

Department of Music PRAC Undergraduate Program Assessment and Self-Study

Chairperson: Jonathan Irving

Assessment Coordinator: Craig Hlavac

Executive Summary

The Music Department self-study was conducted and organized by Craig Hlavac (Assessment Coordinator) and Jonathan Irving (Department Chairperson) with input from the entire Music Department faculty.

Materials for Review Standards 1-3 (Departmental Mission, Program Goals, and Student Outcomes) were collaboratively developed by the entire faculty in the Winter of 2009. Evidentiary materials in support of these responses were collected from several members of the faculty, as well as from analysis of student/faculty survey data.

Upon completion of this self-study, the Assessment Coordinator has the following recommendations for the Music Department to consider prior to the next program review:

Recommendations:

1. **The Music Department Mission Statement should be publicly communicated via the departmental website and through inclusion on all departmental syllabi beginning in the Fall 2010 semester.**
2. **Music Department program goals should be published alongside the departmental mission.**
3. **The Music Department should establish a Departmental Assessment Committee in order to develop a plan to collect and analyze data related to the progress, fulfillment, and revision of program goals.**
4. **Expected Departmental Student Learning Outcomes specific to each course should be explicitly listed on the syllabus for each course.**
5. **Faculty involved in the music theory course sequence should meet bi-annually to discuss and review student assessments.**
6. **All music faculty should meet annually to discuss assessment strategies and instructional techniques specific to music history courses.**
7. **Faculty that direct performing ensembles should meet to develop/discuss formal assessment strategies specific to SCSU ensembles.**
8. **All music faculty should meet annually to discuss data and to look for ways to improve student learning, both within courses and across the department.**
9. **Full-Time faculty should continue to discuss Student Satisfaction survey results, particularly where qualitative data is available.**
10. **100-level music faculty (including adjuncts) should collect student data relevant to student learning and submit all data to the department for analysis.**
11. **The Music Department should survey alumni regarding employment in order to ascertain what percentages of graduates are working in music or a music-related field.**
12. **Music Department faculty should collaboratively look to increase opportunities for students to fulfill student learning outcomes within coursework.**
13. **Music Department faculty (together with selected students) should meet to discuss and review current textbooks, with discussion specifically focused on whether content is applicable and useful to the student.**
14. **A program change should be proposed requiring music majors to successfully complete an Applied Music course each semester as part of the B.A. in Music degree.**
15. **Music faculty should convene annually to discuss the complementarity of courses within each of the departmental course sequences.**
16. **Alumni and student surveys that specifically inquire about how and why students were attracted to the department should be administered in order to provide insight into what recruitment strategies should be emphasized.**
17. **Current music students should be qualitatively surveyed to ascertain their reasoning for enrollment in music courses, as well as for their opinions of effective methods for recruitment.**
18. **A Full-Time Administrative Assistant should be assigned to the Music Department.**
19. **Advisees should be assigned to advisors based on student interest and departmental equity.**

Program Review Standards

Standard 1: The department/program's mission supports the university's mission.

The Department of Music, both in practice and through public proclamation, embodies and exemplifies the mission of the university. The program offerings, actions, music-related student groups, and faculty actively contribute to the fulfillment of the university's mission.

As of January 2010, the Music Department's mission is:

The mission of the Department of Music is to provide a diverse student population with training and experiences in a variety of musical styles. Through music, the Department engages both the University and the greater southern Connecticut region.

According to the 2007-2012 University Strategic Plan, the mission of the University reads:

Southern Connecticut State University provides exemplary graduate and undergraduate education in the liberal arts and professional disciplines. As an intentionally diverse and comprehensive university, Southern is committed to academic excellence, access, social justice, and service for the public good.

The Music Department primarily supports and engages in the fulfillment of the University mission through the provision of a broad array of academic opportunities. Offering a Bachelor of Arts Degree in Music (with concentrations in Western Art Music, World Traditions, and Music Theory), music majors (and minors) have several opportunities to study and experience music from a variety of diverse vantages.

Contributing greatly to the culture of the University are the varied music performance opportunities available to students. Vocal Studies (University Choir, Chamber Choir, Gospel Choir, selected Jazz Ensembles), and Instrumental Studies (University Band, Jazz Ensembles, Creative Music Orchestra, Small Ensembles, various solo performances) are offered for academic credit to all SCSU students. Through these varied and inclusive performance-oriented courses, students are engaged and introduced to a diverse repertoire of music. Through performance, the University community is able to access and experience music from a variety of genres, styles, and time periods. These opportunities are educationally and culturally enriching, and contribute to the comprehensive education of all SCSU students.

In addition to working toward fulfillment of the University Mission, the Department of Music is also committed to addressing the University's Core Values:

Excellence: Defined as “. . . exemplary and distinguished performance . . . especially in the areas of teaching, learning, scholarship, and service” (2007-2012 SCSU Strategic Plan, p. 19), the Music Department is dedicated to promoting academic, civic, and personal excellence. Department faculty are exemplars of professional excellence; members include a world-renown composer, a nationally-recognized jazz performer and educator, a highly-regarded pianist and educator, an accomplished author and musicologist, and several active professional performers. These successful faculty, through their dynamic backgrounds and experiences, are able to guide and instruct students in a manner that promotes high standards while scaffolding student success. Music faculty consistently exhibit and model excellence through their research, teaching, and performances, and thus promote academic and professional excellence.

Access: As SCSU “. . . values its responsibility to provide opportunities for individuals . . . to become productive members of the University community . . . by eliminating barriers that hinder full participation” (2007-2012 SCSU Strategic Plan, p. 19), the Music Department provides and sustains program offerings and opportunities that are inclusive and open to all. Several ensembles include SCSU students, SCSU faculty, faculty from other regional colleges, and community members. Additionally, music-sponsored student organizations such as the SCSU Pep Band, Drumline, and Colorguard are open to students throughout the region (including those at the Secondary level), and allow those who may not regularly participate in University-related events opportunities to do so.

Diversity: The Music Department is fully committed to providing “. . . an educational and work environment in which individuals and cultures are celebrated and respected . . .” (2007-2012 SCSU Strategic Plan, p. 19). Through the provision of several diverse and varied course offerings (including World Music, Music of the Jewish People, Latin Jazz Ensemble, Electronic Music, etc.) students and the University community are engaged and introduced to a variety of diverse cultures, traditions, customs, and practices. Additionally, the department is committed to engaging and supporting the numerous “non-traditional” students that frequently participate in departmental courses. The department welcomes students and participants from the entire region, and fervently believes in the need for diversity and equity.

