



Music [MUSC]

Cycles included in this report:

Jun 1, 2024 to May 31, 2025

Program Name: Music [MUSC]

Reporting Cycle: Jun 1, 2024 to May 31, 2025

1 Is this program offered via Distance Learning?

2 Is this program offered at an off-site location?

No

2.1 If yes to previous, provide addresses for each location where 50% or more of program credits may be earned.

3 Example of Program Improvement

2020-2021:

2021-2022:

- Retention rates have not been steady the past two years due to unique circumstances (COVID, weather events).
- Number of Music graduate has continued to meet or surpassed Board of Regents benchmark.
- Student scores on the Major Performance Area Entrance Diagnostic Exam continue to improve.
 - Increased scores on the diagnostic exam have led to greater student retention from year one - year two.

2022-2023:

2023-2024:

- The average on the entrance theory diagnostic pre-test was 65%, which is higher than the previous year. 83.33% of students registered in MUSC 113 have passed and are moving into the sophomore level. This is the first year of music theory instructor teaching all the music theory courses - we anticipate a continuous improvement in achievement and passing rate.
- MUSC 200/202: The percentage of instrumentalists passing MUSC 200/202 has increased from last year. The number of vocalists has increased from last year and all vocalists passed with a score of 12 or above. The vocal candidates achieved high marks on musicality /expression and sight-reading.
- MUED 326: a new level of assessment was set when the new faculty member came in 2022 to keep up with 21st century changing models for secondary education, expected student outcomes and artifacts. Current project provides two artifacts for students to put into their teaching portfolios and use as teaching artifacts for future job interviews. This reflects guidance and mentorship of instructor to the student.
- MUED 425: all four candidates who passed and completed the classroom management plan excelled in classroom organization, lessons, effective teaching practices, and evaluation /assessment strategies. This has been consistent in the past five years.
- MUSC 490/492: all six instrumentalists earned a score of 12.5 or higher. All candidates excelled in sight-reading, stage presence, expression/musicality. The highest score was 17 followed by two students who scored 15. This is an improvement from past two years. In 2021-2022 (90%) earned a score of 12.5 or above. In 2022-2023, 80% earned a 12.5 or above.

2024-2025:

- There has been a substantial growth in the department with a 15.556% increase in enrollment
- All faculty members and advisors are constantly working on retention numbers through effective advising and mentoring.
- The Music Theory Mentorship program has been successful in retaining students in MUSC 100, 113 and 213. Peer mentoring will also help in PIAN 115-116 and MUSC 362-363.
- MUED 425: the students completing the Classroom Management Plan once excelled in the classroom organization, lessons, effective teaching practices, and evaluation/assessment strategies. The weakness in previous semesters of the Assessment guidelines improved greatly and would meet the standards of today's modern school administrations.
- MUSC 490/492 capstone project: all music majors consistently pass and score highly on the performance rubric.
- Faculty has been active in research/professional activities at the local, regional, national and international levels.

4 Program Highlights from the Reporting Year

2020-2021:

2021-2022:

2022-2023:

2023-2024:

- Significant increase in the vocal area since Fall 2022. With the new choral director, McNeese Chorale had an enrollment increase of 70.58% and Chamber Singers increased by 56.25%.
- A Bachelor of Music - Music Education Vocal graduate is employed as a full-time K-12 music educator.
- A Bachelor of Music - Instrumental Performance graduate is employed as a music teacher at a local music studio.

2024-2025:

- There has been a substantial growth in the department with a 15.556% increase in enrollment
- MUSC 100 had one of the largest class sizes in recent years. 93.33% (28/30) of the class moved into the sophomore level. We anticipate a continuous improvement in achievement and passing rate with effective peer mentoring.
- Bachelor of Music - Instrumental Performance: two graduates were accepted into graduate programs in Performance; one graduate received a Teaching Assistant position at the University of Central Arkansas.
- A Bachelor of Music - Instrumental Performance is employed as a full-time guitar and piano teacher at Music Academy in Houston, TX.
- A Bachelor of Music - Music Education Vocal graduate is employed as a full-time music teacher in Beaumont, TX.
- A Bachelor of Music - Music Education Instrumental graduate is employed as an Assistant Band Director at FK White Middle School.

5 Program Mission

The Department of Performing Arts provides the opportunity for students to develop their talent and potential as creative artists in theatre and music and as music educators. To this end, the department offers curricula, coursework and experiences in music, music education and theatre, that prepare students for professional careers and graduate school entrance in music, music education, and theatre arts. To students with other majors, the department provides minor degrees in music and theatre, survey courses in music, and performances opportunities that enhance the quality of a liberal arts education and enrich the lives of all students.

6 Institutional Mission Reference

The Department of Performing Arts supports the University's fundamental mission by contributing to the array of liberal arts programs at the baccalaureate level, providing K-12 music educators to serve this region, and providing cultural events at appropriate functions and ceremonies that enrich, entertain, and enhance the University and the region.

7 Assessment and Benchmark Major Performance Area Entrance Diagnostic Rubric

Assessment: Major Performance Area Entrance Diagnostic Rubric measures musicianship, expression/musicality, and sight-reading.

Benchmark: 45% of entering candidates will earn a score of 6 or above (scale 0-9) on the Major Performance Area Entrance Diagnostic Rubric.

Files:

Music Program Performance Rubric

7.1 Data

Academic Year	Candidates that earned a score of 6 or above		
	#	%	SR
2020-2021*	13/18	72%	—
2021-2022**	15/18	83%	—
2022-2023	27/32	84%	2.22
2023-2024	20/25	80%	2.00
2024-2025	20/26	77%	2.08

*One candidate did not have a sight reading score so omitted. For a second candidate, two rubrics are missing, so this student was also omitted.

**One candidates' rubric did not include sight reading so omitted.

7.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

72% of entering candidates earned a score of 6 or above (scale 0-9) on the Major Performance Area Entrance Diagnostic Rubric. Despite the reduced percentage, revised benchmark of 45% was exceeded. This is also a result of the pandemic and the hurricanes in which many incoming students may not have had access to their instruments or lessons at home.

2021-2022:

Revised benchmark of 45% was exceeded. 83% of entering candidates earned a score of 6 or above (scale 0-9) on the Major Performance Area Entrance Diagnostic Rubric. No changes at this time.

2022-2023:

84% of entering candidates earned a score of 6 or above (scale 0-9) on the Major Performance Area Entrance Diagnostic Rubric. The benchmark of 45% was exceeded. On average, incoming students score highly on musicianship and expression/musicality but need improvement in sight-reading skills. In individual weekly lessons, these students will work and improve their sight-reading skills.

2023-2024:

80% of entering candidates earned a score of 6 or above (scale 0-9) on the Major Performance Area Entrance Diagnostic Rubric. The benchmark of 45% was exceeded. In general, incoming students need improvement in the sight-reading element. The average sight-reading score was 2.00 and the lowest score was a 0. All performance faculty works with first-year students with sight-reading exercises in weekly lessons in order to improve their overall musicianship while at McNeese.

2024-2025:

77% of entering candidates earned a score of 6 or above (scale 0-9), which exceeded the benchmark of 45%. 71% (5/7) of this year's incoming voice students scored a 3 or above in the areas of musicianship, musicality/expression and sight-reading. 58% (11/19) of instrumentalists scored a 2 or above in the same three areas.

