OAKLAND UNIVERSITY™

Department of Music, Theatre and Dance

Music Program Assessment Plan
2017

Oakland University

Mission Statement

Oakland University is a pre-eminent metropolitan university that is recognized as a student-centered, doctoral research institution with a global perspective.

We engage students in distinctive educational experiences that connect to the unique and diverse opportunities within our region and beyond.

Through faculty-driven and student-engaged research, scholarship, and creative activity, Oakland University advances knowledge and art in a diverse and inclusive environment.

Oakland University is an active community partner providing thriving civic, cultural, and recreational opportunities and valuable public service.

Goals

Foster student success through a robust teaching and learning environment and comprehensive student services.

Be recognized as a strong research and scholarly environment focused on creative endeavors and on the discovery, dissemination and utilization of knowledge.

Become a leader in serving the needs and aspirations of our communities and region through expanded community relationships, institutional reputation and visibility, and engagement.

Department of Music, Theatre and Dance

Mission Statement

The Department of Music, Theatre and Dance is a community whose members create a dynamic environment for the arts in which students are inspired and equipped to become lifelong learners in music, theatre, and dance. Within this community, each discipline maintains its unique identity and is strengthened by opportunities for collaboration.

The Department serves Oakland University by: (1) educating arts professionals, (2) providing liberal arts education for arts majors, and (3) providing arts education and performance opportunities for the university community at large.

The Department serves the region by: (1) providing opportunities to experience the arts in performance, (2) providing support for professional artists and arts educators, and (3) providing leadership in the arts.

The Department promotes and supports scholarship and performance of faculty and students in each of the disciplines: music, theatre, and dance.

Role of the Music Program (within the departmental mission)

The role of the Music Program is to establish cultural, historical, pedagogical, and theoretical contexts in which students have opportunities to develop the highest levels of musical independence and musicianship through performing, creating, and listening. This mission is supported by the faculty's commitment to quality research, creative and artistic endeavors, and community service.

Music Program curricula are designed to foster the musical skills and understandings necessary for students pursuing:
· pre-professional and professional education as performers (and composers).
· preservice and inservice education as school music teachers and studio teachers.
· music teacher education and music education research.
· a liberal arts education with an emphasis in music.

The Music Program also provides:
· an arts component to the general education of Oakland undergraduate students.
· a comprehensive series of musical performances for the Oakland University, community and the community at large.
· performance and educational opportunities for the community at large.
· sponsorship of musical experiences for the community and region.

Elements of Missions, Goals, and Roles Relevant to the Music Program Goals

Elements of Oakland University Mission
a. …engage students in distinctive educational experiences….
b. Through faculty-driven and student-engaged research, scholarship, and creative activity….advance knowledge and art.

Elements of Oakland University Goals
c. Foster student success through a robust teaching and learning environment.
d. Be recognized as a strong research and scholarly environment focused on creative endeavors and on the discovery, dissemination and utilization of knowledge.

Elements of Department Mission Statement
e. …a dynamic environment for the arts in which students are inspired and equipped to become lifelong learners in music, theatre, and dance.
f. …educating arts professionals
g. …providing liberal arts education for arts majors.
h. …providing arts education…for the university community at large.
i. …promotes and supports scholarship and performance of…students in…music.

Elements of the Role of the Music Program
j. The role of the Music Program is to establish cultural, historical, pedagogical, and theoretical contexts in which students have opportunities to develop the highest levels of musical independence and musicianship through performing, creating, and listening.

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     k. Music Program curricula are designed to foster the musical skills and understandings necessary for students pursuing:
1. pre-professional and professional education as performers (and composers).
2. preservice and inservice education as school music teachers and studio teachers.
3. music teacher education and music education research.
4. a liberal arts education with an emphasis in music.

     l. The Music Program also provides…an arts component to the general education of Oakland undergraduate students.

Music Program Goals (programs for music majors)

The letters following each statement (Elem.a,b) refer to the elements of the Mission and Role Statements relevant to the objective, as listed above. The numbers in parentheses following each statement (A.1, A.2) refer to the number of the Assessment Instrument used to measure the objective, as described in the subsequent section. These numbers are for reference only and are not meant to imply priority or importance.

General Program Goals of the Music Program

Music students will develop:

Goal 1. A comprehensive understanding of the relationships among sociocultural/historical perspective, theoretical analysis, and performance practice in music. (Elem. a, b, c, d, e, f, g, h, i, j. k, l) (A.1, A.3, A.4, A.6)

Goal 2. Understanding of music in its historical and cultural context such that it enables them to support the growth of their musicianship, and enables them to have a better understanding of the music they perform, hear, and create. (Elem. a, b, c, d, e, f, g, h, i, j. k, l) (A.1, A.3, A.4, A.5, A.6)

Goal 3. Firm grasp of the basic principles of the structure, design, and language of music in the Western musical tradition. (Elem. a, b, c, d, e, f, g, h, i, j, k, l) (A.1, A.2, A.3, A.4, A.5, A.6)

Goal 4. Technical knowledge and vocabulary sufficient to approach music of any period, style, or genre. (Elem. a, b, c, d, e, f, i, k.1, k.2, k.3) (A.1, A.3, A.4, A.5, A.6)

Goal 5. Ability to form a mental image of the sound of written music, and to translate heard music into written form. (Elem. a, b, c, d, e, f, i, k.1, k.2) (A.2)

Goal 6. Technical skill, artistic integrity, and the ability to sight-read music of diverse styles and genres. (Elem. a, b, c, d, e, f, i, k.1, k.2, k.3) (A.1, A.2, A.3, A.4, A.6)

Goal 7. Knowledge of technology appropriate to and in connection with their field of specialization. (Elem. a, b, c, d, e, f, i, k) (A.3)

Goal 8. Knowledge of music literature appropriate to and in connection with their field of specialization. ((Elem. a, b, c, d, e, f, i, k.1, k.2, k.3) A.1, A.3, A.4, A.6)

Goal 9. Where appropriate to the focus of the particular degree program, music students will develop understanding of learning and teaching and music learning and teaching sufficient to be able to engage in music teaching in their area of specialization. (Elem. a, b, c, d, e, f, i, k.1, k.2, k.3) (A.2, A.4, A.6, A.7)

Learning Objectives of Specific Programs

Bachelor of Arts in Music students will (Elem. a, b, c, d, e, f, g, h, i. j. k):
   Obj. BA1. Develop functional skills and knowledge of performance. (A.1)
   Obj. BA2. Develop understanding of the basic principles and processes of music as it occurs within a variety of cultural and historical settings. (A.1)
   Obj. BA3. Learn and apply basic theoretical concepts to music. (A.1)
   Obj. BA4. Develop functional collaborative skills with other musicians. (A.1).

Bachelor of Music in Performance students will develop exceptional skills and knowledge of performance. (Elem. a, b, c, d, e, f, i, k.1, k.2, k.3).
Specifically, students will:

Obj. BP1.   Develop the ability to prepare successful and musically satisfying performances. (A.1, A.3)
Obj. BP2.   Develop efficient and effective practice skills for learning/memorizing music. (A.1, A.3)
Obj. BP3.   Develop technical proficiency on their instrument. (A.1, A.3)
Obj. BP4.   Expand their knowledge of music literature and genres. (A.1, A.3)
Obj. BP5.   Learn and apply theoretical concepts to music. (A.1, A.3)
Obj. BP6.   Learn a diverse repertoire representing many historical and interpretive styles. (A.1, A.3)
Obj. BP7.   Develop collaborative skills with other musicians. (A.1, A.3)
Obj. BP8.   Develop basic knowledge of pedagogical strategies, techniques, methods, materials, and repertoire. (A.1, coursework exams)

Bachelor of Music in Piano Pedagogy students will develop strong skills in and knowledge of piano performance (Elem, a, b, c, d, e, f, h, i, k.1, k.2).
Through applied piano study, students will:

Obj. BPed1.   Develop the ability to prepare successful and musically satisfying performances. (A.1)
Obj. BPed2.   Develop efficient and effective practice skills for learning/memorizing music. (A.1)
Obj. BPed3.   Develop technical proficiency on their instrument. (A.1)
Obj. BPed4.   Expand their knowledge of music literature and genres. (A.1)
Obj. BPed5.   Learn and apply theoretical concepts to music. (A.1)
Obj. BPed6.   Learn a diverse repertoire representing many historical and interpretive styles. (A.1)
Obj. BPed7.   Develop collaborative skills with other musicians. (A.1)
Obj. BPed8.   Develop basic knowledge of pedagogical strategies, techniques, methods, materials, and repertoire. (A.1, A.4)

In addition, through a sequence of piano pedagogy courses and practical experience, students will:

Obj. BPed9. Develop understanding of music learning and teaching processes. (A.4)
Obj. BPed10. Develop a curricular perspective and framework for teaching students of all ages at beginner, intermediate, and advanced levels. (A.4)
Obj. BPed11. Develop basic understanding of how to work with all students, including young children, adults, and students with special needs. (A.4)
Obj. BPed12. Develop understanding of how to enable students to build their technique. (A.4)
Obj. BPed13. Develop approaches to providing students with the appropriate education in music theory, history, sight-reading, and aural awareness. (A.4)
Obj. BPed14. Understanding of how to prepare students for MMTA Student Achievement Testing, ABRSM Tests, RCM Tests, AGM Tests, and Federation Festivals. (A.4)

Bachelor of Music in Music Education students will develop (Elem. a, b, c, d, e, f, i, k.2)**:**

Obj. BE1.   Understanding of how to design and carry out instruction that enables learners to develop musical understanding and musicianship. (A.2)
Obj. BE2.   Personal music performance skills and skills in sight-singing, ear-training, improvisation, and composition to a level of proficiency and expertise necessary to pursue a career in music education. (A.1, A.2)
Obj. BE3.   A personal philosophy of learning and teaching and understand how that philosophy will affect the choices they make in practice. (A.2)
Obj. BE4.   Understanding of teaching/learning theory and practice and understand how their personal beliefs about the nature of teaching and learning will affect the choices they make in practice. (A.2)
Obj. BE5.   Ability to teach, respect, and value a diverse population of students, with respect to diversity of cultural, social and economic background, prior

experience, and ways of learning. (A.2)

Obj. BE6. Understanding of how to provide all students with the capacity to use music as a means of personal expression. (A.2)
Obj. BE7. A propensity for professional growth. (A.2)
Obj. BE8. Ability to reflect on and assess the effectiveness of their own teaching with eye toward self-improvement. (A.2)

Master of Music in Conducting students will (Elem. a, b, c, d, e, f, i, k.1, k.2):

Obj. MC1. Possess knowledge of all the instruments and the voice, with special emphasis on the ensemble(s) of specialization. (A.5)
Obj. MC2. Have a grasp of string-instrument techniques. (A.5)
Obj. MC3. Be fluent in clefs and transpositions. (A.5)
Obj. MC4. Be familiar with representative works of the concert repertoire, with broader and greater knowledge of the literature in their concentration. (A.5)
Obj. MC5. Know various approaches to learning a score. (A.5)
Obj. MC6. Be able to prepare and lead a successful rehearsal through careful planning and effective execution of that plan. (A.5)
Obj. MC7. Be able to devise good programs and series of programs appropriate to a given ensemble, taking into account the nature of the ensemble, its development, and the development of the individuals who comprise it. (A.5)
Obj. MC8. Be able to lead a group in accompanying a soloist. (A.5)
Obj. MC9. Be able to listen and hear accurately, and communicate well to the ensemble to elicit musicianly responses. (A.5)
Obj. MC10. Be informed of the practical aspects and routines of running an orchestra, band, or chorus. (A.5)

Master of Music in Music Education students (research focus) will (Elem. a, b, c, d, e, f, i, k.2, k.3):

Obj. MER1. Develop an understanding of the philosophical bases of learning and musical learning approaches, their roots, assumptions, and implications for music education practice. (A.4)
Obj. MER2. Develop an awareness of their personal philosophy of learning and teaching and understand how that philosophy affects the choices they make in practice. (A.4)
Obj. MER3. Develop an understanding of theories of learning and musical learning, their roots, assumptions, and implications for music education practice. (A.4)
Obj. MER4. Develop an awareness of their personal beliefs about the nature of learning and teaching and understand how those beliefs affect the choices they make in practice. (A.4)
Obj. MER5. Develop a historical perspective of the roles the various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past 100 years. (A.4)
Obj. MER6. Improve and expand upon their knowledge of music, music learning and teaching approaches, methods, and materials, including the influences of technology and multiculturalism in the learning process. (A.4)
Obj. MER7. Develop an understanding of current trends and methodologies in education and music education.
Obj. MER8. Find solutions to current problems in education and music education by increasing their understanding of these situations. (A.4)
Obj. MER9. Develop an understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education. (A.4)

Master of Music in Music Education students (practice focus) will (Elem. a, b, c, d, e, f, i, k.2, k.3):

Obj. MEP1. Develop a basic understanding of the philosophical, sociological and curricular bases of learning and musical learning approaches and of how they can be applied to practice.

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Obj. MEP2. Develop a basic understanding of theories of learning and musical learning and of how they can be applied to practice.
Obj. MEP3. Improve and expand their knowledge of music, music learning and teaching approaches, methods, and materials, including the influences of technology and multiculturalism in the learning process.
Obj. MEP4. Find solutions to current problems in education and music education by increasing their understanding of these situations.
Obj. MEP5. Develop their capacity to analyze and reflect upon teaching/learning situations with a goal of improving the effectiveness of their own work as music educators.

Master of Music in Performance students will be (Elem. a, b, c, d, e, f, i, k.1):
Obj. MPr1. Able to perform with a high degree of musicianship, technical security, and artistry. (A.5)
Obj. MPr2. Familiar with a wide range of repertoire appropriate for their instrument or voice: (A.5)
Obj. MPr3. Able to perform in both solo and ensemble settings and be familiar with successful rehearsal techniques appropriate to each setting. (A.5)
Obj. MPr4. Aware of appropriate pedagogical strategies and techniques to enable them to function as studio teachers. (A.5)

Master of Music in Pedagogy students will be: (Elem. a, b, c, d, e, f, i, k.2):
Obj. MPd1. Able to perform in a musical and technically secure manner. (A.4)
Obj. MPd2. Familiar with representative repertoire appropriate to the instrument or voice. (A.4)
Obj. MPd3. Aware of appropriate pedagogical strategies, techniques, methods, and materials to enable them to function as studio teachers, including knowledge of students' music learning processes, and of appropriate repertoire for students from beginning through advanced levels. (A.4)

Ph.D. in Music Education students will (Elem. a, b, c, d, e, f, i, k.3):
Obj. PhD1: Develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice. (A.7, 8)
Obj. PhD2: Develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice. (A.7, 8)
Obj. PhD3: Develop a historical perspective of the roles that various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past one hundred years. (A.7, 8)
Obj. PhD4: Develop a sophisticated understanding of current trends, methods, and materials in education and music education, including the influences of technology, multiculturalism, and cross-disciplinary learning. (A.7, 8)
Obj. PhD5: Find solutions to current problems and challenges in education and music education by increasing their understanding of these areas. (A.7, 8)
Obj. PhD6: Develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education. (A.7, 8)
Obj. PhD7: Learn to work as professional researchers, writers, and presenters in the area of music education. (A.7, 8)

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Music Program Assessment Instruments

Undergraduate Program for Music Majors: Direct Measures

A.1   *Performance Juries*
At the end of each fall and winter semester, each undergraduate music major performs on his or her major instrument or voice before a jury of at least three faculty with expertise in the performance area. These faculty make a qualitative assessment of the students' performance and progress in comparison to the previous end-of-semester performance. Results are reported to student on a rubric that contains descriptions of criteria, comments that provide qualitative feedback, and grades. (Appendix A is a sample assessment rubric.) Applied faculty usually discuss jury rubrics with students as well during the first lessons of the subsequent semester. Jury grading rubrics are kept in each student's file in the Music Office. (Students also have opportunities to receive verbal feedback on performances throughout each fall and winter semester during master classes and studio classes in their particular instrument or voice.)
Since most undergraduate music majors participate in at least 8 performance juries before they graduate, these experiences allow faculty to assess student progress through the degree. Students must perform two satisfactory juries at each level in order to qualify for the next level of applied lessons (e.g., two 300-level juries must be passed successfully before a student may enroll in study at the 400-level of literature difficulty and technical difficulty).
Performance juries provide an opportunity for an overview or "snapshot" of the success of the performance program enabling faculty to make judgments and decisions about the program on a regular basis. Juries also provide an opportunity for full-time faculty with expertise in each area to assess the teaching of the part-time applied faculty in that area. All trumpet students, for example, study with the same applied instructor. If a large number of the trumpet students showed through their performance juries that they were not making satisfactory progress, the full-time faculty who coordinate the instrumental program would likely discuss the matter with the applied trumpet teacher and, if warranted, take appropriate action to help or replace the teacher.

