### Student Learning Outcomes for the program

1. perform in one primary performance medium, at a level appropriate for the area of specialization, with sufficient technical and musical skills requisite for self-expression;
2. demonstrate working knowledge of the solo repertoire for their primary performance medium, at a level appropriate for the area of specialization, and display essential skills to interpret styles within that repertoire;
3. perform in solo and ensemble (large and small) settings at a level appropriate for the area of specialization, with sufficient technical and musical skills requisite for self-expression;
4. read solo and ensemble (large and small) literature with fluency demonstrating both general musicianship and a skill level appropriate for the area of concentration;
5. demonstrate in written, verbal, aural, and visual methods knowledge of styles, composers, genres, forms and processes of Western European art music through present time, including contributions to this tradition made by composers of both genders and multicultural societies;
6. demonstrate knowledge of the principles of harmony, musical form, and compositional process, and the ability to use this knowledge in written, verbal, aural, and visual analyses;
7. demonstrate fluency in written fundamentals and aural comprehension of music theory (including aural dictation);
8. synthesize performance, historical, stylistic, analytical, and technological information to solve artistic problems and form musical interpretations, and convincingly communicate these solutions and interpretations in written, verbal, aural, and visual methods.

### 2. Planned assessments: Methods, Instruments and Analysis

According to the Assessment Plan for this program, what were the planned assessments to be conducted during the Spring & Fall 2010 Academic Semesters?

<table>
<thead>
<tr>
<th>Assessment Instrument (e.g., survey, exit exam)</th>
<th>Learning outcome(s) assessed (list by #)</th>
<th>Expected Measures (results that would indicate success)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jury Performance Sheet (Upper–level Jury Performance Sheet)</td>
<td>1,2,3,4,5</td>
<td>Performance jury and applied music study evaluated at B minus level or above</td>
</tr>
<tr>
<td>Final Course Evaluation and Grade</td>
<td>5,6,7</td>
<td>Grade of C or above in all coursework required for the degree</td>
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</tbody>
</table>
All students enrolled in the Bachelor of Arts degree in music study privately through Level VI of Applied Music and perform a Junior Recital. Additionally, all students perform an end of term jury each semester, from which data is collected. The above table shows that 91% of all students enrolled in MUSA 100, and nearly 94% of the students enrolled at the 200 level, achieve a grade of B minus or above in Applied Study. Moreover, of the students presenting a recital during this period, 75% of the musicians received a grade of B minus or above. Data suggests that the majority of Bachelor of Arts students achieve a satisfactory level of competence on their primary performance medium.

In addition to private study on their primary performance medium, students must complete advanced musicianship and music history courses with a grade of C or above. The table below shows that less than half of the second year music majors complete advanced musicianship studies with a grade of C or above. Consequently many students are required to repeat this course to satisfy degree requirements. In Fall 2011, students repeating advanced musicianship courses (MUS 304) demonstrated slightly more success in completing this coursework with a C or above.
4. **Use of results.** What program changes are indicated, and how will they be implemented? Include a description of who will review and act on the findings. If none, describe why changes are not needed.

The Department determined that a change of faculty delivering the advanced musicianship courses was required. A search was undertaken during the 2010-11 academic year and a new tenure track, assistant professor of music theory/composition was hired. This faculty member will be charged with developing the musicianship program and implementing changes essential for student success.

5. **Progress.** Describe program changes that have been recommended in past reports. What progress has been made since the recommendation?

While data suggests that students still struggle with musicianship studies, scores improve over time. The majority of students who enter the Bachelor of Arts program have musical skills that are mediocre. Developing these skills takes time, and the development of music theory competencies is among the most challenging aspect of the degree program. The faculty believes the change of instructor will result in steady improvement in the foundation skills of the Bachelor of Arts majors.