

Academic Assessment Report - AY 2012-2013

College of Visual and Performing Arts, Conservatory of Music, BA in MUSIC EDUCATION

Program SLOs:

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

SLO-1: demonstrate competencies in the areas of musicianship, performance, aural skills, analysis, repertory, history, pedagogy and methods for success in the Music K-12 setting. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

SLO-2: describe the historical significance and structure of music literature representing various genres, styles, and cultures. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5)

SLO-3: demonstrate aural skills in sight-singing and ear training. (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 Offer quality experiences rehearsing and performing in both large and small ensembles. (KU-3)(GE- K4, S4, S5, V1, V3, V4, V5)

SLO-6: teach vocal and instrumental music, grades K-12, in the State of NJ.(KU-1, 2, 3, 4) (GE-K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

\*Graduating music education majors in 2012: N=1

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)
	Direct: Teacher Work Sample; PRAXIS II; Faculty observation in the field setting	Courses: MUS 4301 (Student Teaching) MUS 4000 (Music Teacher in the Classroom)  Number of participating students: 11  Teacher Work Sample with multiple rubrics scored to reflect student achievement of program goals. Proficiency exams and Praxis II exam	The verbal and written feedback from 2012-2013 cooperating teachers was very positive. They commented specifically on the preparedness of Kean Music Education students for the student teaching experience. Music Education students were formally evaluated a total of eight times while in the field.  Each student received detailed feedback from both a university supervisor and cooperating teacher via narrative and midterm and final evaluations. As a result of their level of excellence, 5 of our 11 interns were nominated for the Kean University Outstanding Student Intern award.  An analysis of proficiency exam data revealed that 89% (2012-2013) of the students performed at an acceptable level for K-12 teaching. Moreover, 100% of	Objectives for the Teacher Work Sample (TWS) have been met overall for. Results revealed also that there is a strong alignment between music education program goals and College of Education (COE) unit goals.

SLO-1

professional interns have passed the Praxis II exam and Professional intern exit interview. Results suggest that SLO 1 and SLO 6 have been met by our professional music education interns.

Final teacher works sample reports were excellent for the 2012-2013. This can be attributed to the instruction students received during introductory and pre-professional field experiences. Another contributing factor had to do with the very stringent schedule the students followed throughout the semester in preparing for instruction, as well as the teaching and assessment process. This is particularly important for music education students as many often must complete two field placements during the semester as per requirements for K-12 New Jersey teacher certification. Specifically, the schedule helped to ensure that lessons were taught and assessment data was collected in a timely manner. Students were able to complete the final rough drafts of their TWS by mid-November which allowed the instructor the time to review all materials for the purposes of further revision. While 100% of the students required some revisions, only 18% required significant revisions. In one case, the students needed to provide more detail in the Student Analysis and Design for Instruction sections and also needed work on writing style (grammar and syntax). The other student needed greater detail in the Student Analysis section but needed to work on writing style (grammar and syntax). In addition to the individual work with the instructor, these students were also sent to the writing center. Both students

The music education faculty will continue to follow the strict guidelines for teacher work sample. Students in need of additional support will work individually with their capstone instructor as well as their student teacher supervisor.

