

University of Louisiana at Lafayette

Detailed Assessment Report

2015-2016 Music BM

As of: 11/04/2016 01:18 PM CENTRAL

(Includes those Action Plans with Budget Amounts marked *One-Time, Recurring, No Request.*)

Mission / Purpose

The Bachelor of Music degree is a professional program with primary emphasis on development of the skills, concepts, and knowledge essential to the professional life of the musician.

Student Learning Outcomes/Objectives, with Any Associations and Related Measures, Targets, Findings, and Action Plans

SLO 1: Keyboard Knowledge and Skills

Students will develop foundation knowledge and skills on the keyboard

Related Measures

M 1: Videotaped Proficiency Exam

The first learning goal is assessed by the keyboard faculty through a videotaped keyboard proficiency exam, in which each skill is graded separately. The goal will be assessed in MUS 143 (Keyboard Skills III) as part of the end-of-the-semester proficiency exam.

The goal will be measured in Fall 2010 and Fall 2012. All students are assessed. Number of students assessed in 2008-2009: 27

Source of Evidence: Performance (recital, exhibit, science project)

Connected Document

[SACS RUBRIC](#)

Target:

The following results will be considered successful: At least 20% of our students will attain a 4; at least 50% of our students will attain a 3. (less than 30% will attain a 2 or 1) (see rubric for details)

Finding (2015-2016) - Target: Not Reported This Cycle

Not Reported This Cycle

Related Action Plans (by Established cycle, then alpha):

New Assessment Criteria

As noted in the "results" section, The completion of this assessment cycle brought to light a weakness in the how the goals were evaluated. This weakness is being addressed in future assessment cycles with the addition of the following sentence: If better than desired outcomes occur in the higher levels, the lower levels may be adjusted accordingly.

Established in Cycle: 2009-2010

Implementation Status: Finished

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Juried Performance | **Outcome/Objective:** Technique, Expression, and Repertoire

Measure: Senior Recital Hearing | **Outcome/Objective:** Command of Repertoire

Measure: Videotaped Proficiency Exam |

Outcome/Objective: Keyboard Knowledge and Skills

New Online Resource to Replace Textbook

The textbook for the three keyboard skills classes was recently replaced by an extensive online resource that was developed by the keyboard faculty. The resource, eNovative Piano is under continued revision and improvement as dictated by the classroom experiences of the teachers and students. It is expected that these revisions will allow for improved student outcomes in future assessment cycles

Established in Cycle: 2009-2010

Implementation Status: Finished

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Videotaped Proficiency Exam |

Outcome/Objective: Keyboard Knowledge and Skills

SLO 2: Technique, Expression, and Repertoire

Students will demonstrate appropriate progress in seven areas: tone, intonation, articulation, rhythm/tempo, interpretation/style, musicianship/detail, and technique/accuracy.

Related Measures

M 2: Juried Performance

The second learning goal is assessed through an end-of-the-semester jury graded by 2 to 3 faculty members in the student's instrumental area. The goal will be assessed in MUS 115/315 (Individual Instruction) as part of the end-of-the-semester jury. All students are assessed.

Source of Evidence: Performance (recital, exhibit, science project)

Connected Document

[SACS RUBRIC](#)

Target:

Each applied area will average 2 (out of 3) or better in all seven categories: tone: technique/accuracy, intonation, rhythm /tempo, articulation, interpretation/style, and musicianship/detail.

Finding (2015-2016) - Target: [Not Reported This Cycle](#)

Not Reported This Cycle

Related Action Plans (by Established cycle, then alpha):

New Assessment Criteria

As noted in the "results" section, The completion of this assessment

cycle brought to light a weakness in the how the goals were evaluated. This weakness is being addressed in future assessment cycles with the addition of the following sentence: If better than desired outcomes occur in the higher levels, the lower levels may be adjusted accordingly.