Student Success: Of primary importance to the Music Department is the success of all students. As the University values all students and “. . . commits to challenging, supporting, and empowering them to transform their lives” (2007-2012 SCSU Strategic Plan, p. 19), so does the Music Department. As a small and collaborative department, the faculty strive to foster an environment that is inclusive, supportive, and nurturing of all students. Through this community approach, students are formally and informally advised and guided, based primarily on their individual interests, strengths, and future aspirations. Upon graduation, students will have completed a comprehensive music education and will have a network of contacts from which they can elicit support once they leave campus.

Life-Long Learning: It is the goal of the Music Department to instill in graduates and participants the ambition to continue to learn after they complete their studies at SCSU. The allowance and inclusion of alumni and community participation in several facets of the Department provides support and opportunity for those who wish to continue learning at SCSU even after graduation. As music is a vital part of most people’s daily lives, it is our hope that an informed appreciation and understanding of all music can be developed while studying at Southern, and that this appreciation will continue to evolve throughout the remainder of every student’s life.

Community Involvement: As SCSU is an organization that “. . . values community service, civic engagement, and social responsibility . . . [by] invit[ing] community participation in University affairs, and promot[ing] local, national, and international collaboratives” (2007-2012 SCSU Strategic Plan, p. 19), the Music Department is committed to providing opportunities that engage and involve a number of community stakeholders. Music-sponsored student organizations (such as the SCSU Pep Band, Drumline, and Colorguard) actively recruit students from area secondary schools in an effort to involve the community. Many of the University ensembles and faculty members regularly travel to area schools and community-based venues in order to perform and engage other community members. Through these and other music-related experiences, community members are actively and meaningfully involved in the functions and culture of the University.

Recommendations:

- Although the Music Department has collaboratively developed a departmental mission statement that is aligned with the mission and values of the University, publication of this mission has not yet occurred. Therefore, it is recommended that Music Department mission statement is placed on

the departmental website as well as on the syllabi of all departmental courses starting in the Fall 2010 semester.

Standard 2: The department has clearly stated program goals and objectives.

The following program goals have been collaboratively-developed by the entire Music Department faculty. These goals are based on the fulfillment of the mission of the department, as well as the current and desired practices of the department.

Music Department Program Goals

1. Promote the overall academic and civic roles of the students of Southern Connecticut State University through the study, composition, and performance of music.
2. Prepare students for the workforce through diverse, comprehensive, and rigorous coursework designed to develop pragmatic and appropriate musical skills and knowledge.
3. Use the latest technology to enhance and promote student learning.
4. Actively elicit and musically engage members of the greater Southern Connecticut region.
5. Use varied and research-based instructional strategies in all academic music courses.
6. Collect and analyze student data in order to evaluate program efficacy and inform instruction.
7. Contribute to the culture of the University and the region through actively studying and performing music.

Recommendations:

- In an effort to promote communication and transparency, all departmental program goals should be published alongside the mission statement of the department.
- A Departmental Assessment Committee should be established in order to develop a plan to collect and analyze data related to the progress, fulfillment, and revision of program goals.

Standard 3: The department/program has clearly stated program-level expected student outcomes and methods for measurement.

Music Department student learning outcomes were generated primarily from the mission of the department and are aligned with the departmental goals stated above. The student learning outcomes are not only a reflection of the competencies the department desires each student to master prior to graduation, but are also skills the faculty deem essential for the eventual success of the students upon entering the workforce.

Music Department Expected Student Learning Outcomes

1. Upon graduation, music majors will demonstrate an understanding of styles and structures of music and will apply this knowledge through performance.
2. Music majors will demonstrate the comprehension of the relationships among multiple traditions, the connection to social trends, histories and styles of music, art, and other disciplines.
3. Music majors will demonstrate competencies in theoretical and aural skills through sight-singing performance, generating and analyzing harmony, creating and notating self-generated musical ideas, and the graphic dictation of aural sounds.**

Please note: As the ability to sight-sing and demonstrate theoretical skills through singing is crucial for all musicians, this learning outcome is applicable to *all* music majors, regardless of whether the student is an instrumentalist or a vocalist.

4. Music majors will demonstrate the ability to extemporaneously compose musical ideas through improvisational performance.
5. Members of performing ensembles will demonstrate cooperative learning and creative expression through performance.

Assessment of Student Learning Outcomes

Music Department student learning outcomes are assessed primarily and directly through coursework, but also indirectly through the periodic utilization of student satisfaction surveys. Although traditional forms of summative assessment are still most often utilized to evaluate these outcomes, more creative forms of assessing student learning (e.g. performance-based, capstone, group projects) are employed in some courses. Specific methods of measurement pertaining to each of the departmental student learning outcomes are noted below:

Upon graduation, music majors will demonstrate an understanding of styles and structures of music and will apply this knowledge through performance.

As a requirement of the degree, music majors are obligated to successfully complete six one-credit ensemble courses, through which students are evaluated on how well they prepare and perform the repertoire of the ensemble. Through careful and disciplined practice, students have the opportunity to learn music and repertoire from a variety of musical styles, and are asked to perform this music accordingly. Informal performance assessments by the ensemble directors (which are frequently both formative and summative in nature) are done almost constantly, with feedback from the director to the students occurring almost immediately. Unique to the medium of music are the high standards required for a successful performance; without a near-perfect presentation of the notes, rhythms, dynamics, and articulations indicated (or interpreted), ensemble performances are deemed unsuccessful. Thus, through frequent formative, informal assessments as well as less-frequent public summative assessments (performances), students are required to attain a pragmatic and applicable knowledge of various musical styles and structures. **Sample student performances can be found in Appendix A.1**

Music majors will demonstrate the comprehension of the relationships among multiple traditions, the connection to social trends, histories and styles of music, art, and other disciplines.

As a requisite of the degree, music majors are required to successfully complete nine credits in Music History, through which students are evaluated on a number of competencies and content areas. In these courses, students discuss and critically analyze the chronology of major musical events and trends, and compare these trends to similar movements in art, literature, and other related subjects. Probative in-class/embedded student assessments are frequently employed, as are in-class discussions. Through these learning experiences, individual and group student comprehension is formatively assessed. Additionally, summative written assessments (term papers, writing prompts) are utilized throughout these courses, and are used to evaluate student understanding of these interdisciplinary connections. **Sample student work pertaining to this outcome can be found in Appendix A.2**

Music majors will demonstrate competencies in theoretical and aural skills through sight-singing performance, generating and analyzing harmony, creating and notating self-generated musical ideas, and the graphic dictation of aural sounds.

