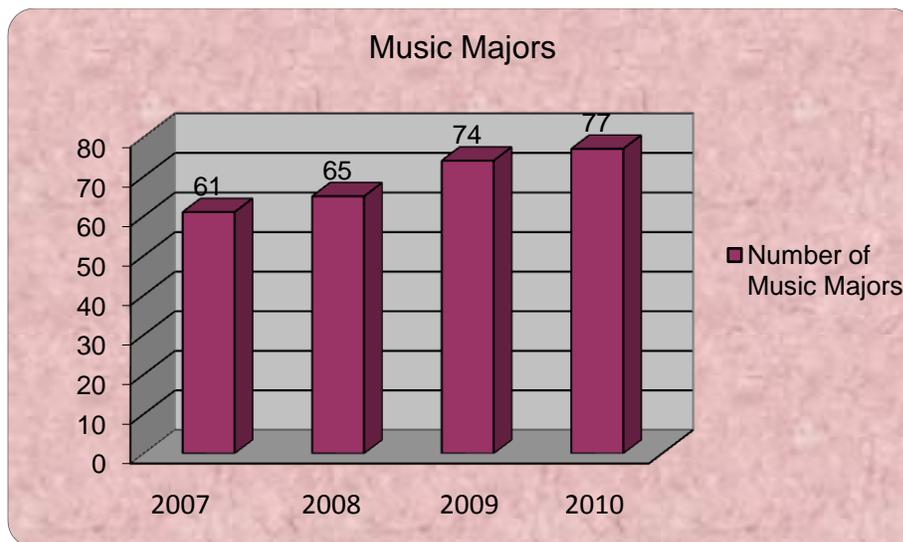
Music History—Needs Revision: Although the pre-test/post-test scores for music history indicate that some learning is taking place, the average score of 49 on the post-test is not an indication that students are demonstrating the Student Learning Outcome. Even the highest score of 66 does not indicate a demonstration of the SLO.

Performance—Effective: Students excel in performance (SLO number 1) as evidenced by the results of Senior Recitals.

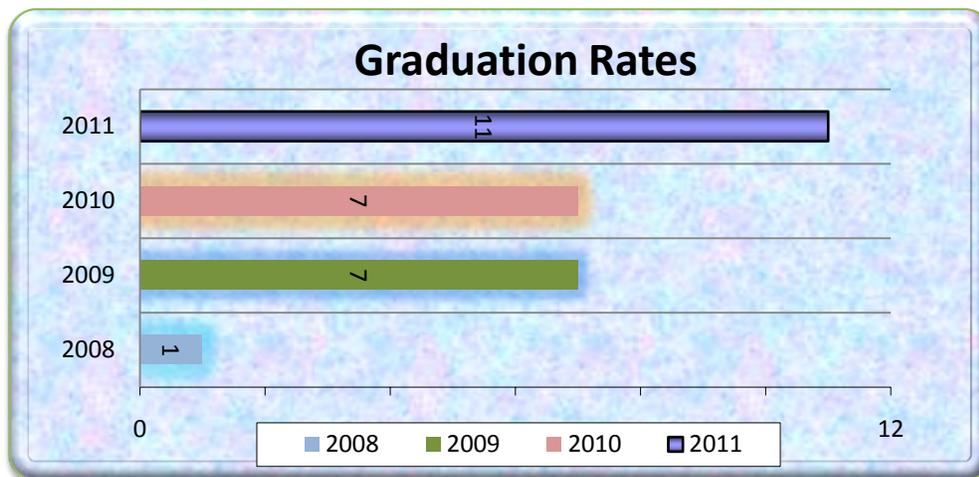
5. Other than course level/grades, describe/analyze other data and other sources of data whose results assist your unit to improve student learning.

Internship and PRAXIS: All BME candidates have successfully completed their internships and have passed the PRAXIS, indicating demonstration of SLO number 3. Specifically, we had 1 BME graduate in 2009, 4 in 2010, and 1 in 2011.

Retention and Graduation rates. The number of Music majors over the past four years is documented in the following table.