			<p>were able to address the revisions and submit their before the end of the semester.</p> <p>100% of our students passed the Praxis II. Only one student needed to retake the exam two times.</p>	<p>The student reviewed Praxis II materials with the music education faculty. Each retake resulted in an improved score. It was also determined by the faculty (and confirmed by the student) that she did experience test anxiety. She did succeed admirably by third and final time she took the Praxis II exam.</p> <p>Dates of action: Fall 2012/Spring 2013</p>
	<p>Indirect: Faculty observation in the field setting; Exit Interviews; Departmental Exit Survey</p>	<p>Courses: MUS 4301 (Student Teaching) MUS 4000 (Music Teacher in the Classroom)</p> <p>Number of participating students: 11</p> <p>Kean University Teaching experience competency and narrative teaching evaluation forms; Exit Interview rubric (departmental)</p> <p>Departmental exit survey</p> <p>Graduating student survey</p>	<p>Responses on the Departmental Exit surveys revealed that a greater emphasis must be placed on music technology and copyright - students indicated that these concepts on the Praxis were not introduced in the program – that this would have helped in their preparation for the exam. One student also requested more classes which emphasized music of other cultures, as well as curriculum, instruction, and assessment.</p>	<p>Music education faculty members have reviewed the BA in Music education curriculum and greater emphasis will be placed on these topics in Both MUS 3137 and MUS 2900.</p> <p>Dates of action: Fall 2012/Spring 2013</p>
	<p>Direct: Class room examinations and written papers</p>	<p>Courses: MUS 3111 (Form and Analysis); MUS 4105 (Music History II)</p> <p>Number of students participating: 25</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>Music History students improved throughout the semester and demonstrated a firm grounding in the discipline. All students in Music History performed well on tests. 80% of them scored consistently well on tests or improved with</p>	<p>Form &amp; Analysis requires no changes.</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</p>

SLO-2			<p>each test. 20% faltered on a single test or showed a slight decline. Moreover, 20% 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>Faculty assessments at recitals showed a high level of advancement. All students (100%) passed their senior recital requirements.</p>	<p>could not complete the assignment. 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 grand research term paper. 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>Indirect: Faculty assessment of performance skills that reflect theoretical and historical knowledge; Faculty observation in the field setting</p>	<p>Courses: MUS 4301 (Student Teaching) MUS 4000 (Music Teacher in the Classroom)</p> <p>Number of participating students: 11</p> <p>Kean University Teaching experience competency and narrative teaching evaluation forms</p> <p>Departmental exit survey</p> <p>Graduating student survey</p>	<p>100% of our professional interns were successful in demonstrating basic competence in these areas of music theory and history</p>	<p>At this time, the Conservatory of Music faculty are not implementing any major changes to the Student Learning Outcomes (SLO) for the Music Education program.</p>
	<p>Direct: Individual student assessment of sight-singing and ear training skills both during class and during one-on-one sight-singing examinations</p>	<p>Course: MUS 4114 (Sight Singing and Ear Training IV):</p> <p>Number of students participating: 18</p> <p>SSET performance rubric</p>	<p>92% of our intro and pre-professional interns demonstrated basic competence in pitch and rhythm as per the requirements for SSET course objectives and standards. There has been improvement in students' abilities to sing intervals on command.</p> <p>In terms of application to the field experience, 25% of our student interns struggled with the sight-singing portion of their voice proficiency. This had implications in the classroom as there were instances in which these students were unable to model for their students.</p>	<p>Continued development of opportunities within the choral or instrumental lab for students to utilize secondary instrument (including voice) skills.</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. The following modification have been made for all proficiencies:</p> <p>1. Proficiency content for all secondary instruments, including voice and piano, have been modified. These changes were implemented in</p>

SLO-3

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 group 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

Spring of 2013.

2. A revised proficiency schedule was implemented in Fall 2012 requiring that any education students registered for field coursework complete between 1-3 proficiencies per semester (2-3 for the pre-professional internship; 1-2 for the introductory field internship).

3. As of Spring 2013, voice and piano proficiencies must now be completed one full semester prior to student teaching.

4. As of Fall 2012, all music education majors, enrolled in music education methods classes must participate in the choral and instrumental conducting lab, the purpose of which is the provide additional opportunities for the development of practical skills (teaching and performance)  
Dates of action: Spring 2013

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  
a. rehire our longstanding Concert Artist faculty member to teach Sight Singing Ear Training II in 2013-2014, and  
b. incorporate the remaining one-third of the Sight Singing III curriculum into Sight Singing IV.