Established in Cycle: 2009-2010

Implementation Status: Finished

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Juried Performance | **Outcome/Objective:** Technique, Expression, and Repertoire

Measure: Senior Recital Hearing | **Outcome/Objective:** Command of Repertoire

Measure: Videotaped Proficiency Exam |

Outcome/Objective: Keyboard Knowledge and Skills

New Master Classes

Though the results show a satisfactory outcome, improvements in teaching private lessons are still achievable. To this end, additional funds will be allocated to bring in high-level performers and teachers to give master classes aimed at increasing the artistic abilities of students, and the pedagogical skills of the faculty.

Established in Cycle: 2009-2010

Implementation Status: Planned

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Juried Performance | **Outcome/Objective:** Technique, Expression, and Repertoire

Plan for raising low scores and refining jury form

Next year we will aim to raise the average of students be at least a "2" in all seven areas assessed by the jury.

By breaking down the assessment into different areas of performance, faculty identified which areas were on average below the "meeting expectations" threshold, and formulated plans to address these areas next year:

- Saxophone: Raise scores on Tone and Intonation above "meeting", since it is of such vital importance.
- Voice: Raise scores for Diction by working on languages more in masterclass, playing more recordings, and quizzing students on listening assignments.
- Jazz saxophone: Emphasize practicing with metronome in order to improve Rhythm, and more listening to recordings and transcriptions of solos for improved improvisation.
- Low brass: Synthesize principles of Tabateau and Thurmond in order to raise scores on Interpretation. Recruit more students ready for college-level study.
- Jazz piano: Look for new pedagogical methods to teach Scales and Modes, devote more lesson time to them.
- Classical piano: Improve on all areas, especially Technical

Development.

- Flute: Work more on technique. Raise expectations for mastery of Scales at lessons. Require listening to variety of style periods.
- Strings: Make clear to students in string program specific technical requirements to help them progress through the level system.

We also plan to re-evaluate jury form in light of our experience this semester.

- Reconsider the disconnect between jury/level grade and assessment measurements, and whether grades, graduation rates, and success in the job market should also be included in assessment.
- Look for a consensus among jury members as to what can be expected of students, and state this more clearly in a rubric in order to get more consistent scores between jury members.
- Consider increasing jury time in order to allow more time to hear scales, and to complete the forms with numbers and comments.
- Consider including section to note student's improvement and have this affect their grade.
- Consider adding a designation of "5" for exceptional achievement.

Established in Cycle: 2011-2012

Implementation Status: Planned

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Juried Performance | **Outcome/Objective:** Technique, Expression, and Repertoire

Projected Completion Date: 05/2013

Individual Recommendations

Each area supplied recommendations for their own improvement:

Brass: encourage more preparedness from incoming students so that less time is needed to address the basics and more time for technical proficiency and interpretation. Flute: technique and articulation could receive more attention compared to the higher categories. Guitar: more work in and out of lessons with a metronome, as well as more vocable counting. Jazz Piano: require fewer modes to allow more familiarity with those the fewer that are required. Saxophone: practice scales with seven different articulations and increasing metronome speed, along with more etudes. Strings: felt scores were adequate considering that most string students have never had private lessons before college (at least one other full-time string faculty could be hired to help draw more talented students). Traditional Music: not enough students as a pool to yield useful information. Voice: each student is unique, but sight-singing as a whole should be taught at a higher level.

Overall, applied faculty are not happy with the current method of assessment. Faculty were asked to submit comments about the current problems with the assessment and what they recommend as an alternative. These responses will be taken into consideration and the assessment will be revised after voting in faculty meetings this coming school year (2015-2016). The new rubric will be posted and used for the 2016-2017 school year.

Established in Cycle: 2014-2015

Implementation Status: Planned

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Juried Performance | **Outcome/Objective:**
Technique, Expression, and Repertoire

Projected Completion Date: 05/2017

SLO 3: Command of Repertoire

Students will demonstrate command of repertoire through appropriate artistic expression and technique

Related Measures

M 3: Senior Recital Hearing

The third learning goal is assessed by 2 to 3 faculty through a recital hearing that precedes the senior recital by two weeks. The goal will be assessed in MUS 490 (Senior Recital) as part of the Recital Hearing. The goal will be measured in Spring 2010 and Spring 2012. All students are assessed.