The average sight-reading score was 2.08 and the lowest score was a 0. There are students who come in with little to no musical training (private lessons and/or music classes), so these students will benefit from MUSC 100 and weekly lessons to work on fundamentals of music (note reading, rhythm, sight-reading). Through weekly lessons with applied faculty, students will develop musicality and expression in their major instruments.

8 Assessment and Benchmark Music 200/202 Major Performance Sophomore Level Board

Assessment: Major Performance Sophomore Level Board is assessed in MUSC 200 and the 202 level course in the students performance area.

Benchmark:

75% of program candidates will pass the 200/202 level major performance board requirement on the first attempt.

75% of instrumental program candidates will earn a score of 10 or above.

75% of vocal program candidates will earn a score of 12 or above.

Prior to 2013-2014, the benchmark for vocal program candidates was a score of 10.

8.1 Data

Academic Year	Instrumental candidates that earned a score of 10 or above		Vocal candidates that earned a score of 12 or above		Candidates that passed on the first attempt	
	#	%	#	%	#	%
2020-2021	10/13	77%	2/2	100%	15/15	100%
2021-2022	10/11	91%	2/2	100%	13/13	100%
2022-2023	6/10	60%	1/2	50%	11/12	92%
2023-2024	9/10	90%	5/5	100%	15/15	100%
2024-2025	13/16	81%	4/5	80%	21/21	100%

8.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Expected level of achievement was met by 10/13 (77%) of instrumentalists and by 2/2 (100%) of vocalists. All candidates passed on the first attempt. Will continue to monitor, analyze and assess outcomes. No changes at this time.

2021-2022:

All candidates passed on the first attempt. Expected level of achievement was met by 10/11 (91%) of instrumentalists and by 2/2 (100%) of vocalists. There was an increase in the level of instrumental majors completing MUSC 200/202: the highest score was 14.5 out of 15. Two students received 14.333 and the lowest score was 4. Will continue to work with the students to develop appropriate technique, musicianship, expression/musicality and sight-reading skills through assigned etudes and repertoire pieces throughout the year.

2022-2023:

92% of candidates passed MUSC 200/202 on the first attempt. 60% of instrumental majors (6/10) scored 10 or above. One student did not complete the MUSC 200/202 course and the other three students scored low on sight reading, tone, technique. 50% of voice majors (1/2) scored 12 or above. One vocal student scored 11.5 - the lowest score on this particular student's rubric was the sight-reading portion. Sight-reading is an area of improvement for all candidates. In order to meet the benchmark (75% of instrumentalists scoring 10 or above; 75% of vocalists scoring 12 or above), all candidates will need to focus on sight-reading excerpts and technical exercises during their weekly lessons.

2023-2024:

All candidates passed on the first attempt and the benchmark was met in both instrumentalists and vocalists.

90% (9/10) of the instrumentalists scored 10 or above, which is a significant increase from last year. Two instrumentalists scored the highest possible score of 15/15 on the instrumental rubric. The candidate with the lowest score (8) scored a 0 in the sight-reading component. Sight-reading continues to be an area of improvement for students.

All five vocal candidates earned a score of 12 or above. The highest scores were 16 and 16.5 - both candidates earned high marks on expression/musicality and on sight-reading. All candidates scored a 2 or above in all elements: tone, technique, musicianship, expression /musicality and sight-reading.

2024-2025:

All candidates passed on the first attempt and the benchmark was met in both instrumentalists and vocalists.

All four vocal candidates passed with a composite score of 11.5 or above on their first attempt. Three of those scores were a composite 15 or 15.5 with the top scorer earning high marks in tone, technique, and expression/musicality. All candidates scored a 2 or above in the elements of tone, technique, expression/musicality, and diction/articulation. This year we introduced a greater focus on sight-reading by making it a weekly practice during the beginning of our lessons to work on the students deficiency and hesitation when asked to sight-read. Moving forward, memorization and diction quizzes will be planned with more frequency within the first two months of lessons in order to help improve the students' struggles with memorization that manifest in the last month of the semester. Each student will be asked to make and be held to a personalized memorization plan so memorization is no longer left as something to do at the end of the semester.

All 16 instrumental candidates passed on the first attempt. 81% of the instrumental candidates (13/16) scored a 10 or above. The highest score of 15 was achieved by one student. Three students (19%) scored a 10/15; four students (25%) scored between 12 and 12.66; three students (19%) scored between 13 and 13.66. Three students (19%) scored below 10 - their scores were 6 and 9.

In analyzing the rubrics, sight-reading and technique are the two main areas of improvement. The student with the lowest score also needs improvement in the areas of musicianship, expression/musicality along with sight reading. It is recommended for students to work on short timed-reading excerpts during lessons and throughout the week to develop stronger and more confident sight-reading skills. Pianists need more consistent and methodical work on developing memorization skills - weekly work on shorter sections and more inclusion of theoretical knowledge will help solidify memory. Consistent work will develop stronger technique, musicianship, expression/musicality and sight-reading skills.

9 Assessment and Benchmark MUED 320 Final Curriculum Project

Assessment: MUED 320 (Teaching Music in Elementary Schools for Diverse Learners, Grades K-5) final curriculum project rubric.

Benchmark: 80% of program candidates will earn a score of 70% or above on a final curriculum project rubric in MUED 320.

Prior to 2018-2019, the benchmark was 80% of program candidates will earn a score of 75% or above on a final curriculum project rubric in MUED 320.

Files:

MUED 320 Grad Stand_Rubric for Curr Project (revised)

9.1 Data

Semester	Candidates that earned a score of 70% or above on a final project rubric	
	#	%
Fall 2021	—	—
Spring 2022	7/8	87.5%
Fall 2022	—	—
Spring 2023	7/7	100%
Fall 2023	—	—
Spring 2024	7/9	77.7%
Fall 2024	—	—
Spring 2025	—	—

**new instructor of record hired for August 2022 - present (2024)

** MUED 320 final assessment changed during the hiring of new faculty member for August 2022

9.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Fall 2020: Expected level of achievement was met. Students entering the class should already have knowledge and understanding of the Education Departmental Lesson Plan Template. This will enable the teacher to teach more specific planning in regard to musical content and transitions for the music classroom while not having to continually focus primarily on teaching the template format. The project was broken down into smaller segments so that by the end of the semester all areas were completed successfully. Students submitted a virtual lesson as part of the final project. The teacher is looking forward to being back in the classroom in a face-to-face setting moving forward. Continue to keep Expected Level of Achievement the same 80% of program candidate completers will earn a score of 70% on a rubric-scored final project.

Spring 2021: Expected level of achievement was met. Expectations should continue as in Fall 2020 above.

2021-2022:

Expected level of achievement was met.

2022-2023:

New faculty member hired to teach this course. Upon hiring and planning for MUED 320, it was agreed upon that the current level of assessment must be changed to keep up with 21st century changing models for elementary education, expected student outcomes, and artifacts for current students. Expected level of achievement under old assessment guidelines met.

2023-2024:

Under current assessment model, only 77.7% of students passed the above criteria for the MUED 320 final. The assessment used was the same assessment created for Spring 2023 when new faculty member was hired. The new assessment model is favorable as it is providing direct real-world artifacts and teaching experience for current pre-service educators. Due to not meeting benchmark, more time will be spent on inefficiencies of teaching and review of material to ensure favorable assessment outcomes.

