


| <br><b>COLUMBUS STATE</b><br>UNIVERSITY   | <h1 style="margin: 0;">BA Music</h1> <h2 style="margin: 0;">BM Performance — Instrumental, Vocal, Piano/Organ, Piano Pedagogy</h2> <h2 style="margin: 0;">BM Music Education — Instrumental, Choral</h2>   |  |  |  |
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| 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> | <ol style="list-style-type: none"> <li>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.</li> <br/> <li>2. Applied music major proficiency, including sight-reading and knowledge of literature appropriate to the applied music major.</li> </ol> | <ol style="list-style-type: none"> <li>1a. Competencies assessed by final exams in skills and theory courses. (Course professors)</li> <br/> <li>1b. Praxis II exam-music education only (Jacobs)</li> <br/> <li>2a. Juries and junior/senior recitals. (Perf. Studies Comm.)</li> </ol> | <ol style="list-style-type: none"> <li>1a. Theory and skills are assessed by homework assignments and written/aural exams. Sight-singing and error detection are also evaluated in exams and with computer assignments.</li> <br/> <li>1b. Music education students complete the Praxis II exam containing music knowledge to receive teaching certification.</li> <br/> <li>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. Juries in the second and fourth semesters are evaluated as the “barrier” juries and a decision is made by the</li> </ol> | <ol style="list-style-type: none"> <li>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. Skills 1,2, and 3 are C or better classes.</li> <br/> <li>1b. At present, 85% of graduating students are passing Praxis II on the first attempt.</li> <br/> <li>2a. The resultant applied music course grade provides feedback to the student regarding his/her progress. The freshman and sophomore barrier juries allow faculty to maintain quality control by counseling students into a different major if needed.</li> </ol> |

