



Program: Music

Assessed by: Dr. Michael Benson – Chair, Department of Music

Reporting Cycle of Fall 2015- Spring 2016

Mission Statement:

The faculty of the Department of Music is committed to providing all Malone students with opportunities to stimulate an increasing awareness and interest in the arts and related cultures. Study in the fine arts should cultivate an appreciation for the arts, encourage participation and employment in the arts, and provide opportunities for the development of the necessary skills for creation and evaluation of specific art forms. Experiences in art and music are essential components of a liberal arts education.

The primary purpose of the Department of Music at Malone University is to provide students with an opportunity to acquire the skills and knowledge necessary to become competent musicians. It is the intention of the music department to prepare students for life-long experiences in music by providing a solid music curriculum along with opportunities for solo and ensemble performance.

Program Goals:

- Students should comprehend and apply the central concepts that emphasize the elements, principles and cultural contexts of music and how to prepare themselves to be performers, teachers, church musicians, and music industry professionals.
- Students should participate in experiences that are characterized by musical excellence and aesthetic expression
- The department of music recognizes its role in the cultural life of the campus and local communities.
- Students should gain an understanding of their responsibility for stewardship in the fine arts and learn to use their musical talents to express their Christian faith.

Program Intended Learning Outcomes (PILO)	Means of Program Assessment & Criteria for Success	Summary of Data Collected	Use of Results
<p>1.) Demonstrate proficiency in written theory, aural skills, keyboard harmony, and music technology.</p>	<p>1.) Keyboard Proficiency Exam – 100% of students must achieve passing grade of satisfactory / unsatisfactory.</p> <p>2.) Sophomore Review – 100% of students must achieve a passing grade of satisfactory / unsatisfactory.</p>	<p>1.) Students are successful with this assessment tool or learning outcome (100% success rate). To facilitate this, continuing students are required to pass and may retake keyboard proficiency exams until successfully completed.</p> <p>2.) Students are successful with this assessment tool on this learning outcome. (100% success rate)</p>	<p>1.) No changes</p> <p>2.) A satisfactory result is indicated by a.) the faculty’s affirmation of the students persistence in the major and/or b.) successive acceptance into the major.</p>
<p>2.) Demonstrate comprehensive understanding of the different style characteristics, performance practices, and interpretive approaches associated with each historical period.</p>	<p>1.) Applied Juries – 100% of students must achieve a passing grade of satisfactory.</p> <p>2.) Senior Recital Evaluation – 100% of students must achieve a passing grade of satisfactory on the recital hearing to perform the final degree recital.</p>	<p>1.) The success rate in these areas of applied juries is 100%</p> <p>2.) All students were successful in all performance rubric areas. (100% success rate)</p>	<p>1.) No changes</p> <p>2.) See attached rubric as reviewed by the faculty.</p>

Program Intended Learning Outcomes (PILO)	Means of Program Assessment & Criteria for Success	Summary of Data Collected	Use of Results
3.) Be able to perform works in the applied major and as conductor of an ensemble at appropriate level with technical proficiency and musical understanding.	1.) Applied Juries Evaluation – 100% of students must achieve a passing grade of satisfactory. 2.) Senior Recital Evaluation – 100% of students must achieve a passing grade of satisfactory on the recital hearing to present the final degree recital.	1.) The success rate in these areas of applied juries is 100% 2.) All students were successful in all performance rubric areas. (100% success rate)	1.) No changes 2.) See attached rubric as reviewed by the faculty.
4.) Be able to integrate faith and learning within their musical perspective.	Faith and Learning Integration Statement from the Sophomore Review. 100% of students must achieve a passing grade of satisfactory from faculty members during the review.	Students provide a paper explicitly on faith, major track perspectives and vocational plans as part of the Sophomore Review requirements.	A rubric for faith integration is included at the end of this document, amended as suggested by music faculty.
5.) Demonstrate ability to integrate music and ministry in worship.	Music Ministry Internship Evaluation – 100% of students must achieve a passing grade of satisfactory. Within the course, a paper is required reflecting the students vocational experience.	The evaluation of student learning in the internship shows that the students are successful with this learning outcome in practice. (100%)	Internships and applicable course grades support expression within the music ministry degree program.
6.) Demonstrate specialized knowledge in areas of applied music, conducting, technology and various aspects of church music.	Music Ministry Internship Evaluation – 100% of students must achieve a passing grade of satisfactory/unsatisfactory.	Student interns passed internship courses satisfactorily (100% success rate).	Students are intentionally placed in music ministry internships that include a choral component and applied church music. The redesigned major includes such components.

