***STUDENT LEARNING ASSESSMENT PROGRAM***

***SUMMARY FORM AY 2016-2017***

Please complete a separate worksheet for each academic program (major, minor) at each level (undergraduate, graduate) in your department.

Master of Arts in Music

**Degree and**

**Program Name:**

# Submitted By:

Shellie Gregorich, Chair

**Please use size 10 font or larger.**

**PART ONE**

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| What are the learning objectives? | How, where, and when are they assessed? | What are the expectations? | What are the results? | Committee/ person responsible? How are results shared? |
| 1. Apply accepted research practices to the study of Music. | Graduate theses, Graduate recital analyses (Performance concentration only), written and oral comprehensive exams evaluated by graduate faculty on graduate examination committees;  exit interviews conducted upon completion of the program;  Classwork: grades from MUS 5100 (Introduction to Research in Music) and MUS 5880 (Seminar in Music History) | Rubrics for graduate Recital Analyses and Theses with the percentage of students expected to be at each level in parentheses: (Theses must be at the superior level in order to pass) Superior (50%), Good (50%), Developing (0%), Not Acceptable (0%);  [Students writing a Thesis must achieve a *Superior* on our evaluation rubric–16/16 points–in order to receive Superior ranking; Students giving a Graduate Recital plus Recital Analysis paper must achieve a *Good* or better on our evaluation rubric– min. 12/16–in order to receive a Good ranking. If a Recital Analysis paper achieves a 16/16, that paper is treated as a Thesis and deposited.]  Comprehensive Written Exam evaluations indicate that a student receives Pass (100%), Conditional Pass, or Not Pass;  Oral Examinations must be approved unanimously by the Graduate examination committee;  Exit interview questions are expected to give the Graduate Coordinator feedback to share with faculty for purposes of improving the program. In **AY 16-17 4** /4 students responded to an electronic survey.  Grades in Intro to Research and Seminar in Music History | **AY 16-17** – Three students submitted Recital Analysis papers or Theses; Four students took Comprehensive Examinations; Three students held Oral Examinations. Two Recital Analyses in the *Superior* category; One Recital Analyses in the *Good* category. One Recital Analysis received Deferred Credit in May 2017.  **AY 16-17** Written and oral comprehensive examinations: Four out of four students achieved Pass or Conditional Pass on the Written Exam (the two that received Conditional Pass on a question submitted the necessary paper to qualify for a Pass) and three out of three students passed the Oral Exam. One student has not yet taken the Oral Comprehensive Exam and will take it following completion of the Analysis Paper  Exit interview: Graduate Coordinator learns the most/ least successful parts in the Core curriculum and Concentration courses in the MA degree program.  **AY 16-17-**  three out of four students agree or strongly agree they are prepared to apply research practices to the study of music. One student “somewhat agrees.” Three out of four students experienced significant growth and learning from the final project.  Two out of four students received an A in Intro to Research and Seminar in Music History and two out of four students received a B in Intro to Research and Seminar in Music History | The graduate examining committee formed for each student performs the evaluations and reports results to the Graduate Coordinator. In AY 16-17 the exit survey was distributed anonymously and electronically. The Graduate Coordinator evaluates the data and reports to the Chair and Graduate Committee (GC). Graduate Coordinator compiles results and distributes to Graduate Faculty.  The Graduate Coordinator and Graduate Committee are responsible for making any consequent modifications to the assessment process and for formulating any consequent curricular modifications and presenting them to the faculty. |
| 2. Demonstrate a scholarly approach to the study of music history, literature, and analysis. | Graduate theses, Graduate Recital analyses, results of written and oral comprehensive exams evaluated by graduate faculty on graduate examination committees, exit interviews conducted upon completion of the program; Classwork: grades in MUS 5100 (Introduction to Research in Music) and MUS 5880 (Seminar in Music History) and MUS 5170 (Analytical Techniques) | Rubrics for Graduate Recital Analyses or Theses with the percentage of students expected to be at each level in parentheses: Superior (50%), Good (50%), Developing (0%), Not Acceptable (0%);  Comprehensive Written Exam evaluations indicate that a student receives Pass (100%), Conditional Pass, or Not Pass;  Oral examinations must be approved unanimously by the Graduate examination committee;  Exit interview questions are expected to give the Graduate Coordinator feedback for purposes of improving the program. | **AY 16-17** –Two Recital Analyses in the *Superior* category; One Recital Analyses in the *Good* category. One Recital Analysis received Deferred Credit in May 2017.  **AY 16-17** Written and oral comprehensive examinations: Four out of four students achieved Pass or Conditional Pass on the Written Exam (the two that received Conditional Pass on a question submitted the necessary paper to qualify for a Pass) and three out of three students passed the Oral Exam. One student has not yet taken the Oral Comprehensive Exam and will take it following completion of the Analysis Paper  Exit interview:  **AY 16-17-**  three out of four students agree or strongly agree they are prepared to apply research practices to the study of music. One student “somewhat agrees.” Three out of four students experienced significant growth and learning from the final project. Four out of four students feel well-prepared to pursue further graduate study.  Two out of four students received an A in Intro to Research and Seminar in Music History and two out of four students received a B in Intro to Research and Seminar in Music History**.** Four out of four students earned an A in Analytical Techniques. | The graduate examining committee formed for each student performs the evaluations and reports results to the Graduate Coordinator. The Graduate Coordinator conducts exit interviews. The Graduate Coordinator evaluates the data and reports to the Chair and the Graduate Committee (GC). Graduate Coordinator compiles results and distributes to Graduate Faculty.  The Graduate Coordinator and Graduate Committee are responsible for making any consequent modifications to the assessment process and for formulating any consequent curricular modifications and presenting them to the faculty. |
| 3. Demonstrate a level of competency as a performer, conductor, or composer appropriate for developing a career or further graduate study. | 1. a. Recital performances and Graduate Recital (for performance majors only) with program notes, semester and jury performances are assessed using performance assessment forms that include basic, universal criteria used to evaluate all performances as well as instrument-specific criteria.  b. Conducting majors do not give a recital as such, but prepare a compilation DVD as outlined in the Guidelines for Graduate Recital Analysis (on the graduate music website).  c. Composition majors are not required to have a recital of composed works but may do so if they choose.  2. Evaluation of graduate theses/ recital analyses and results of written and oral comprehensive exams.  3. Results of exit interviews conducted upon completion of the program. | 1. a. Performance assessment forms use the following levels, with the percentage of students expected to be at each level in parentheses: Professional level (50%), Highly Competent (50%), Competent (0%), Unacceptable (0%).  The universal criteria used to evaluate performances are all the same for musicians. The expectations for graduate performances in all areas are much higher than for undergraduates.  b. Conducting DVDs are assessed as part of the final Recital Analysis project and evaluated at the Oral Exam.  c. Assessment of a recital is not made since this is not a requirement.  2. Rubrics for graduate recital analyses use the following levels, with the percentage of students expected to be at each level in parentheses: Superior (50%), Good (50%), Developing (0%), Not Acceptable (0%).  Rubrics for written comprehensive exams are the following levels, with the percentage of students expected to be at each level in parentheses: Pass (100%), Conditional Pass (0%), Not Pass (0%).  3. Positive feedback from exit interviews with regard to preparation for meeting this objective. | 1. **AY 16-17** a. Performances and recitals by graduate students in the program consistently rank at Professional level and Highly Competent level. 21/24 and above is considered Professional level. 17/24 and above is considered Highly Competent. Two students were evaluated as Professional level and four students were evaluated as Highly Competent.  b. N/A  c. N/A  2. **AY 16-17** Two Recital Analyses in the *Superior* category; One Recital Analyses in the *Good* category. One Recital Analysis received Deferred Credit in May 2017.  **AY 16-17** Written and oral comprehensive examinations: Four out of four students achieved Pass or Conditional Pass on the Written Exam (the two that received Conditional Pass on a question submitted the necessary paper to qualify for a Pass) and three out of three students passed the Oral Exam. One student has not yet taken the Oral Comprehensive Exam and will take it following completion of the Analysis Paper  3. Exit interviews: Four out of four students feel well-prepared to pursue further graduate study. Two out of four students feel well-prepared to pursue job opportunities in their field. Two out of four students feel moderately prepared to pursue job opportunities in their field. Four out of four students received sufficient or more than sufficient opportunity in ensembles and/or performances and/or conducting opportunities | Appropriate applied faculty perform jury and recital evaluations, and the graduate examining committee formed for each student performs academic evaluations. The Graduate Coordinator evaluates the data and reports to the Chair and the Graduate Committee (GC). The Graduate Coordinator and Graduate Committee are responsible for making any consequent modifications to the assessment process and for formulating any consequent curricular modifications and presenting them to the faculty. |
