

## Academic Assessment Report - AY 2012-2013

**College, School/Department, Name of Program:** College of Visual and Performing Arts (CVPA), Music Conservatory, Music

**Program SLOs:**

Upon graduation, a student with a degree in music will be able to:

**SLO #1:** demonstrate competencies in the areas of aural skills, sight-singing and ear-training, music reading (notation), and keyboard skills. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

**SLO #2:** demonstrate competencies in music theory and analysis. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5)

**SLO #3:** describe the historical significance and structure of music literature representing various genres, styles, and cultures. (KU-1, 4) (GE-K4, S4, S5)

**SLO#4:** perform works representing various genres, styles, and cultures. (KU-1) (GE-K3, K4, S4, S5, V1, V2, V4, V5)

**SLO #5:** rehearse and perform, in both large and small ensembles, works representing various genres, styles, and cultures. (KU-3)(GE-K4, S4, S5, V1, V3, V4, V5)

Program Level Student Learning Outcomes	Assessment Measure(s) (Add rows if necessary)	Assessment Criteria (Describe how data is collected--rubric, survey, etc.)	Results of Assessment (Specific to Data Collected)	Action Taken (Closing the Loop: New action or follow up from last Assessment Report)
<b>SLO-1</b>	<p>Direct: MUS 3111 (Form and Analysis); MUS 4105 (Music History II): Class room examinations and written papers</p> <p>MUS 4114 (Sight Singing and Ear Training): On an individual basis, students are required to demonstrate sight-singing and ear training skills in each class session and during one-on-one sight-singing examinations.</p> <p>MUS 36XX (Private Studio</p>	<p>Performance /private studio examinations which are evaluated using performance rubrics that reflect student level of achievement.</p>	<p>Assessments indicate that all 10 students in Form &amp; Analysis met all requirements and demonstrated a good grounding in music theory. Their essays were competently written and scored well on the writing rubric. The class was a strong one and students demonstrated that they attained a high degree of analytical skill.</p> <p>All students in Music History performed well on tests. 80% of them scored consistently well on tests or improved with each test. 20% faltered on a single test or showed a slight</p>	<p>Form &amp; Analysis requires no changes.</p> <p>Music History tests will be preceded with study guides that will help students keep up with the high amount of reading and retention required.</p> <p>Studio classes require no changes.</p> <p>Dates of action: Spring 2013</p>

	<p>lessons): Faculty assessment of student recitals and studio faculty written weekly reports of progress and proficiency demonstrated in ensemble performances.</p>		<p>decline.</p> <p>Faculty assessments at recitals showed a high level of advancement. All students (100%) passed their senior recital requirements.</p>	
	<p>Indirect: Faculty observations</p>	<p>Departmental exit survey</p>	<p>Student responses on Entrance and Exit Surveys administered show that students have been inspired to pursue higher-level musical investigation (83%) and to use more sophisticated research tools (65%) and that their investigations and use of tools improved with study (90%). The responses also showed that our students have been broadened by their study and are able to appreciate a wider range of music from diverse style-periods (75%).</p> <p>Faculty observations of classroom participation showed consistent improvement among the students.</p>	<p>Studio classes involve one-to-one teaching and no global changes are required beyond those already implemented.</p>
<p><b>SLO-2</b></p>	<p>Direct: MUS 3111 (Form &amp; Analysis); MUS 4105 (Music History II) : Class room examinations and written papers</p>	<p>Classroom examinations and written papers with an essay rubric scored to reflect content, language, and writing process.</p> <p>Entrance and exit surveys will also be administered before Music History I and after Music History II. These surveys will allow us to assess student attitudes toward life-long learning in music history.</p>	<p>Music History students improved throughout the semester and demonstrated a firm grounding in the discipline. 13% of the class did not complete the assigned term paper, however. This resulted in good test grades converted to a term grade of D as per syllabus requirements.</p>	<p>In Music History II we shall require interim submissions of progress in the writing of the term paper. The syllabus spells out clearly the process to use in researching and writing the paper, but three students waited to the end of the semester to begin work on the paper—a time when the time pressures on them are the most intense. They could not complete the assignment.</p> <p>Also, more stress will be made in critical thinking as applied to the term paper. Critical thinking skills are stressed throughout the semester, but more attention will be given to their demonstration in the research term paper.</p> <p>Dates of action: Spring 2013</p>

