

Undergraduate Degree Program Assessment Plan Cover Sheet (rev. 07):

UNIVERSITY OF ARKANSAS AT LITTLE ROCK Plan No. 18

Degree Program: Music BA

Department and College: Music AHSS

Degree type (AA, AS, BA, BS, BBA, BSE, BSW): BA

Prepared by: Rolf Groesbeck (ragroesbeck@ualr.edu) (Chair of dept.: V. Ellsworth, evellsworth@ualr.edu)

Submitted to College Assessment Committee on _____ Approved on

Submitted to Provost Assessment Advisory Group on _____ Approved on _____

Respond to all four questions, following the Degree Program Assessment Plan Form Instructions. Attach additional pages as needed.

1. What are your student learning goals for this degree program? Include which core competencies are addressed by these goals where applicable (see list at <http://www.ualr.edu/provost/assessment/competencies.shtml>).

Students who successfully complete the BA in Music will be able to:

1. Hear, identify, and work conceptually with the elements of music—rhythm, melody, harmony, and form (Aesthetic Experience, Information Technology [in the area of Music Theory LO 6 and Songwriting LO 1—see below])
2. Demonstrate understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces (Aesthetic Experience, Verbal Literacy, Critical Thinking, Historical Consciousness, Social/Cultural Awareness, International Awareness)

3. Demonstrate an acquaintance with a wide selection of musical literature; the principal eras, genres, and cultural sources (Aesthetic Experience, Historical Consciousness, Social/Cultural Awareness, International Awareness)

4. Develop and defend musical judgments (Aesthetic Experience)(note: this Goal is presently inactive—thus no LOs derive from it. However, see Plan 18A (Music Secondary Ed, Goal 7))

5. Achieve ability in performing areas appropriate to the student's needs and interests (Aesthetic Experience)

6. Sight-read (Aesthetic Experience)

7. Utilize procedures for realizing a variety of musical styles (Aesthetic Experience)

The Goals as a whole address distinct aspects of the Department's Mission ("...to cultivate an appreciation and understanding of diverse genres of music....to ensure each music major is able to

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perform, read, notate, analyze, and contextualize music..."), as revised in the Department's new (2006) Strategic Plan; in a sense the Goals just collectively restate these two aspects of the Mission. The Program Goals (also created by the Department for its 2006 Strategic Plan), by contrast, are more oriented towards faculty achievement and less to student learning (with the possible exception of #2 and #5, below). But the Secondary Ed Program as a whole responds to Music Department Program Goals #6 and #8, as well:

#1, "The Department will...recruit and retain the state's best music students as...majors"

#2, "...expand its program offerings...";

#3, "...support and strengthen [the department's] faculty";

#4, "...provide a facility...conducive to...music study and performance";

#5, "...expand its...experiences for the ...students, faculty/staff, and the community";

#6, “increase its role in the arts community and with area schools”;

#7, “...ongoing...workshops for the community”;

#8, “...educational outreach program...for...disadvantaged...public school students”

2. What are your learning objectives or outcomes associated with each student learning goal?

The LOs are associated with emphases as well as with Goals. Assessment reports from the past five years have divided the dept. into nine separate emphases or tracks, as follows:

1. **Music History**
2. **Music Theory**
3. **Songwriting/Composition**
4. **Guitar**
5. **Voice**
6. **Piano (as a major area of concentration chosen by a small number of majors; contrast with g, below)**
7. **Group Piano (as a requirement of all majors; i.e., all majors are required to pass a piano proficiency exam, and they prepare for this exam by taking a group piano class)**
8. **Other Instruments (including percussion, bass, violin, viola, clarinet, flute etc.—numbers of majors in these areas have historically been small, so they are not considered major areas of concentration by the dept., and in most cases they are manned by adjuncts)**
9. **Music Secondary Ed/Vocal Licensure**

All students are required to achieve proficiency at a), b), and g). In addition, each student chooses to concentrate in (usually) one of the above (except g), as his/her primary emphasis.

Each track (except i) has its own LOs. The program as a whole has no LOs. The LOs of specific tracks derive from one or more of the Goals stated above, but it is more

convenient to list LOs first by track. The linkage between Goals and LOs will be summarized at the end of this section.