A comprehensive theoretical and structural understanding of music is essential for the music major, as is the ability to accurately exhibit this knowledge through singing and/or instrumental performance. As a requisite for the degree, students are required to successfully complete twelve credits of Music Theory as well as eight credits in Musicianship. In the theory courses, students are taught the fundamentals of

music, the graphic notation of aural sounds, the basic skills required for original composition, and how to critically analyze the harmony and structure of traditional Western art music. Theoretical knowledge is assessed through daily written assignments, periodic written quizzes/tests, informal discussion (embedded formative assessments), and small-group work (also often formative). Coursework in Year 1 of the sequence culminates with a capstone composition project that requires the creation of an original work utilizing the concepts and skills from the entire year (See Appendix A.3). In Year 2, students are assessed through in-class and traditional written assignments, quizzes/tests, and in-class performance opportunities.

In the Musicianship course sequence, students are assessed daily using formative assessments, as well as with several different performance-based summative assessments. Students in these classes acquire and practice singing skills, develop aural perception and discernment skills, and apply theoretical knowledge learned in the theory sequence to various styles of music. In-class small-group singing and dictation exercises are utilized and discussed in order to practice and develop these skills, and regular out-of-class dictation assignments are utilized to assess cumulative student learning. Additionally, weekly small-group and individual performance of short musical excerpts are required in Year 1 of the sequence, which are used to evaluate students' abilities to prepare (both individually and in small groups) music that reinforces content introduced in the course. Through these varied assessments, students are adequately evaluated on their acquisition of these skills and competencies. **Sample student work pertaining to this outcome can be found in Appendix A.3**

Music majors will demonstrate the ability to extemporaneously compose musical ideas through improvisational performance.

As a requirement of the degree, students must successfully complete four credits in the area of improvisation. In these courses, theoretical and performance skills acquired throughout the Music Theory and Musicianship courses are actively engaged, requiring the student to combine theoretical skills and knowledge and apply them to the unrehearsed composition of music. Throughout the course, students are required to practice and memorize various chords, melodic fragments, and rhythms that will form the basis for individual improvisations. Knowledge is formatively assessed in each class meeting, whereby the instructor leads the students in the practice and performance of the relevant materials. Additionally, written summative assignments and quizzes/exams are used to evaluate student progress. **Sample rubrics used to assess this outcome can be found in Appendix A.4**

Members of performing ensembles will engage in the process of cooperative learning and creative expression.

Although music majors are required to successfully complete six one-credit ensembles during their undergraduate studies, all participants in music ensembles are expected to meet this learning outcome. Important to the successful performance of music within an ensemble is the realization that all members must work collaboratively in order to produce a product that is cohesive and expressive. Ensemble skills (such as intonation, blend, balance, the matching of articulations, etc.) are all discussed and practiced as a part of these ensembles. Assessment of the student acquisition of these skills is done formatively throughout the course; the director is able to listen and evaluate group and individual performance constantly, and give feedback immediately (in the form of physical cues, gestures, or through dialogue). However, the final assessment of these skills is summative, and occurs through public performance. **Sample student performances can be found in Appendix A.1**

Student Learning Outcomes and Program Courses

	SLO 1: Styles and Structures of Music	SLO 2: Traditions, Social Trends, and History	SLO 3: Music Theory/Musicianship Skills	SLO 4: Improvisation Skills/Performance	SLO 5: Cooperative Learning/Creative Expression in Performance
MUS 102 (Choir)	X				X
MUS 104/105 (Band)	X				X
MUS 106 (Orchestra)	X			X	X
MUS 108 (Jubilee)	X			X	X
MUS 109 (Stage Band)	X			X	X
MUS 110 (Intro West. Music)	X	X			
MUS 115 (Intro World Music)	X	X			
MUS 141/142/241/242/341/342/441/442 (Applied Music)	X		X	X	X
MUS 171 (Chamber Singers)	X				X
MUS 200-208 (Small Ensembles)	X		X	X	X
MUS 210/211 (Mus His I/II)	X	X			
MUS 220/221 (Musicianship I/II)	X		X		X
MUS 225/226 (Music Theory I/II)	X		X		
MUS 231/232 (Voice I/II)	X				
MUS 235/236 (Guitar I/II)	X				X
MUS 237/238 (Piano I/II)	X				
MUS 300-314 (Adv. Mus History)		X			
MUS 320/321 (Musicianship III/IV)	X		X	X	X
MUS 325/326 (Music Theory III/IV)	X		X	X	
MUS 420/421 (Improvisation I/II)	X	X	X	X	X
MUS 425 (Adv. Form & Analysis)	X		X		
MUS 428 (Electronic Music)	X		X		

Recommendations:

- Expected Departmental Student Learning Outcomes focused on in each course should be explicitly listed on the syllabus for each course.

Standard 4: The department/program actively uses data about student learning to improve its programs.

Music Theory Sequence

Faculty in the music theory sequence revise course content and teaching strategies based on a number of student-based data sources, including exams/quizzes, various types of regular written assignments, summative written assignments (including short musical compositions), embedded formative oral assessments, and course evaluations. Many of these courses are small (less than 25 students), and are conducive to frequent formative assessments; data from these assessments are used to streamline course content and ensure student learning. Formal assessment data is used primarily by each instructor to ascertain student mastery of course content, with informal discussions between theory faculty regarding assessment data occurring periodically. Additionally, in January 2009 (funded by a Faculty Development Grant), the music department sponsored a colloquium at the University of Connecticut (facilitated by Dr. Kaminsky, Head of Music Theory and Associate Dean of Fine Arts at UCONN) at which the SCSU music faculty discussed the expected student outcomes and competencies desired from each of the music theory courses. Benchmarked by the expectations from the UCONN theory sequence (provided by Dr. Kaminsky), course content was discussed in detail, and subsequently streamlined and connected across the sequence. **Sample Music Theory course-specific rubrics can be found in Appendix B.1**

Recommendations:

- Faculty involved in the music theory course sequence should meet bi-annually to discuss and review student assessments. Particular focus on desired student competencies (and how to best assess these competencies) would be helpful in guiding instruction.