2024-2025:

Data not available - faculty member is no longer teaching at the university

10 Assessment and Benchmark MUED 324 Final Project

Assessment: MUED 324 (Teaching Instrumental Music in Secondary School, Grades 6-12) final project rubric.

Benchmark: 80% of program candidates will earn a score of 80% or above on a final project rubric in MUED 324.

Prior to 2018-2019, the benchmark was 80% of program candidates will earn a score of 75% or above on a final project rubric in MUED 324.

Files:

324 Field Teaching Experience (Overview)

324 Field Teaching Experience Rubric

324 InTASC Aligned Lesson Plan Rubric

10.1 Data

Academic Year	Candidates that earned a score of 80% or above on a final project rubric	
	#	%
2020-2021	7/7	100%
2021-2022	4/4	100%
2022-2023	6/6	100%
2023-2024	7/7	100%
2024-2025	3/5	60%

10.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

The expected level of achievement was met. Based on the score on the Rubric for the Final Project [191.2 out of possible 200 points], the students completing the project experience improved greatly over previous years. They did much better than could have been expected with the delivery of the course via Zoom due to the continuation of COVID-19 protocols. This is the last time that this course will be taught as part of the "old catalog" and will shift to being taught during the fall semesters.

2021-2022:

The expected level of achievement was met. Based on the score on the Rubric for the Final Project [182.25 out of possible 200 points], the students completing the project experience failed to score as high as the previous year's students but actually did much better than might have been expected considering the class was smaller than normal and didn't have the diversity of instrument expertise within the student body to use as resources. Due to the time slot that the course was assigned, there were four class meetings towards the end of the semester that had to be canceled or greatly reduced in contact time for outside activities related to the marching band (all students in the class were active members of the marching band - pep rallies, homecoming parade, etc.) The Fall 2022 offering of this course has been assigned a new time slot to avoid this issue going forward.

2022-2023:

The expected level of achievement was met. Based on the score on the Rubric for the Final Project [186.7 out of possible 200 points], the students completing the project experience improved slightly over previous years. This is only the second class of students who have reached this point in the "new catalog". With the course occurring earlier in their academic careers, it appears that some of the lack of maturity and ability to grasp the larger scope items that had been an issue was not as noticeable with this group of students.

2023-2024:

The expected level of achievement was met. Based on the score on the Rubric for the Final Project [178.1 out of possible 200 points], the students completing the project experience did not excel at this portion of the course. Due to the time slot that the course was assigned, two hours on Mondays and fifty minutes on Wednesdays created an unbalance of concentration at times throughout the semester. The Fall 2024 offering of this course has been assigned a new time slot to avoid this issue going forward with 75 minutes on Mondays and Wednesdays.

2024-2025:

The Final Project for this course was changed from an assignment revolving around outfitting a new high school band program with instruments and equipment with a given budget to writing a lesson plan and teaching the lesson in the school setting they were observing throughout the semester. The expected level of achievement was not met with this class, although the two students who did not meet the expected level have not made progress in their other music courses in their degree plan (one student failed all of his courses and dropped out of the university before the Spring 2025 semester). Based on an analysis of those students who met the expected requirement, this field experience will be implemented for the Fall 2025 semester.

11 Assessment and Benchmark MUED 326 Final Project

Assessment: MUED 326 (Teaching Vocal Music in Secondary School, Grades 6-12).

Benchmark: 80% of candidates will earn a score of 80% or above on the final project rubric in MUED 326.

Prior to 2018-2019, the benchmark was 80% of program candidates will earn a score of 75% or above on a final project rubric in MUED 326.

Files:

MUED 326 Teaching Projects Rubric

11.1 Data

Academic Year	Candidates that earned a score of 80% or above on a final project rubric	
	#	%
2020-2021	—	—
2021-2022	—	—
2022-2023	1/1	100%
2023-2024	1/1	100%
2024-2025	—	—

11.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

2020-2021:

Due to the inability of the students to be able go into the public school classrooms due to Covid-19 restrictions, this project was not able to be completed. This project will be re-implemented for the next teaching cycle.

2021-2022:

Course was not taught in Spring 2022. No data available.

2022-2023:

New faculty member hired to teach this course. Upon hiring and planning for MUED 326, it was agreed upon that the current level of assessment must be changed to keep up with 21st century changing models for secondary education, expected student outcomes, and artifacts for current students. Expected level of achievement under old assessment guidelines met. Student met all outcomes with high achievement.

2023-2024:

Student met and exceeded assessment guidelines and produced real-world teaching and artifacts that will carry into their future careers as music educators. Current project provides two artifacts for students to put into their teaching portfolios and use as teaching artifacts for future job interviews. Current level of high achievement reflects the guidance and mentorship of instructor of record to the student.

2024-2025:

Data not available. Faculty member is no longer teaching at the university

12 Assessment and Benchmark MUED 411 or 414 Final Project

Assessment: MUED 411 (Teaching Band and Orchestra Literature) or 414 (Teaching Choral Literature) Final Project rubric.

Benchmark: 75% of program candidates will earn a score of 80% or above on a final project rubric in MUED 411 or MUED 414 (Teaching Band and Orchestral Literature or Teaching Choral Literature).

Prior to 2017-2018, the benchmark was 85% of program candidates will earn a score of 80% or above.

Files:

411 Instructional Design Project (Overview)

411 Instructional Design Project Rubric

12.1 Data

MUED 411:

Academic Year	Candidates that earned a score of 80% or higher		Average Score
	#	%	
2020-2021	9/10	90%	84%
2021-2022	5/6	83%	87.9%
2022-2023	4/4	100%	82.3%
2023-2024	3/3	100%	88.7%
2024-2025	1/2	50%	78.2%

MUED 414:

Academic Year	Candidates that earned a score of 80%		Average Score
	#	%	
2020-2021	—	—	—
2021-2022*	2/3	33%	56%
2022-2023	—	—	—
2023-2024	1/1	100%	100%
2024-2025			

*One candidate earned a score of 91%, one candidate earned a score of 78%, and one candidate did not turn in a project.

12.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

MUED 411:

- The expected level of achievement was met.
- Based on the score on the Rubric for the Final Project (210.9 out of possible 250 points), the students completing the Instructional Design Project excelled in most of the sections contained within the teacher guide portion of the assignment.
- The average is slightly lower than what was actually happening with the majority of the students - we had one student who scored significantly lower than the majority of the class and one student electing not to complete the project. This student was still able to accumulate enough points to pass the course.
- The weakness, as has been in previous years as has been transmitted in the instructions leading up to the project, is in the understanding of the importance/clarity /completeness of the student workbook portion of the project. The students in this class did an excellent job on the teacher resource portion of the project and they also did much better than in previous classes with the student section of the project.
- The assessment of the need for any changes to the course is based on the statistical numbers being smaller this past year.

MUED 414:

Due to the course being changed from face-to-face to online, materials were not available for students to complete this final project. The materials for this project are housed in the choral library which was not available to students and faculty due to ongoing construction from the hurricanes.

2021-2022:

MUED 411:

- The expected level of achievement was met.
- Based on the score on the Rubric for the Final Project (219.83 out of possible 250 points), the students completing the Instructional Design Project excelled in most of the sections contained within the teacher guide portion of the assignment.
- The average is slightly lower than what was actually happening with the majority of the students - we had one student who scored significantly lower than the majority of the class. This student was still able to accumulate enough points to pass the course and successfully student teach and graduate in Spring 2022.
- The weakness, as has been in previous years as has been transmitted in the instructions leading up to the project, is in the understanding of the importance/clarity /completeness of the student workbook portion of the project. The students in this class did an excellent job on the teacher resource portion of the project and they also did much better than in previous classes with the student section of the project.
- The assessment of the need for any changes to the course is based on the statistical numbers being smaller this past year.