1. **Music History:**

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i) Historical and Cultural Knowledge: By means of short-answer, multiple choice, listening-identification, and essay questions, as well as research papers, students will display knowledge about musical style, historical development, and social/cultural context in a variety of musical traditions (Associated with Goals 1-3).

ii) Critical Thinking: By means of essay questions and research papers, students will demonstrate that they have interpreted the above knowledge to answer holistic, broad-ranging questions, often which go beyond the scope of any one set of data presented in a given class.

iii) Verbal Literacy: By means of essay questions and research papers, students will explain their ideas in clear prose.

iv) Style Analysis: By means of listening-identification and essay questions and, at times, research papers, students will analyze written musical scores or recordings in terms of musical elements (rhythm, tempo, melody, harmony, dynamics etc.) and place these scores or recordings into specific style categories. (Goals 1-2)

b) Music Theory (some LOs have been abbreviated here, for brevity's sake):

i) Harmony. Students will properly use [a variety of chords and modulations; the list is too long to reproduce here] in an original composition, and spell and identify these harmonies correctly in homework assignments. (The original composition will be completed by the student at the end of the...capstone class for the...Music Theory sequence required of all music majors...)(Goals 1-2)

ii) Form. Students' original compositions (noted above) will be in [one of a number of standard forms; again, the list is too long to reproduce here], with appropriate use of phrasing and cadences.(Goals 1-2)

iii) Analysis. Students will correctly analyze figured bass patterns in homework assignments from [the central courses in the Music Theory sequence], and complete

analyses of their own compositions..., as well as of pieces given them in these homework assignments. (Goals 1-2)

iv) Creativity, originality, and musicality. Students will demonstrate these traits in the original compositions noted above.(Goals 1, 2, 7)

v) Sight-singing. Students will correctly sing short ...notated melodies and [short] notated rhythms, shortly after having seen these for the first time, several times a week throughout the semester in class during the course Aural Skills 2..., the capstone class in the...[required] ear training sequence...(Goals 1, 6)

vi) Dictation. Students, after hearing simple melodies and harmonic...progressions produced by a computer program (MacGamut), will notate them correctly. (Goal 1)

c) Songwriting/Composition

i) Technology: Students will notate ca. 3-minute compositions using Sibelius or Finale software [music notation computer programs]. (Goals 1-2)

ii) Completeness: Students will make these compositions complete. (Goals 1-2)

iii) Originality: Students will make them original. (Goals 1-2)

iv) Harmony: Students will demonstrate in these compositions a solid understanding of harmony, by using correct and innovative chord progressions. (Goals 1-2)

v) Melodic contour: Students will write distinctive motives and melodies in these compositions. (Goals 1-2)

vi) Form: Students in these compositions will use established forms correctly and creatively. (Goals 1-2)

d) Guitar (some LOs have been abbreviated)

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i) Technical command: By means of performance on juries and live performances, students will display technical command of the instrument...(For students specializing in

jazz, the majority, this in practice entails performing correctly a collection of scales, chords, arpeggios, and melodic and harmonic patterns notated on handouts given to the students by the Guitar instructor.)(Goals 1, 5)

ii) **Literacy:** By means of performance on juries and within private lessons, students will display a degree of...(music reading ability)...for students specializing in jazz, this in practice entails preparing, and reading successfully, the first 35 pages of a methods book assigned by the Guitar instructor.(Goals 1, 5, 6)

iii) **Preparation and memorization:** By means of performance on juries and live performances and within private lessons, students will display the ability to prepare and memorize...typically about 15 to 20 minutes of music per semester...For students specializing in jazz, this in practice entails playing from memory the rhythm guitar parts of each of 12 jazz standards...)(Goals 1, 5)

1. **Competence within a variety of styles:** By means of performance on juries and live performances, students will display the ability to interpret music in a variety of styles, generally including Renaissance through Modern for classical guitarists, and blues, swing, modal jazz, Latin music, and other straight ahead jazz, for jazz guitarists.(Goals 3, 5, 7)

e) Voice

i) **Stylistic diversity:** Students' repertoire will include pieces of contrasting styles and languages from various periods and styles in the Western European classical music repertoire. (Goals 3, 5, 7)

1. **Vocal technique (self-explanatory)**(Goal 5)
2. **Diction:** Students will execute appropriate foreign language and English diction. (Goal 5)
3. **Expression:** Students will display appropriate stage presence and dramatic interpretation in their performances. (Goal 5)
4. **Musicianship:** Students will exhibit the ability to learn pitches, rhythms, text, and dynamics (the fundamental building blocks of vocal music) on their own.(Goals 1, 5, 6)

f) Piano (some LOs have been abbreviated)

i) Technique and Repertoire Development: Students will master elements of piano technique such as scales, arpeggios, and cadence chords; play several representative piano etudes with few or no mistakes; and successfully perform piano repertoire from four major stylistic periods: Baroque, Classic, Romantic, and 20th-21st century...As part of their performances students will display accuracy in pianistic elements such as pitches, rhythms, and fingering, and musicianship skills, as well as in areas such as phrasing, dynamics, pedaling, and ornamentation. (Goals 1, 3, 5, 7)