Music History Sequence

Student learning within the music history course sequence is evaluated through a variety of traditional assessments, including research-based written assignments, regular exams/quizzes, evaluative written responses (often reactions to concerts or other aural sources), and periodic formative oral appraisals (often in the form of probing questions). **Sample Music History course-specific rubrics can be found in Appendix B.2**

Recommendations:

- All music faculty should meet annually to discuss assessment strategies and instructional techniques specific to music history courses (including adjunct professors that teach 100-level courses). Facilitated discourse surrounding instructor perceptions of effective assessment and instructional strategies would be useful, and could lead to opportunities of common assessments and additional data collection and analysis.

Ensembles

Student learning in the various ensembles is evaluated in a number of ways, including the presentation of regular public performances. Student learning outcomes in these courses include the acquisition of ensemble performance techniques (matching pitches/articulations, blending with others, interpreting graphic notations, intonation, etc.), knowledge of rehearsal techniques (conducting basics, effective concert programming, leadership, etc.), knowledge of appropriate repertoire, and collaboration with peers. The acquisition of most of these skills is formatively assessed throughout the semester by the instructor, with feedback given to the student on a consistent and immediate basis. Additionally, students are trained to self-assess and peer-assess their progress and are encouraged to dialogue with one another regarding performance accuracy. In addition to frequent opportunities for peer and self-evaluation, individual and group progress is publicly assessed regularly through public performance. Should adequate progress from each member of the ensemble not occur, the entire group performance is diminished. Thus, each performance is an opportunity for summative assessment, and is transparent to all interested parties.

Recommendations:

- Although students are informally assessed on a constant basis by the ensemble director, formal assessments should be developed (perhaps in the form of a rubric) specific to each ensemble. Should such rubrics be developed, student expectations would be more clearly defined.

Indirect Student Data

In addition to direct student data (coursework), student perceptions regarding the music department were surveyed in the Fall of 2009. All music students (including majors, minors, and non-majors) were surveyed, and results from these surveys are currently being analyzed (specifically, qualitative responses are being aggregated for discussion at upcoming faculty meetings). However, preliminary quantitative results from these surveys have yielded encouraging data regarding student perceptions of the program. Some overall positive data trends from all of the survey participants (n = 372) include:

- 84% of students rated their music course as either “somewhat”, “a lot”, or “totally” challenging

- 65% of students reported they were expected to work hard in their music classes “a lot” or “totally”
- 79% of students reported faculty used a “variety of engaging teaching methods”
- 87% of students reported they would recommend the music department to others

Additionally, students taking courses in the major/minor/concentration (n = 66) showed significant ($p < .05$) positive differences in their mean score responses when compared to participants taking courses solely as a general education requirement (n = 237) (See Figures 1-3). However, such data can be construed both positively and negatively; while it is encouraging that students investing substantive time in departmental coursework (majors/minors) are generally satisfied, the department should attempt to address the challenge of improving the perceptions of the general education students enrolled in the department. As 100-level courses often act as a gateway/feeder to the major, particular attention to these courses/students may yield considerable dividends, possibly in the form of an increase in the number of music majors.

Figure 1. Student Satisfaction Survey Results

Overall, in the courses that I've take in the [music department], I am or have been . . .

Survey Item	Grouping	Mean
Challenged	Maj/Min/Con	3.74
	GenEd	3.18
Taught ideas, concepts, and knowledge that help me in other music courses	Maj/Min/Con	4.27
	GenEd	3.70
Expected to work hard	Maj/Min/Con	4.19
	GenEd	3.64
Provided with opportunities to use reasoning abilities to solve problems	Maj/Min/Con	3.72
	GenEd	3.27
Expected to actively participate in class discussions	Maj/Min/Con	4.13
	GenEd	3.72
Taught how to appraise the quality of my work	Maj/Min/Con	3.91
	GenEd	3.49
Expected to reason from evidence	Maj/Min/Con	3.82
	GenEd	3.44
Required to analyze topics in-depth	Maj/Min/Con	4.03
	GenEd	3.67
Encouraged to collaborate with other students	Maj/Min/Con	4.08
	GenEd	3.67
Exposed to ideas that are so interesting that I talk about them with friends	Maj/Min/Con	4.03
	GenEd	3.54
Required to analyze and evaluate evidence	Maj/Min/Con	3.87
	GenEd	3.49
Expected to use all the resources on campus that are pertinent to the course	Maj/Min/Con	3.60
	GenEd	3.17

** Responses are based on a 5-point Likert Scale, with “5” meaning “Totally”

Figure 2. Student Satisfaction Survey Results*When I think about my experiences in this department, I would say that . . .*

Survey Item	Grouping	Mean
Many courses stir my curiosity	Maj/Min/Con	2.76
	GenEd	2.55
In general, the courses stimulate my future interest in learning more about the field	Maj/Min/Con	2.88
	GenEd	2.46
My eyes opened up to how an expert in this discipline thinks	Maj/Min/Con	2.82
	GenEd	2.62

** Responses are based on a 3-point Likert Scale, with “3” meaning “Agree”

Figure 3. Student Satisfaction Survey Results*Overall Effectiveness of the Department*

Survey Item	Grouping	Mean
This course or department is helping me to accomplish my educational goals	Maj/Min/Con	2.91
	GenEd	2.68
I would recommend this department to people interested in this field of study	Maj/Min/Con	2.92
	GenEd	2.80
The department fosters a sense of “community” among students	Maj/Min/Con	2.85
	GenEd	2.70

** Responses are based on a 3-point Likert Scale, with “3” meaning “Agree”

Based on this data, it can be assumed that most music students (not including those enrolled solely for fulfillment of a general education requirement) are satisfied with the rigor and content of the program offerings, and are able to make connections between course content and their eventual educational goals.

A Sample Student Satisfaction Survey can be found in Appendix B.3

Recommendations:

- All music faculty should meet annually to discuss data and to look for ways to improve student learning, both within courses and across the department.
- Full-Time faculty should continue to discuss Student Satisfaction survey results, particularly where qualitative data is available.
- 100-level music faculty (including adjuncts) should collect student data relevant to student learning and submit all data to the department for analysis.
- The Music Department should survey alumni regarding employment in order to ascertain what percentages of graduates are working in music or a music-related field.

Standard 5: The department/program provides evidence of quality of instruction and teaching effectiveness.

5a. Evidence of quality of instruction:

Evidence of quality of instruction is garnered primarily from three sources: 1) Cumulative student coursework, particularly capstone-like projects that require the assimilation of multiple content skills/areas for successful completion 2) in-class examinations, tests, quizzes, research-based written work, and other related student projects 3) Student presentations and performances. Through the regular

assessment of student work, instructors can effectively evaluate student learning, and can appropriately adjust instruction based on the needs of the students.