MUED 414

The expected level of achievement was not met.

One candidate followed the scoring rubric and completed the assignment as stated in the course description. One candidate turned in the project but did not follow the directions and format as stated in the course description. This resulted in a low score of 78% for this candidate. One candidate did not attempt the final project and received a grade of "0" on the assignment.

Continue to analyze, assess and monitor the processes and curriculum related to this outcome. Continue to structure the study of literature to the basic needs of the choral educator with some prominent masterworks included for study and analysis. Additional literature in all voicings and styles appropriate for the elementary choral curriculum was introduced into the class for this semester along with the secondary literature studied.

2022-2023:

MUED 411:

- The expected level of achievement was met.
- Based on the score on the Rubric for the Final Project (205.03 out of possible 250 points), the students completing the Instructional Design Project excelled in most of the sections contained within the teacher guide portion of the assignment.
- The weakness, as has been in previous years as has been transmitted in the instructions leading up to the project, is in the understanding of the importance/clarity /completeness of the student workbook portion of the project.
- The need for any changes to the course must be made when the sample size is larger in number.

MUED 414

2023-2024:

MUED 411:

- The expected level of achievement was met.
- Based on the score on the Rubric for the Final Project (221.7 out of a possible 250 points), the students completing the Instructional Design Project excelled in most of the sections contained within the teacher guide portion of the assignment.
- The need for any changes to the course must be made when the sample size is larger in number.

MUED 414

Expected level of achievement was met. Final project reflects real-life teaching artifacts for pre-service educator to use during career in music education. As instructor enters the second year of teaching course, focus will remain on importance of this final project as teaching artifact and current assessment guidelines continuing to be used.

2024-2025:

MUED 411:

- The expected level of achievement was not met.
- Based on the score on the Rubric for the Final Project (Student #1: 223 out of a possible 250 points; Student #2: 168 out of a possible 250 points), the students completing the Instructional Design Project did not excel in many of the sections contained within the teacher guide portion of the assignment.
- The need for changes to the course will be implemented in Spring 2026 - this course will be moved off of the first semester of student teaching and away from their senior recital.

13 Assessment and Benchmark MUED 425 Final Classroom Management Assessment Project

Assessment: MUED 425 (Classroom Management and Organization in the Elementary /Secondary Music Education Classroom and Field Experience) final classroom management assessment project rubric.

Benchmark: 85% of program candidates will earn a score of 80% or above on final classroom management assessment project rubric used in MUED 425.

Files:

425 Classroom Management Plan Grading Rubric

425 Classroom Management Plan Worksheet

13.1 Data

Semester	Candidates that earned a score of 80%	
	#	%
Fall 2020	16/16	100%
Fall 2021	7/7	100%
Spring 2022	4/4	100%
Spring 2023	5/5	100%
Spring 2024	4/4	100%
Spring 2025	9/9	100%

13.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

- The expected level of achievement was met.
- The students completing the Classroom Management Plan once again excelled in the classroom organization, lessons, effective teaching practices, and evaluation /assessment strategies.
- The weakness (if any) would be: Assessment guidelines that would meet the standards of today's modern school administrations
- Currently, there are seven students enrolled in MUED 425 for the Fall 2021 term so we will continue with the redesigned portions of this final project. (Please note - this will be the last class that will take this course as a lead into their student teaching semester.)

2021-2022:

- The expected level of achievement was met.
- The students completing the Classroom Management Plan once again excelled in the classroom organization, lessons, effective teaching practices, and evaluation /assessment strategies.
- The weakness (if any) would be: Assessment guidelines that would meet the standards of today's modern school administrations
- The reason for teaching the course in both semesters: Fall 2021 was the remaining students completing the now-former degree plan of one full semester of student teaching, and in the Spring 2022 semester were students who are the first to matriculate to the two-semester residency (student teaching) program.

2022-2023:

- The expected level of achievement was met.
- The students completing the Classroom Management Plan once excelled in the classroom organization, lessons, effective teaching practices, and evaluation /assessment strategies.
- The weakness would be: Assessment guidelines that would meet the standards of today's modern school administrations

2023-2024:

- The expected level of achievement was met.
- The students completing the Classroom Management Plan once excelled in the classroom organization, lessons, effective teaching practices, and evaluation /assessment strategies.
- The weakness would be: Assessment guidelines that would meet the standards of today's modern school administrations

2024-2025:

- The expected level of achievement was met.
- The students completing the Classroom Management Plan once excelled in the classroom organization, lessons, effective teaching practices, and evaluation /assessment strategies.
- The weakness in previous semesters of the Assessment guidelines improved greatly and would meet the standards of today's modern school administrations.

14 Assessment and Benchmark Entrance Theory Diagnostic Exam [MUSC 100]

Assessment: The music theory diagnostic exam and post tests will assess incoming music students aptitude in music theory and fundamentals.

Benchmark: 85% of students successfully completing MUSC 100 will pass the Post Test Theory Diagnostic Exam and be allowed entrance into MUSC 113.

14.1 Data

Semester	Candidates that earned a score of 80%	
	#	%
Fall 2020	16/16	100%
Fall 2021	3/3	100%
Fall 2022	4/4	100%
Fall 2023	3/3	100%
Fall 2024	2/2	100%

14.1.1 Analysis of Data and Plan for Continuous Improvement MUSC 100 pre/post test

2020-2021:

The average for the diagnostic in Fall 2020 was 63/100 (significantly higher than in previous years). Twelve students passed the diagnostic; 11 were placed directly in MUSC 113, and one student w/AP music theory ("4") was placed directly in MUSC 213. 20/20 students passed the MUSC 100 Post-test, with an average of 90.7%. 27/31(87%) students registered for MUSC 113 in Spring 2021 - of that 20/27 (74%) passed passed MUSC 113 - a significant loss in the cohort - two years of these kinds of losses are notable - and have had significant effect on the total number within the department. With the sheer numbers of these students who have either dropped out of school or changed majors it points to a significant problem in having younger and less experienced faculty teaching at the lower division, as well as retention in the major. This will be addressed immediately in Fall 2021 with the assignment of senior faculty to teaching the lower division music theory courses.

2021-2022:

Much smaller cohort entering in Fall 2021. Average for the diagnostic in Fall 2021 was 50.25% - lower than previous. Only four students passed the diagnostic, and were placed directly into MUSC 113. 17/18 students passed the MUSC 100 Post-test, with an average of 87%. 19/22 (86%) students registered for MUSC 113 in Spring 2022 - of that, 15/19 (79%) passed passed MUSC 113. Senior/experienced faculty will continue to teach the incoming freshmen, to give them the best start.

2022-2023:

36 students entered as music major freshmen in Fall 2022 - a significantly larger cohort than the previous year. Average for the diagnostic pre-test was 43 - again lower than previous. However, seven students passed the diagnostic and were placed directly into MUSC 113. 24 /28 passed the post-test, and the average was 84%. 28 students registered in MUSC 113 in Spring 2023; of those: 1) two dropped the course; two received a grade of "F"; 24 students passed the course. 24/28 is a percentage of 86% moving into the sophomore level. The department re-configured the faculty mix by hiring a position dedicated to teaching the music theory courses; and this new faculty member was intensively mentored by the chair of the music theory area. That mentorship will continue in the next year, as additional theory courses are added to the role of the new faculty member.