A.2 *Music Education Internship*
The last semester of the Bachelor of Music in Music Education program is the Music Education Internship, which consists of student teaching in a K-12 public school full time under the supervision of a public school cooperating teacher, a university supervisor, and a full-time music education faculty member. To become certified teachers, all music teacher certification candidates must engage in this internship. Student performance as a teacher is assessed throughout the experience through self-assessment (reflection on videotapes of teaching), informal and formal feedback from the cooperating teacher, university supervisor, and the full-time music education faculty member who is responsible for the internship seminar that semester.
During the internship, students are formally assessed three times. Assessment rubrics for these three assessments are attached as Appendix B. The rubrics serve as a prompt for discussion among all parties involved. If student performance is not at the 3.0 level or higher by the end of the internship (B level in F18), the student is not certified.
Student success in the internship is also a measure of the effectiveness of the music education program.

A.3 *Senior Recital*
During the last semester of the Bachelor of Music in Performance program each student is required to perform a one hour Senior Recital. Performance majors perform on their major instruments or voice. The student chooses and prepares a program with the applied instructor. The program is then approved by the department's Applied Music Committee. A recital committee is then selected (3 faculty, 1 of whom is generally the applied teacher). The student then performs a recital approval jury. Once the recital is approved, the student presents a public recital. The recital jury attends the recital and provides verbal and written feedback to the student.
To qualify for the degree sought, students must earn a grade of at least 3.0 (B as of F18) in the recital. A sample assessment rubric for the senior recital is attached as Appendix C.
Student success in the recital is also a measure of the effectiveness of the music performance program.

A.4 *Senior Project*

When the Bachelor of Music coursework is complete or near completion, all pedagogy majors engage in a project that could involve performance, library research, and/or model teaching. Each student selects a topic under the guidance of the project adviser and completes the project with guidance from the adviser.

To qualify for the degree sought, students must earn a grade of at least 3.0 (B as of F18) in the project.

Master's Programs in Music: Direct Measures

A.5 *Master's Thesis or Project and Oral Examination*

When the Master of Music coursework is complete or near completion, all graduate music education and pedagogy majors engage in a project leading to either a thesis or a project. Music education students who seek a degree with a research focus generally write a thesis based on a research study. Music education students who seek a degree with a practice focus complete a practicum project. Pedagogy students generally do some sort of project that involves library research, but can also involve performance and/or model teaching. Each student selects a topic under the guidance of the thesis or project adviser, writes a proposal, selects a committee of (adviser and 2 others), submits proposal to committee, completes project or thesis with guidance from the committee, and presents the project or research findings at the master's orals.

To qualify for the degree sought, students must earn a grade of at least 3.0 (B as of F18) in the thesis or project. Sample assessment rubrics for the master's thesis and project are attached (Thesis, Appendix D and Project, Appendix E).

The oral examination also provides an opportunity for an informal exit interview in that the committee and student generally discuss the student's success in the program as part of their conversations.

A.6 *Master's Recital and Oral Examination*

During the last semester of the Master of Music in Performance and Conducting programs, all graduate performance and conducting majors perform a master's recital. Performers present a one-hour solo recital. Conductors generally have opportunities to conduct individual works performed by Oakland ensembles (e.g., University Chorus, Oakland Chorale, Symphonic Band, Oakland Symphony). The combination of these efforts is considered a master's recital in conducting.

The student chooses and prepares a program with the applied instructor or conducting mentor. The department's Applied Music Committee then considers and approves the program. A recital committee is then selected (3 faculty, 1 of whom is generally the applied or conducting teacher). The student then performs a recital approval jury. Once the recital is approved, the student presents a public recital. The recital jury attends the recital and provides verbal and written feedback to the student. At the oral examination that follows the recital, the student shares with the committee his or her process of preparation, knowledge of the literature performed, and self-critique of the performance.

To qualify for the degree sought, students must earn a grade of at least 3.0 (B as of F18) in the recital. Sample assessment rubrics for the master's recital in each area of specialization are attached as Appendices F and G.

Student success in the recital is also a measure of the effectiveness of the graduate music performance and conducting programs.

The oral examination also provides an opportunity for an informal exit interview in that the committee and student generally discuss the student's success in the program as part of their conversations.

Doctoral Program in Music Education: Direct Measures

A.7 *Qualifying Examination*

When the Ph.D. in Music Education coursework is complete or near completion all music education doctoral students complete a Qualifying Examination that consists of 3 questions that they may answer on their own, in their own timeframe. Students have up to one year to complete their responses to these 3 questions.

- The first question tests their expertise in philosophical, psychological, and historical underpinnings of music education practice. (Obj. 1, 2, 3, 4)
- The second is an opportunity for them to show their expertise in the literature that forms the theoretical frame for their area of focus. (Obj. 4, 5, 6, 7)
- The third is an opportunity for them to show their expertise in methodological issues related to the area of their dissertation study. (Obj. 5, 6, 7)

A committee of 3 faculty prepares the questions. The committee will generally consist mainly of music education faculty, but students may invite any Oakland music, music education, education, or other faculty member to serve on his or her committee.

All answers are read by each of the committee members. For the student to move on to writing the dissertation, the 3 committee members must all agree that the qualifying exam is passing. To qualify for the degree sought, a student must earn a satisfactory grade (S) on the qualifying examination. Sample assessment rubrics for the qualifying examination are attached (Appendix H).

A.8 *Doctoral Dissertation and Defense*

When the Ph.D. in Music Education coursework is complete or near completion and the Qualifying Examination is passed, all music education doctoral students engage in an extensive research project leading to the production of a dissertation. Each student selects a topic under the guidance of the dissertation adviser, writes a proposal, selects a committee of (adviser and at least 2 others), submits proposal to committee, completes dissertation under the supervision of the committee, and presents the research findings at the doctoral defense.

It is expected that the student's work on the dissertation will show that they have met Objectives 5, 6, and 7, and reflect their understanding and background in Objectives 1, 2, 3, and 4. To qualify for the degree sought, students must earn a satisfactory grade (S) in the dissertation in order Sample assessment rubrics for the doctoral dissertation and defense are attached (Appendix I).

The defense also provides an opportunity for an informal exit interview in that the committee and student generally discuss the student's success in the program as part of their conversations.

Student Performance in General Education Courses: Direct Measures

Please see the Department of Music, Theatre, and Dance General Education Assessment Plan, which is a separate document.

Program Evaluation: Indirect Measures

Graduate/Alumni survey

Survey administered as part of National Association of Schools of Music (NASM) self-studies required for continued accreditation. Sample survey form attached as Appendix J. In 2000 we mailed out a paper version and also emailed a digital version. In 2010, we asked the same questions through Survey Monkey, contacting alumni through email and Facebook.

NASM evaluation visits and association decisions

Reports from students after internship experience
Music Education Interns assess their university supervisors and cooperating teachers. Assessment form attached as Appendix B.

Graduate school placement
The department keeps an informal record of graduate school placement of graduating seniors.

Job placement
The department keeps an informal record of job placement of graduating seniors. The music education faculty will track the success of doctoral students as they enter the higher education job market.

Record of doctoral student publications, presentations, and professional service
The music education faculty keep an informal record of publications, presentations, and professional service of doctoral students as a measure of their success as entry-level professionals.

Responses from employers
Such responses are informal. For example, when school principals and central office personnel call for references for candidates applying for music teaching jobs in their districts, they often comment about how pleased they have been with our teachers or interns in the past. That they call us personally to ask for our graduates is also a measure of this. Oakland music teachers are heavily sought after by K-12 schools throughout Michigan. Calls generally come from all over the state.

Direct Measures of Student Performance for B.A. & B.M. Candidates

Measure	When Administered & by Whom	For Which Students	How Evaluated & Reported
A.1: Performance Juries Elem.a.b.c.d.e.f.i.k Goals1-8 Obj. BA1-4, BP1-7, BPed1-7, BE2,	Finals week, Fall & Winter Semesters Monitored by full-time performance faculty	All B.A. & B.M. candidates	A committee of at least 3 faculty with expertise in the performance area listens to each performance jury (generally full-time performance faculty plus appropriate part-time faculty). Information is reported to the student and faculty on the Jury Sheet (Appendix A). Assessment of overall quality of completed juries is reported to music faculty and discussed annually at a music program faculty meeting.
A.2: Music Education Internship Elem.a.b.c.d.e.f.i.k Goals.1-8 Obj. BE1-8	Offered every fall and winter as SED 455. Monitored by departmental internship coordinator	All B.M. in Music Education candidates	Students are evaluated by their university supervisors, the public school cooperating teacher, and the departmental internship coordinator. Students also evaluate their placements and supervisors. All information is assembled and reviewed by the music education faculty at the end of each internship semester. Assessment of overall quality of completed internships is reported to music faculty and discussed annually at a music program faculty meeting. (Assessment forms for this program are Appendix B.)
A.3: Senior Recital Elem.a.b.c.d.e.f.i.k Goals.1-8 Obj. BP1-7 Obj. BCm1-6	Offered every fall and winter as MUA 499. Monitored by F/T performance faculty	All B.M. in Performance candidates	A committee of at least 3 faculty with expertise in the performance area approves the recital jury and attends the recital. Information is reported to the student and faculty on the Jury Sheet (Appendix C). Assessment of quality of completed recitals is reported to music faculty and discussed annually at a music program faculty meeting.
A.4: Senior Project Elem.a.b.c.d.e.f.i.k Goals.1-8 Obj. BPed8-14			