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|  | <p>3. Proficiency in a secondary area, such as keyboard, vocal or instrumental.</p> | <p>2b. Narrative or rubric assessment.<br/>(Perf. Studies Comm.)</p> <p>3a. Piano Proficiency assessment required for all music majors. The difficulty of material on the examination and its practicality in the workplace, together with the levels of music school students, are constantly being re-evaluated.<br/>(Keyboard professors)</p> <p>3b. Juries for secondary applied instruments.<br/>(Perf. Studies Comm.)</p> | <p>faculty panel whether the student may or may not continue. Recitals are required of all students except BA. Repertoire is chosen by the teacher and student. Keyboard majors are required to collaborate in the applied studios, and, if appropriate, to perform as accompanists on juries and junior/senior recitals.</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 faculty. 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> |
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| <p>Page 3</p> | <p>4. Proficiency in rehearsal and conducting skills.</p> <p>5. Knowledge of various styles, cultures, and media, and ability to place music in historical/cultural/stylistic contexts.</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</p> | <p>4a. Videotaping of student conducting skills. (Conducting Professors)</p> <p>4b. Student teaching observations-music education only (Music ed. professors)</p> <p>5a. Written and aural exams, essay writing, term papers and review of grade distributions by course (History professors)</p> <p>5b. Skills used in pedagogy and literature courses. (Ped &amp; Lit professors)</p> <p>6a. Skills applied in 4 theory courses. (Theory and Form and Analysis professors)</p> <p>6b. Compositions required in music education methods courses. (Music ed. professors)</p> | <p>4a. Class podium experiences are videotaped.</p> <p>4b. Each student teacher is observed by a university supervisor five or more times during the semester.</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>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>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>5a. We are constantly reviewing distribution, looking for future trends and needs for appropriate change.</p> <p>5b. Assessment used to determine areas that need additional attention or emphasis.</p> <p>6a. This learning is very comprehensive. Students must achieve a C or better to include this course in areas G or H.</p> <p>6b. Two arrangements are done, one simple ostinato and one completely composed.</p> |
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| Page 4 | instruments and their normal function in homogeneous and heterogeneous ensembles. | 6c. Counterpoint, Composition, and Instrumentation/ Transcription and Form and Analysis courses offered. Also Theory 3 discusses form and composition extensively. (Course professors) | 6c. Original compositions occur in counterpoint, theory, and composition, while arrangements of works occur in instrumentation. Multiple assignments are evaluated with an instructor rubric and performed in class and in public. | 6c. Classes include self-evaluations with an instructor rubric, to focus students' attention on objective attributes of their work. |
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COLUMBUS STATE  
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# 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  |
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| <p><u>Mission Statement</u></p> <p>*Educating students to think critically, work creatively, communicate effectively, and be technologically literate.</p> <p><u>Goal Statement</u></p> <p>*The Schwob School of Music is a mixture of liberal arts and professional programs with an emphasis on creative and scholarly work by faculty and students, realized through a strong core of general education for all students, contribution to that core through courses for non-majors, and degree programs for aspiring music professionals.</p> | <p>1. Ability to compose in original and historical styles.</p> <p>2. Ability to improvise.</p> | <p>1a. Composition used in theory courses. (Theory professors)</p> <p>1b. Elementary methods students compose. (Music education)</p> <p>2a. Improvisation used in skills courses. (Skills professors)</p> <p>2b. Other music courses use improvisation (Jacobs, Vander, keyboard faculty)</p> <p>2c. Keyboard Improvisation (Keyboard faculty)</p> | <p>1a. Students complete six composition projects within their first two years. Projects are graded using a structured rubric.</p> <p>1b. Students in the elementary methods compose original arrangements for Orff instrumentation.</p> <p>2a. Students must improvise over a ground bass, given the key, chords, and motives. Students improvise antecedent and consequent phrases.</p> <p>2b. Improvisation is used in the elementary methods and Keyboard 1 &amp; 2 classes. It is also used in Jazz Band and Jazz Improvisation.</p> <p>2c. Evaluation of edited figured bass realizations is done during accompanying</p> | <p>1a. Compositions will continue to be used to explore styles. Successful compositions from Theory 3 are collected in an archive, available for performance.</p> <p>1b. Two arrangements are done, one simple ostinato and one completely composed.</p> <p>2a. This currently happens in freshman skills. More extensive in-class work is anticipated for Fall 2005.</p> <p>2b. Constantly assessing and changing teaching methods to deal with students with weak instrumental and theory skills.</p> <p>2c. This is a comprehensive approach to improvisation at the keyboard.</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>class. Free improvisation 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, baroque embellishments, 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. Critical listening and writing assignments are required.</p> <p>3c. Critical score study and listening skills provide connections between theory, music history, composition, historical performance practice and performance. Music professions are</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 Beethoven to Present class.</p> |
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| <p>Page 7</p> | <p>4. Student assessment of individual degree programs.</p> | <p>3d. Special course taught using arts relatedness.</p> <p>3e. Pedagogy classes require creation of a teaching plan for a given piece, incorporating music theory and analysis as it applies to teaching.</p> <p>3f. Literature classes discuss how history impacts performance practice, and relates required listening to audition repertoire for performance majors.</p> <p>4a. Completion of assessment survey prior to graduation (Jacobs)</p> <p>4b. Student evaluations (Jacobs)</p> | <p>taught in historical context.</p> <p>3d. Course is called Movement in the Arts 1. Final Project requires comparison of 3 works across disciplines.</p> <p>3e. Evaluation of teaching plan includes effectiveness of integration of theory and analysis.</p> <p>3f. Not measured.</p> <p>4a. Distribution and collection of assessment instrument has improved.</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>3e. Quality of teaching plans indicates the direction the class will be taught in future semesters.</p> <p>3f. Not measured.</p> <p>4a. Use of assessment instrument results needs to be evaluated.</p> <p>4b. Evaluation results are distributed to faculty for review and course revision.</p> |
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# 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>*Serving regional needs through collaboration with other institutions, area school systems, government agencies, and regional businesses and industries.</p> <p><u>Goal Statement</u></p> <p>*The Schwob School of Music provides service to the local community through the presentation of concerts, the preparation of teachers, professional development activities, and non-credit programs. These services are done through collaboration with other departments and programs on campus and with the public schools, other arts organizations, and other music professionals.</p> | <p>1. Ability to apply knowledge of pedagogical skills in vocal and/or instrumental idioms.</p> | <p>1a. Observations by university supervisors of music student teachers. (Music Ed only)</p> <p>1b. Praxis II exam (Music Ed only)</p> <p>1c. Intern teaching (Music ed and ped.)</p> <p>1d. Pedagogy courses (Pedagogy faculty)</p> | <p>1a. Students are observed using pedagogy and musical knowledge in a school setting.</p> <p>1b. Teaching certification is granted to students who pass the Content Knowledge and Concepts and Processes sections of the Praxis II exam.</p> <p>1c. Students are observed teaching in both group and private instruction during intern teaching and music education methods courses.</p> <p>1d. Skills are assessed through lecture, discussion, demonstration teaching students teaching, graded written journal of observations, written exams, and classroom participation.</p> | <p>1a. University supervisors use the MAP assessment form for student teaching evaluations.</p> <p>1b. At present, 85% of our graduates are passing the Praxis II exam on the first attempt.</p> <p>1c. Results shared with students in weekly individual feedback/conferences and put into effect in teaching under observation of faculty.</p> <p>1d. Results used to determine area of weakness in student understanding and adjust content of lecture and demonstration teaching. We need to reactivate the jazz pedagogy course and develop new courses in drumset pedagogy and basic jazz piano.</p> |