1. **Performances or Equivalencies.** Students will perform at least once or twice per year in public...in addition to in studio classes (group private performances by the primary professor's students) and in juries.(Goal 5)
2. **Library Research on Performance-Related Topics:** Students will read and complete twelve worksheets on articles and websites dealing with piano study, on such subjects as time management, memorization, pedaling, the career of the concert artist, electronic keyboards, and pianos in the White House. Each worksheet consists of answers to a number of questions about the content of a given article or articles. These answers shall be written in clear and complete sentences.

g) Group Piano

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i) **Scales:** Students will be able to accurately perform all major and harmonic minor scales, and five-finger major and harmonic minor scales; (Goals 1, 5)

ii) **Chords:** Students will be able to accurately perform all major and minor triads and inversions, in addition to some basic chord progressions;(Goals 1, 5) iii)

Sight-reading: Students will be able to sight read short simple pieces using both the right and the left hands together;(Goal 6)

iv) **Harmonization:** Students will be able to harmonize a simple melody with two types of accompaniment;(Goals 1, 5)

v) **Repertoire:** Students will perform a prepared, relatively simple composition, from memory.(Goal 5)

h) Other Instruments

NOTE: This is a catch-all category including any instrument in which two or more music majors are concentrating. This emphasis has been assessed only twice, in 2001-2 and 2004-5. It is scheduled to be assessed again in 2008-9. (See the Assessment Cycle, below.) In 01-02 and 04-05 the only instrument in this category was Bass, whose LOs are modeled upon those of Guitar (d above). It is impossible to predict now which emphases will be assessed in 08-09, as music majors tend to float in and out of the department. Thus, the only LOs that are presently in place in this category are those for Bass.

i) Technique: In their performances in juries and in public, students will display technical command of the classical stringed bass, electric bass, and jazz bass.(Goals 1, 5)

- 1. Literacy: In their performances in juries and within private lessons, students will display a high degree of music reading ability, especially on classical and jazz bass.(Goals 1, 5, 6)**
- 2. Preparation and memorization: In their performances in juries and in public and within private lessons, students will display the ability to prepare and memorize music at the BA degree level, typically 15 to 20 minutes of music per semester.(Goals 1, 5)**
- 3. Competence within a variety of styles: In their performances in juries and in public, students will display the ability to interpret music in a variety of styles. For the classical bassist, repertoire will include music from the Renaissance through the 20th century. For the jazz and electric bassist, repertoire will include blues, Latin music, ballads, and various jazz styles.(Goals 3, 5, 7)**

LINKAGE BETWEEN GOALS and LOs:

GOAL 1: Music History LOs 1 and 4; Music Theory LOs 1-6; Songwriting/Composition LOs 1-6; Guitar LOs 1-3; Voice LO 5; Piano LO 1; Group Piano LOs 1, 2, 4; Bass LOs 1-3

GOAL 2: Music History LOs 1, 4; Music Theory LOs 1-4; Songwriting/Composition LOs 1-6

GOAL 3: Music History LO 1; Guitar LO 4; Voice LO 1; Piano LO 1; Bass LO 4

GOAL 4 inactive, as previously stated

GOAL 5: Guitar LOs 1-4; Voice LOs 1-5; Piano LOs 1-2; Group Piano LOs 1, 2, 4, 5; Bass LOs 1-4

GOAL 6: Music Theory LO 5; Guitar LO 2; Voice LO 5; Group Piano LO 3; Bass LO 2

GOAL 7: Music Theory LO 4; Guitar LO 4; Voice LO 1; Piano LO 1; Bass LO 4

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3. Where will the objectives be addressed in your program? In which courses and through which activities will they be assessed? (Attach Curriculum Assessment Maps.)

See Curriculum Maps

4. How will you assess each objective? (a) Methods; b) Design; c) Assessment cycle; d) Stakeholder involvement.)

Questions a and b are answered here by emphasis, not by item, beneath c/Assessment Cycle and d/Stakeholder involvement.

c. Assessment Cycle (the result of a suggestion from JoAnne Liebman Matson in early 2002)

Plan 2001-02 (i.e. written in early 2002 for year 2001), 2006-07, 2010-11, 2014-15 etc.