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Direct Measures of Student Performance for M.M. Candidates

Measure	When Administered & by Whom	For Which Students	How Evaluated & Reported
A.5: Master's Thesis or Project and Oral Examination Elem.a.b.c.d.e.f.i.k.2 Obj. ME1-9 Obj. MPd1-2	Upon completion of program coursework— administered by committee of 3 faculty chosen by the student. Generally music education faculty or pedagogy faculty serve as advisers. Other faculty serve on committees as well.	All M.M. in Music Education (thesis) and Pedagogy (project) candidates	Student writes a proposal, selects a committee of 3 or more faculty, submits a proposal to the committee, completes thesis or project with guidance from committee, and, ultimately, participates in oral examination based on thesis. Assessment of quality of completed theses, projects, and orals is reported to music faculty and discussed annually at a music program faculty meeting. (See Appendices D and E.)
A.6: Master's Recital and Oral Examination Elem.a.b.c.d.e.f.i.k.1 Goals.1-8 Obj. MPr1-4 Obj. MC1-10	Upon completion of program coursework— administered by committee of 3 faculty chosen by the student. Generally performance or conducting serve as advisers. Other faculty serve on committees as well.	All M.M. in Performance and Conducting candidates	A committee of at least 3 faculty with expertise in the performance area approves the recital jury and attends the recital. Information is reported to the student and faculty on the Recital Sheet (Appendices F and G). Assessment of quality of completed recitals and orals is reported to music faculty and discussed annually at a music program faculty meeting.

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Direct Measures of Student Performance for Ph.D. Candidates

Relevant Goal of Unit	Student Learning Outcomes	Methods of Assessment	Individual(s) Responsible for Assessment Activities	Procedures for Using Assessment Results to Improve Program
A.7: Qualifying Examination Elem.a.b.c.d.e.f .i.k.3 Goals.2, 3, 7, 8	Obj. PhD1-7	When student has completed all required coursework, a committee of 3 faculty prepares a set of 3 questions—one concerning the theoretical framework of the candidate's proposed dissertation study, a second concerning the literature review for the proposed study, and a third concerning the methodology for the proposed study. Students have a maximum of 1 year to answer the 3 questions. All answers are read by each of the committee members. For the student to move on to writing the dissertation, the 3 committee members must all agree that the qualifying exam is passing in order	Music Education faculty and other music or education faculty with interest and expertise in music education,	Assessment of quality of completed qualifying examinations is reported to music faculty and discussed annually at a music program faculty meeting. (See Appendix H.)
A.8: Dissertation Elem.a.b.c.d.e.f .i.k.3 Goals.2, 3, 7, 8	Obj. PhD1-7	Upon completion and passing of the qualifying exam, the student writes a proposal, selects a committee of 3 or more faculty, submits a proposal to the committee, completes dissertation with guidance from committee, and, ultimately, defends the dissertation.	Music Education faculty and other music or education faculty with interest and expertise in music education.	Assessment of quality of completed dissertations is reported to music faculty and discussed annually at a music program faculty meeting. (See Appendix I.)

Indirect Measures of Student Learning/Satisfaction and Perceptions/Satisfaction of Employers

Indicator of Elem.a.b.c.d.e.f.g.h.i,j,k.l. Goals.1, 2, 3, 4, 5, 6, 7, 8	How Often Implemented & By Whom	Source of Information	How Evaluated & Reported
NASM Survey of Alumni	Every 10 years (mailed out by department office staff)	Alumni from whom we have current addresses	Data summarized and analyzed for emergent themes by the authors of the NASM report. Discussed by all music faculty and with external evaluators from accrediting agency (NASM).
NASM Evaluation Visits	Every 10 years	External evaluators with expertise in music in higher education	NASM evaluators visit campus and spend 2 days gathering data about the programs and dept. Dept. also does an extensive self-study report that the evaluators have received prior to visit. Based on assessment of report and data collected during onsite visit, evaluators prepare a report that is given to the OU president and provost, CAS dean, MTD chair, and shard with all faculty and staff.
Number of graduates of undergraduate programs successful in admission to graduate programs in music or securing positions as music teachers in K-12 schools	Informally every year, collected by music faculty	Graduates themselves, employers and schools contacting dept. for recommendations, interactions with colleagues in the field	Records kept, discussed, and evaluated annually by music faculty at a music program faculty meeting.
Number of graduates of doctoral program successful in securing positions in higher education	Informally every year, collected by music education faculty	Graduates themselves, employers and schools contacting dept. for recommendations, interactions with colleagues in the field	Records kept, discussed, and evaluated annually by music faculty at a music program faculty meeting.
Number of professional presentations made and articles published by current & former doctoral students	Ongoing record kept collected by music education faculty	Reports from students and our own awareness of occurrences in the profession	Continuous record kept, discussed, and evaluated annually by music faculty at a music program faculty meeting.

Departmental Processes of Reviewing Assessment Results

Each year, within each program (music, theatre, or dance) at least one of the weekly music faculty meetings is dedicated to discussion of assessment data. All assessment data are presented by those responsible for collecting them.

Issues emerging from data collected for program assessment are discussed in the appropriate venues:

· The MTD Faculty Assembly (all full-time music, theatre, and dance faculty) meets once a month throughout the fall and winter semesters to discuss issues related to the overall department.
· The music faculty meet about 3 times a month throughout fall and winter to discuss issues related to music programs.
· In addition, the music faculty meet in curricular groups (music education faculty, performance faculty, history and theory faculty) on a regular basis throughout fall and winter to discuss issues related to those programs or areas of the music program.

Suggested program revisions are brought to either the MTD Undergraduate Curriculum Committee or the MTD Graduate Committee and then forwarded to the appropriate College and University committees.

The department has a long history of sensitivity to programmatic and student issues, as is evidenced by the large number of curricular changes we have regularly submit to the CAS Committee on Instruction and the CAS Graduate Study Committee.

Biannually, the Music Program Assessment Committee prepares a report of these activities for the University Assessment Committee.

Appendix A

**Performance Standards
and
Sample Jury Assessment Forms**

Standards for Minimum Achievement and Competency in Applied Voice Lessons
Intended as a guide for teachers, students, and juries. Applied instructors must have their own syllabi that reflect these standards.

VOICE			
Entry Level	**Program of Study**		**General expectations of skills before enrolling at 100 level**
	Secondary performance medium or non-major BA Music pre-BFA Theatre pre-BM Music Education	N/A	Completion of MUA 160 with a 3.0 or higher. Capacity for reading music.
	pre-BM Performance (major instrument)	N/A	Completion of MUA 160 with a 3.0 or higher. Capacity for reading music. Evidence of ability to succeed in program.
100 Level	**Program of Study**	**Minimum Repertoire studied each semester**	**Before entering 200 level, student must:**
	Secondary performance medium or non-major	2 songs, 2 languages.	Achieve goals agreed upon between instructor and student (depending on purpose of study).
	BA Music pre-BFA Theatre pre-BM Music Education pre-BM Performance	3 songs, 2 languages.	Demonstrate knowledge of good breath support, alignment, and placement. Demonstrate a functional knowledge of basic singing technique and a basic grasp of interpretation. At this level, some technique issues may still be present. Sing in English with good pronunciation and begin to be proficient in a second language. Students planning to seek admission to the Performance program should show a level of initiative, musicianship, and musicality that indicates potential to achieve the standards of that program.
300 Level	**Program of Study**	**Minimum Repertoire studied each semester**	**Before entering 400 level, student must:**
	Secondary performance medium	4 Art Songs (or equivalent) in contrasting styles and in a variety of languages.	Achieve goals agreed upon between instructor and student (depending on purpose of study).
	BA Music BFA Theatre BM Music Ed BM Performance	6 Art Songs (or equivalent, as appropriate to major) in contrasting styles and in a variety of languages (as appropriate), 4 from memory. Performance: Half recital recommended.	Demonstrate continued development toward good breath support and technique with absence of major problems. Vocal issues may stem from repertoire but should not stem from lack of knowledge of basic technique. Sing in tune with a pleasing tone; legato should be evident. Demonstrate a greater connection with the poetry and an ability to address increasingly complex sentiments and dramatic situations. Progress in capacity to use musical knowledge and understanding to make interpretive decisions. Performance: Show progress toward ability to perform with musical depth, dramatic intent, and vocal beauty such that they should be able to meet 400-level standards with one more year's study.

