



COLUMBUS STATE
UNIVERSITY

BA Music

BM Performance — Instrumental, Vocal, Piano/Organ, Piano Pedagogy

BM Music Education — Instrumental, Choral

Expanded Statement of Institutional Purpose	Program Intended Outcomes	Assessment Method and Criteria	Assessment Results	Use of Results
<p><u>Mission Statement</u></p> <p>*Functioning as a visible, responsible and responsive student-centered institution dedicated to academic excellence.</p> <p><u>Goal Statement</u></p> <p>*The Schwob School of Music is dedicated to a student-centered environment with an emphasis on quality which includes excellence in performance.</p>	<p>1. Understanding of music theory and aural/visual/verbal analysis, ability to sing at sight tonal and atonal melodies, and the ability to detect errors in music performance.</p> <p>2. Applied music major proficiency, including sight-reading and knowledge of literature appropriate to the applied music major.</p>	<p>1a. Competencies assessed by final exams in skills and theory courses. (Course professors)</p> <p>1b. Praxis II exam-music education only (Jacobs)</p> <p>2a. Juries and junior/senior recitals. (Perf. Studies Comm.)</p>	<p>1a. Theory and skills are assessed by homework assignments and written/oral exams. Sight-singing and error detection are also evaluated.</p> <p>1b. Music education students complete the Praxis II exam containing music knowledge to receive teaching certification.</p> <p>2a. Juries are required at the end of every semester of applied music. Juries are graded by a faculty panel. This grade factors into the final applied music course grade. Jury in the fourth semester is evaluated as the “sophomore advisory” jury and a decision is made by the faculty panel whether the student may or may not</p>	<p>1a. Freshmen are tracked by section in an attempt to streamline theory curriculum to include recent musical development. Students evaluate each other, which develops critical listening.</p> <p>1b. At present, 85% of graduating students are passing Praxis II on the first attempt.</p> <p>2a. The resultant applied music course grade provides feedback to the student regarding his/her progress. The “sophomore advisory” jury allows faculty to maintain quality control by counseling students into a different major if needed.</p>

			<p>continue. Recitals are required of all students except BA. Repertoire is chosen by the teacher and student.</p>	
	<p>3. Proficiency in a secondary area, such as keyboard, vocal or instrumental.</p>	<p>2b. Narrative or rubric assessment. (Perf. Studies Comm.)</p> <p>3a. Piano Proficiency assessment required for all music majors. (Keyboard professors)</p> <p>3b. Juries for secondary applied instruments. (Perf. Studies Comm.)</p>	<p>2b. A rubric with a narrative assessment is completed for all juries.</p> <p>3a. Each student is expected to pass an extensive piano proficiency exam prior to graduation.</p> <p>3b. Juries are required at the end of every semester of applied music. Juries are graded by a faculty panel. This grade factors into the final applied music course grade.</p>	<p>2b. Discussion with the student about this assessment provides feedback to the student regarding his/her progress.</p> <p>3a. This is essential and effective. Exams are videotaped and submitted to the committee for approval.</p> <p>3b. The resultant applied music course grade provides feedback to the student regarding his/her progress. The narrative assessment provides specific feedback regarding his/her progress.</p>
	<p>4. Proficiency in rehearsal and conducting skills.</p>	<p>4a. Videotaping of student conducting skills. (Conducting Professors)</p> <p>4b. Student teaching observations-music education only (Music ed. professors)</p>	<p>4a. Class podium experiences are videotaped.</p> <p>4b. Each student teacher is observed by a university supervisor five times during the semester.</p>	<p>4a. Professors should all seek ways to videotape lessons.</p> <p>4b. This observation system allows for synthesis of skills learned in methods courses.</p>
	<p>5. Knowledge of various styles, cultures, and media, and ability to place music in historical/cultural/stylistic contexts.</p>	<p>5a. Written and aural exams, essay writing, term papers and review of grade distributions by course (History professors)</p>	<p>5a. Grade distributions are reviewed each semester by the professors. A normal distribution is usually found. Theory classes provide a survey of musical styles relevant to analysis and composition.</p>	<p>5a. We are constantly reviewing distribution, looking for future trends and needs for appropriate change.</p>