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 *Requiem, 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 *Requiem* 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 request an abbreviated version of the piece for the Chinese Delegation on Dec. 7. On this same program the Chorale (smaller ensemble of about

			<p>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 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> <p>a. a weaker group in terms of musical background and ability, and</p> <p>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.</p>	<p>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: Students demonstrate aural skills in other contexts like conducting lab and field experiences: Faculty observation in field setting</p>	<p>Courses: MUS 4301 (Student Teaching) MUS 4000 (Music Teacher in the Classroom)</p> <p>Number of participating students: 11</p> <p>graduating student program completion surveys</p> <p>Kean University Teaching experience competency and narrative teaching evaluation forms</p> <p>Graduating student survey</p> <p>Departmental exit survey</p>	<p>Overall, 75% of our professional interns were successful in demonstrating aural skills in the field experience.</p>	<p>Continued development of opportunities within the choral or instrumental lab for students to utilize secondary instrument (including voice) skills.</p> <p>The Sight singing and ear-training coordinator met with the student interns who had difficulty throughout their student teaching semester for review sessions and university supervisors monitored student progress in the field. The following modification have been made for all proficiencies:</p> <p>1. Proficiency content for all secondary instruments, including voice and piano, have been modified. These changes were implemented in Spring of 2013.</p>	

		Graduating student survey		<p>2. A revised proficiency schedule was implemented in Fall 2012 requiring that any education students registered for field coursework complete between 1-3 proficiencies per semester (2-3 for the pre-professional internship; 1-2 for the introductory field internship).</p> <p>3. As of Spring 2013, voice and piano proficiencies must now be completed one full semester prior to student teaching.</p> <p>4. As of Fall 2012, all music education majors, enrolled in music education methods classes must participate in the choral and instrumental conducting lab, the purpose of which is the provide additional opportunities for the development of practical skills (teaching and performance)</p> <p>Dates of action: Fall 2012/Spring 2013.</p>
SLO-4	Direct: Faculty assessment of private studio lessons and student recitals	<p>Courses: MUS 36XX (Private Studio lessons); Faculty assessment of student recitals (no course number)</p> <p>Number of participating students: 85 (Fall 2011); 90 (Spring 2012)</p> <p>Studio faculty written weekly reports, which include lesson evaluation/performance rubrics, reflecting student progress and proficiency demonstrated in lessons and recitals.</p>	<p>Our students continue to exhibit strong and consistent levels of performance appropriate for our degree offerings. For example, 85% of these students achieved a grade of A in their private studio courses for the Spring 2013 academic semester.</p> <p>The weekly faculty reports for private lessons Implemented in spring 2012) coupled with a revised jury form implemented in Spring 2013 have revealed a marked improvement in student preparedness for performance. Moreover, Our students continue to be asked to perform for university, community, and professional music organizations.</p> <p>The recital rubrics were used at all senior recitals and showed high levels (90%+) of achievement in ear training</p>	<p>Continued implementation of weekly faculty reports and revised jury forms for Fall 2013-Spring 2014.</p> <p>Dates of action: Spring 2013</p>
	Indirect: Performance skills in other contexts like instrumental and choral conducting classes and lab as well as field	<p>Courses: MUS 3122 (Instrumental Conducting); MUS 3121 (Choral Conducting); MUS 2900</p>	<p>There were some issues raised just prior to the start of the Fall 2012 semester having to do with the content and scheduling of the</p>	<p>These students were monitored over the course of the semester by the university supervisor. They were also given additional practice materials by music education piano faculty and SSET faculty to</p>