The number of graduates in Music over the past four years is documented in the following table:



Strategic Plan: The development and review of the Strategic Plan for the Division of Music represents a culmination of discussion, observations, and analysis on the part of faculty in regard to how the Division of Music might better serve students.

NASM Guidelines: These guidelines assure program quality, especially as related to the Student Learning Outcomes of the division: <http://nasm.arts-accredit.org/>

6. As a result of your student learning data in previous questions, explain what efforts your unit will make to improve student learning over the next assessment period. Be specific indicating when, how often, how much, and by whom these improvements will take place.

A full-time Music faculty member, Mark Windham, will begin teaching the Music History courses in Fall Semester 2011. Particular attention will be given to the areas of music history (such as the Middle Ages and the Renaissance) that students demonstrated a lack of knowledge in on the post-test. Mr. Windham will also use a textbook different from the one that has been used and will use some of the latest technologies to enhance the students' educational experience.

7. What new tactics to improve student learning has your unit considered, experimented with, researched, reviewed or put into practice over the past year?

Use of Social Media: to recruit and retain students and to generally promote and advertise the instrumental program.

SKYPE: Some faculty have experimented with teaching private lessons via the internet using SKYPE technology.

Online Offerings of Upper-Level Courses: Faculty have offered Music History online and will look at the feasibility of offering other upper-level courses in that manner.

8. How do you ensure shared responsibility for student learning and assessment among students, faculty, and other stakeholders?

Public Performances: The achievements of our students are on display for public evaluation, and we welcome all feedback.

Student Evaluations: Students' written comments are reviewed by the Dean before being forwarded to individual instructors and can lead to course revisions.

Student Participation in Evaluation of Student Recitals: In Spring 2010, we had Music majors attending student recitals indicate on an evaluation form whether a student performer met, exceeded, or failed to meet the following expected student learning outcome: "Demonstrate proficiency in voice performance or on an instrument." At a recital held on April 26, 2010, sixteen Music majors in attendance evaluated the performer with the following results:

Meets Outcome.....	11
Exceeds Outcome.....	5
Fails to Meet Outcome.....	0

9. Describe and provide evidence of efforts your unit is making to recruit/retain/graduate students in your unit/at the university. (A generalized statement such as "we take a personal interest in our students" is not evidence.)

Use of Social Media: See number 7.

Recruitment Letter: Letters are mailed to prospective students (see Appendix C).

Online Instruction: The Music program is again offering online Music Appreciation online each semester.

Intersession Class: An intersession section of Music Appreciation is offered every May.

APPENDIX A

Syllabi for Music Theory I and Music Appreciation

COURSE SYLLABUS THEORY I MUS 2213 FALL 2010

Instructor

Lester D. Pack, Associate Professor of Music
Office VPA 115
Phone (870) 460-1461
Office Hours TBA (see door)
Appointments can be made to meet with the professor outside of posted office hours.

Required Text

Tonal Harmony by Stefan Kostka and Dorothy Payne, fifth edition, (McGraw Hill) with corresponding workbook and CD.

Course Design

Music Theory I is the first semester of the Music Theory sequence taught at the University of Arkansas at Monticello. The techniques will be studied in their historical context as much as possible, taking into account the contributions and style characteristics of major composers.

Part One – Fundamentals

Chapter 1 – Elements of Pitch
Chapter 2 – Elements of Rhythm
Chapter 3 – Introduction to Triads and Seventh Chords
Chapter 4 – Diatonic Chords in Major and Minor Keys

Part Two

Chapter 5 – Principles in Voice Leading
Chapter 6 – Root Position Part Writing
Chapter 7 – Harmonic Progression

Course Objectives

Following a review of the basic fundamentals, the student will begin the study of diatonic harmony. We will examine the areas of diatonic triads, voice leading principles, part writing, harmonic progression, and inversions. The students will investigate the

principles of diatonic harmony and structure through the study of harmonic progression, cadences, periods, and phrases.