Number of students in 2009-2010: 10

Source of Evidence: Performance (recital, exhibit, science project)

Connected Document

[SACS RUBRIC](#)

Target:

The following results will be considered successful: At least 30% of our students will attain a 4; at least 50% of our students will attain a 3. (less than 20% will attain a 2 or 1) (see rubric for details)

Finding (2015-2016) - Target: Not Reported This Cycle

Not Reported This Cycle

Related Action Plans (by Established cycle, then alpha):

New Assessment Criteria

As noted in the "results" section, The completion of this assessment cycle brought to light a weakness in the how the goals were evaluated. This weakness is being addressed in future assessment cycles with the addition of the following sentence: If better than desired outcomes occur in the higher levels, the lower levels may be adjusted accordingly.

Established in Cycle: 2009-2010

Implementation Status: Finished

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Juried Performance | **Outcome/Objective:**
Technique, Expression, and Repertoire

Measure: Senior Recital Hearing | **Outcome/Objective:**
Command of Repertoire

Measure: Videotaped Proficiency Exam |

Outcome/Objective: Keyboard Knowledge and Skills

New Policies for Accompanist

Though the outcomes are strong, there is still room for improvement. As a result of discussions with faculty and students, it was determined that new policies with the staff accompanist would improve learning outcomes and the teaching environment for students giving senior recitals. These changes will allow for more teaching input from the staff accompanist and give more students access to her services.

Established in Cycle: 2009-2010

Implementation Status: Planned

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Senior Recital Hearing | **Outcome/Objective:** Command of Repertoire

Rubric needs revision

The 4 point scale described in the rubric has not been followed since the 2010-2011 cycle and needs to be revised. Revisions will be addressed during Fall 2015 faculty meetings.

Established in Cycle: 2014-2015

Implementation Status: Planned

Priority: Medium

Relationships (Measure | Outcome/Objective):

Measure: Senior Recital Hearing | **Outcome/Objective:** Command of Repertoire

Projected Completion Date: 12/2015

SLO 4: Music Theory Knowledge

Students will be able to accurately read and notate on the staff, construct all major/minor scales, identify/write all major/minor key signatures, accurately notate intervals and interval inversions, accurately notate in simple/compound time signatures, spell all triads and seventh chords, construct/identify triads and seventh chords in all inversions, construct harmonies given a figured bass, identify harmonies using Roman numerals and bass position symbols, construct/identify harmonies using lead-sheet notation, write melodies according to the standards given in the course, criticize melodies, accurately write 1-to-1 counterpoint in two voices, notate harmonies with proper spacing and motion, identify major/minor modes by ear, identify scale degrees by ear, sing mostly stepwise melodies in major/minor modes using solfege, perform rhythms in simple meter including syncopation and dotted values, identify simple intervals by ear, identify triad qualities and inversions by ear, identify simple/compound meter by ear, identify duple/triple /quadruple meter by ear, dictate mostly stepwise melodies, dictate rhythms in simple meter, including syncopation and dotted values.

Related Measures

M 4: Theory Exams

The written final exam and dictation test for MUS 130 will be used as the Measure. MUS 130 is the second semester Music Theory course that all music majors are required to pass with an overall grade of 70% or better. The questions/tasks on these tests fall into one of six fundamental categories: (1) written chord construction/analysis, (2) part writing, (3) score analysis, (4) dictation of chord quality, (5) melodic dictation, and (6) harmonic dictation.

Source of Evidence: Writing exam to assure certain proficiency level

Target:

The combined class sections will average 70% or better in each category.

Finding (2015-2016) - Target: Partially Met

Results for combined sections of MUS 130 SP16:

- (1) Chord construction/analysis - 54%
- (2) Part writing - 84%
- (3) Score analysis - 81%
- (4) Dictation of chord quality - 77%
- (5) Melodic dictation - 68%
- (6) Harmonic dictation - 74%

Related Action Plans (by Established cycle, then alpha):

Revise assessment format to include aural skills and more questions

The current written questions (six total from the final written exam) will remain similar, but four aural skills questions (from the final dictation exam) will be added to increase the total questions to ten. This class has an aural skills component, so these additional questions will give a more complete assessment of the class. The successful goal percentage will remain at 90%, but the minimum correct answers will be revised to seven out of ten.