Music History, Guitar 2002-03, 2005-06, 2009-10, 2013-2014 etc.

Music Theory, Songwriting/Composition
2003-04, 2007-08, 2011-12 etc.

Voice, Piano, Group Piano, Other
Instruments 2004-05, 2008-09, 2012-13 etc.

Music Secondary Ed/Vocal Licensure every
year

d. Stakeholder Involvement

The primary stakeholders are students and faculty. Departmental attempts in the past to create alumni and employer surveys have not been successful (very low return rates), and at present we are not conducting such surveys. Assessment results will be shared with faculty, and in general many faculty participate in the deptl. assmt. subcommittees and in the decisions resulting from analysis of data (see below, under each track). In addition, students have historically participated in many subcommittees as well; they will definitely continue to do so, but they will not evaluate other students' notebooks or portfolios.

a., b. (Methods, Design)(answered by emphasis)

- 1. Music History (MH):** The instruments used to measure all four LOs are portfolios consisting of tests, finals, and papers that students write for their major-level MH classes (the 13 listed in the Curriculum Map, not just the required MUHL 3322 class). These classes are typically taken in the junior and senior years. A selection of portfolios (one for each of probably ten students, depending on how many music majors are enrolled at UALR in 09-10, when MH will next be assessed) will be rated by each

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of three–four members of a deptl. subcommittee. (**There are now 84 music majors**, but no one knows how many there will be in 09-10.) In the past this subcommittee has consisted of two MH faculty, one Music Theory faculty, and one student; our intention

for 09-10 is to include the three MH faculty who teach major-level MH classes (one Music Education faculty has started teaching major-level MH courses within the past few months), possibly another faculty member, and a student. Each LO has its own five-point rubric (available upon request). The questions and assignments on the tests, finals, and papers are characteristic of those used to measure these objectives in the discipline of music history (throughout the U.S.) generally, providing validity; as regards Reliability, the subcommittee will discuss discrepancies of more than a point (for a given portfolio and LO) among themselves and attempt to achieve reconciliation, if consensus (all raters within one point of each other for a given portfolio and LO) is not already achieved in 85% of cases.

- 1. Music Theory (MT):** The instruments used to measure the first four LOs are notebooks (one per student) consisting of homework assignments, musical compositions that students write for their major-level MT classes (the three in the sequence), and their analyses of these compositions. The instrument used for the 5th LO is students' in-class sight-singing performances (performances of short [usually 8- to 16-measure] notated melodies and 4- to 8-measure notated rhythms), within their capstone Aural Skills class, Aural Skills 2. The instrument used for the 6th LO is students' notations of melodies and harmonic chord progressions produced by a computer program (MacGamut), again completed during AS 2. The melodies and chord progressions are ranked in terms of 10 to 12 levels of difficulty; a student must correctly notate 80% of the exercises in any given level to proceed to the next level. Students take these classes typically in their sophomore, junior, and senior years.

A

selection of notebooks (one for each of probably ten students, depending on how many music majors are enrolled at UALR in 07-08, when MT will next be assessed) will be rated by each of two members of a deptl. subcommittee. In the past the two members have been the department's MT and AS coordinator, and another faculty who teaches an advanced MT course; in addition, a student will serve on this subcommittee. In addition, for the 6th LO, the subcommittee will consult melodic and harmonic dictation levels statistics from all of the students who take AS 2. For the 5th LO, the subcommittee will consult the sight-singing grades given by the AS 2 professor.

Each of the first four LOs has its own five-point rubric. The AS 2 instructor rates the 5th LO by evaluating each sight-singing exercise sung during the semester (by a given student) on a scale of 1 to 5, and then averaging a given student's exercises. With regards to the 6th LO, the Dictation exercises are evaluated automatically, by MacGamut. Five or more levels (Melodic and Harmonic combined) achieved by the end of AS 2 is considered excellent; four is good; three is average; two fair; and one poor.

As regards Validity, the above LOs and instruments are characteristic of those used to measure student learning in MT in the Western world generally. As regards Interrater Reliability, it is not an issue in LO #5, Sight Singing (since only the AS 2 professor hears the Exercises), or in LO #6, Dictation (since achievement of the Melodic and Harmonic levels is calculated by the computer program). As regards the other four LOs, Reliability will be treated similarly to that in Music History: the subcommittee will discuss discrepancies of more than a point (for a given notebook and LO) among themselves and attempt to achieve reconciliation, if consensus (all raters within one point of each other for a given notebook and LO) is not already achieved in 85% of cases.