| 4. Demonstrate critical thinking and problem solving (CGS Learning Objective). | 1. Graduate theses and Graduate Recital analyses; grades from MUS 5100 (Introduction to Research in Music) and MUS 5890 (Seminar in Music History)  2. Results of written and oral comprehensive exams evaluated by graduate faculty on graduate examination committee.  3. Results of exit interviews conducted upon completion of the program. | 1. Rubrics use the following levels, with the percentage of students expected to be at each level in parentheses: Superior (50%), Good (50%), Developing (0%), Not Acceptable (0%).  2. Results are given with the percentage of students expected to be at each level in parentheses: Pass (100%), Conditional Pass (0%), and Not Pass (0%).  3. Positive feedback from exit interviews with regard to preparation for meeting this objective. | **AY 16-17** –Two Recital Analyses in the *Superior* category; One Recital Analyses in the *Good* category. One Recital Analysis received Deferred Credit in May 2017.  Two out of four students received an A in Intro to Research and Seminar in Music History and two out of four students received a B in Intro to Research and Seminar in Music History  2. **AY 16-17** Written and oral comprehensive examinations: Four out of four students achieved Pass or Conditional Pass on the Written Exam (the two that received Conditional Pass on a question submitted the necessary paper to qualify for a Pass) and three out of three students passed the Oral Exam. One student has not yet taken the Oral Comprehensive Exam and will take it following completion of the Analysis Paper  3. **AY 16-17** Four out of four students agreed or strongly agreed that coursework had improved their critical thinking skills and their ability to problem solve | The graduate examining committee formed for each student performs the evaluations. The Graduate Coordinator evaluates the data and reports to the Chair and the Graduate Committee (GC). The Graduate Coordinator and Graduate Committee are responsible for making any consequent modifications to the assessment process and for formulating any consequent curricular modifications and presenting them to the faculty. |
| 5. Demonstrate effective writing skills including grammar, syntax, organization, and depth of content (Graduate School standards). | 1. Graduate theses and Graduate Recital analyses; grades from MUS 5100 (Introduction to Research in Music) and MUS 5890 (Seminar in Music History)  2. Results of written exams evaluated by graduate faculty on graduate examination committee.  3. Results of exit interviews conducted upon completion of the program. | 1. Rubrics for Recital Analyses use the following levels, with the percentage of students expected to be at each level in parentheses: Superior (50%), Good (50%), Developing (0%), Not Acceptable (0%).  2. Results are given with the percentage of students expected to be at each level in parentheses: Pass (50%), Conditional Pass (50%), and Not Pass (0%).  3. Positive feedback from exit interviews with regard to preparation for meeting this objective. | 1. **AY 16-17** Two Recital Analyses in the *Superior* category; One Recital Analyses in the *Good* category. One Recital Analysis received Deferred Credit in May 2017.  Two out of four students received an A in Intro to Research and Seminar in Music History and two out of four students received a B in Intro to Research and Seminar in Music History  2. **AY 16-17** Four out of four students achieved Pass or Conditional Pass on the Written Exam (the two that received Conditional Pass on a question submitted the necessary paper to qualify for a Pass)  3. **AY 16-17** Two students strongly agreed with the following statement, one student agreed, and one student neither agreed or disagreed:  “Coursework improved my ability to demonstrate effective writing skills.” | The graduate examining committee formed for each student performs the evaluations. The Graduate Coordinator evaluates the data and reports to the Chair and the Graduate Committee (GC). The Graduate Coordinator and Graduate Committee are responsible for making any consequent modifications to the assessment process and for formulating any consequent curricular modifications and presenting them to the faculty. |
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**PART TWO**