Additionally, utilizing varied and consistent assessments given during course completion, program-level student learning outcomes are also assessed (Figure 4). However, while it is clear that program-level student learning outcomes are addressed in the course sequence, it is also evident that more opportunities to address and evaluate some of the outcomes may be needed. In particular, while Student Learning Outcome 2 (Traditions, Social Trends, & History) is addressed in the Music History course sequence, additional references to this area in other courses may aid in the acquisition of such knowledge, and would likely help the student to make interdisciplinary and cross-discipline connections. Faculty dialogue related to this area is recommended.

Figure 4: Student Learning Outcomes and Program Courses

	SLO 1: Styles and Structures of Music	SLO 2: Traditions, Social Trends, and History	SLO 3: Music Theory/Musicianship Skills	SLO 4: Improvisation Skills/Performance	SLO 5: Cooperative Learning/Creative Expression in Performance
MUS 102 (Choir)	X				X
MUS 104/105 (Band)	X				X
MUS 106 (Orchestra)	X			X	X
MUS 108 (Jubilee)	X			X	X
MUS 109 (Stage Band)	X			X	X
MUS 110 (Intro West. Music)	X	X			
MUS 115 (Intro World Music)	X	X			
MUS 141/142/241/242/341/342/441/442 (Applied Music)	X		X	X	X
MUS 171 (Chamber Singers)	X				X
MUS 200-208 (Small Ensembles)	X		X	X	X
MUS 210/211 (Mus His I/II)	X	X			
MUS 220/221 (Musicianship I/II)	X		X		X
MUS 225/226 (Music Theory I/II)	X		X		
MUS 231/232 (Voice I/II)	X				
MUS 235/236 (Guitar I/II)	X				X
MUS 237/238 (Piano I/II)	X				
MUS 300-314 (Adv. Mus History)		X			
MUS 320/321 (Musicianship III/IV)	X		X	X	X
MUS 325/326 (Music Theory III/IV)	X		X	X	
MUS 420/421 (Improvisation I/II)	X	X	X	X	X
MUS 425 (Adv. Form & Analysis)	X		X		
MUS 428 (Electronic Music)	X		X		

Selected syllabi (See Appendix C.1) indicate that the student learning outcomes are being addressed, even though such outcomes are often not directly mentioned by name.

Additional evidence of quality of instruction can be found from data in the departmental Course Information Survey Summary (Appendix C.2). Some germane highlights of the report are found in Figure 5. As indicated, the majority of aggregate responses evidence student satisfaction. While there is one specific area of concern related to the usefulness of ancillary reading materials within coursework (only 83.3% of students reported that reading materials helped with understanding), the overall sentiment of students completing these surveys indicate satisfaction with their learning experiences in the Music Department.

Figure 5: Selected Course Information Survey Data (n = 2330)

Question	Strongly Agree/Agree (%)	Strongly Disagree/Disagree (%)
Time spent in class worthwhile	92.3	4.9
Instruction helped with understanding	92.5	4.3
Major points clear	93.4	3.0
Class meetings intellectually stimulating	90.1	5.8
Quality of instruction high	91.0	5.1
Overall quality of course high	89.2	5.7
Reading material helped with understanding	83.3	6.8

Recommendations:

- Increase opportunities for students to fulfill all student learning outcomes within coursework
- Specifically state program-level student learning outcomes within course syllabi
- Discuss and review current textbooks, specifically focused on whether content is applicable and useful for the student. The inclusion of students into this discussion would be helpful.

5b: Evidence of teaching effectiveness

Teaching effectiveness is most directly appraised through DEC evaluations/observations, but can also be indirectly measured through student satisfaction surveys, course evaluations, and through the analysis of exemplary student work. A review of these measures related to departmental expected student learning outcomes is appropriate.

Upon graduation, music majors will demonstrate an understanding of styles and structures of music and will apply this knowledge through performance.

Besides the student assessment measures discussed in Standard 3, evidence of teaching efficacy related to this standard can be primarily found in exemplar student work (Appendices A.2 & A.3). In these sections, clear evidence of the understanding of the structures and styles of music can be found, particularly in the written narratives and in the student-generated musical compositions.

Additionally, evidence of student learning of various styles of music is evidenced through the numerous performances offered by the department each semester. Appendix A.1 provides examples of several recordings of recent student performances. Choral and instrumental mediums are included, with styles ranging from traditional choral to free instrumental improvisation. The breadth of disparate stylistic experiences available to students in the department is considerable, and the successful performances included exemplify the ability of the students to comprehend and apply this knowledge.

Music majors will demonstrate the comprehension of the relationships among multiple traditions, the connection to social trends, histories and styles of music, art, and other disciplines.

Besides the student assessment measures discussed in Standard 3, evidence of teaching efficacy related to this standard can be primarily found in exemplar student work (Appendices A.2 & A.3). In the exemplar student written work, clear connections between the traditions and history of the development of music and various other disciplines (especially the other arts) can be appreciated. As the department offers several music history courses that are requirements of the major, students have numerous opportunities to make these interdisciplinary connections.

Music majors will demonstrate competencies in theoretical and aural skills through sight-singing performance, generating and analyzing harmony, creating and notating self-generated musical ideas, and the graphic dictation of aural sounds.

Clear evidence of student learning related to the acquisition music theory skills is found in the given examples of a capstone assignment required at the completion of Music Theory II (Appendix A.3). As a requirement for completion of this course, students are asked to compose an original 24-bar chorale-style composition in the tradition of J.S. Bach. In order to successfully complete this assignment, mastery of virtually all of the theory skills acquired from the first year of the sequence is required. As a result, students who are able to integrate and combine this knowledge into a coherent and stylistically-appropriate composition have demonstrated some of the competencies required by this standard.

In addition to assessing students' theoretical skills, students are also frequently assessed on their acquisition of aural and sight-singing skills. As a part of the Musicianship course sequence, students are often formatively and summatively assessed (rubrics for these courses are found in Appendix B.1). Along with these assessments, student musicianship skills are also assessed informally during ensemble participation; successful participation in performing ensembles requires the acquisition of many musicianship skills.

Music majors will demonstrate the ability to extemporaneously compose musical ideas through improvisational performance.

In order to afford students the ability to acquire the skills necessary to meet this standard, all music majors are required to successfully complete two semesters of improvisation coursework (MUS 420/421). These courses (syllabi can be found in Appendix C.1) thoroughly explain the history and foundations of successful improvisation, as well as offer each student the chance to actively improvise as a part of the required coursework (rubrics for assessment of these skills can be found in Appendix B.1).