2023-2024:

25 students entered as music major freshmen in Fall 2023 - a significantly smaller cohort than the previous year. Average for the diagnostic pre-test was 65% - higher than previous. Three students passed the diagnostic and were placed directly into MUSC 113. 23 passed the post-test, and the average was 85%. 24 students registered in MUSC 113 in Spring 2024; of those: three dropped the course; 0 received a grade of "F"; 20 students passed the course. 20/24 is a percentage of 83.33% moving into the sophomore level. This is the 2nd year of our new music theory professor teaching all music theory courses, and we anticipate a continuous improvement in achievement and passing rate.

2024-2025:

30 Students attempted the Fall 2024 Entrance exam 2 students passed with a 70 or higher 28 Students enrolled in MUSC 100 fall of 2024 this was the largest class size the department has seen in a while, 1 student dropped the course, 0 received a grade of "F"; 27 students passed MUSC 100 course, the average was 85% with a passing grade and passing the entrance exam post-test and 30 students enrolled into music 113 in the spring of 2025.28/30 is a percentage of 93.33% moving into the sophomore level. This is the 3rd year of our new music theory professor teaching all music theory courses, and we anticipate a continuous improvement in achievement and passing rate.

15 Assessment and Benchmark MUSC 214 - Final Composition Project

Assessment: MUSC 214 (Principles of Music III) Final Composition/Analysis Project rubric.

Benchmark: 75% of program candidates will earn a score of 70% or above on the MUSC 214 final composition/analysis project rubric.

Files:

MUSC 214 Final Composition and Grading

MUSC 214 Final Composition Rubric

15.1 Data MUSC 214 - Final Composition Project

Academic Year	Candidates that met the benchmark		Average Score
	#	%	
2020-2021	12/13	92%	84
2021-2022	15/15	100%	88.9
2022-2023	20/21	95%	84
2023-2024	20/24	83%	88
2024-2025	17/17	100%	85

15.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Drop off in quality and numbers, reflecting changes in teaching in MUSC 113, 213. High score 98, low score 0, average 84. Projects of lesser quality, with significant notation problems. This is being addressed by reassigning senior faculty to lower division music theory courses.

2021-2022:

Good quality of works, with a wide variety of creative compositions. High score: 98, low score: 77; average: 88.9. In general, notation problems and typesetting skills demonstrated were fair, need to address use of expressive text and dynamics in compositions. Definite improvement over prior year.

2022-2023:

Good quality of works, with a wide variety of creative compositions. High score: 100, low score: 80 (excluding one student who did not turn in a composition); average: 88. In general notation problems and typesetting skills demonstrated were good to fair, need to address use of expressive text and dynamics in compositions. Continued improvement in quality and average grades. The department re-configured the faculty mix by hiring a position dedicated to teaching the music theory courses; and this new faculty member (who also is a composer) was intensively mentored by the chair of the music theory area. That mentorship will continue in the next year, as additional theory courses are added to the role of the new faculty member.

2023-2024:

The overall quality of work displayed a diverse range of creative compositions. The highest score achieved was 100, while the lowest score was 85, resulting in an average score of 88. In terms of notation and typesetting, students demonstrated competencies ranging from good to fair, with room for improvement in the use of expressive text and dynamics within their compositions. There has been consistent progress in both the quality of student work and their average grades. We are pleased to note significant improvement across the board. Additionally, with the introduction of a new faculty member dedicated to the theory program, there has been a renewed focus on student retention within the music theory sequence. To further support student success, we have launched a Music Theory Mentorship Program. This initiative pairs upperclassmen with incoming freshmen, allowing them to serve as tutors and mentors, fostering a collaborative learning environment.

2024-2025:

There were 17 students enrolled in this Course, The overall quality of work displayed a diverse range of creative compositions. The highest score achieved was 100, while the lowest score was 70, resulting in an average score of 85. In terms of notation and typesetting, students demonstrated competencies ranging from good to fair, with room for improvement in the use of expressive text and dynamics within their compositions. There has been consistent progress in both the quality of student work and their average grades. We are pleased to note significant improvement across the board. Additionally, with the introduction of a new faculty member dedicated to the theory program, there has been a renewed focus on student retention within the music theory sequence. To further support student success, we committed to having our Music Theory Mentorship Program. This initiative pairs upperclassmen with incoming freshmen, allowing them to serve as tutors and mentors, fostering a collaborative learning environment.

16 Assessment and Benchmark MUSC 313 (was MUSC 202L) ET Final Proficiency Exam

Assessment: MUSC 313 (sight-reading/ear training) Final Proficiency Exam rubric.

Benchmark:

75% of program candidates will earn a score of 70% or above on the MUSC 313 (sight-reading /ear training) final proficiency exam rubric.

75% of program candidates will complete the proficiency requirement on first attempt.

Files:

ET Final #5 Fall 2019 student answer sheet.musx.pdf

Final Exam MUSC 202LA F2020

16.1 Data

Academic Year	Candidates that earned a score of 70% or above on the MUSC 313 final proficiency exam rubric		Candidates that completed the proficiency requirement on the first attempt	
	#	%	#	%
2020-2021	11/11	100%	11/11	100%
2021-2022	10/10	100%	10/10	100%
2022-2023	10/11	91%	10/11	91%
2023-2024	17/19	89%	17/19	89%
2024-2025	13/17	76%	13/17	76%

16.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Testing online was implemented in the eartraining software Auralia; overall grades have improved (in part because of the nature of no time pressure for the test, and [possibly] the reduction in test anxiety. High marks (High score of 100/100, low score of 77/100; average 93). Change from 2019-2020 positive. Continue online process without changes.

2021-2022:

Testing online was continued in the eartraining software Auralia; overall grades have continued to improve (in part because of the nature of no time pressure for the test, and [possibly] the reduction in test anxiety). High marks include high score of 100/100, low score of 70/100, and average of 94.5. Change from 2020-2021 has continued positive. Continue online process without changes.

2022-2023:

Testing online was continued in the ear-training software Auralia; overall grades have continued to be high (in part because of the nature of no time pressure for the test, and [possibly] the reduction in test anxiety). High marks include high score of 100/100, low score of 46/100 (a student who was sick the day of testing, and took the test anyways), and average of 86. Continue online process without changes. Six of the 11 students scored above the 90th percentile of the test.

2023-2024:

Ear training testing continued with the online software Auralia, with high grades overall. The highest score was 100, the lowest 60, and the average score was 85. 11 out of 19 students scored above the 90th percentile. Given the success of the format, the online testing process will continue unchanged.

2024-2025:

Testing online was continued in the ear-training software Auralia; overall grades have continued to be high . High marks include high score of 100/100, low score of 60/100, and average of 80%. Continue online process without changes. 10 of the 17 students scored above the 90th percentile of the test.

17 Assessment and Benchmark MUSC 415 Final Research Project (was MUSC 330)

Assessment: The MUSC 415 (was MUSC 330) (20th Century Techniques and Materials) final research project rubric measures the program candidate's ability to synthesize their knowledge of theoretical analysis techniques, historic/style elements, technology, and research skills into a project focusing on contemporary repertoire and practice.

