

**I. B. Educational Program Learning Outcome Assessment Plan for the
Bachelor of Music Education Degree**

<p align="center">Learning Outcome</p> <p><i>What should a graduate in this major know, value, or be able to do at graduation and beyond?</i></p>	<p align="center">Data Collection and Analysis</p> <p><i>What assessment tools and/or methods will you use to determine achievement of the learning outcome? Describe how the data from these tools and/or methods will be collected. Explain the procedure to analyze the data.</i></p>	<p align="center">Results of Evaluation</p> <p><i>What were the findings of the Analysis Team? List any specific recommendations.</i></p>	<p align="center">Use of Evaluation Results</p> <p><i>What changes in curriculum, courses, or procedures were made as a result of the program learning outcome assessment process?</i></p>
<p>Plan, Implement, and Assess Instruction for Diverse Student Populations at Elementary and Secondary levels</p>	<p>Portfolios, field experiences, practica based in MUS 388/CUR 489/490 and in clinical practice (student teaching) allow instructors to observe and analyze students' demonstration of the various skills required of teachers which are evaluated using the STAI and related scoring rubrics</p> <p>Score 139 or above on Praxis II-music education exam</p> <p>Score 152 or above on Praxis II-PLT exam</p>	<p>Based on MDE assessments of first year teachers and the process of working with student teachers, the music education faculty concluded that students need more pre-service experience with classroom management, lesson planning and assessment, and exposure to students in the field. Also, NCATE requires increasingly structured field experiences as a standard and attention to awareness of diversity</p> <p>As a result, students should be given more opportunities to work with P-12 students in the field and to review planning and assessment models.</p> <p>All graduating student teachers</p>	<p>Beginning with the Spring 2006 semester, students in MUS 388 were placed in area elementary music classrooms to complete 7 hours of observation and field experience culminating in a teaching experience which included pre- and post-assessments.</p> <p>Prior to this expansion, BME students did have field experience requirements in the form of observation, but were not being required to teach in the field and be evaluated on teaching and assessments. They were not always assigned specific grade level classes in which to observe. They have always been evaluated on teaching/rehearsing prior to student teaching, but taught peers in class. A hardship for choral music is that there has been no choral music at the secondary level offered in the local school district. This is changing in the 2005-06 school year and will allow students in that degree track increased access to working with students of various ages and backgrounds.</p> <p>Methods course instructors initiated more coordination and awareness of the content of the various courses regarding planning and field experiences.</p>

		<p>passed with a minimum score of 3 on all STAI indicators on portfolios, instructional skills, and dispositions</p> <p>All candidates admitted to student teaching must meet all Praxis I and II score requirements set by Miss. Dept of Education in order to student teach and thus to graduate</p>	
<p>Synthesize and articulate theoretical, stylistic, and historical concepts and perspectives</p>	<p>Write analysis and research documents in MUS 307 Form and Analysis which are read by the teacher and evaluated using a scoring rubric (see Appendix #1).</p> <p>Students accrue points on exams and assignments to earn 70% of total points in class for grade of C</p> <p>Score 139 or above on Praxis II-music education exam</p>	<p>This course measures content knowledge, rather improvement as it is a capstone course. NASM standards guide the course requirements for synthesis of history, theory and aesthetic knowledge.</p> <p>8 out of the 9 BME scored 70% or higher on the end of semester essay earned 70% of total points for a grade of C or higher in the Fall 2005 and in the Fall 2005 course.</p> <p>-----</p> <p>10 out of total* 12 student candidates earned 70% on the end of semester essay and of total points for a grade of C or higher in the Fall 2005 course</p> <p>*(some students were BM candidates, for which this class and assignment are required)</p>	<p>Added to assignment-specific content rubrics were rubrics for writing essays. The addition was used for the first time in the Fall 2005 and will be used again in the Fall 2006 (Fall only class). The content rubrics cover historical, compositional, aesthetic and performance components as guided by NASM requirements. The Essay rubrics were taken from the TaskStream assessment resources and from the internet site http://www.howtowriteanessay.com. The assessment of each set of rubrics is blended to establish a numerical measurement.</p>