	<p>experiences. Faculty observation in field setting</p>	<p>(Intro Field); MUS 3311(Elementary Field) MUS 3321(Secondary Field); MUS 4301 (Student Teaching)</p> <p>Number of participating students: 36</p> <p>Kean University Teaching experience competency and narrative teaching evaluation forms; Choral and instrumental conducting lab evaluation tool (rubric).</p> <p>Departmental exit survey</p> <p>Graduating student survey</p>	<p>secondary instrument/voice proficiencies. 25% of our instrumental majors had difficulty with their voice and piano proficiencies. This also had an impact on their student teaching experience. For example, one student had difficulty sight reading some music at the piano during a middle school choir rehearsal and another student was very hesitant about demonstrating a musical concept on the piano during an elementary general music lesson. Overall 75% of our music education majors are performing appropriately for their year of study.</p>	<p>help strengthen their skill levels. Students completed a follow-up evaluation at the end of the semester. Moreover, after a careful evaluation of the music education curriculum, the faculty believes that this was due in part to the amount of time that transpires between the final course in the SSET and piano sequences in relation to the professional internship.</p> <p>At this time, the Conservatory of Music faculty are not implementing any major changes to the Student Learning Outcomes (SLO) for the Music Education program. A review of student teacher evaluation forms, the TWS as documented by the university supervisors and cooperating teachers. The music education faculty have made some modifications to address concerns raised in music education methods courses, program, field internships, and completion surveys:</p> <ol style="list-style-type: none"> <li>1. Proficiency content for all secondary instruments, including voice and piano, have been modified. These changes were implemented in Spring of 2013.</li> <li>2. A revised proficiency schedule was implemented in Fall 2012 requiring that any education students registered for field coursework complete between 1-3 proficiencies per semester (2-3 for the pre-professional internship; 1-2 for the introductory field internship).</li> <li>3. As of Spring 2013, voice and piano proficiencies must now be completed one full semester prior to student teaching.</li> <li>4. As of Fall 2012, all music education majors, enrolled in music education methods classes must participate in the choral and instrumental conducting lab, the purpose of which is the provide additional opportunities for the development of practical skills (teaching and performance)</li> </ol> <p>Dates of action: Fall 2012/Spring 2013</p>
	<p>Direct: Individual student assessment of performance skills both during rehearsal and during one-on-one performance examinations</p>	<p>Courses: MUS 3868 (Wind Ensemble); MUS 3800 (Concert Choir); MUS 3850 (Orchestra)</p> <p>Number of participating students: 101 (Fall 2011);</p>	<p>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</p>	<p>To continue moving our ensembles toward consistent professional standards, we have increased the programming of standard wind, choral, and orchestral literal of the highest caliber. The BMus was implemented in Spring 2013. WE have continued offering varied ensembles such as the Men's Vocal Ensemble, Barbershop Quartet;</p>

SLO-5		<p>108 (Spring 2012)</p> <p>Departmental solo and ensemble performance rubric designed to reflect individual, section, as well as overall ensemble performance (Ensemble directors evaluate ensemble preparedness on an individual student basis throughout the semester)</p> <p>Ensemble performances are open to the public (Kean community) and at the end of each semester</p>	<p>composers such Aaron Copland, Darius Milhaud, 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.</p> <p>The level of proficiency throughout the ensemble was excellent and significantly higher than 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 virtually improved to 100%</p>	<p>Saxophone Quartet; Small Wind Ensemble (Chamber Winds).</p> <p>Dates of action: Fall 2012/Spring 2013</p>
	<p>Indirect: Performance skills in other contexts like instrumental and choral conducting classes and lab as well as field experiences. Faculty observation in field setting</p>	<p>Courses: MUS 3122 (Instrumental Conducting); MUS 3121 (Choral Conducting); MUS 2900 (Intro Field); MUS 3311(Elementary Field) MUS 3321(Secondary Field); MUS 4301 (Student Teaching)</p> <p>Number of participating students: 36</p> <p>Kean University Teaching experience competency and narrative teaching evaluation forms; Choral and instrumental conducting lab evaluation rubric</p> <p>Departmental exit survey</p>	<p>There were some issues raised just prior to the start of the Fall 2012 semester having to do with the content and scheduling of the secondary instrument/voice proficiencies. 25% of our instrumental music student teachers had difficulty with their voice and piano proficiencies. This also had an impact on their student teaching experience. For example, one student had difficulty sight reading some music at the piano during a middle school choir rehearsal and another student was very hesitant about demonstrating a musical concept on the piano during an elementary general music lesson. Overall 75% of our music education majors are performing appropriately for their</p>	<p>These students were monitored over the course of the semester by the university supervisor. They were also given additional practice materials by music education piano faculty and SSET faculty to help strengthen their skill levels. Students completed a follow-up evaluation at the end of the semester. Moreover, after a careful evaluation of the music education curriculum, the faculty believes that this was due in part to the amount of time that transpires between the final course in the SSET and piano sequences in relation to the professional internship</p>