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| <p>Page 9</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, literature, 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 taught by example in companion applied music courses and through student observations, discussions, and weekly consultations with the instructor. Skills are assessed through written exams, graded demonstration teaching, and evaluation of students' written courses of study for the demonstration students.</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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| Expanded Statement of Institutional Purpose  | Program Intended Outcomes  | Assessment Method and Criteria   | Assessment Results  | Use of Results  |
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| <p><u>Mission Statement</u></p> <p>*Employing emerging technology and other creative methods, which support quality programs and maintain economic efficiency.</p> <p><u>Goal Statement</u></p> <p>*The Schwob School of Music is dedicated to programs that reflect the best current professional practices in design and pedagogy, and that prepare students for the realities of the world of music in the 21<sup>st</sup> century including the use of technology in the creation, performance, and teaching of music.</p> | <p>1. Knowledge of current technology related to all areas of music study.</p> <p>2. Ability to articulate, in oral and written form, the role and importance of music in society.</p> | <p>1a. Technology used by students in most music courses (Entire faculty)</p> <p>1b. InTech-music ed only (Music Ed. Faculty)</p> <p>2a. Music Appreciation course (Music professors)</p> <p>2b. Music History courses (Music History prof.)</p> | <p>1a. Students use general computer applications by completing journals, attachments, and computer-assisted research. Students use notation software, library resources, video cameras, CAI aural drill and practice, MacGamut, and Web CT.</p> <p>1b. Music education students complete a course that involves learning how to integrate technology into the curriculum.</p> <p>2a. This subject is covered through class discussion (oral) and written exams and essays (written).</p> <p>2b. The role and importance of music in society is taught within the appropriate historical contexts during these courses.</p> | <p>1a. Jazz improvisation class will begin to incorporate technology.</p> <p>1b. All student teachers complete InTech as a requirement for graduation.</p> <p>2a. Students are understanding the role and importance of music in their own lives.</p> <p>2b. Reviewed constantly toward refining content and application.</p> |

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| <p>Page 11</p> | <p>3. Knowledge of developmental theory, evaluation of learning, and program organization and administration.</p> | <p>3a. School music methods courses-music ed only (Music Ed professors)</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>3a. Practical applications are also mentioned in instrumental methods.</p>  |
|                |   | <p>3b. Pedagogy courses (Pedagogy professors)</p>                           | <p>3b. Knowledge is obtained through lecture, discussion, pertinent or applicable technology and application of principles during demonstration and observed teaching. Also, students write sample letters to be used in administering a teaching studio.</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>4. Ability to form and defend value judgments about music.</p>   | <p>4a. Convocation programs (Entire faculty)</p>                            | <p>4a. Evaluation occurs during studio class discussions, master class discussions, discussions about literature, and self-evaluation of videotaped performance.</p>  | <p>4a. Use of results are determined by the applied teacher.</p>   |
|                |   | <p>4b. Music Appreciation course (Music professors)</p>                     | <p>4b. The subject is covered through class discussion and in the capstone project completed by the students. Written concert reports and in-class presentations are also required.</p>   | <p>4b. Students articulate their own judgments about music.</p>  |
|                |   | <p>4c. Music History courses (Music History prof.)</p>                      | <p>4c. This is the major emphasis of this course. It occurs through class discussions, essays, exams, presentations and term papers.</p>  | <p>4c. Reviewed constantly toward refining content and application.</p>  |