Program Intended Learning Outcomes (PILO)	Means of Program Assessment & Criteria for Success	Summary of Data Collected	Use of Results
7.) Demonstrate specialized knowledge of MIDI and digital recording.	Audio Portfolio Evaluations – 100% of students achieve a passing grade of satisfactory.	1.) This evaluation tool provides the same results reflecting all elements of the music production major as needed (100% success rate). 2.) Music Education students passed CMUS 122 Instructional Music Technology (100% success rate).	1.) Ongoing projects reinforce classroom theory. Skill development in this area will be developed by students to reinforce or enhance outcomes in other courses, such as music history, keyboard harmony, and music theory.
8.) Be able to implement and integrate varied software and hardware approaches to music production	1.) CMUS 440 Audio Portfolio and CMUS 471 Audio for Video – 100% of student must achieve a passing grade of satisfactory. 2.) Music Production Internship Evaluation – 100% of students must achieve a passing grade of satisfactory.	1.) Students achieved a 100% passing grade in CMUS 440 and CMUS 471. 2.) The Internship Evaluations show that our students understand the use of software and equipment (100% pass rate.)	1.) Additional participation in the 25 th Street Production student group is required of all majors. Studio time is being implemented as an ongoing requirement in relevant courses.
9.) Demonstrate specialized knowledge in general, choral, and instrumental PreK-12 music instruction.	1.) Student Teaching Evaluation–100% of students must achieve a passing grade of satisfactory. 2.) Praxis II Score–100% of students must achieve a passing grade of satisfactory.	1.) All student teachers passed the technical and pedagogical areas of teaching. 2.) All students took the Praxis II during this time period. All passed the music portion	1.) NASM standards and curricula modifications have been adopted by the music faculty. 2.) In light of these results, the department will continue to integrate learning theory activities within music education specific classes.
10.) Understand the procedures, materials, and skills appropriate for PreK-12 music instruction.	1.) Student Teaching Evaluations – 100% of students must achieve a passing grade of satisfactory.	1.) All students were successful in these areas of teaching during their student teaching experience.	1.) Faculty would recommend the registrar provide a “0 credit” line item on transcripts to record adherence to required, non-major participation practice, as is standard practice in many NASM institutions.

Junior/Senior Recital Performance Rubric					
GRADE	Excellent (4)	Above Average (3)	Average (2)	Below Average (1)	Fail (0)
Memorization	There are no discernible lapses in performance. Dynamics are played consistently.	There are no discernible lapses. Dynamics are not perceived.	Several lapses delay performer's contribution. Piece is not stopped.	Piece is stopped and restarted or continued.	Piece is stopped and conferring with music and/or accompanist needed.
Technique	Notes are cleanly executed. Voicing or transition of notes are consistent. Posture/embouchure are proper	Occasional smearing or multiplicity of notes. Occasional voicing/trans issues. Inconsistent posture.	Multiple sections are not played cleanly. Note transitions are not clean in multiple areas. Inconsistent posture.	Full sections/phrases are smeared. Relationships between notes are inconsistent. Posture/embouchure lapse consistently	Constant smearing of notes. Voicing and notes are indecipherable throughout piece. Poor posture or embouchure
Intonation and note accuracy	All notes are in tune and accurately executed	Several notes are out of tune or missed	Above or below pitch less than 1/3 of piece. Multiple notes are missed	Above or below pitch less than 2/3 of piece. Multiple notes are missed	Entire piece is above or below pitch. Multiple notes are missed
Rhythm	Consistent tempo. Rhythms are accurate or interpretive according to music. Expressive tempi are consistent	Consistent tempo. Grouplets and syncopations are inaccurate. Lack of coordination with accompanist.	Inconsistent tempo. Consistent lapse in complicated rhythms. Expressive tempi are stilted but functional	Inconsistent tempo. Basic rhythms are occasionally missed. Expressive tempi are absent or non-functional	Complete lack of tempo adherence. Simple rhythms are missed. Expressive tempi are absent
Musicianship	Piece is performed according to period or style practice. Phrasing, dynamics and expression are consistent. There is audience interaction	Piece contains elements of stylistic consistency. Expression is inconsistent. Dynamics and phrasing are present. There is an audience connection	Piece may be played stylistically. Occasional moments of expression. Dynamics and phrasing are generally present. There is no audience connection	Stylistic nuances are noticeably absent. Dynamics and phrasing are minimal. There is no audience connection	Piece is stilted. There is no phrasing. Dynamics are markedly absent.
Overall	Performance evoked an enthusiastic, positive response	Piece evoked a positive response	Piece evoked a polite response	Piece provoked an awkward response	Piece provoked a negative response

Faith Reflection Paper (Sophomore Review)					
GRADE	Excellent (4)	Above Average (3)	Average (2)	Below Average (1)	Fail (0)
Faith Statement	Paper articulates concrete reasons for perspective on the Christian gospel and its specific effect on the writer's life.	Paper contains concrete reasons for perspective on the Gospel, but not specific in its application to the writer's view	Paper alludes to elements of the Gospel, and does not relate to the writer	Paper alludes to general religious values, but does not articulate specific reactions to the Gospel	Paper contains no elements in which a theological perspective may be determined
Vocational Integration	Paper clearly states how the Christian gospel relates to future vocational aspects of the writer	Paper mentions elements in the religious viewpoint that relate generally to the vocation	Paper alludes to the religious viewpoint, but does not specify impact on the vocation	Paper vaguely mentions religious principles but does not apply them to the vocation	Paper makes no connection between religious perspective and the vocation
English and Grammar	Syntax and flow contribute to the readability of the paper. Paper is well organized. There are no mistakes in spelling or grammar. Paper is typed/printed	There are interruptions in syntax and flow. Paper is well organized. There are few mistakes in spelling and grammar	Syntax and flow detract from the readability. Paper lacks organization but is still understandable in concept and scope. There are numerous mistakes in grammar and spelling. Language style is colloquial or inappropriate	Syntax and flow are conspicuously absent. Organization creates problems in paper expression, concepts or cohesiveness. There are numerous mistakes and language style is inappropriate	Syntax and flow are conspicuously absent. Content of the paper is nonexistent or vague. There is no organization and paper is virtually unreadable.