<p>Arrange and create musical works for a variety of sound sources</p>	<p>Demonstrate scoring techniques and knowledge of performing media in final project in MUS 350 Orchestration which is guided by criteria and evaluated with a scoring rubric (see Appendix #2).</p>	<p>15 out of 16 BME candidates scored 70 % or above on final project in the Fall 2005 course</p> <p>13 out of 16 BME candidates earned 70% of total points in course to earn the grade of C in the Fall 2005 course</p> <p>(This class is also required of the BM degree which completes the same course requirements and expectations).</p>	<p>MUS 350 changed to a technology-based laboratory class in Spring 2005 by using an electronic text, WebCT delivery of course content and meeting in the Music Computer Lab and Smart Classroom (Z153). The course goals are the same as before the full technology integration except for the addition of music technology goals which are mandated by NASM. Computer music notation and MIDI sequencing and playback are industry standards for contemporary musicians. They are not being evaluated on improvement but on the mastery of mandated course goals. Some technology skills will have already been introduced in lower level courses, but this course will establish a baseline of fluency in Sibelius 3 and Garage Band software.</p> <p>This course is only offered in the Fall except for the Spring 2005 when the instructor was on sabbatical in Fall 2004. In the Fall 2005 semester, students were evaluated using rubrics that constitute the goals of effective orchestration based on traditional discipline-based concepts which have been learned and practiced throughout the semester. Students electronic orchestrations including the final project were viewed, heard and evaluated through the music software used in class based using the rubrics and common music theory practices. The final projects are returned to the students electronically with evaluation comments notated on the virtual scores.</p>
<p>Perform in a medium of specialty at an advanced level</p>	<p>Perform prepared musical literature before music faculty panels to pass a pre-recital jury in order to present a public performance as a Senior Recital, which is evaluated according to musical accuracy, familiarity with the music, performance</p>	<p>The pre-recital jury is used to ensure that students are within 2 weeks of being prepared to give a successful public recital. Students who are not deemed sufficiently prepared are deferred to a later date.</p> <p>This year , all graduating BME students have passed</p>	<p>Recommend the use of existing semester performance jury evaluation forms for senior pre-recital jury and recital grading beginning Fall 2006.</p> <p>Recommend that a faculty member from the student's specialization area be on each pre-recital jury, when possible, to better comment on proficient technique beginning Fall 2006.</p>

	technique and expressiveness	<p>the pre-recital jury and the Senior Recital requirements.</p> <p>However, the assessment of preparedness is somewhat subjective and not specifically tied to a common rubric, although the competencies of performance are listed and assessed at juries at the end of each semester of applied music study. A more concrete set of competencies that are provided to the student will assist in both the preparation and assessment of the jury and recital.</p>	
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Student Learning Outcome
Bachelor of Music Education

MUS 307 Analytical Report Rubrics/Grading Form

Instructions:

1. Read from 3 or the following prescribe sources
 - a. *Harvard Dictionary of Music*
 - b. *Groves Dictionary of Music and Musicians* (library reference)
 - c. *History of Western Music* (Grout)
 - d. *Classic Music: Expression, Form, and Style* by Leonard G. Ratner (library circulation)
 - e. *The Development of Western Music* by K. Marie Stolba – computer lab-Butler copy
2. Make an outline of the essay:
 - a. introduction
 - b. discussion of form, composer and style period
 - c. discuss elements of music that define form and style
 - d. conclusion and performance/aesthetic considerations.
3. Write this essay using 12 point Times New Roman, double-spaced, 1 inch margins on all sides, 500 word minimum (2 full pages). Use Microsoft Word document format.
4. Spelling and grammar will be graded as well as sentence and paragraph construction.
5. Use APA style for end notes. Reference any material that you are copying as a "quote" or paraphrasing (rewording). Use proper bibliography style.