400 Level	Program of Study	Minimum Repertoire studied each semester	To graduate, student must:
	BM Music Ed	6 Art Songs (or equivalent, as appropriate to major) in contrasting styles and in a variety of languages (as appropriate), 4 from memory.	Demonstrate a thorough grasp of all basic elements of voice production. Perform with musical and dramatic depth. Able to sing in all major Western languages and styles with knowledge of both the vocalism and the musical gestures. Demonstrate capacity to make stylistically appropriate interpretive decisions and carry them out effectively. Use their understanding of relationships among historical perspective, theoretical analysis, and performance practices to perform in a variety of settings informing their ability to be musical decision-makers and collaborative creators of music. Performance: Demonstrate vocal beauty and dramatic intent appropriate for a student who wishes to continue study or begin a professional career.
	BM Performance	Sufficient repertoire to present a full recital of songs of contrasting styles and in a variety of languages, including at least one standard repertoire operatic aria.	
500 Level	Program of Study	Minimum Repertoire studied each semester	Competencies Expected
	MM Pedagogy MM Performance	6 Art Songs or operatic arias or equivalent in contrasting styles and in a variety of languages, all from memory. MM Performance: Full recital required as terminal project for degree program.	Thorough grasp of the elements of voice production. Pedagogy: Perform with sufficient musical and dramatic depth to demonstrate understanding of how to and teach others to make interpretive decisions. Performance should reflect the high level of musical and technical skills expected of a teacher prepared to enter a professional teaching career or more advanced musical study Performance: Perform with musical and dramatic depth. Performance should reflect the high level of musical and technical skills expected of a performer prepared to enter a professional performing career or more advanced musical study.

Standards for Minimum Achievement and Competency in Applied Instrumental Lessons
Intended as a guide for teachers, students, and juries.
Applied instructors must have their own syllabi that reflect these standards.

INSTRUMENTAL			
Entry Level	**Program of Study**		**General expectations of skills before enrolling at 100 level**
	Secondary instrument or non-major	N/A	Acquaintance with notation, scales, arpeggios, etc. Able to read entry-level sight-reading in simple meter.
	BA Music	N/A	Relative comfort with notation. Knowledge of scales and arpeggios.
	pre-BM Music Ed	N/A	Relative comfort with notation. Knowledge of scales and arpeggios.
	pre-BM Performance	N/A	Knowledge of scales and arpeggios. Perform 2 works in contrasting styles demonstrating a potential for success in the program.
100 Level	**Program of Study**	**Minimum repertoire and technique studied each semester.**	**Before entering 200 level, students must:**
	Secondary instrument or non-major	Chromatic & all major & minor (1 form) scales & arpeggios at 1 octave. Repertory in contrasting musical styles.	Achieve goals agreed upon between instructor and student (depending on purpose of study).
	BA Music pre-BM Music Ed pre-BM Performance	Chromatic & all major & minor (1 form) scales & arpeggios at least 2 octaves. Repertory in contrasting musical styles with compound meters.	Demonstrate a good posture while performing. Demonstrate capacity to perform with a characteristic tone. Demonstrate functional knowledge of performance technique. Recognize the need for intonation adjustments and begin to make appropriate decisions. Begin to use musical knowledge and understanding to make interpretive decisions. Begin to perform common transpositions associated with the instrument. Students planning to seek admission to the Performance program should show a level of initiative, musicianship and musicality – including interest in exploring the repertory for instrument.

200 Level	Program of Study	Minimum repertoire and technique studied each semester.	Before entering 300 level, students must pass major standing and:
	Secondary instrument	Major & minor (all forms) scales & arpeggios at least 1 octave. Repertory in a range of styles; should include compound meters.	Achieve goals agreed upon between instructor and student (depending on purpose of study).
	BA Music pre-BM Music Ed pre-BM Performance	Chromatic, all major & minor (all forms) scales & arpeggios at least 2 octaves. Repertory in contrasting musical styles with mixed meters. Music Education: A half recital is encouraged. Performance: A half or full recital is strongly encouraged.	Without prompting, demonstrate good posture while performing. Without prompting, demonstrate capacity to perform with a characteristic tone. Without prompting, demonstrate functional knowledge of performance technique. Recognize the need for intonation adjustments and make appropriate decisions. Use musical knowledge and understanding to make interpretive decisions (may not be "right" decisions, but need to engage in musical decision-making). Perform common transpositions associated with the instrument. Students planning to seek admission to the Performance program should show a level of initiative, musicianship and musicality – including interest in exploring the repertory for instrument.
300 Level	Program of Study	Minimum repertoire and technique studied each semester.	Before entering 400 level, student must:
	Secondary instrument	Major & minor (all forms) scales & arpeggios at least 2 octaves. Repertory in a range of styles; should include mixed meters.	Achieve goals agreed upon between instructor and student (depending on purpose of study).
	BA Music BM Music Education	Major & minor (all forms) scales & arpeggios at least 2 octaves. Repertory should include a variety of standard literature for the instrument. Music Education: A half or full recital is strongly encouraged.	Demonstrate a maturity of sound and tone that begins to approach that of professionals. Demonstrate capacity to make appropriate intonation decisions and adjustments. Use musical knowledge and understanding to make interpretive decisions. Perform common transpositions associated with the instrument. Performance: Show progress toward ability to perform with musical depth and sophistication such that they should be able to meet 400-level standards with one more year's study.
	BM Performance	Performance of a major work (concert piece, concerto, etc.) from the repertory. A half or full recital strongly recommended.	

400 Level	Program of Study	Minimum repertoire and technique studied each semester.	To graduate, student must:
	BM Music Ed	Performance of complete compositions such as sonatas, concertos, etc. A half or full recital strongly encouraged.	Demonstrate a maturity of sound and tone that approaches that of professionals. Use musical knowledge and understanding to make interpretive decisions. Perform common transpositions associated with the instrument. Select some of their own repertory for performance. Use their understanding of relationships among historical perspective, theoretical analysis, and performance practices to perform in a variety of settings informing their ability to be musical decision-makers and collaborators of music. Performance: Demonstrate musical depth and sophistication appropriate for a student who wishes to continue study or begin a professional career.
	BM Performance	Full recital required. Repertory should be in contrasting musical styles and include music of the 20th century to the present.	
500 Level	Program of Study	Minimum repertoire and technique studied each semester.	Competencies Expected
	MM Performance	Sufficient repertoire to present a full recital of repertory of music contrasting styles including 20th century works.	Thorough grasp of performance technique. Perform with musical depth and sophistication. Performance should reflect the high level of musical and technical skills expected of a performer prepared to enter a professional performance career or more advanced musical study.

Standards for Minimum Achievement and Competency in Applied Piano Lessons
Intended as a guide for teachers, students, and juries. Applied instructors must have their own syllabi that reflect these standards.

PIANO Note: At all levels, technique and sight-reading are tested as part of the 2nd jury performed at that level (100, 200, etc.).			
Entry Level	**Program of Study**	**General expectations of skills before enrolling at 100 level**	
	Non-major or minor	Acceptance and level determined by the piano faculty. Auditioned minor must demonstrate fluency in notation and basic technique in repertoire representing different periods of piano literature.	
	BA Music pre-BM Music Ed	Fluent technique and basic repertoire representing different periods of piano literature.	
	pre-BM Performance	Fluent technique, maturing musicality, and experience in public performance. Thorough repertoire list representing four periods of piano literature.	
100 Level	**Program of Study**	**Minimum repertoire and technique studied each semester.**	**Before entering 200 level, student must:**
	Liberal Arts minor or non-major	Selected scales and triads. Repertoire determined by instructor.	Achieve goals agreed upon between instructor and student (depending on purpose of study).
	Auditioned minor	All major and harmonic white key minor scales and arpeggios. Repertoire from 4 periods, 10-15 minutes memorized for jury.	Achieve goals agreed upon between instructor and student (depending on purpose of study).
	BA Music pre-BM Music Ed pre-BM Performance	All 4-octave major and harmonic white key minor scales and arpeggios. Repertoire from 4 periods, 15-minutes memorized for jury. Music Ed: Scales at quarter = 92 Performance: Perform in public once each semester. Scales at quarter = 100	Demonstrate functional knowledge of performance technique. Begin to use musical knowledge and understanding to make interpretive decisions. Students planning to seek admission to the Performance program should show a level of initiative, musicianship and musicality – including interest in exploring the repertoire for instrument.
200 Level	**Program of Study**	**Minimum repertoire and technique studied each semester.**	**Before entering 300 level, student must pass major standing and:**
	BA Music pre-BM Music Ed pre-BM Performance	All major and harmonic minor scales and arpeggios Memorized repertoire from 4 periods represented at semester-end juries and in public performances once each semester. BA: scales at quarter = 92. Music Ed: scales at quarter = 100. Major standing jury is a 15-min program of memorized solo repertoire. Performance: All major and harmonic minor scales in contrary motion. Repertoire to include a complete sonata and a J.S. Bach fugue. Major standing jury is a 20-min memorized, solo program of music from 3 style periods.	Without prompting, demonstrate healthy performance technique. Use musical knowledge and understanding to make interpretive decisions (may not be "right" decisions, but need to engage in musical decision-making). Students planning to seek admission to the Performance program should show a level of initiative, musicianship and musicality – including interest in exploring the repertoire for instrument.
	Requirements for acceptance into the Performer's Certificate in Undergraduate Piano	Mainly substantial and significant solo repertoire.	Outstanding technique and musicianship with potential for a career in performance. Must possess not only significant ability, but also a determination and motivation to achieve these goals.