Grading/Evaluation

Homework – 15%

Class Participation – 15%

Exams – 30%

Final Exam/Final Project – 40%

Plagiarism

Any student suspected of plagiarism shall receive a failing grade for all work involved.

Plagiarism is defined as stealing or passing off as one's own ideas or work of another person, or to present as one's own idea or product derived from existing source.

Behavior

Disruptive classroom behavior will not be tolerated and will result in appropriate discipline. No caps, hats, soft drinks, or food allowed in the classroom. Cell phones and other electronic devices must be turned off during class.

Attendance

Students are expected to attend class regularly. After two unexcused absences your grade will be dropped a letter grade for each additional unexcused absence until the highest grade you can receive is an F. After that you should drop the course.

UAM will no longer mail grade reports to all students. You may access your grades through Campus Connect on the UAM homepage, <http://www.uamont.edu/>. To have your grades mailed to you, complete the grade request form available in the Registrar's Office in Monticello or the Student Services offices in Crossett and McGehee.

Statement of Drop Date

August 31st, is the last day to add classes. Classes may be dropped through November 10th, with a "W". After this date, all official withdrawals will be recorded either with a "W" or an "F". No withdrawals will be permitted during the last three days of class.

Students with Disabilities

It is the policy of the University of Arkansas-Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall room 120, phone 870-460-1026; TDD 870-460-1626; fax 870-460-1926.

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Music Learning Outcomes

A student who graduates from the Division of Music should be able to:

Perform proficiently on an instrument or voice;

Use knowledge of music history for contextual understanding of forms, genres, performance practice, notation, and biographical information of music from ancient times through the 21st century;

Organize and administer a school music program (not an exception of students graduating with the Bachelor of Arts in Music degree);

Demonstrate knowledge of music theory and apply that knowledge in music performance.

COURSE SYLLABUS

Music Appreciation MUS 1113

Fall 2011

I. PRELIMINARY INFORMATION:

Required Text: Kamien, Rodger, Music: An Appreciation, McGraw-Hill, New York, 6th Brief Edition 2007

Recorder: A portable recorder may be required on specified days.

II. OBJECTIVES:

The goals of the course are the following:

Encourage artistic and intellectual development.

Understand that music is an art form, a means of communication and part of our intellectual and cultural heritage.

Excite the imagination, engendering a respect for music and a desire for

musical knowledge and experiences.

Develop music perception and make aesthetic evaluation based on that perception.

Expose students to masterpieces of western art-music.

Learn the historical style periods of western art-music and stylistic features of these periods.

Understand and employ general musical terminology.

Understand the intellectual, social and political factors that shaped our musical heritage.

EXPECTED STUDENT LEARNING OUTCOMES:

Students who complete Music Appreciation should be able to:

1. Demonstrate a heightened interest in music
2. Develop his/her perceptive listening skills
3. Identify music from each stylistic period
4. Differentiate various instruments aurally and visually
5. Demonstrate an awareness of all types of world music; ethnomusicology

II. COURSE OUTLINE:

A. Elements: study of basic musical concepts

1. Sound: pitch, dynamics and tone color
2. Performing media: voices and instruments
3. Rhythm
4. Melody
5. Harmony
6. Musical Texture
7. Musical Form
8. Musical Style

B. Middle Ages (450 – 1450)

1. Music in the Middle Ages
2. Gregorian Chant
3. Secular Music in the Middle Ages
4. The development of Polyphony: Organum
5. Fourteenth-Century Music: The "New Art" in France and Italy

C. The Renaissance (1450—1600)

1. Music in the Renaissance
2. Sacred Music in the Renaissance
3. Secular Music in the Renaissance

D. Baroque Music (1600—1750)

1. Baroque Music

2. Music in Baroque Society
3. The Concerto Grosso and Ritornello Form
4. The Fugue
5. The Elements of Opera
6. Opera in the Baroque Era
7. Claudio Monteverdi
8. Henry Purcell
9. The Baroque Sonata
10. Arcangelo Corelli
11. Antonio Vivaldi

12. Johann Sebastian Bach
13. The Baroque Suite
14. The Chorale and the Church Cantata
15. The Oratorio
16. George Frederic Handel