In addition to the evaluation of student improvisational skills through course assignments, several ensembles also require technical facility in this area. The Creative Music Orchestra, the Blues Band, the Latin Jazz Band, the Jazz Standards Band, and several of the Small Ensembles all actively incorporate improvisation into performances. Students' improvisational performances are formatively assessed by the instructor in rehearsals throughout each semester; summative assessment occurs during the many public performances presented by these ensembles throughout the year.

Members of performing ensembles will engage in the process of cooperative learning and creative expression.

Performance is one of the most important facets of the Music Department, and ensuring students in the department acquire the skills necessary to successfully and collaboratively perform as a part of an ensemble is crucial to the fulfillment of the department's mission. Evidence of teaching effectiveness with regards to this departmental standard is largely based on the success of the regular, public performances presented by all of the ensembles. Through the preparation of these public concerts, students must constantly and musically work together, collectively making decisions on several distinct aspects of the sound. Intonation, blend, balance, tone color, articulations, dynamics and phrasing all require the full attention of each student, and require each individual to work as a team. Evidence of the successful completion of this standard can be found in Appendix A.1, where recordings of several performances of the various ensembles of the department can be found.

In order to ensure students obtain the necessary individual performance skills necessary to successfully perform and participate in departmental ensembles, all music majors are provided private instruction, specific to their instrument and stylistic preference, *free of charge*. Funded entirely by the Stutzman Foundation (a private philanthropic organization founded by the family of an SCSU Music Department graduate), each student is afforded (without cost) the opportunity to study with a highly-qualified

professional musician. Through this expert guidance, students are given the opportunity to develop at their own pace, with rapid improvement occurring in most instances. However, although most music majors take advantage of this opportunity, because these courses are not required for the degree, some have chosen not to enroll in these courses.

Recommendations:

- A program change should be proposed requiring music majors to successfully complete an Applied Music course each semester as part of the B.A. in Music degree.

Standard 6: The department provides evidence of a coherent and current program.

The Music Department is committed to providing a coherent, progressive course sequence to all music students. In order to ensure students have the necessary skills and experiences needed to succeed in upper-level courses, a holistic view of the entire course curriculum is warranted, and should be organized around the expected Student Learning Outcomes of the department. To that end, Figure 6 shows a matrix of where and to what extent each of the expected Student Learning Outcomes fall within the music curriculum. Differing levels of these skills are presented in the matrix:

- **I: Introduce:** Indicates topics related to the SLO are introduced and discussed in this course. Broad and inclusive experiences and topics related to the standard are included, and give the student a general idea of what the competency area is about.
- **Focus:** Indicates course content is specifically focused on student skill acquisition and learning directly related to the SLO. Specific and particular attention to the skill sets required for the fulfillment of the indicated competency is the primary focus of these courses.
- **Apply:** Indicates students have already acquired many of the skills in this competency area, and are actively using/applying these skills in various settings.

Figure 6: Introduction, Focus, and Application of Student Learning Outcomes

	SLO 1: Styles and Structures of Music	SLO 2: Traditions, Social Trends, and History	SLO 3: Music Theory/Musicianship Skills	SLO 4: Improvisation Skills/Performance	SLO 5: Cooperative Learning/Creative Expression in Performance
MUS 102 (Choir)	I/A				I/F/A
MUS 104/105 (Band)	I/A				I/F/A
MUS 106 (Orchestra)	I/A			A	I/F/A
MUS 108 (Jubilee)	I/A			A	I/F/A
MUS 109 (Stage Band)	I/F/A			A	I/F/A
MUS 110 (Intro West. Music)	I	I/F			
MUS 115 (Intro World Music)	I	I/F			
MUS 141/142/241/242/341/342/441/442 (Applied Music)	I/A		A	I/F/A	F/A
MUS 171 (Chamber Singers)	I/A				I/F/A
MUS 200-208 (Small Ensembles)	I/A		A	A	I/F/A
MUS 210/211 (Mus His I/II)	I	I/F			
MUS 220/221 (Musicianship I/II)	I		I/F/A		I/F/A
MUS 225/226 (Music Theory I/II)	I/F		I/F/A		
MUS 231/232 (Voice I/II)	I/A				
MUS 235/236 (Guitar I/II)	I				I/A
MUS 237/238 (Piano I/II)	I				
MUS 300-314 (Adv. Mus History)		F/A			
MUS 320/321 (Musicianship III/IV)	F/A		F/A	A	F/A
MUS 325/326 (Music Theory III/IV)	F/A		F/A	A	
MUS 420/421 (Improvisation I/II)	A	A	A	F/A	A
MUS 425 (Adv. Form & Analysis)	A		A		
MUS 428 (Electronic Music)	F/A		I/F/A		

For courses that have more than one qualifier (generally courses that can be repeated), students often progress from the introduction to the indicated skills toward one or both of the more in-depth categories. (For example, often students in the University Band are introduced to certain ensemble skills when first taking the course, and then have the opportunity to master and apply these skills in subsequent semesters.)

As indicated, courses early in the course sequence generally introduce students to the various competencies and skills required for each of the departmental learning outcomes. As the student progresses through the early courses and gains experience and particular skill sets, students then have the opportunity to focus and apply this knowledge in their upper-level coursework.

Curriculum content is kept current primarily through the expertise and professionalism of the faculty. All of the teaching faculty are active professional musicians who frequently speak and perform at various venues throughout the region, with some performing both nationally and internationally. Through these varied experiences, faculty members are able to observe and become aware of the latest research and trends in their respective specializations, and are then able to pass this knowledge on to their students. Frequent formal and informal dialogue occurs between faculty with regards to new instructional techniques and content ideas, with information from these discussions used to retool and revise course content. One such example of this involves a series of new courses that are currently pending approval from UCF, which propose the teaching of recording and video editing techniques utilizing industry-standard software and hardware. These courses were developed in response to a perceived need for such skills, and will specifically focus on current technological trends in sound recording and editing.

Recommendations:

- Music faculty should convene annually to discuss the complementarity of courses within each of the departmental course sequences, looking specifically for ways to streamline content while increasing rigor.

Standard 7: *The department has an appropriate number of qualified faculty, students, and staff.*

Faculty

The Music Department currently employs 5 full-time and 14 part-time teaching faculty. Of the five full-time faculty, three are full professors (tenured), one is a full professor (untenured), and one is an instructor (untenured). All full-time faculty are teaching in areas of expertise, and all are active teachers, clinicians, performers, or composers in the music field. The department is committed to providing all students with a diverse, varied, and comprehensive education, and thus no member of the faculty teaches a majority of courses in a typical students' program. Faculty assignments are made based on expertise, educational background, and previous experience in the competency area. All courses in the department are taught by highly-qualified, experienced instructors; evidence of such qualifications (including a matrix of faculty education/experience and CV's) can be found in Appendices D.1 and D.2.