ESSAY WRITING RUBRICS

Criteria:

Structural Organization

1. Essay lacks logical progression of ideas
2. Essay includes brief skeleton (introduction, body, conclusion) but lacks transitions
3. Essay includes logical progression of ideas aided by clear transitions
4. Essay is powerfully organized and fully developed

Understanding of Material

1. Apparent misunderstanding of material
2. Limited understanding of material displayed by vague, unclear language
3. Developing understanding of material
4. Clear understanding of material displayed by clear, concrete language and complex ideas

Focus

1. Essay addresses topic but loses focus by including irrelevant ideas
2. Essay is focused on topic and includes few loosely related ideas
3. Essay is focused on the topic and includes relevant ideas
4. The essay is focused, purposeful, and reflects clear insight and ideas

Mechanics

1. Frequent errors in spelling, grammar, and punctuation
2. Errors in grammar and punctuation, but spelling has been proofread
3. Occasional grammatical errors and questionable word choice
4. Nearly error-free which reflects clear understanding and thorough proofreading

Appendix 1 – page 2

Support

1. Few to no solid supporting ideas or evidence for the essay content
2. Some supporting ideas and/or evidence for the essay content
3. Support lacks specificity and is loosely developed
4. Specific, developed details and superior support and evidence in the essay content

GRADING FORM

Style and mechanics: 20%-use Essay Writing rubrics attached

- Uses 500 words or more (about 2 pages) – 500+ required for full credit - 10
- Uses prescribed 1” margins, double spaced 12 pt. type face, clean paper, neat layout -4
- Writes in a scholarly and objective style (not conversational or personal) - 6
- Uses proper grammar and spelling (verb-noun agreement, prepositions, punctuation) – 6
- References any sources of information in body of paper. – 4

Context: 10%

- Gives brief biographical information (birth, death, native origin, career) -6
- Gives historical/biographical background information that connects to piece of music or to form in general -4

Content: 70%

- Discusses the form to be analyzed with appropriate terminology - 10
- Gives key areas and other harmonic information as they define the structure or character - 10
- Gives thematic information (restatement, contrast, motivic development, variation, repetition) – 10
- Analyzes and discusses phrase relationships (periods, groups) and development (climaxes, extensions, interpolations)- 10
- Describes expressive elements such as dynamics and tempo. -10
- Gives texture, instrumentation, stylistic or other parametric information -10
- Gives information on rhythmic factors. – 10

Extra points:

- Provides remarks that summarize, extend, embellish the content, and/or information about performance and artistic value. 5

Appendix 1 – page 3

Total X% = _____ / _____ *possible points TBD

Appendix 2 – page 1

Student Learning Outcome Bachelor of Music Education

Full Scoring Model-Butler/Kennan

Objective: Arrange a Christmas song of at least 16 to 24 measures for Full Orchestra.

Choose from: We Wish You a Merry Christmas, O Christmas Tree (O Tannenbaum), Up on the House Top; Jingle Bells w/ verse; Greensleeves (What Child is This); O Come All Ye Faithful; Angels We Have Heard on High; Hark the Herald Angels Sing; or another that is approved by instructor.

50% of piece must be scored for full orchestra

25% should be for a single section only (WW, Brass, Strings)

25% one solo instrument with accompaniment that balances the solo

- Be conscious of the flow of instrumentation as an element of design
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- Use correct chords/melody notes; Rhythm can be modified; Harmonization is open to modification, but must fit SATB format of models including doubling.
- Use dynamic markings that help to balance the “solo” section and make the piece more expressive
- Think about articulation: bowing, tonguing, slurring, staccato, accents--are there places that the style will be improved by including these markings?
- Use appropriate score markings for tempo, divisi, timpani notes, a2 etc.

Score order:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns on 2 parts (1/3 and 2/4 doubled)

2-3 Trumpets in Bb

3 Trombones

1 Tuba

Timpani -2 to 4 drums (I, V at least, can expand to other chord tones and roots)

Glockenspiel

1 non-pitched (does not need to be an ostinato)

Violins 1 and 2

Viola

Cello

Double Bass

Appendix 2 – page 2

Full Orchestra. Model Tips:

WW Use octave double model 2 or 3

Brass Use octave double model 2 or 3

Strings Use any octave doubling model that takes the soprano up an octave

Timpani I and V and possible other points of climax, or for rhythmic reinforcement

Non-pitched sound effects, rhythmic fill in, rhythmic counterpoint or reinforcement

Glockenspiel double the melody (will sound 2 octaves higher)