	<p>Indirect: The reflection of theoretical and historical knowledge in instrumental and vocal performance (solo and ensemble).</p>	<p>Faculty assessment of student recitals using our student-recital evaluation rubric.</p>	<p>The excellent success of student performances at senior recitals demonstrated a good reflection of theoretical and historical knowledge in instrumental and vocal performances.</p>	<p>All studio teachers will now use the same standard in grading with the recital rubrics that have been made uniform from instrument to instrument. The graded rubrics will then demonstrate student advancement over their years of study.</p> <p>Dates of action: Spring 2013</p>
<p><b>SLO-3</b></p>	<p>Direct: MUS 4114 (Sight Singing and Ear Training IV): On an individual basis, students are required to demonstrate sight-singing and ear training skills in each class session and during one-on-one sight-singing examinations.</p>	<p>Individual student testing using a performance rubric that reflects each student's level of achievement.</p>	<p>Sight Singing and Ear Training for our pre-professional and introductory music education students revealed the following. In the fall of 2012 our Sight Singing Ear Training IV students graduated our four-semester sequence as one of the most advanced groups of students we have had, due to a systematic approach incorporating the moveable do and la-based minor scales used in the Kodaly Music Education Method. (our curriculum is designed to complement the Music Education program). We use many original techniques developed for our Kean students, particular in the area of rhythm such as finger tapping subdivisions while sight singing and the use of tendency tones as a way to hit any note of the scale with confidence. We are now requiring Music Education majors to take Voice Proficiency exams before Student Teaching, a separate requirement from Sight Singing courses I-IV. We were thrilled this past summer when all twelve graduating seniors passed this examination, ten of them on the first try. Many of these students could not sight sing at all at the time of their</p>	<p>The Sight singing and ear-training coordinator met with the student interns throughout their student teaching semester for review sessions and university supervisors monitored student progress in the field.</p> <p>The music faculty incorporated some of the Sight Singing II curriculum into Sight Singing III, and we finished the semester with about two-thirds of the required material completed. Our plan to continue correcting this problem is</p> <ul style="list-style-type: none"> <li>a. rehire our longstanding Concert Artist faculty member to teach Sight Singing Ear Training II in 2013-2014, and</li> <li>b. incorporate the remaining one-third of the Sight Singing III curriculum into Sight Singing IV.</li> </ul> <p>Due to an advancement of Sight Singing Skills in the Fall 2013, the Concert Choir (50 students) were able to learn and perform one of the great works of the choral-orchestral repertoire, the complete Fauré <i>Requiem</i>, op. 48. Usually it takes the choir a full semester to learn and perform such a difficult piece, but the choir was able to do this in seven weeks and performed the entire <i>Requiem</i> in an outreach concert on October 24, 2012 at Summit High School. This turned out to be most fortunate because Hurricane Sandy shut down Kean University for over a week in November, so when they returned to school the students had only a few rehearsals to get ready for their Nov. 18, 2012 concert in Enlow; The concert was highly praised for its high level and prompted President Farahi to</p>