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Note: At all levels, technique and sight-reading are tested as part of the 2nd jury performed at that level (300, 400, etc.).

300 Level	Program of Study	Minimum repertoire and technique studied each semester.	Before entering 400 level, student must:
	BA Music	All major and minor scales and arpeggios at quarter = 96. Memorized repertoire from 4 periods, including a complete classical sonata and a J.S. Bach contrapuntal work, represented at 15-min. semester-end juries and in public performances once each semester.	Demonstrate healthy performance technique. Demonstrate a growing sensitivity to sound and color. Use musical knowledge and understanding to make interpretive decisions.
	BM Music Ed	All chromatic scales, major and minor contrary motion scales and arpeggios at quarter=104. Same as above, but including a complete sonata and a J.S. Bach Prelude & Fugue.	
	BM Performance	All major and minor scales, arpeggios and inversions, and scales at a 3rd and 10th. Prepare a 30-minute solo recital of memorized repertoire, including a virtuosic etude, a complete sonata, and a complete concerto (during 300 or 400-level study).	Show progress toward ability to perform with musical depth and sophistication such that they should be able to meet 400-level standards with one more year's study.
	Performer's Certificate in Undergraduate Piano	30 min. of memorized solo rep. (15 min. heard at jury) including a virtuosic etude and a substantial piece from the Romantic period. Complete concerto during 300 or 400-level study. Perform in public once each semester and frequently in Masterclass. Full recital, end of 2nd semester.	

400 Level	Program of Study	Minimum repertoire and technique studied each semester.	To graduate (or earn a certificate), student must:
	BM Music Ed	All major & minor scales, scales at a 3rd and 10th, arpeggios & inversions, and dom. & dim. 7th chords and arpeggios. Perform a 15-min. jury of memorized music from 3 style periods (1st sem.) and a 30-min. recital of memorized repertoire (2nd sem.), including a sonata and a virtuosic etude.	Demonstrate well-rounded, healthy technique and musicality, with sensitivity to sound and color. Select some of their own repertoire for performance. Use their understanding of relationships among historical perspective, theoretical analysis, and performance practices to perform in a variety of settings informing their ability to be musical decision-makers and collaborators of music.
	BM Performance	All major & minor scales in 6ths, 3rds, 10ths, and all arpeggios. Perform a 15-min. jury of memorized music (1st sem.) and a full recital of memorized solo repertoire reflecting all style periods (2nd sem.).	
	Performer's Certificate in Undergraduate Piano	Prepare a program of 60 minutes of memorized, contrasting solo repertoire (from which 15 min. will be heard at juries) reflecting 4 style periods, including a virtuosic etude and a substantial piece composed after 1900. Perform in public once each semester and frequently in Masterclass. Full recital, end of 2nd semester.	Performance & Certificate: Demonstrate musical depth and sophistication appropriate for a student who wishes to continue study or begin a professional career.

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500 Level	Program of Study	Minimum repertoire and technique studied each semester.	Competencies Expected
	Acceptance into MM in Pedagogy Program	N/A	Well-rounded and healthy technique, musicality, and a passion for teaching.
	Acceptance into MM in Performance Program	N/A	Well-rounded technique, mature musicianship, and a broad knowledge of standard piano solo and chamber literature from different style periods.
	Acceptance into Performer's Certificate Program	N/A	Candidate is a highly gifted and accomplished musician who seeks intensive training beyond the undergraduate level that focuses on the practical aspects of music performance. Candidate shall have developed substantial piano repertoire prior to the entrance audition.
	MM Pedagogy (major instrument)	Perform a 15-minute jury of memorized piano repertoire at the end of each semester. A recital is encouraged at the conclusion of the program of study (can be combined with the required master's project).	Thorough grasp of performance technique. Perform with sufficient musical and interpretive depth to demonstrate understanding of how to and teach others to make interpretive decisions. Performance should reflect the high level of musical and technical skills expected of a teacher prepared to enter a professional teaching career or more advanced musical study.
	MM Performance (major instrument)	Perform music from all style periods including a full piano concerto, regular participation in Masterclass, and a public performance each semester. Perform a 15-min jury at the end of each semester that represents a program of 30 min of repertoire. Full recital at end of program.	Thorough grasp of performance technique. Perform with musical and interpretive depth. Performance should reflect the high level of musical and technical skills expected of a performer prepared to enter a professional performance career or more advanced musical study.
	Performer's Certificate in Graduate Piano	Perform a complete concerto during every 2 semesters of study. One public performance of a complete concerto required during course of study. 30 min. of memorized solo rep. for juries (15 min will be heard). Public performance each semester. Full recital at end of 2nd semester.	

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Voice Jury Evaluation Form

Name_____   Grizzly ID#_____

Phone_____   E-mail_____

Date_____   Semester: F   W   Sp   Su

Voice Type_____   Voice Teacher_____

MUA   100 A B   200 A B   300 A B   400 A B   500 A B

Intended Degree_____

Major Standing Approved?   Y   N

(Page 1)

REPERTOIRE: *(Selections and Composers)*
1._____   2._____   3._____
4._____   5._____   6._____

	1	2	3	4	E=Excellent G=Good S=Satisfactory P=Poor
MUSICIANSHIP	E G S P	E G S P	E G S P	E G S P	**COMMENTS**
Rhythmic accuracy					
Pitch accuracy					
Memorization					
DICTION	E G S P	E G S P	E G S P	E G S P	
Accuracy					
Clarity					
TECHNIQUE	E G S P	E G S P	E G S P	E G S P	
Breath/Support					
Alignment					
Resonation					
Intonation					
TONE	E G S P	E G S P	E G S P	E G S P	
Freedom/Openness					
Placement					
Vocal Quality					
INTERPRETATION	E G S P	E G S P	E G S P	E G S P	
Artistry					
Understanding of Style					
Awareness of Text					
SONG GRADE					

JURY GRADE_____   *Juror's Initials_____*

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Appendix B
Music Education Internship Assessment Rubrics

- Initial Feedback on Field Adaptation
- Midterm Assessment Form
- Final Assessment Form

Periodic Criterion-Based Assessment of Interns

These assessments will occur at **three** times during the internship year. The first two are formative assessments that will be used to adjust intern professional development agendas, and to make decisions about intern progress and continuation. The third will be a summative evaluation, and provide data for a grade in SED 455 internship, and for the writing of the culminating internship report.

FIRST PERIODIC ASSESSMENT

At first, less formal assessment will be implemented about four weeks into the school year. The purpose of this first assessment is to collect data that can be used to draw some general conclusions about the early field adaptation of the interns, and the degree to which they have successfully gained entry into the school community. At their first meeting, interns, cooperating teachers, and field instructors should review the assessment areas and come to a consensus about what successful early performance in each of the categories should look like.

These areas are shown on the "Initial Feedback on Field Adaptation" form on the next page.

This will help to establish a set of specific expectations. **For this first assessment, interns and cooperating teachers will rate the intern independently** using the form. They will then meet to share their individual perceptions of performance, identify areas that need particular attention, identify strengths, and make suggestions about ways to improve. If necessary, the field instructor may participate in this meeting. **These suggestions will be written down, and field instructors will submit copies of all documents relevant to this first evaluation to the Coordinator of School & Field Services.** Dates for these will appear on your seminar schedule form.