Part-time (adjunct) faculty comprise an integral part of the teaching faculty within the Music Department, and are all amply qualified. All adjunct faculty teach in their respective area of expertise, and many are active performers/clinicians throughout the region. In addition, many of the department's adjunct professors are also teaching faculty at other area institutions, including the University of New Haven, Wesleyan University, the University of Connecticut, Naugatuck Valley Community College, and Eastern Connecticut State University. A complete list of part-time faculty (along with their qualifications and CV's) can be found in Appendices D.1 & D.2.

Students

Music majors are recruited through a number of diverse methods. Members of the faculty often travel to local secondary schools (Hamden High School, Hillhouse High School, Lyman Hall High School, Sheehan High School, etc.) in an effort to build relations with traditional students while they are in the process of making college decisions. Ensembles also travel off campus regularly in order to perform, and as a result, performers have the opportunity to discuss various aspects of the music program with a diverse audience. Such efforts have provided access to a wide array of students, some of which have become music students at SCSU. Additionally, several 100-level general education courses offered in the department provide a diverse sample of students from a number of disciplines, thereby offering the opportunity for music faculty to showcase the strengths and offerings of the department. Finally, the electronic music courses as well as all of the department's ensembles have been effective at attracting new students to the major.

Recommendations:

- Alumni and student surveys that specifically inquire about how and why students were attracted to the department should be administered in order to provide insight into what recruitment strategies should be emphasized.
- Current music students should be qualitatively surveyed to ascertain their reasoning for enrollment in music courses, as well as for their opinions of effective methods for recruitment.

Support Staff

The Music Department currently employs one part-time administrative assistant. For a department as large and dynamic as that of the Music Department, at least one full-time administrative assistant is needed. As a result of this lack of administrative support, faculty are often required to perform a number of administrative functions (including work orders, honorarium requests, requisition requests, etc.) that at times detract from their traditional duties. The Chairperson is often forced to follow-up on paperwork, return phone calls made to the department, and follow-up on students/adjunct employment papers. Additionally, because our current administrative assistant is required to leave the department at noon daily, calls/faxes to the department go unanswered after this time. Prospective students, current students, and SCSU-based inquiries after 12pm are not addressed until the next business day (if a message is left). Although conclusive data is not available, it can be assumed that as a result of this vacancy, prospective students are not receiving the information they need regarding the music department, nor are the teaching faculty being optimally supported. The need for a full-time administrative assistant is clearly present.

Recommendations:

- A Full-Time Administrative Assistant should be assigned to the Music Department.

Implications of data presented

According to the data presented in the Music Course/Section Summaries from the last five years (Appendix D.3), the department adequately meets the course needs of most students, but could benefit from adding additional sections of some courses. Figure 7 lists the five-year average enrollments vs. capacity for all regular courses offered in the department (excluding independent studies). Courses in **boldface**, based on the frequency of capacity enrollments, could benefit from additional section offerings by the department. Courses in *italics* should be discussed based on low enrollment percentages. **Please note: in many of these cases, the capacity for these courses should be reduced; if these course capacities were reduced to more pragmatic numbers, enrollment percentages would be more indicative of enrollment trends.**

Figure 7: Music Department Average Course Enrollments (2005-2009)

Course	Average Enrollment (2005-2009)	Total Course Capacity (per semester)	Average % Filled (2005-2009)
MUS 102	26	40	65.8%
MUS 104	14	60	24%
MUS 105	13	60	22.1%
MUS 106	8	30	27%
MUS 108	19	30	63.3%
MUS 109	4	80-30 (reduced)	11.3%
MUS 110	38	40	92.8%
MUS 115	34	40	96.4%
MUS 171	11	20	47.2%
MUS 201	8	20	38.6%
MUS 210	20	25	79.2%
MUS 211	15	40	38.1%
MUS 220	19	25	76.8%
MUS 221	12	40	29.4%
MUS 225	20	25	80%
MUS 226	15	20	76.3%
MUS 231	18	20	92.2%
MUS 232	11	20	26.9%
MUS 235	19	20	98.4%
MUS 236	15	20	67.9%
MUS 237	19	20	97%
MUS 238	12	15	68.1%
MUS 300	12	25	28.7%
MUS 301	12	30	40%
MUS 303	8	20	33.3%
MUS 304	12	20	51.1%
MUS 308	8	25	32%
MUS 311	20	20	97.5%
MUS 314	18	20	90%
MUS 320	10	25	38.2%
MUS 321	10	10	70.7%
MUS 325	10	25	49.4%
MUS 326	8	10	96.9%
MUS 420	13	12	105.6%
MUS 421	13	20	50%
MUS 425	2	10	56.3%
MUS 426	13	20	74.3%
MUS 428	15	20	93.7%

Although the majority of enrollment percentages listed above are generally in line with the average enrollment numbers listed, because of changes in enrollment capacities during the years when the data was collected, some percentages are not indicative of current trends. (For specific numbers for each course/semester, please see Appendices C.3 and C.4). Courses that require additional explanation with regard to enrollment trends include:

- University Band (MUS 104/105): Although enrollment trends for these courses have improved over the last three years, the total course enrollment percentage is still below 30%. Additional efforts to recruit more students into this course are warranted, as is a reduction in the course capacity. Currently set at 60 students, this course has the highest enrollment capacity of any music course. Reducing this number to 40 (in-line with the University Choir) is suggested.