<p>Page 3</p>	<p>6. Ability to apply knowledge of form and composition in all areas of music study. This involves knowledge of capabilities (range, transposing characteristics, and normal use) of the voice and the major band and orchestral instruments and their normal function in homogeneous and heterogeneous ensembles.</p>	<p>5b. Skills used in pedagogy and literature courses. (Ped & Lit professors)</p> <p>6a. Skills applied in 4 theory courses. (Theory professors)</p> <p>6b. Compositions required in music education methods courses. (Music ed. professors)</p> <p>6c. Counterpoint, Composition, and Instrumentation/ Transcription and Form and Analysis courses offered. Also Theory 3 discusses form and composition extensively. (Course professors)</p>	<p>5b. Skills are addressed through class lecture, discussion, and listening. Skills are assessed through written/listening exams. Observation of students teaching is covered in pedagogy. In class review and performance of literature in various style periods is covered in literature courses.</p> <p>6a. Skills are applied through exam questions, composition projects, and analysis projects.</p> <p>6b. Students are required to compose Orff instrument arrangements in the elementary methods course.</p> <p>6c. Original compositions occur in counterpoint and composition, while arrangements of works occur in instrumentation. Multiple assignments evaluated with an instructor rubric and performed in class and in public.</p>	<p>5b. Assessment used to determine areas that need additional attention or emphasis.</p> <p>6a. This learning is very comprehensive.</p> <p>6b. Two arrangements are done, one simple ostinato and one completely composed.</p> <p>6c. Classes include self-evaluations with an instructor rubric, to focus students' attention on objective attributes of their work.</p>
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	<p>3. Understanding of the inter-relatedness of all areas of music study and the music professions.</p>	<p>2d. Improvisation in applied studios (Applied faculty)</p> <p>3a. Convocation programs (Entire faculty)</p> <p>3b. Awareness taught in Music Appreciation (Music professors)</p> <p>3c. Awareness taught in Music History. (Music History prof.)</p>	<p>using the span of the keyboard in a variety of sonorities and approaches is experienced. Harmonic improvisations on harmonic schemes are used.</p> <p>2d. Improvisation occurs in many different styles and situations: jazz transcriptions, cadenzas, figured bass, hymn introductions, ornamentations, etc. Criteria is determined by the applied teacher.</p> <p>3a. Lectures, guest artists, original compositions by students, performance etiquette, music education sessions, and student mentoring.</p> <p>3b. Concert attendance is required. Changing role of the professional musician is covered in the textbook and in class discussion.</p> <p>3c. Critical score study and listening skills provide connections between theory, music history, composition, historical performance practice and performance. Music professions are taught in historical context.</p>	<p>2d. Results are evaluated by the applied teacher. Use of these results is also determined by the applied teacher. This year we hosted an Improvisation Workshop.</p> <p>3a. Encourages students to attend concerts outside CSU concert series (Atlanta Symphony, Columbus Symphony)</p> <p>3b. Some applied studios include this content. Through the study of a wide-ranging repertoire (including world music), the inter-relatedness of all areas of music study is synthesized in the Music Appreciation course.</p> <p>3c. Some applied studios include this content. Reviewed constantly to include new information from all eras and new music in 1900-Present class.</p>
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<p>Page 6</p>	<p>4. Student assessment of individual degree programs.</p>	<p>3d. Special new course taught using arts relatedness.</p> <p>4a. Completion of assessment survey prior to graduation (Jacobs)</p> <p>4b. Student evaluations (Jacobs)</p>	<p>3d. Course is called Movement in the Arts 1.</p> <p>4a. Field testing of assessment instrument.</p> <p>4b. Evaluations are given to graduating students to determine their overview of curriculum.</p>	<p>3d. Successful core course for Fine Arts or Humanities credit.</p> <p>4a. Improvement of assessment instrument format and better distribution /collection.</p> <p>4b. Evaluation results are distributed to faculty for review and course revision.</p>