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| <p>Page 12</p> |  | <p>4d. Philosophy papers<br/>(Music Ed. Faculty)</p> <p>4e. Evaluation of their own playing and that of others.<br/>(Applied teachers)</p> <p>4f. Pedagogy term papers reflect performance practice, analysis of structure, and the pros/cons of pedagogical literature.<br/>(Pedagogy instructors)</p> | <p>4d. Students in music education are required to write a personal philosophy of music education. This 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, including self-evaluation by audio and/or videotape and discuss with applied teacher. Students evaluate other performances in studio class and at concerts and discuss with class and applied teacher.</p> <p>4f. Evaluation occurs through critique of student papers.</p> | <p>4d. Philosophy papers continue to be a crucial part of the learning process.</p> <p>4e. Students develop critical listening and evaluation skills.</p> <p>4f. Assessment results are shared in individual student conferences.</p> |
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# MM Music Education

Music Education MM Music Education

| Expanded Statement of Institutional Purpose  | Program Intended Outcomes   | Assessment Method and Criteria  | Assessment Results   | Use of Results  |
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| <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> | <ol style="list-style-type: none"> <li>1. Ability to demonstrate an understanding of curriculum planning-general music track</li> <br/> <li>2. Ability to design effective lesson plans that exhibit deeper understanding of music content</li> <br/> <li>3. Evidence of conducting and/or instructional techniques appropriate to the degree emphasis</li> </ol> | <ol style="list-style-type: none"> <li>1a. Unit plans designed (Jacobs)</li> <br/> <li>1b. Entire music curricula reviewed and analyzed (Jacobs)</li> <br/> <li>2a. Lesson plans created for various units (graduate faculty)</li> <br/> <li>2b. Actual teaching of designed lesson plans (graduate faculty)</li> <br/> <li>3a. Videotaping of student conducting and/or teaching (graduate faculty)</li> </ol> | <ol style="list-style-type: none"> <li>1a. Completed in Elementary and Middle School methods courses.</li> <br/> <li>1b. Elementary text series reviewed in methods course.</li> <br/> <li>2a. Completed in pedagogy, conducting, and methods courses.</li> <br/> <li>2b. Completed in pedagogy and methods courses. Use of peer evaluation included.</li> <br/> <li>3a. Taping is done in rehearsals/performances and in studio lessons and methods courses. Tapes are assessed by student and teacher. There is some real time coaching done during taping as well.</li> </ol> | <ol style="list-style-type: none"> <li>1a. Curriculum and evaluation are thoroughly implemented.</li> <br/> <li>1b. Two basal series text series are reviewed and compared.</li> <br/> <li>2a. Lesson plans are created, implemented, and evaluated in pedagogy, conducting, and methods courses.</li> <br/> <li>2b. Lesson plans are created, implemented, and evaluated.</li> <br/> <li>3a. Taping is done in instrumental conducting and methods courses. Not presently being done in choral classes.</li> </ol> |