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1. Songwriting/Composition: The instruments used to measure all LOs are portfolios of original compositions by music majors (especially Songwriting/Composition concentrators), composed during their Composition and Songwriting classes, which they take at various times during their careers. Since there tend to be few concentrators, a three-person dept. subcommittee will rate portfolios for all of these (one per student). (At this time we intend the subcommittee to consist of the primary Songwriting/Comp. professor, the primary MT and AS professor, and an advanced student). Each LO has its own five-point rubric. In the past, the portfolios have contained enough compositions so that measurement is valid, and the instrument is considered valid by composition professors in general; as regards Reliability, the subcommittee will discuss discrepancies of more than a point (for a given portfolio and LO) among themselves and attempt to achieve reconciliation, if consensus (all raters within one point of each other for a given portfolio and LO) is not already achieved in 85% of cases.

d) Guitar: The instruments used to measure all four LOs are portfolios consisting of jury review sheets (records of faculty comments during students' jury performances; for a definition of "jury", see the Curriculum Map below under Guitar) and recital (live performances) materials. These portfolios are compiled

while students take the major-level MUPR classical and jazz guitar private lessons, typically during their sophomore years and above. Since there are few guitar concentrators (typically four in a given year), a four-person deptl. subcommittee will rate portfolios for all of these (one per student). Subcommittee members typically attend juries and the students' live performances, and factor their evaluations of these into their assessments. At this time we intend the subcommittee to consist of the primary Guitar professor, two other faculty who attend juries and/or performances, and one student. Each LO uses a four-point rubric. The validity of the portfolios is determined by the primary Guitar instructor, whose judgments are characteristic of those of Guitar instructors throughout the U.S.; as regards Reliability, the subcommittee will discuss discrepancies of more than a point (for a given portfolio and LO) among themselves and attempt to achieve reconciliation, if consensus (all raters within one point of each other for a given portfolio and LO) is not already achieved in 85% of cases.

e) Voice: The instruments used to measure all five LOs are portfolios consisting largely of jury sheets, which in turn include repertoire lists (the names of pieces students perform for a given jury). These portfolios are compiled while students take the major-level MUPR voice private lessons, typically during their sophomore years and above. A four-person deptl. subcommittee will rate portfolios for roughly ten voice principals (one per student), a subset of the total number of voice principals. (In 2004 we had 33 voice principals; we have far more now. It is hard to predict how many we will have in 2008-09, when Voice is next assessed.) These portfolios will be evaluated by a subcommittee of four members, probably including the opera coordinator, two choral instructors, and a student representative. Each LO uses a five-point rubric. As regards Validity, the nationally renowned Voice faculty believes that these LOs constitute the primary skills that singers need to master in order to be successful. As regards Reliability, the subcommittee will discuss discrepancies of more than a point (for a given portfolio and LO) among themselves and attempt to achieve reconciliation, if consensus (all raters within one point of each other for a given portfolio and LO) is not already achieved in 85% of cases.

f) Piano: The instrument used to measure Piano learning is a set of portfolios, consisting primarily of the following: the worksheets noted under LO#3 below (see the Curriculum Map); lists of repertoire

performed by the pianist in each semester; copies of programs of the student's performances; jury evaluation sheets; and a required end-of-the-year journal entry written by each student. Some portfolios also include miscellaneous materials such as letters and evaluation sheets from outside competitions the students have entered, and newspaper articles and photographs featuring news on students. These portfolios are compiled while students take the major-level MUPR piano private lessons, typically during their sophomore years and above. Since there are **few piano principals (there were three between the end of 2001 and late 2004)**, a three-person deptl. **subcommittee rates portfolios for all** of these (one per student). The subcommittee includes the classical piano area coordinator, another professor of piano and coordinator of group piano; and in 2008-09 (when Piano is next assessed) will include a student as well.

Each LO is rated according to a four-point rubric.