Additionally, a mid-year assessment will be given to determine if any progress is made throughout the year. If there is progress and the success goal is not achieved, then the goal should be reassessed. Likewise, if the assessment outcomes show no improvement over the next two years, a new textbook will be considered.

Established in Cycle: 2013-2014

Implementation Status: Finished

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Theory Exams | **Outcome/Objective:** Music Theory Knowledge

Focus on deficient categories

Categories (1) Chord Analysis/Construction and (5) Melodic Dictation obviously require attention.

For category 1, more repetition on assignments should help raise scores. The bulk of the chords involved on the exam are chromatic and are only introduced near the end of the spring semester. The amount of written homework was decreased this past year to accommodate aural skills assignments. Since the number of written assignments are down, the number of examples for this category can be increased on the assignments at the end of the semester.

Category 5 is close to 70%, but it would be nice to be higher than the minimum. Aural skills software is currently being used to assign aural skills homework, including melodic dictation, so more assignments will likely not help in this case. Instead, more in-class drills can be given to simulate the test taking experience (which they lack when completing

dictations at home). One possibility is that quick drills could be given at the beginning of class and their work can contribute towards a participation grade. If this were done at the beginning of class, attendance would likely improve as well.

Established in Cycle: 2015-2016

Implementation Status: Planned

Priority: Medium

Relationships (Measure | Outcome/Objective):

Measure: Theory Exams | **Outcome/Objective:** Music Theory Knowledge

SLO 5: Music Business Musicianship

The outcomes of Musicianship (music theory) for Music Business students are:

1. understand music notation
2. construct and identify major and minor scales, triads, and seventh chords
3. to be able to aurally identify intervals, melodies, chords, and common progressions
4. to read and write lead sheets
5. analyze the harmony and melody of popular songs and simple jazz standards
6. recognize what scales can be used to improvise over common chords
7. write for various common instruments

Related Measures

M 5: Music Business Musicianship Exam

A total of six questions will be chosen and assessed from the final exam. Three questions will pertain to Outcome 1.A (students will accurately generate basic components of the art form) and three to Outcome 2.A (students will accurately analyze the structure and components of an example from the art form). The questions for Outcome 1.A will involve construction (scales, chords, etc.) and the questions for Outcome 2.A will involve analysis (what is the best meter for given example, chords, what part writing error is present in given example, etc.).

Source of Evidence: Writing exam to assure certain proficiency level

Target:

90% of students should achieve at least 4/6 on the assessment.

Finding (2015-2016) - Target: Not Reported This Cycle

Not Reported This Cycle

Related Action Plans (by Established cycle, then alpha):

Revise assessment format to include more questions and evaluate the goal

The current written questions (six total from the final written exam) will remain similar, but four aural skills questions will be added to increase the total questions to ten. This class has an aural skills component, so these additional questions will give a more complete assessment of the class. The successful goal percentage will remain at 90%, but the minimum correct answers will be revised to seven out of ten.

Additionally, a mid-year assessment will be given to determine if any progress is made throughout the year. If there is progress and the success goal is not achieved, then the goal should be reassessed.

Established in Cycle: 2013-2014

Implementation Status: Planned

Priority: High

Relationships (Measure | Outcome/Objective):**Measure:** Music Business Musicianship Exam |**Outcome/Objective:** Music Business Musicianship**Analysis Questions and Analysis Answers**

How were assessment results shared and evaluated within the unit?

The results were emailed to the unit and will be discussed among the unit (two professors).

Identify which action plans [created in prior cycle(s)] were implemented in this current cycle. For each of these implemented plans, were there any measurable or perceivable effects? How, if at all, did the findings appear to be affected by the implemented action plan?

Since the Measure and Targets were completely revised this cycle, no measurable effects are possible at this point.

What has the unit learned from the current assessment cycle? What is working well, and what is working less well in achieving desired outcomes?

The new Measure and Targets are much more useful and will hopefully contribute to raised student performance. With a usable Measure in place, the results can be tracked and the course adjusted accordingly.