- Creative Music Orchestra (MUS 106): Although technically a large ensemble, this course is more-closely aligned with that of the small ensemble courses. As such, it is suggested that the current course capacity (30) be reduced to 20 students (in-line with the small ensemble capacities).
- Stage Band (MUS 109): Due to low enrollment numbers, this course has effectively been discontinued from active use.
- Music History of the Western World/World Music (MUS 110/115): Combined, these courses form the majority of non-major students served by the department. As both courses are currently general education requirements, course enrollments are generally upwards of 95%. As such, the idea of providing additional sections of both courses should be discussed by the department. However, as the University moves toward the new LEP program, continued success with regards to student enrollment is dependent on the conversion of these courses to fulfill one of the Tier 2 LEP requirements. Failure to make these changes will likely result in plummeting enrollment numbers, and thus it is imperative that the department convert these courses as soon as possible. Continued tracking of enrollments in these courses during the transition to the LEP program is required by the department.
- Musicianship II (MUS 221): Although the current enrollment capacity for MUS 220 (the prerequisite course for MUS 221) is set at 25, the capacity for MUS 221 is set at 40. It is suggested that this capacity be set at 25 so as to be aligned with the capacity for the prerequisite course.
- Guitar I (MUS 231): This course consistently garners considerable student interest, which has transferred into average enrollment percentages well above 90%. As a result, it is suggested that additional sections of this course be offered.
- Jazz History (MUS 311): This course consistently attracts students from a wide array of majors, largely because of its engaging content and “W” course designation. As a result of this course’s enrollment percentages, it is suggested that this course be offered on a more frequent basis. Additionally, it is suggested that the department work to develop more “W” courses, based on the successful enrollment percentage of this course.
- Improvisation I (MUS 420): This course consistently reaches capacity when offered. It is suggested that, if possible, the enrollment capacity for this course be *increased* to allow additional students to enroll. If this course of action is not conducive to student learning, it is suggested that additional sections of the course be offered on a consistent basis.
- Electronic Music (MUS 428): This course consistently reaches enrollment capacity. As a result, it is suggested that additional sections of this course be offered on a consistent basis.

Standard 8: The department provides high-quality student advisement and maintains adequate tracking procedures of its students.

The Music Department is committed to providing high-quality student advisement to all music majors, and is equally committed to providing the support, scaffolding, and follow-up necessary for all students to graduate in a timely manner. Currently, music majors are assigned to advisors based on the first letter of their last name; however, as a result of discussions related to this self-study, future advisees will be assigned to the full-time faculty member that is best equipped to guide them, based on the students’ reported area of interest.

In the 2008-2009 academic year, the department formally advised approximately 40 undergraduate students. The breakdown of the ratio of advisor to advisee can be found in Figure 8.

Figure 8: Advisor/Advisee Ratio

Advisor	# of Music Advisees (2008-2009)
Irving (Chair)	15
Chevan	12
Kuss	10
Gemme	3

Based on these advisement numbers, it is clear that the number of advisees per advisor is favorable for each student to receive an in-depth advisement session each semester. Additionally, students are able to meet with their advisor/professor when needed during regularly-scheduled office hours. Each professor is required to submit their office hours to the Department Chairperson at the beginning of each semester, as well as post them on their office doors. Professors are required to schedule office hours for at least five hours per week (at times that the majority of students find convenient), and must schedule them over the course of three separate days. A list of office hours for Spring 2010 are found in Figure 9.

Figure 9: Spring 2010 Office Hours (Full-Time Faculty)

Professor	Office Hours
Irving (Chair)	MTWR 9-11 am & by appt.
Chevan	T 3:15-5:10, R 3:10-4:10, F 11-1:30 & by appt.
Gemme	M 2:00-3:45, 6:00-7:15; T 1:00-3:00; W & R by appt.
Hlavac	MW 1-3, F 11-12 & by appt.
Kuss	MWF 4-5, T 11-12:30

In general, each advisor has the opportunity to individualize their advisement sessions for each advisee. However, as a general practice, advisors often utilize the unofficial transcript for each student as a basis for course selection/tracking, and also require each student to bring a copy of this tool for their records. Prior to each advising session, students are asked to prepare by selecting courses for which they would like to enroll, and then explain these choices to their advisor. This process not only allows the student a sense of ownership and responsibility over their course selections, but also provides insight to the advisor regarding the advisee's interests and passions. Working with these individual student interests, the advisor and the advisee have the opportunity to work collaboratively to plan a course schedule that will interest and challenge the student while staying focused on fulfilling the requirements of the degree. These advisee meetings include semester-to-semester planning, long-term planning, and planning for after graduation. All of the department faculty are focused and committed to the success of program graduates, and as such often discuss employment/graduate school opportunities during regular advisement.

Standard 8.a: Undergraduate Program Direction

The Chair of the Music Department is primarily responsible for ensuring the administrative functions of the department are carried out in an efficient, effective, and timely manner. The Chair is responsible for organizing and communicating course scheduling to the Associate Dean by the appropriate deadline each semester, as well as ensuring courses/course sequences are offered in a meaningful and predictable manner. The Chair (combined with the Administrative Assistant) is responsible for responding to initial requests for information from prospective students regarding program/course offerings, as well as following up initial correspondences with potential students. The Chair is also ultimately responsible for approving transfer/AP credits, although considerable weight in these matters is given to the opinions of relevant teaching faculty. Finally, the Chair is responsible for guiding/scheduling mandatory music major

meetings (one per semester), which attempt to remind all students of their responsibilities as well as inform them of the myriad of opportunities available to them throughout the upcoming semester.

Recommendations:

- Advisees should be assigned to advisors based on student interest and departmental equity.

Standard 9: The department offers an appropriate number of courses and sections to meet the needs of students.

Statistical data related to enrollment trends specific to courses/sections can be found in Appendices C.3 and C.4, and commentary related to these trends can be found in Standard 7.

Data found in Figure 7 indicates that courses offered by the music department sufficiently meet the needs of the non-major, the music minor, and largely the music major. However, in response to the Music Department's responsibility to offer and communicate a viable course sequence (one that can be relied upon and followed by an incoming freshman and lead to a degree), the department must definitively address the inconsistent offerings of the MUS 425/426 sequence, courses that are required for Music Theory concentration students. MUS 425 (Advanced Form and Analysis) was offered as a regular course in Fall 2009, and as independent studies in Spring 2008 and Spring 2009. MUS 426 (Arranging) was offered only in Spring 2005 and Spring 2009. However, even though the department does make these courses available for upperclassmen, the need to increase enrollment for these courses is obvious; currently, students cannot ascertain when (or if) these required courses will be offered as a regular course. In response to this perceived need, the department (most specifically Dr. Kuss) has recently developed two additional 400-level courses that are technology-based and may be substituted for MUS 425/426. The goal for these courses is to attract non-music major students into the courses so as to increase enrollment, and thereby stabilize this area of the program. Although these courses have not been officially approved by UCF as of yet, the department is confident that (if approved) these courses will attract enough students to run on a regular basis.

The Music Department does publish a regular course rotation in the Undergraduate Catalog; included in this publication are the classes, credit hours, and requirements of the degree of BA in Music (all concentrations) as well as the music minor. Documentation of the program sequence found in the 2009-2011 Undergraduate Catalog can be found in Appendix E.1.

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