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<p>Page 8</p>	<p>2. Knowledge of school music curricula (music education only)</p> <p>3. Knowledge of instrumental and vocal teaching methods and literature</p> <p>4. Knowledge of curriculum/lesson planning</p>	<p>2a. Observations by university supervisors of music student teachers-music ed only (Music Ed professors)</p> <p>2b. Skills taught in methods courses-music ed only (Music Ed professors)</p> <p>3a. Comprehensive written exams in pedagogy and methods courses. (Music professors)</p> <p>3b. Observation of teaching. (Pedagogy professors)</p> <p>4a. Skills taught in methods and pedagogy courses (Music professors)</p> <p>4b. Observations of music student teachers by university supervisors-music education only (Music Ed professors)</p>	<p>2a. Application of knowledge of curriculum is observed by the university supervisors during student teaching.</p> <p>2b. Curriculum development, revision, and review are taught in methods courses.</p> <p>3a. This knowledge is assessed through exams (written and oral), presentations, and performance in class.</p> <p>3b. Knowledge is assessed through journals, live observations, and videos of students working with various levels of students.</p> <p>4a. Skills are addressed through student observations, discussions, and weekly consultations with the instructor. Skills are assessed through written exams and graded demonstration teaching.</p> <p>4b. Students exhibit understanding of lesson planning with the Quality Core Curriculum standards by planning and teaching lessons daily during student teaching.</p>	<p>2a. Curriculum knowledge is evident through lesson planning.</p> <p>2b. Curriculum and evaluation are covered in elementary and secondary methods courses.</p> <p>3a. Methods courses are continually assessing content knowledge.</p> <p>3b. Assessment results are shared with students in weekly individual conferences and applied in observed teaching situations.</p> <p>4a. Results are used to focus course content and emphasis. Results are also used to address areas of student weakness.</p> <p>4b. QCC's are expected to be implemented in every lesson. This is evaluated by the university supervisors.</p>
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<p>Page 10</p>	<p>3. Knowledge of developmental theory, evaluation of learning, and program organization and administration.</p> <p>4. Ability to form and defend value judgments about music.</p>	<p>3a. School music methods courses-music ed only (Music Ed professors)</p> <p>3b. Pedagogy courses (Pedagogy professors)</p> <p>4a. Convocation programs (Entire faculty)</p> <p>4b. Music Appreciation course (Music professors)</p> <p>4c. Music History courses (Music History prof.)</p> <p>4d. Philosophy papers (Music Ed. Faculty)</p>	<p>3a. Education theories are discussed in elementary methods. Evaluation and program administration are discussed in both elementary and secondary methods courses.</p> <p>3b. Knowledge is obtained through lecture, discussion, pertinent or applicable technology and application of principles during demonstration and observed teaching.</p> <p>4a. Evaluation occurs during studio class discussions, master class discussions, discussions about literature, and self-evaluation of videotaped performance.</p> <p>4b. The subject is covered through class discussion and in the capstone project completed by the students. Written concert reports are also required.</p> <p>4c. This is the major emphasis of this course. It occurs through class discussions, essays, exams, and term papers.</p> <p>4d. Students in music education are required to write a personal philosophy of music education. This</p>	<p>3a. Practical applications are also mentioned in instrumental methods.</p> <p>3b. Assessment results are shared in individual student conferences where review of observed teaching is conducted and results are applied to upcoming observed teaching.</p> <p>4a. Use of results are determined by the applied teacher.</p> <p>4b. Students articulate their own judgments about music.</p> <p>4c. Reviewed constantly toward refining content and application.</p> <p>4d. Philosophy papers continue to be a crucial part of the learning process.</p>