E. The Classical Period (1750—1820)

1. The Classical Style
2. Composer, Patron, and Public in the Classical Period
3. Sonata Form
4. Theme and Variations
5. Minuet and Trio
6. Rondo
7. The Classical Symphony
8. The Classical Concerto
9. Classical Chamber Music
10. Joseph Haydn
11. Wolfgang Amadeus Mozart
12. Ludwig van Beethoven

F. The Romantic Period (1820—1900)

1. Romanticism in Music
2. Romantic Composers and their public
3. Art Song
4. Franz Schubert
5. Robert Schumann
6. Frederic Chopin
7. Franz Liszt
8. Felix Mendelssohn
9. Program Music
10. Hector Berlioz
11. Nationalism in Nineteenth-Century Music
12. Antonin Dvorak
13. Peter Illyich Tchaikovsky
14. Johannes Brahms
15. Bedrich Smetana
16. Giacomo Pucinni

G. The Twentieth Century (1900—1950)

1. Musical Styles
2. Music and Musicians in Society
3. Impressionism and Symbolism

4. Claude Debussy
5. Igor Stravinsky
6. Expressionism
7. Arnold Schoenberg
8. Alban Berg
9. Anton Webern

10. Bela Bartok
11. Charles Ives
12. George Gershwin
13. William Still
14. Aaron Copland
15. Musical Styles since 1950

H. Musical Styles Since 1945

I. Jazz

K. The American Musical

L. Rock

M. Nonwestern Music

V. GRADING POLICY

A test will be given at the end of each unit. Tests will be a combination of definitions, listings, short answers, matching, and short essay.

Students must attend one (1) live performance of a program that is sponsored by the UAM Division of Music and write a critique of the attended program using learned terminology in the registered music appreciation course. The critique will be worth 25 points in addition to the bonus points. The critique should be at least 1½ pages and not more than 2 pages. If no live performance is available, then a critique of a past recorded video of a UAM division of Music program may be substituted. Bonus points accumulated from concert attendance may not raise the final grade more the “ONE” letter.

The percentage scale is as follows:

- 90 – 100 A
- 80 – 89 B
- 70 – 79 C
- 60 – 69 D

The course grade is a summation of the unit exams, final exam, and any bonus points.

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PLAGIARISM

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person, or to present as one's own the idea or product derived from an existing source.

VI. ATTENDANCE

Three missed contact hours will be permitted without academic penalty. Each unexcused hour thereafter will result in the loss of ten points from the semester accumulated points. The excused absences accepted will be for personal illness, critical family illness, funeral attendance, or school sponsored activities.

Tests taken late will have the grade lowered by 10 points unless notification is made BEFORE test is administered. No test will be made up unless arrangements are made within a week and will be administered at the convenience of the instructor. **All tests must be made up within two (2) weeks from the date that the test was given in class.**

If a student misses a test with an unexcused absence, the make-up test will be given only at the discretion of the instructor. No listening section is given on a make-up test unless the absence is approved prior to the date of the test.

Disruptive classroom behavior will not be tolerated and will result in the appropriate discipline. No caps, hats, soft drinks, or food are allowed in the classroom.

Cell phones and other electronic devices must be turned off during class.

VII. STATEMENT OF DROP DATE:

Wednesday, January 21st is the last day to add classes. Classes may be dropped through April 8th with a "W". After this date, all official withdrawals will be recorded with a "W" or an "F". No withdrawals will be permitted during the last three days of class.

VIII. READING LIST:

- A. Brabec, Jeffrey, and Todd Brabec, Music, Money, and Success, New York; Schirmer Books, 1994.
- B. Cooper, B. Lee, Images of American Society in Popular Music, Chicago: Nelson-Hall, 1982.
- C. Freeman, John W., The Metropolitan Opera, Stories of the Great Operas, New York: W. W. Norton, 1984.
- D. Glennan, James, Understanding Music, New York; St. Martin's Press, Inc., 1980.
- E. Kramer, Lawrence, Music as Cultural Practice 1800-1900, Berkley: University of Calif Press, 1990.
- F. Shaw, Arnold, Black Popular Music in America, New York: Schirmer Books, 1986.