Initial Feedback on Field Adaptation
SED455: MUSIC EDUCATION INTERNSHIP

INTERN_____DATE_____RATER_____

This form is intended to provide interns with feedback related to their early adaptation to the internship field setting. Interns and cooperating teachers should each rate the intern on the form below. On the back of the form are questions and room for including comments and suggestions for the intern that you feel are appropriate. **After ratings and comments are shared between the raters and with the field instructor,** please give all forms to the field instructor who will turn them over to the Coordinator of Music Education. Thank you

Outgoing; Confident	5	4	3	2	1	Timid and Shy
Strong Initiative	5	4	3	2	1	Little Initiative
Communicates Well	5	4	3	2	1	Communicates Poorly
Exhibits Leadership	5	4	3	2	1	Mostly a Follower
Positive and Proactive	5	4	3	2	1	Negative/Reactive
Strong Presence	5	4	3	2	1	Weak Presence
Does the Maximum	5	4	3	2	1	Does the Minimum
Eager About Teaching	5	4	3	2	1	Appears Ambivalent
Curious and Exploring	5	4	3	2	1	Indifferent and Retiring
Likes Students	5	4	3	2	1	Does Not Like Students
Flexible and Attentive	5	4	3	2	1	Rigid and Unaccepting
Organized	5	4	3	2	1	Disorganized
Punctual	5	4	3	2	1	Often Late or Absent
Neat Appearance	5	4	3	2	1	Slovenly Appearance

INITIAL FEEDBACK ON FIELD ADAPTATION   (page 2)

Please answer the questions to the best of your knowledge.

1. How did the intern enter into the classroom routine?

2. Please describe the intern's ability to interact appropriately with students.

3. Please describe the responsibilities that the intern has thus far taken on.

4. Please describe the strengths and weaknesses demonstrated by the intern in fulfilling these responsibilities:

5. Please comment on any other exhibited behaviors (e.g., temperament, capability, motivation, potential, professionalism, etc.) that you believe should be considered.

6. Additional Comments About the Intern:

MID-SEMESTER ASSESSMENT FOR MUSIC INTERNS

Intern_____   Cooperating Teacher_____

District_____   Building Assignment_____

Check all that apply: _____ General Music   _____ Instrumental   _____ Choral

University Field Instructor _____   Date_____

Check which participant is completing the form:

_____Intern   _____Cooperating Teacher   _____University Field Instructor

Directions: Please check the statement that best describes the student teacher's performance at this time. Include evidence of this performance in the far right column. If a specific area is not applicable at this time, please write N/A in the far right column. This will allow the student teacher to know where he or she needs to improve and also what areas he or she must plan for experiencing during the rest of the placement.

I.   INTERPERSONAL RELATIONSHIPS
      (Student teacher interaction with students, faculty and staff, and parents)

Category/ Evaluation	Needs to Improve *There is evidence that:*	√	Developing *There is evidence that:*	√	Accomplished *There is evidence that:*	√	EVIDENCE OF PERFORMANCE
With Faculty and Staff	Student teacher does not use suggestions from school staff and administration.		Student teacher uses suggestions from school staff and administrators when they are given.		Student teacher seeks and utilizes suggestions from school staff and administrators.		
	Student teacher's relationships with colleagues are generally negative or self-serving.		Student teacher establishes friendly relationships with colleagues to fulfill the duties required.		Student teacher exhibits support and cooperation in relationships with colleagues and takes the initiative in developing these relationships.		
	Student teacher doesn't exhibit interest in school events.		Student teacher participates in school events when specifically asked.		Student teacher volunteers to participate in school events.		

With Parents	Student teacher makes no attempt to provide any information to parents about their child.		Student teacher is aware of and consistently participates in the school's required procedures for communicating to parents.		Student teacher, in conjunction with the cooperating teacher, develops ways to communicate with parents about student's progress on a regular basis.
	Student teacher shows insensitive responses to parent concerns about students.		Student teacher responses to parent concerns are minimal.		Student teacher is available as needed to respond to parent concerns, and does so with sensitivity.
With Students	Student teacher establishes unreasonable expectations for students (either too high or too low).		Student teacher generally establishes reasonable expectations for students.		Student teacher establishes high yet reasonable and appropriate expectations for students.
	Student teacher does not exhibit respect for students. • relates with some students in a negative, demeaning, or sarcastic manner or • in a manner inappropriate to the students' age or cultural background.		Student teacher generally maintains adult behaviors when working with students, but may exhibit occasional inconsistencies or favoritism.		Student teacher establishes a friendly rapport, exhibits warmth, caring, and respect for all students as individuals.
	Students exhibit minimal respect or are disrespect to the student teacher.		Students exhibit respect for the student teacher.		Students exhibit confidence in and respect for the student teacher as an individual.

II. CLASSROOM CLIMATE AND MANAGEMENT
(Expectations, Physical Organization, Management of Elements, Monitoring)

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	**EVIDENCE OF PERFORMANCE**
Expectations	Student teacher may convey a negative attitude toward the content suggesting that the content is not important or is required by others.		Student teacher conveys the importance of the work but without great enthusiasm. Students are compliant, but not enthusiastic about content.		Student teacher displays enthusiasm for the content and students demonstrate an understanding of its value and relevance.		
	Students do not invest effort in the quality of their work. Students appear to feel that mere completion rather than high quality is the goal.		Most students invest at least some effort in the quality of their work.		Students respond to student teacher's expectation of high quality and invest significant effort into producing this quality.		
	Goals and activities communicate only modest or low expectations for student achievement.		Goals and activities convey inconsistent expectations for student achievement.		Goals and activities convey high expectations for student achievement.		

Physical Space (**if applicable**) (**if not, say N/A**)	The student teacher is not aware of the need to adjust the physical arrangement based on activities selected.	The classroom arrangement is adjusted to suit the activities selected and to provide a safe environment, but with inconsistent success.	The classroom arrangement is adjusted to provide instructional success, orderly pupil movement, and safe utilization of space, equipment and supplies for varying activities.	
Materials	The student teacher does not select materials that meet the needs of students. (Too easy, too hard, inappropriate in some way).	The student teacher selects materials that meet the basic learning needs of students taking into account students' experience level, skill development, interest, gender, and culture.	The student teacher selects materials that allow each student to reach his or her individual potential and promote an appreciation of both genders and various cultures, reflecting our diverse society.	
	The student teacher designs lessons based on music of questionable or poor quality.	The student teacher generally designs lessons based on high quality music.	The student teacher designs lessons based on high quality music of a variety of styles and genres, reflective of a breadth of historical and cultural contexts.	
Student Behavior	Standards of expected conduct have not been established or students exhibit confusion as to what the standards are.	Standards of expected conduct appear to have been established for most situations with general understanding exhibited by students.	Standards of expected conduct are consistently clear to all students.	
	Student teacher does not monitor student behavior; appears unaware of what students are doing.	Student teacher is generally aware of student behavior, while missing the activities of some.	Student teacher is alert to student behavior at all times, employing preventive monitoring.	
Student Behavior	Student teacher does not institute corrective procedures. • Efforts are inconsistent • Efforts include idle threats • Efforts include inconsistent warnings • Efforts include conditional promises • Efforts include sarcasm or negative criticism	Student teacher institutes corrective procedures but with uneven results. • Gives task assistance • Uses nonverbal signal interference • Uses proximity relationship for management • Regroups students	Student teacher response to misbehavior is appropriate, consistent and successful. • Removes potential distractions • Utilizes successful attention-getting devices • Redirects with task involvement • Provides constructive activity in the face of unforeseen time problems	
	Student teacher applies rules inconsistently or unfairly.	Student teacher applies rules consistently and fairly and encourages slow/reluctant students.	Student teacher establishes a climate of courtesy and cooperation.	

Managing Procedures	Materials are not prepared and organized.		Materials are generally prepared and organized.		Materials are almost always prepared and organized.		
	Lack of preparation results in loss of instructional time.		Procedures are in place for distribution of materials that function moderately well.		Procedures are in place for distribution of materials, resulting in minimal loss of instruction time.		
	Directions for transitions are not efficient. • Unclear directions for transitions • Students exhibit confusion regarding what to do next • Much instructional time is lost		Transitions are efficient. • Clear directions for transitions • Directions generally consistent including where to go, what to take, sequence of activities, ending • Results in some loss of instructional time		Transitions occur smoothly. • Clear and complete directions included. • No student confusion evidenced • Little loss of instructional time		
	Organization for performing non-instructional duties is not consistent. *Considerable instructional time is lost in performing non-instructional duties.		Organization for performing non-instructional duties is somewhat consistent, resulting in some loss of instructional time.		Efficient and consistent systems for performing non-instructional duties are in place, resulting in minimal loss of instructional time.		

III.   INSTRUCTIONAL PLANNING
(Knowledge of Students, Setting Instructional Goals, Knowledge of Resources, Instructional Design, Assessment)

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	EVIDENCE OF PERFORMANCE
Knowledge of Students	Student teacher does not exhibit an understanding of the developmental characteristics of the age group.		Student teacher is somewhat sensitive to the developmental characteristics of the age group, as demonstrated through activity planning, material selection, and student interaction.		Student teacher displays an understanding of the developmental characteristics of the age group and also exceptions to the most typical developmental patterns, as evidenced by inclusion of developmentally appropriate activities.		
	Student teacher does not assess prior understanding of students as part of instruction.		Student teacher makes some effort to assess prior understanding of students and to use that assessment to design appropriate instruction.		Student teacher assesses prior understanding of students and uses that assessment to design appropriate instruction.		