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Page 11		4e. Evaluation of their own playing and that of others.	<p>paper is continued through the junior and senior years and put in the student file after student teaching.</p> <p>4e. Students evaluate their own playing and discuss with applied teacher. Students evaluate other performances in studio class and at concerts and discuss with class and applied teacher.</p>	4e. Students develop critical listening and evaluation skills.
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Page 13	4. Evidence of advanced score reading and analysis-conducting track only	<p>3b. Actual concert performances observed by the university professor (conductors)</p> <p>4a. Skills taught in private conducting lessons. (all conductors)</p> <p>4b. Skills used during Graduate Music Project (Rumbelow/Marcades)</p>	<p>3b. Conducting students conduct at required rehearsals and performances.</p> <p>4a. Theory, analysis, orchestration, history, and performance practice are all taught.</p> <p>4b. Projects use advanced score reading and analysis.</p>	<p>3b. This is a realistic evaluation of a skill in a live setting.</p> <p>4a. Ability to correct and assess.</p> <p>4b. Projects are evaluated carefully for synthesis.</p>
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Page 15	3. Use of technology and research.	<p>3a. Successful completion of music technology and research methods courses. (technology prof.)</p> <p>3b. Evidence of the understanding and use of technology and/or research in the completion of the Graduate Music Project (Jacobs/Rumbelow/Marcades)</p>	<p>3a. Students experience general computer skills, web design, digital audio, MIDI and computer aided instruction materials, and music notation software. The graduate technology project includes research and computer-assisted presentation on a topic relating to music technology.</p> <p>3b. All projects include scholarly internet research. Technology is used for form charts in analysis and compiling data bases.</p>	<p>3a. Students are introduced to many technological aspects of the music profession.</p> <p>3b. Research is being used consistently in these projects. Technology use includes PowerPoint, word processing, Finale, and internet.</p>
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<p>Page 17</p>	<p>4. Ability to speak intelligently as an advocate for music education.</p>	<p>3b. Skills for retention of students are taught in seminar/lesson contexts. (Conductors)</p> <p>4a. Music advocacy and awareness taught in Seminar in Music Ed (Jacobs)</p> <p>4b. Advocacy assignments (Jacobs)</p>	<p>3b. Students exhibit through discussions how they will personally work on student retention.</p> <p>4a. Course concludes with student advocacy speeches.</p> <p>4b. Students complete essays during the course that help them define their own stand on music advocacy.</p>	<p>3b. Different results occur in the various areas of concentration.</p> <p>4a. These speeches are given with a PowerPoint presentation.</p> <p>4b. Seven 3-page essays with scholarly research are completed during the semester.</p>
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<p>Page 19</p>	<p>3. Knowledge of a broad array of software tools for musicians and music educators.</p>	<p>3a. Student notation project using software such as Finale. (Technology professor)</p> <p>3b. Student creation of personal web page using web authoring software. (Technology professor)</p>	<p>3a. Students create an exact copy of a published piece using Finale.</p> <p>3b. Students create their own web sites with images, text, and several links to local pages and URLs. These websites are launched on to the students' personal CSU web space using FTP technology.</p>	<p>3a. Students thoroughly learn this program by completing this project.</p> <p>3b. This skill will be useful to the students in their own teaching careers.</p>
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Page 21	7. Ability to synthesize knowledge from the entire degree program in a research project designed for personal classroom use.	3a. Completion of Graduate Music Project. (Marcades/Rumbelow/Jacobs) 3b. Student use of scholarly references and personal research. (Marcades/Rumbelow/Jacobs)	3a. Students complete a comprehensive project that reflects their course of study and facilitates their teaching. 3b. The Graduate Music Project is based on personal research that is backed up with scholarly references.	3a. Projects are collected and kept for future reference. 3b. Each project will continue to require scholarly research.
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