Benchmark: 85% of program candidates will earn a score of 70% or above on the MUSC 415 (20th Century Techniques and Materials) final research/composition project grading rubric.

Prior to 2018-2019, the benchmark was 75% of program candidates will earn a score of 70% or above on the MUSC 330 (20th Century Techniques and Materials) final research/composition project rubric.

Files:

12-tone matrix (Packet)

Composition Project (Finale)

MUSC 415A - Final Project Grading Rubric

17.1 Data

Semester	Candidates that met the benchmark	
	#	%
Fall 2020	8/8	100%
Fall 2021	4/4	100%
Fall 2022	7/7	100%
Fall 2023	7/7	100%
Fall 2024	8/8	100%

17.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

High competency with all students enrolled in the course. See rubric and composition project guidelines. As an upper division course (combined music history and theory), a high level of achievement is expected. Changing benchmarks upwards will be considered for 2021-2022 master plan, by the ad hoc music theory committee.

2021-2022:

High competency with all students enrolled in the course. As an upper division course (combined music history and theory), a high level of achievement is expected. See above.

2022-2023:

High competency with all students enrolled in the course. As an upper division course (combined music history and theory), a high level of achievement is expected. High score: 97.5; low score: 87.5; average score: 92. Even with change of faculty teaching the course - high levels of achievement remain the norm.

2023-2024:

High competency with all students enrolled in the course. As an upper division course (combined music history and theory), a high level of achievement is expected. High score: 95.; low score: 85.; average score: 90. Student - high levels of achievement remain the norm. With the addition of a new faculty member dedicated to the theory program, there is a renewed focus on student retention within the music theory sequence. A new Music Theory Mentorship Program has also been launched, pairing upperclassmen with incoming freshmen to provide tutoring and mentorship. Students enrolled in this course MUSC 415 are among those who are applying to be the Student mentors for this program having completed the Music Theory Sequence.

2024-2025:

High competency with all students enrolled in the course there were 8 students enrolled in this course. As an upper division course (combined music history and theory), a high level of achievement is expected. High score: 98.; low score: 88.; average score: 93%. Student - high levels of achievement remain the norm. With the addition of a new faculty member dedicated to the theory program, now having been in this position for several years, there is a renewed focus on student retention within the music theory sequence. A new Music Theory Mentorship Program has also been launched, pairing upperclassmen with incoming freshmen to provide tutoring and mentorship. Students enrolled in this course MUSC 415 are among those who are applying to be the Student mentors for this program having completed the Music Theory Sequence

18 Assessment and Benchmark MUSC 363 Final Written Research Project Rubric

Assessment: Music history/literature knowledge indicators of the MUSC 363 (Music History II) final written research project rubric

Benchmark: 80% of program candidates will earn a score of 6 (scale of 0-9) or above on the music history/literature knowledge indicators of the MUSC 363 (Music History II) final written research project rubric.

Files:

MUSC 363 - Final Project Rubric

18.1 Data

Semester	# of candidates that completed MUSC 363	Candidates that met the benchmark	
		#	%
Spring 2020	18/20	—	—
Spring 2021	11/13	10/13	77%
Spring 2022	9/10	7/9	78%
Spring 2023	10/12	5/11	45%
Spring 2024	16/18	18/18	100%
Spring 2025	16/17	15/17	88

Files:

QEP Example - Paper #12

QEP Example - Paper #6

QEP Example - Paper #8

QEP Writing Rubrics - Spring 2025

18.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Level of achievement was impacted directly by the two students who dropped the course. The 77% was with only one student failing to meet the benchmark and two students dropping the course. The percentage of those who met the benchmark that does not include those who dropped is 91%. The only way to improve the original percentage is to have less students drop, as well as to increase the number of students enrolled in the course so having a small number of students drop will not impact the benchmark percentage so dramatically. This showcases that the level of achievement was quite high and definitely met for this semester.

The rubric has been updated to include both music specific sections, as well as writing specific areas of evaluation. The edits also include adjusting the eras covered in the course, as well as removal of the presentation aspect to make it writing-specific.

Next year we will contact Educational Testing Services to have the Music Content Test take place at the end of the semester. This will result in more information to assess the students' comprehension regarding what they learned in the previous semester, and we will be able to adjust the course accordingly.

2021-2022:

Similar to last semester, the level of achievement was significantly impacted by the student who dropped the course because of the lower number of students enrolled. A single student failing the course impacts it more than 10% with the students who remained. If the student who dropped the course passed the achievement percentage would have been significantly higher.

The largest problem with the students who failed the course was failure to submit work over the course of the semester. Comprehension seemed to be at a very high level with these students. To help with this, more frequent check-ins with students, reminders about due dates, and sending out grades more often will be added to support the students who struggle with doing their work. A section will also be added to the syllabus with a list of resources for the students that can help with time management, motivation, and access to internet /computers.

2022-2023:

Significant drop in scores and students meeting benchmarks - No change in student quality, but faculty member teaching the course was significantly distracted by outside activities; they also retooled the paper to not function within parameter set by QEP guidelines. (That faculty is leaving the University for another position.) Suggest re-assigning faculty to teach the course, and mentor to appropriately assign requirements for the paper; as well as just do a better job teaching the course. This is a course that must be *taught* better.

2023-2024:

All 18 students enrolled in the course at the end of the semester completed the final project, and 16/18 passed with a C or higher. There were three additional students that started the semester, but dropped the course for various reasons.

The students took three exams throughout the course that included listening (drop the needle type questions), short answer, and long essay components. The grades for the first exam were rough (average of 69%), and as a result, weekly worksheets were introduced to help students with retention of information. I encouraged students to complete the worksheets during class as a way to take more detailed notes. The average score on the third exam improved to 76% across the 18 students. There may be discussion of restructuring the course, which may result in four exams over the course of the semester to test the students on a greater variety of information.

The overall metrics on the final project improved from last year, with the overall average rubric score improving from 25 to 29, with most of the projects receiving a score of 30 or above (40 being the highest). The average Content and average Audience/style scores both improved as well (6.5 to 10 and 7.6 to 8.6 respectively). The Structure/Mechanics average score dipped slightly from 11 to 10.7, but this may be a result of having far more students complete the final paper. This is a metric to continue to monitor next spring when the class size will be more comparable. I was pleased overall with the quality of the papers, and plan to implement the same incremental due date approach in later semesters. This encouraged the students to engage more in the writing process and not wait until the week before it was due to complete it.

The worksheets and review sheets helped students gain points and helped in retention of information. These should both be implemented at the start of the semester. One aspect of the course that could be improved is engaging the students more with the listening examples throughout the semester. Some students still have difficulty recognizing the differences between certain genres of music. A new strategy may need to be implemented in subsequent years. Having similar writing projects from the fall into spring semester should help students improve their writing mechanics from semester to semester. In general, the changes throughout the semester seemed to be effective, but outcomes need to be monitored in subsequent years.

2024-2025:

15 out of 16 students enrolled in the course at the end of the semester completed the final project, and all students enrolled passed with a C or higher. There was an additional student that started the semester but dropped the course for various reasons.

The students took three exams throughout the course that included listening (drop the needle type questions), short answer, and long essay components. The average across all three exams was 86.7%, which was significantly higher than last year. This year I add more extra credit opportunities on the exams, and reduced the number of key terms and listening examples that could possibly appear on each exam. I also instituted a jeopardy review as a way to help guide student's studies.