As regards Validity, the internationally recognized piano faculty believes that these LOs constitute the primary skills that pianists need to master in order to be successful, and that these portfolios contain material that is sufficient for evaluation of these LOs. As regards Reliability, the subcommittee will discuss discrepancies of more than a point (for a given portfolio and LO) among themselves and attempt to achieve reconciliation, if consensus (all raters within one point of each other for a given portfolio and LO) is not already achieved in 85% of cases.

g) Group Piano/Basic Piano Skills: The Piano Skills coordinator alone hears and evaluates the Piano Proficiency (Functional Skills) exam that students must pass in order to graduate. In these exams, students are tested for their mastery of each LO. (In preparation for this exam, students take a class in which they are also tested for these LOs in their midterm, final, tests, and quizzes; see the Curriculum Map below.) She grades each LO in these exams pass/fail. Every student must pass all five areas in order to graduate. Different students take the exam at different times. As regards Validity, these LOs and this assessment design are in line with nationwide norms in this area; they are standard in music schools and departments throughout the U.S. The LOs were developed by the piano skills coordinator after having consulted with her colleagues in the field of Piano Skills at annual nationwide conferences.

- 1. Other instruments:** It is hard to plan this emphasis, since we don't know which instruments (other than Piano and Guitar) will have significant numbers of principals in the last two years of the 2005-09 period. (This emphasis is scheduled to be assessed in 2008-09.) As stated, in the two

previous instances during which this track was addressed (2001-02, 2004-05) the only instrument that had two or more principals was Bass. The Bass assessment design (instrument, rubric, subcommittee etc.) is modeled after that of Guitar. The designs for whichever other instruments are assessed in 2008-09 will probably be modeled after those of (some combination of) Guitar, Piano, and Voice.

a. **Music Secondary Ed/Vocal Licensure**

BA: This emphasis is in a category of its own, since it is examined primarily by NCATE (National Council for Accreditation of Teacher Education). The materials it uses to assess student learning consist of the following instruments, to be placed on Chalk and Wire:

- i. **Overall score and subscores on all three parts of the Praxis exam (which students tend to take near the ends of their college careers); the Praxis exam, required of all students, has been tested for reliability and validity by educational scoring boards, thus providing face validity**

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1. Voice jury sheet (see Curriculum Map, below, footnote to Guitar section, for a definition of “jury”) for jury to be taken after completion of MUPR 2116 or 2226 (see Curriculum Map, e: Voice)(typically after the sophomore year); score on this jury must be at least “3”
2. Two lesson plans for K-6 classes, relative to Music in Elementary Grades class that is required of all concentrators in this emphasis; Lesson Plan for Vocal Music in Secondary Grades class (ditto); Lesson Plan for Early Childhood Music class (ditto); Lesson Plans for eight private lessons for UALR Voice Class students, including spreadsheet indicating student progress. Lesson Plans must receive ratings of at least “3”
3. Lesson Plans and lesson observation forms, filled out after observing student’s teaching of two secondary choral and two elementary music classes in public schools; observation forms must receive score of “3” or higher
4. Lesson Plan related to reading and notation of music, K-4 class (must receive score of “3” or above); also, spreadsheet indicating student achievement in K-4

classes taught; also, a reflective analysis of student learning, with grade of C or higher

5. Piano Functional Skills exam pass sheet (see g on Curriculum Map below, and discussion under g above)
6. Transcript indicating that student has passed relevant music classes (Music Ed, Music Theory, Conducting, Private vocal study, Music History, musical ensembles), typically taken throughout the student's career, with grades of C or higher (this latter requirement, with regards to Music Ed classes, is also listed under Questions 3-5 above)
7. Research paper written for American Music History class (typically taken in the junior year or after); paper must receive grade of C or higher

These artifacts will apparently be placed on Chalk and Wire continuously, so that there is no assessment cycle; all artifacts are collected and assessed, apparently by the two Secondary Ed professors in the Music Dept., every year. Since few music majors concentrate in Secondary Ed, all Secondary Ed principals will be assessed.

NOTE: For all tracks, with regards to consistency of ratings across class sections: most of the upper-level MT and MH classes have only one section. In performance and composition (emphases c-h), "class section" does not apply; students learn the bulk of the canon in their private lessons, and there is one primary composition professor, one primary guitar professor (teaching majors), and one primary piano professor (ditto). There are many primary voice professors, but they are all in extremely close touch with each other and discuss their teaching with each other frequently.

With regards to consistency of ratings across time, the subcommittees tend to be manned by more or less the same faculty from time to time (e.g., 3 of the 4 the MH subtee. members from 2002-03, when MH was assessed, served also in 2005-06, when it was assessed again).

**APPENDIX: EIGHT SEPARATE
Curriculum Assessment Maps (one for
each emphasis, except Music
Secondary Ed/Vocal Licensure BA)**

a) Music History (Note: in Music History, there are 13 upper level courses. Students are required to take MUHL 3322; any one of the eight American