			<p>placement tests as freshman, so it appears that the program we have designed is working well.</p> <p>The skill level of the Spring 2013 Sight Singing III students, on the other hand, was below the usual level for this course. This was due to</p> <ul style="list-style-type: none"> <li>a. a weaker group in terms of musical background and ability, and</li> <li>b. the fact that Sight Singing II had been taught by a substitute professor as our regular Concert Artist faculty member was on a one-year sabbatical with the NY Philharmonic.</li> </ul>	<p>request an abbreviated version of the piece for the Chinese Delegation on Dec. 7. On this same program the Chorale (smaller ensemble of about 25) performed a difficult set of pieces in French to complement the Fauré Requiem and to take advantage of the skills learned in the French Diction course which was running that same semester—music by Certon, Janequin, Saint-Saëns, Bizet, and Debussy. The Men’s Chamber Choir, which had grown to 16 singers, performed a challenging mass excerpt as well as the madrigal <i>Bon Jour, Mon Coeur</i> by Lasso and an excerpt from <i>Les Miserables</i>.</p> <p>In Spring 2013 our program was greatly enhanced by a master class with perhaps the finest choral conductor in the NYC area, Kent Tritle of the Juilliard School of Music on March 8, 2013. (Mr. Tritle has been called "the brightest star in New York's choral music world" by The New York Times). On this occasion he conducted all three ensembles and coached them in the techniques required for professional-level choral singing—particularly long, sustained high-energy phrases and increased responsiveness to the conductor. Mr. Tritle was highly complimentary of the students’ level of singing, a real boon to our program. The program of world choral music (featuring music sung in Spanish, German, Arabic, Czech, Latin and English) was now ready for performance and the students took the program on the road to Thomas Jefferson Arts Academy in Elizabeth, Chappelle Historique du bon Pasteur in Montréal, and Enlow, all of which earned standing ovations.</p> <p>Dates of action: Fall 2012/Spring 2013</p>
	<p>Indirect: The reflection of aural skills in instrumental and vocal performance (solo and ensemble).</p>	<p>Faculty assessment of student recitals using our student-recital evaluation rubric.</p>	<p>The recital rubrics were used at all senior recitals and showed high levels (90%+) of achievement in ear training.</p>	<p>The link between ear training and instrumental performance will be further stressed.</p> <p>Dates of action: Spring 2013</p>

<b>SLO-4</b>	Direct: MUS 36XX (Private Studio lessons) Faculty assessment of student recitals and studio faculty written weekly reports of progress and proficiency demonstrated in ensemble performances.	Studio faculty written weekly reports, which include lesson evaluation rubrics of progress and proficiency demonstrated in ensemble performances.	Work with the new jury rubrics showed that teachers need a means of grading based on a realistic measure of the student's current level (year of study).	The jury rubric will be used with some attempt at a objective measure with a separate grade being given to assess the student within the context of his or her current level of advancement, taking into considerations the varying level among instruments.  Dates of action: Spring 2013
	Indirect: Reflection of a student's interests in performing by attending music performances	Departmental exit survey	We had a very low return rate of exit surveys. Students attendance at professional performances increased by and average of 20%	Students will be instructed in the importance in returning exit surveys  Dates of action: Spring 2013
<b>SLO-5</b>	Direct: MUS 3860 (Wind Ensemble); MUS 3800 (Concert Choir); MUS 3850 (Orchestra) MUS 3860 (Wind Ensemble);  MUS 3800 (Concert Choir); MUS 3850 (Orchestra): On an individual basis, students are required to demonstrate performance skills both during rehearsal and during one-on-one performance examinations	Individual student testing; performance rubric that reflects a student's level of achievement. All ensembles perform each semester and all performances on campus are viewed by faculty and the public. Ensemble directors evaluate ensemble preparedness on an individual basis throughout the semester.	The size of the orchestra (Mus 3850), which includes community members, grew by 12% in its second semester of operation, an indication of its musical and educational success.  The students of the Wind Ensemble and Chamber Winds performed a very successful concert in Enlow Hall in April of this past semester. Among the works performed in this concert were works by important composers such Aaron Copland, Darius Milhauld, and Franz Schubert. In addition, the New Jersey premier of a new trombone concerto by Frank Gulino was performed with faculty member, Anthony Mazzocchi as the featured artist. All music performed on this concert was of college and professional caliber.	An increase in the performance difficulty of repertoire used is warranted by the higher level of achievement in the orchestra's second semester of operation.  The level of proficiency throughout the ensemble was excellent and significantly higher then when they began earlier in the semester. In February students were individually tested on their parts. At the time of the testing over 60% of the students had many important corrections to make in the areas of tone, pitch, articulation, rhythm and musical character. Through advice and continued practice and rehearsal the level of individual performance level improved to over 95%. Previous errors with rhythm, articulation, pitch and stylistic phrasing were improved to nearly 100%. So no different actions need be taken.  Dates of action: Spring 2013
	Indirect: Reflection of a student's interests in performing by attending music performances	Departmental exit survey	We had a very low return rate of exit surveys. Students attendance at professional performances increased by and average of 20%	Students will be instructed in the importance in returning exit surveys