With the exception of the completion percentage, the overall rubric scores for the final paper was higher than last year. More than half of the number of students who completed the paper were above 30 points on the rubric. The average content score stayed approximately the same from 2024 to 2025, going from 10 to 10.1. The audience/style average increased from 8 in 2024 to 9.1 in 2025, which is another incremental improvement from the previous year. The incremental due date approach appears to be working, so I plan to continue implementing it in later semesters.

The worksheets and review sheets have helped the students a lot in terms of keeping track of important information for the course. Next year, I plan to use more of the textbook listening assignments to help students engage more with the listening examples that we cover in class, rather than just memorize the information for each piece. I also want to institute more resources for students who willing be studying for the Praxis exams.

Files:

MUSC 363 Spring 2025 QEP Analysis

19 Assessment and Benchmark MUSC 408/410 Final Conducting Project

Assessment: The final conducting project of MUSC 408/MUSC 410 (Instrumental/Choral Conducting).

Benchmark: 90% of program candidates will earn a score of 80% or above on the final conducting project of MUSC 408/MUSC 410 (Instrumental/Choral Conducting).

Prior to 2016-2017, the benchmark was 85% of program candidates will earn a score of 80% or above.

Files:

408 Final Conducting Project Rubric - 150 Points

MUSC 410 Final Conducting Lab Evaluation Rubric

19.1 Data

Academic Year	MUSC 408 candidates that met the benchmark	
	#	%
2020-2021	?/18	—
2021-2022	8/8	100
2022-2023	4/4	100
2023-2024	6/6	100
2024-2025	7/7	100

Academic Year	MUSC 410 candidates that met the benchmark	
	#	%
2020-2021	—	—
2021-2022	3/3	100%
2022-2023	2/2	100%
2023-2024	1/1	100%
2024-2025	—	—

Files:

Rubric - MUSC 408 - Final Conducting Project

19.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

The expected level of achievement was not met in MUSC 410.

Due to the Covid-19 pandemic, students were unable to participate in a live conducting lab. Therefore, the students were unable to be graded by the rubric designed for this project. Students did conduct recordings but were unable to show interpretive skills that would be evident in a live conducting lab experience. They did have a unit on error detection through a programmed text, but were unable to respond verbally and put the conducting back into context to see if they had effected change with their feedback.

2021-2022:

Expected level of achievement was met.

The inclusion of a student conducting lab has proven invaluable to the development of the students conducting and communication skills. However, due to the distancing measures having to be taken during COVID-19, we were unable to have a choral lab this semester. This was a vital piece missing from this course in being able to assess student conductors. The feedback element to the conductors from the singers was not possible.

With the continuation of the choral conducting lab, candidates have the opportunity to work with live singers and to observe first-hand how the conducting gesture effects change from the group. Through the use of a video camera in the lab, the camera helps to illuminate areas for student growth and development. It is strongly recommended that this lab be continued as soon as possible. Encourage conductors to participate in conducting in Concert Chorale as a student conductor whenever possible.

2022-2023:

MUSC 408: The expected level of achievement was met in MUSC 408. New professor began teaching this course in January 2023; the final assessment did not change, but the rubric and assessment criteria had some minor changes.

MUSC 410: The expected level of achievement was met in MUSC 410. New professor was hired in August 2022 to teach this course and final assessment changed, but the rubric and assessment criteria stayed the same.

2023-2024:

MUSC 408: The expected level of achievement was met in MUSC 408. The final assessment did not change nor did the rubric and assessment criteria. In order to not have the appearance of any bias, the associate director of bands was invited to observe the final conducting project and fill out a rubric to be compared with that of the professor of record.

MUSC 410: The expected level of achievement was met in MUSC 410. Current assessment model devised during instructor's first year at McNeese is successful and has created assessment and pedagogical results necessary to reflect sound teaching.

2024-2025:

MUSC 408: The expected level of achievement was met in MUSC 408. Current assessment model is successful and has created assessment and pedagogical results necessary to reflect sound teaching. Additional units in MUSC 408 to further develop error detection were added to better prepare students for student teaching residency, but are not part of the final live conducting assessment. In order to not have the appearance of any bias, the associate director of bands was invited to observe the final conducting project and fill out a rubric to be compared with that of the professor of record.

20 Assessment and Benchmark MUSC 490/492 Major Performance Area Capstone/Senior Recital

Assessment: MUSC 490/492 Major Performance Area Capstone/Senior Recital rubric.

Benchmark:

90% of instrumental program completers earn a score of 12.5 or above on the Major Performance Area Capstone/Senior Recital (MUSC 490/492) rubric.

85% of vocal program completers earn a score of 15 or above on the Major Performance Area Capstone/Senior Recital (MUSC 490/492) rubric.

90% of program completers pass the MUSC 490/492 requirements on the first attempt.

Prior to 2018-2019, the benchmark was 90% of instrumental program completers earn a score of 12 or above.

Prior to 2017-2018, the benchmark for instrumental candidates was that 85% will earn a score of 10 or above, and 85% of vocal candidates will earn a score of 12 or above.

Files:

Music Program Performance Rubric

20.1 Data

Academic Year	490/492 instrumental completers that earn a score of 12.5		490/492 vocal completers that earn a score of 15		Completed on first attempt	
	#	%	#	%	#	%
2020-2021	17/17	100%	0/1	0%	18/18	100%
2021-2022	9/10	90%	3/4	75%	14/14	100%
2022-2023	8/10	80%	3/3	100%	13/13	100%
2023-2024	6/6	100%	—	—	6/6	100%
2024-2025	5/6	83%	1/2	50%	8/8	100%

20.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

17/17 instrumentalists exceeded the expected level of achievement - rubrics ranged from 13 to 18. One vocalist did not meet expected level of achievement. All candidates passed on the first attempt.

Continue to closely monitor progress of students and encourage improvement as students prepare to present the capstone recital.

2021-2022:

All ten instrumentalists passed MUSC 490/492 on their first attempt. 90% of the instrumentalists exceeded the expected level of achievement. Four students obtained the highest score of 18/18. The other scores ranged from 16 to 17.66. The lowest passing score was 11.333.

All four vocalists passed MUSC 490 on their first attempt. 75% of vocalists passed with a score of 15 or above; one passed with a score of 14.333.

Continue to closely monitor progress of students and encourage improvement in the areas of technique, musicianship, expression/musicality as students prepare to present the capstone recital.

2022-2023:

All 13 candidates passed MUSC 490/492 on their first attempt. Ten instrumentalists passed MUSC 490/492 on their first attempt. 80% of the instrumentalists earned a score of 12.5 or above. Three students obtained the highest score of 18/18. The lowest rubric scores were 11 and 12.

All three vocalists earned a score of 15 or above exceeding the expected level of achievement. The rubrics ranged from 17.5 to 20.

Continue to closely monitor progress of students and encourage improvement in the areas of technique, musicianship, expression/musicality as students prepare to present the capstone recital.

2023-2024:

All six instrumental candidates passed MUSC 490/492 on their first attempt. 100% of the instrumentalists earned a score of 12.5 or above. The highest score was 17/18; two students (40%) scored 15/18 and the lowest score was 13.666.

100% of the students (6/6) scored highly (score of 2 or above) in the areas of tone, musicianship, expression/musicality and sight-reading. The goal is to have degree candidates consistently score 2 or above in all areas including technique and stage presence.