		<p>Graduating student survey</p>	<p>year of study.</p>	<p>At this time, the Conservatory of Music faculty are not implementing any major changes to the Student Learning Outcomes (SLO) for the Music Education program. This is because modifications were made in spring 2013 to address concerns raised in music education methods courses, program, field internships, and completion surveys:</p> <ol style="list-style-type: none"> <li>1. Proficiency content for all secondary instruments, including voice and piano, have been modified. These changes were implemented in Spring of 2013.</li> <li>2. A revised proficiency schedule was implemented in Fall 2012 requiring that any education students registered for field coursework complete between 1-3 proficiencies per semester (2-3 for the pre-professional internship; 1-2 for the introductory field internship).</li> <li>3. As of Spring 2013, voice and piano proficiencies must now be completed one full semester prior to student teaching.</li> <li>4. As of Fall 2012, all music education majors, enrolled in music education methods classes must participate in the choral and instrumental conducting lab, the purpose of which is to provide additional opportunities for the development of practical skills (teaching and performance)</li> </ol> <p>Dates of action: Fall 2012/Spring 2013</p>
	<p>Direct: Teacher work sample; Praxis II; Faculty observation in field setting</p>	<p>Courses: MUS 4301 (Student Teaching) MUS 4000 (Music Teacher in the Classroom)</p> <p>Number of students participating: 11</p> <p>Teacher Work Sample with multiple rubrics to demonstrate achievement of program goals. Successful completion of the PRAXIS II Teacher Work Sample (TWS)</p>	<p>Objectives for the TWS have been met overall. There is strong alignment between program goals and College Of Education (COE) unit.</p>	<p>Objectives for the Teacher Work Sample (TWS) have been met overall for. Results revealed also that there is a strong alignment between music education program goals and College of Education (COE) unit goals. A recent analysis of proficiency exam data revealed that 89% (2012-2013) of the students performed at an acceptable level for K-12 teaching. Moreover, 100% of professional interns have passed the Praxis II exam and Professional intern exit interview. Results suggest that SLO 1 and SLO 6 have been met by our professional music education interns.</p> <p>Dates of action: Fall 2012/Spring 2013</p>

SLO-6	Indirect: Faculty (university supervisor, cooperating teacher) observations in the field setting; Exit Interviews; Departmental Exit survey	<p>Courses: MUS 4301 (Student Teaching) MUS 4000 (Music Teacher in the Classroom)</p> <p>Number of students participating: 11</p> <p>Kean University Teaching experience competency and narrative teaching evaluation forms; Exit Interview rubric (departmental); Departmental Exit survey</p>	<p>100% of professional interns for 2011-2012 passed the Praxis II exam and Professional intern exit interview.</p> <p>Music Education student responses on Departmental Exit Survey revealed that they are learning from their methods and field experiences but want these experiences intensified and expanded. For example, students indicated that they would have liked more courses in instrument methods, multicultural music education, and music technology. Students specifically commented on the outstanding preparation and instructions received from the private studio faculty - that these experiences helped them to become better musicians and teachers.</p>	<p>Music education faculty members have reviewed the BA in Music education curriculum and greater emphasis will be placed on these topics in Both MUS 3137 and MUS 2900.</p> <p>Dates of action: Fall 2012/Spring 2013</p>
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