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| Page 14 | 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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| Expanded Statement of Institutional Purpose  | Program Intended Outcomes  | Assessment Method and Criteria   | Assessment Results   | Use of Results  |
|--|--|--|--|---|
| <p><u>Mission Statements</u><br/>*Educating students to think critically, work creatively, communicate effectively, and be technologically literate.<br/>*Fostering research, supporting scholarly and creative endeavors, and performing a broad range of service functions to enhance the quality of life of our service area.</p> <p><u>Goal Statement</u><br/>*The Schwob School of Music offers professional programs, with an emphasis on creative and scholarly work by faculty and students, realized through a strong core of general education for all students, contribution to that core through courses for non-majors, and degree programs for aspiring music professionals.</p> | <p>1. Application of learning theory in lesson planning and teaching.</p> <p>2. Application of music theory and history.</p> | <p>1a. Evidence of effective teaching in the classroom. (conductors)</p> <p>1b. Skills taught in methods courses. (conductors)</p> <p>2a. Advanced learning in graduate music theory and history (theory/history fac.)</p> <p>2b. Evidence of music theory and history skills in teaching (conductors)</p> | <p>1a. Observation in classroom situations (rehearsals, concerts, undergrad conducting classes). Discussion and lecture included.</p> <p>1b. Lecture and application of knowledge in the classroom.</p> <p>2a. Theory – Class discussion, homework, exams and projects.<br/>History – Discussion, homework, exams.</p> <p>2b. Advance score reading and analysis include these components.</p> | <p>1a. This is a comprehensive assessment of this application by the students.</p> <p>1b. Extensively done in each rehearsal.</p> <p>2a. These courses are currently being reconstructed so that their content will be more useful and not just review.</p> <p>2b. Documentation should take the form of written documents by students to the conducting teacher.</p> |

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| <p>Page 16</p> | <p>3. Use of technology and research.</p> | <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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| Expanded Statement of Institutional Purpose  | Program Intended Outcomes  | Assessment Method and Criteria  | Assessment Results   | Use of Results  |
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| <p><u>Mission Statement</u></p> <p>*Serving regional needs through collaboration with other institutions, area school systems, government agencies, and regional businesses and industries.</p> <p><u>Goal Statement</u></p> <p>*The Schwob School of Music provides service to the local community through the presentation of concerts, the preparation of teachers, professional development activities, and non-credit programs. These services are done through collaboration with other departments and programs on campus and with the public schools, other arts organizations, and other music professionals.</p> | <ol style="list-style-type: none"> <li>1. Application of learned skills in the public school music classrooms.</li> <li>2. Graduate students used as cooperating teachers for undergraduate music education students.</li> <li>3. Ability to successfully maintain a music program.</li> </ol> | <ol style="list-style-type: none"> <li>1a. Videotaping of actual lessons taught (music ed faculty)</li> <li>1b. Conducting concerts as appropriate (conductors)</li> <li>2a. Training of teachers for future use as role models in the music classroom (Jacobs)</li> <li>2b. Undergraduate music students encouraged to observe graduate students in their music classrooms (Jacobs)</li> <li>3a. Skills for recruiting are taught through special activities such as audition days, workshops, visitations, and other opportunities. (Conductors)</li> </ol> | <ol style="list-style-type: none"> <li>1a. Taped lessons and observations are completed in methods courses.</li> <li>1b. Evidence of planning and management in daily rehearsal.</li> <li>2a. Skills are practiced by graduate and undergraduate students when they are teamed during student teaching.</li> <li>2b. Undergrads complete required observations of music teachers with graduate degrees.</li> <li>3a. Professors guide student recruitment models.</li> </ol> | <ol style="list-style-type: none"> <li>1a. This is sometimes done with immediate playback.</li> <li>1b. Students are gaining lots of appropriate experience in this area.</li> <li>2a. We continue to use our graduate students as cooperating teachers whenever possible.</li> <li>2b. Undergraduate students are assigned to work with music teachers, some of whom are our current or past graduate students.</li> <li>3a. Different results occur in the various areas of concentration.</li> </ol> |

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| <p>Page 18</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.<br/>(Conductors)</p> <p>4a. Music advocacy and awareness taught in Seminar in Music Ed<br/>(Jacobs)</p> <p>4b. Advocacy assignments<br/>(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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| Page 22 | 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.<br>(Marcades/Rumbelow/Jacobs)<br><br>3b. Student use of scholarly references and personal research.<br>(Marcades/Rumbelow/Jacobs) | 3a. Students complete a comprehensive project that reflects their course of study and facilitates their teaching.<br><br>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.<br><br>3b. Each project will continue to require scholarly research. |
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