2024-2025:

100% of the voice students (2/2) passed on the first attempt. The highest score was a composite 20.3/21, and the lowest score was a composite 12.3/21. Every student scored a 2 or higher on tone, technique, expression/musicality, and stage presence.

All six instrumental candidates (100%) passed MUSC 490/492 on their first attempt. 83% of the instrumentalists (5/6) earned a score of 12.5 or above. One student earned the highest score of 18/18; one student scored 16; two students scored 15.33; one student scored 14.66; and the lowest score was 11. The benchmark of 90% of instrumental students scoring 12.5 or above has not been met this year. The student with the lowest score achieved a score of 2 on musicianship, expression/musicality, sight reading and stage presence. However, with the lack of proper preparation, the student scored a 1 on technique and tone. This particular student has gone through major personal issues, which affected the preparation for the senior recital. Faculty will continue to stress the importance of weekly preparation so the students perform well in all areas at the preliminary hearing and the recital.

21 Assessment and Benchmark PIAN 216 Proficiency Examination

Assessment: PIAN 216 proficiency examination rubric.

Benchmark:

85% of program candidates complete the proficiency requirement on the first attempt.

85% of program candidates will earn a score of 70% or above on the PIAN 216 proficiency examination rubric.

Prior to 2016-2017, the benchmark was that 80% of program candidates will earn a score of 70% or above on the PIAN 216 proficiency examination rubric, and 80% of candidates will complete the proficiency requirement on the first attempt.

Files:

Piano Proficiency Rubric

21.1 Data

Academic Year	PIAN 216 candidates that completed the proficiency on the first attempt		Candidates that completed the proficiency and scored above 70%	
	#	%	#	%
2020-2021	11/11	100%	11/11	100%
2021-2022	13/13	100%	13/13	100%
2022-2023	13/13	100%	13/13	100%
2023-2024	15/15	100%	15/15	100%
2024-2025	21/21	100%	21/21	100%

21.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Expected level of achievement was met. The percentage of candidates who completed the proficiency on the first attempt increased from 93% to 100%.

Out of the 11 students who passed the proficiency: 8/11 (73%) achieved a score of 2 or higher in the sight-reading portion (scale 0-3); and 100% achieved a score of 2 or higher (scale 0-3) in the repertoire performance portion.

In order to continually meet the benchmark, students will practice sight-reading in class assignments and develop confident piano repertoire performance. The goal is to have the students score 2.00 or higher (scale 0-3) in the sight-reading and repertoire portion.

2021-2022:

Expected level of achievement was met and has been exceeded. The percentage of candidates who completed the proficiency on the first attempt is 100%.

Out of the 13 students who passed the proficiency: 12/13 (92%) achieved a score of 2 or higher in the sight-reading portion (scale 0-3); and 100% achieved a score of 2 or higher (scale 0-3) in the repertoire performance portion.

In order to continually meet the benchmark, students will practice sight-reading in class assignments (in excerpts containing up to three sharps and/or three flats in the key signature). Students will develop confident piano repertoire performance with specific emphasis on dynamics and expression. The goal is to have the students score 2.00 or higher (scale 0-3) in the sight-reading and repertoire portion.

2022-2023:

Expected level of achievement was met and has been exceeded. The percentage of candidates who completed the proficiency on the first attempt is 100%.

Out of the 13 students who passed the proficiency: 13/13 (100%) achieved a score of 2 or higher in the sight-reading portion (scale 0-3); and 100% achieved a score of 2 or higher (scale 0-3) in the repertoire performance portion.

In order to continually meet the benchmark, students will practice sight-reading in class assignments (in excerpts containing up to 3 sharps and/or 3 flats in the key signature). Students will develop confident piano repertoire performance with specific emphasis on dynamics, musical expression and memory. The goal is to have the students score 2.00 or higher (scale 0-3) in the sight-reading and repertoire portion.

2023-2024:

The percentage of candidates who completed the proficiency on the first attempt is 100%. The benchmark has been exceeded. 15/15 (100%) students passed the proficiency exam with a 70% or above; 14/15 (93%) passed with a 80% or above on the proficiency exam.

100% of students (15/15) scored at least a 2 on the repertoire performance rubric (scale 0-3). 40% of the students (6/15) scored a 3 on the repertoire performance rubric, exceeding musical expression and dynamics.

87% of students (13/15) scored a 2 or higher on the technical skills rubric (scale 0-3). 40% of the students (6/15) scored a 3 on the technical skills rubric, exceeding hands together coordination in playing scales and chord progressions.

93% of students (14/15) scored a 2 or higher on the sight-reading portion (scale 0-3). 40% of the students (6/15) scored a 3 on the sight-reading portion, exceeding expectation of hands together sight-reading at an appropriate performance tempo. The goal is to have all students score a 2 or higher in sight-reading.

In order to continually meet and exceed the benchmark, emphasis will be placed on:

- learning and practicing with correct fingering in scales and arpeggios; specifically in hands together coordination in scales. Short quizzes will be implemented in between major tests to assess technical improvement for all students.
- performing repertoire pieces with appropriate tempo, continuity and musical expression, articulation and dynamics.
- sight-reading excerpts (up to eight measures) in different key signatures (up to three sharps and three flats) and different time signatures. The plan is to include in-class short timed sight-reading exercises to help develop a fast sight-reading skill.

2024-2025:

All candidates (21/21) completed the proficiency on the first attempt. The benchmark has been exceeded. All the students passed the proficiency exam with a 70% or above. Out of those, 18/21 (86%) passed with a 80% or above on the proficiency exam. The proficiency exam covers three areas: technique, repertoire and sight-reading.

Technique assessment - scales 2 octaves hands together; Arpeggios 2 octaves hands separately; cadential chord progressions hands together in the following keys: C/c, G /g, D/d, A/a, E, F, Bb, Eb:

100% of students (21/21) scored at least a 2 on the technical skills rubric (scale 0-3), exceeding hands together coordination in playing scales and chord progressions. This is an improvement from last year.

Repertoire assessment - three pieces: movement of a fast Classical period Sonata; intermediate level repertoire; 3-part score reading:

100% of students (21/21) scored at least a 2 on the repertoire performance rubric (scale 0-3) that measures musical expression and dynamics. Out of those students, 13 students (62%) scored a 3. This is an improvement from last year - more than half of the class performed the assigned repertoire with high level of musical expression.

Sight-reading assessment - one excerpt in 8 measures: key of A major; common time; LH alberti bass pattern consisting of I, IV/4, V/5

86% of students (18/21) scored a 2 or higher on the sight-reading portion (scale 0-3). 76% of the students (16/21) scored a 3 on the sight-reading portion, exceeding expectation of hands together sight-reading at a steady performance tempo.

The goal is to have all students score a 2 or higher in sight-reading.

In order to continually meet and exceed the benchmark, emphasis will be placed on:

- learning and practicing with correct fingering in scales and arpeggios; specifically in hands together coordination in scales. Short quizzes will continue to take place in between major tests to assess technical improvement for all students.
- performing repertoire with appropriate tempo, continuity and musical expression, articulation and dynamics.
- sight-reading excerpts (up to eight measures) in different key signatures (up to three sharps and three flats) and different time signatures. Students work in-class on timed sight-reading exercises and theory to help develop a fast sight-reading skill. Methodical approaches to effective sight-reading are implemented in every class meeting.