LEARNING OUTCOMES:

1. Perform proficiently on an instrument or voice;
2. Use knowledge of musical history for contextual understanding of forms, genres, performance practice, notation, and biographical information of music from ancient times through the 21st century;
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APPENDIX B

Jury Forms

UAM FINAL VOICE JURY FORM

STUDENT _____
ADJUDICATOR _____
DATE _____
COMPOSITION _____

MUSICIANSHIP (20 POINTS POSSIBLE) _____
Musical sensitivity, temp, phrasing, accuracy
dynamics, overall expressiveness points this section

VOCAL TECHNIQUE (20 POINTS POSSIBLE) _____
Flexibility, breath support, diction, language
accuracy, freedom, control, intonation points this section

VOCAL CHARACTERISTICS (20 POINTS POSSIBLE) _____
Quality, range, evenness of scale points this section

ARTISTRY (20 POINTS POSSIBLE) _____
Projection of mood/spirit, tone color, stage
presence, personality points this section

RHYTHM (20 POINTS POSSIBLE) _____
Accuracy, accents, precision, attacks and releases points this section

GRADE (ON 100 POINT SCALE)

UAM INSTRUMENTAL MUSIC JURY FORM

STUDENT _____
ADJUDICATOR _____
DATE _____
COMPOSITION _____

MUSICIANSHIP (20 POINTS POSSIBLE)

Tone quality, beauty, control in dynamic range,
control in all registers, use of vibrato, use of subtle
articulation, stage presence, etc.

_____ points this section

INTONATION (20 POINTS POSSIBLE)

_____ points this section

INTERPRETATION (20 POINTS POSSIBLE)

Phrasing, overall expressiveness, choice of tempo,
execution of dynamics, and performance of
appropriate style, musical line, etc.

_____ points this section

TECHNIQUE (20 POINTS POSSIBLE)

Facility, ease of execution, breath control,
scale patterns, etc.

_____ points this section

RHYTHM (20 POINTS POSSIBLE)

Accuracy, accents, precision, etc.

_____ points this section

GRADE (ON 100 POINT SCALE)

Total Score

Adjudicator's Signature

Piano Jury Grade Form

Student _____

Date _____

Check appropriate box

	Excellent	Good	Satisfactory	Needs improvement
Memory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Steady Beat	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musicality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technique	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hand/Body Position	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pedal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Style/Interpretation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

Grade:

A B C D F (circle one)

Signature of Jury member

University of Arkansas at Monticello
Division of Music

Pre-recital Jury for

_____ Pass

_____ Fail

Comments:

APPENDIX C

Recruitment Letter

(Date)

(Student name and address)

Dear (Student Name):

I am pleased to learn of your interest in the music program at the University of Arkansas at Monticello. According to the information you provided recently on a Prospective Student Information Form, you are the type of student musician we are anxious to have at UAM.

The Division of Music offers academic programs which lead to the Bachelor of Arts in Music degree with concentrations in vocal, piano, instrumental, and jazz studies and the Bachelor of Music Education degree with concentrations in vocal, piano, and instrumental.

Scholarships are available to help defray the expense of your college education. Band and choir scholarships (performance based grants-in-aid) are awarded by audition to talented musicians, regardless of major, who are selected to participate in the band and/or choir.

The UAM music program, which is accredited by the National Association of Schools of Music, is a strong and growing one. For your information, the enclosed brochure about the Division of Music will provide you with an overview of the music program, the faculty, and the music ensembles.

This next year could be the finest and most exciting year ever for music at UAM. I hope you plan to be a part of it. For additional information, check the UAM music webpage at www.uamont.edu. If you should have questions, please contact me at (870) 460-1060 or E-mail me at spencer@uamont.edu.

I look forward to hearing from you soon. I extend best wishes to you and hope you have a great year at (name of high school) High School.

Sincerely,

Mark Spencer, Dean

School of Arts and Humanities

Enclosure