Describe your program’s assessment accomplishments since your last report was submitted. Discuss ways in which you have responded to the CASA Director’s comments on last year’s report or simply describe what assessment work was initiated, continued, or completed.

The Music Department has continued to use the new evaluation tools for the 2016-2017 year.

1. Performance Assessment and Performance Rubric specifically designed for graduate students assess their level as Professional, Highly Competent, Competent, or Unacceptable. In the past the applied faculty have been inconsistent in their use of the Performance Assessment tool for Graduate student juries. We have seen consistent use of Performance Assessment Tool for Graduate level juries in AY 16-17 and were able to use the general jury data as part of our Assessment report for this spring.

2. The Comprehensive Examination Evaluation offers students the opportunity to submit improved or corrected responses to any unsatisfactory or incomplete responses within a designated time frame, or they are informed of what additional questions they may need to discuss in the oral examination.

3. The Graduate Recital Analysis & Thesis Evaluation (including Rubric) offers students details of their Recital Analysis paper and precisely in what ways it may need to be improved before reaching the necessary standard.

4. In AY 15-16 we prepared an electronic exit survey format for the first time. This year (16-17) the Graduate Coordinator developed questions to provide more specific and relevant data for the assessment process. Therefore, we have hard data for the first time regarding research skills, writing skills, level of preparation for future graduate study and job preparedness. Last year four out of six graduating students completed the end of year exit survey. This year the Graduate Coordinator sent out repeated individual emails asking each student to complete the survey. This year we had 100% completion with four out of four students completing the survey.

**PART THREE**

**Summarize changes and improvements in curriculum, instruction, and learning that have resulted from the implementation of your assessment program. How have you used the data? What have you learned? In light of what you have learned through your assessment efforts this year and in past years, what are your plans for the future?**

The course MUS 5890 (Graduate Seminar in Music) has offered exposure to different aspects of music in the 20th-21st centuries. Three topics and three different professors present material during the course of the semester. However, it has been consistently difficult to find topics that interest all the different students enrolled in the MA program. On this year’s Exit survey, three out of four students identified the MUS 5890 Graduate Seminar in Music as the “least favorite aspect of their concentration.” The Graduate Committee eliminated MUS 5890 from the curriculum this year. The class will be replaced with a Music Instruction Seminar and Practicum class. We hope the new course will be of practical use to all our students. In addition, students have consistently complained about the multiple capstones in the final semester of the program. Currently students in the performance concentration must complete written exams, oral exams, a full fifty-minute recital with program notes, and a large paper analyzing their repertoire.

In the fall of 2016 we completed program revisions and have developed a more narrowly focused curriculum:

Changed the program from 30 Credit hours with a Recital and Analysis project or Thesis to a 32 Credit hour program without the thesis option. All students will enroll in a zero credit course MUS 5940 Capstone Performance Project in the final semester.

* Added the new course MUS 4760 MUS Seminar and Practicum in Music Instruction to the core for each concentration
* Revised the course MUS 5940 Graduate Recital. Re-named Graduate Performance Project to more accurately reflect all concentrations. The revision also removed the recital analysis project. Instead, students will be required to prepare program notes for their recital. The revision also allows for an optional lecture component.
* Students will enroll in a total of 14 credits of applied instruction in their primary area instead of 8 credits. The increase in applied credit hours will more correctly reflect the amount of time students spend preparing for applied lessons.
* An increase in the number of ensemble credit hours will more accurately reflect the relative importance of ensemble participation in a graduate level program in music

An added chamber music component

The hybrid MA in Music, Music Education Concentration began in Summer 2014. The hybrid curriculum attracted a limited number of students and proved to be unsustainable. The new online MA in Music, Music Education Concentration launched in May of 2016. The Assessment Committee together with the Graduate Committee will create an individual assessment plan next year to fit the new online MA in Music, Music Education Concentration. In addition, over the next two years the Graduate Committee will need to develop new assessment methods for the revised on-campus MA in Music program since there will no longer be a recital-analysis paper or written comprehensive exams.