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	Student teacher does not exhibit familiarity with the importance of considering different approaches to learning.	Student teacher has a general understanding of different approaches to learning, showing some sensitivity to learning styles modalities, and multiple intelligences.	Student teacher displays an understanding of different approaches to learning through incorporation of some variety of instructional activities that address learning styles and modalities, and take multiple intelligences into account.		
	Student teacher is unaware of students' skills, strengths, disabilities, and prior learning.	Student teacher displays an understanding of the value of recognizing students' skills, strengths, disabilities, and prior learning through using this knowledge in planning for groups of students.	Student teacher displays knowledge of students' skills, strengths, disabilities and prior learning through planning for individual students, including those with special needs.		
	Student teacher is not aware of students' interests or cultural heritage.	Student teacher displays an understanding of the value of knowing about students' interests and cultural heritage and utilizes this knowledge in planning for groups of students.	Student teacher displays knowledge of the interests or cultural heritage of students and utilizes this knowledge in planning for individual students.		
Setting Instructional Goals / Objectives	Objectives do not represent high expectations for student understanding.	Objectives represent moderate expectations or conceptual understanding for students.	Objectives represent high level of expectations and conceptual understanding.		
	Student teacher does not base objectives on multiple data sources. (The student teacher may base objectives only on textbook organization or materials available.)	Student teacher bases objectives on district and state framework but only minimally takes student data into account.	Student teacher bases objectives on appropriate frameworks and additionally uses individual assessment to determine objectives suitable for groups of students in the class.		
	Goals are either not clear or are stated as student activities.	Goals are clear but include a combination of goals and activities.	Goals are clearly stated as student outcomes.		
	Goals do not permit viable methods of assessment.	Some goals do not permit viable methods of assessment.	Goals permit viable methods of assessment.		

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	**EVIDENCE OF PERFORMANCE**
Instructional Design	Lessons or units do not have a recognizable structure or sequence.		Lessons or units have a recognizable structure, although the structure is not uniformly maintained throughout.		Lessons or units have a clearly defined structure that activities are organized around.		
	Time allocations are unrealistic.		Most time allocations are reasonable.		Time allocations are reasonable.		
	Materials and resources do not support the instructional goals.		Some of the materials and resources support the instructional goals.		Materials and resources support the instructional goals.		
	Students are not engaged in meaningful learning.		Students are engaged in meaningful learning a majority of the time.		Students are engaged in meaningful learning.		
	Learning activities are not suitable to students or instructional goals.		Some of the learning activities are suitable to students or instructional goals.		Most of the learning activities are suitable to students and instructional goals.		
	Learning activities do not follow an organized progression or tie to previous experiences.		Progression of activities in the unit is uneven, although many tie in to previous experiences.		Progression of the activities in the unit is even and they tie in to previous experiences.		
	Activities are not appropriate to the needs of students who have exceptional learning needs.		Activities are appropriate for some students who have exceptional learning needs.		Activities are appropriate to the needs of students who have exceptional learning needs.		
	Instruction does not support the learning goals or offer variety.		Instruction supports the instructional goals and some variety is evidenced. • Collaborative learning • Small group/large group • Independent work		Instruction is varied and is appropriate to the different instructional goals.		
Assessment	Clear criteria or standards are not included in the proposed approach.		Assessment criteria and standards have been developed but they are not clear or have not been clearly communicated to students.		Assessment criteria and standards are clear, utilizing such techniques as rubrics, and are clearly communicated to students.		
	Student teacher has not assessed the current level of student's prior learning.		Student teacher has assessed students' prior learning.		All of the instructional goals are systematically assessed through the proposed assessment method, although the approach is more suitable to some goals than to others.		
	Assessment results do not affect planning for these students.		Student teacher uses assessment results to plan for the class as a whole.		Student teacher uses assessment results to plan for individuals and groups of students.		

IV.   INSTRUCTIONAL MANAGEMENT
(Communication, Instructional Elements, Adjustment and Response, Questioning, Feedback)

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	**EVIDENCE OF PERFORMANCE**
Communication	Student teacher directions and procedures are unclear to students.		Student teacher directions and procedures are clarified after initial student confusion or are excessively detailed.		Student teacher directions and procedures are clear to students and minimal student confusion is apparent.		
	Student teacher does not place a lesson within the context of a unit of lessons.		Student teacher places the lesson within the context of prior lessons, states the objective and expected outcomes, what is to be learned.		Student teacher helps students understand why lesson is important and motivates by reference to meaningfulness.		
	Student teacher does not establish continuity with previous lessons.		Student teacher sometimes establishes continuity with previous lessons.		Student teacher establishes continuity with previous lessons.		
	Student teacher's language usage is inappropriate. (*)		Student teacher's language usage is appropriate in most areas. (*)		Student teacher's language usage is appropriate in all areas. (*)		
	*Spoken language is inaudible		*Spoken language is audible		*Student teacher's spoken language is clear, correct, and expressive.		
	*Written language is illegible		*Written language is legible		*Written language is legible and models the form adopted by the district.		
	*Spoken or written language contains grammar or syntax errors		*Spoken and written language exhibit correct grammar.		*Spoken and written language demonstrates a superior understanding of grammar and syntax.		
	*Vocabulary is inappropriate, vague, or incorrectly used		*Vocabulary is correct but limited		*Vocabulary is appropriate and enriches the lesson.		
	*Language is not appropriate to students' age and background		*Language generally is appropriate to students' age, interest, and background.		*Language is appropriate and expands student vocabulary development.		
Instructional Elements	Representation of content is not of high quality. (*)		Representation of content is inconsistent in quality. (*)		Representation of content is appropriate. (*)		
	* It is inappropriate and unclear		* Some is done skillfully, with good examples		* It links well with students' knowledge and experience.		
	* It uses poor examples and analogies.		* Other portions are difficult to follow				
	Activities and assignments are inappropriate for students. (not appropriate in terms of their age or backgrounds)		Some assignments and activities are appropriate to student and engage them mentally.		Activities and assignments are appropriate and almost all students are cognitively engaged in them.		
	Activities and assignments are not		Activities and assignments are		Activities and assignments are		

| | appropriately sequenced. | | appropriately sequenced but inconsistently. | | consistently appropriately sequenced. | | |

Category/ Evaluation	Needs to Improve *There is evidence that:*	√	Developing *There is evidence that:*	√	Accomplished *There is evidence that:*	√	EVIDENCE OF PERFORMANCE
Instructional Elements	Instructional materials and resources are not suitable to the instructional goals or do not engage students.		Instructional materials and resources sometimes are suitable to the instructional goals, sometimes engaging the students.		Instructional materials and resources are consistently suitable to the instructional goals and engage the students.		
	The lesson has an unclear structure.		The lesson has a recognizable structure.		The lesson's structure is coherent with objectives that are assessable.		
	The pacing of the lesson is too slow or rushed, or both.		Pacing of the lesson is generally appropriate but inconsistent.		Pacing of the lesson is consistently appropriate.		
Adjustment and Response	Student teacher is not flexible and does not adjust a lesson.		Student teacher attempts to adjust a lesson with inconsistent results.		Student teacher assesses and adapts instruction to the changing needs of students.		
	Student teacher adheres rigidly to an instructional plan, even when a change will clearly improve a lesson.		Student teacher uses spontaneous situations to enhance instructional objectives occasionally.		Student teacher demonstrates recognition of re-teaching at appropriate intervals.		
	Student teacher does not attempt to accommodate student questions. He/She ignores or brushes aside students' questions or interests.		Student teacher attempts to accommodate students' questions or interests. The effects on the coherence of a lesson are inconsistent.		Student teacher successfully builds on a spontaneous event or question to enhance learning, while maintaining the coherence of the lesson.		
	When a student has difficulty learning, the student teacher either gives up or blames the student or the environment for the students' lack of success.		Student teacher demonstrates acceptance of responsibility for the success of all students but uses a limited number of instructional strategies.		Student teacher persists in seeking approaches for students who have difficulty learning, evidencing additional instructional strategies as progresses.		

Category/ Evaluation	Needs to Improve *There is evidence that:*	√	Developing *There is evidence that:*	√	Accomplished *There is evidence that:*	√	EVIDENCE OF PERFORMANCE
Questioning	Student teacher's questions are restricted to the recall/knowledge level, recitation.		Student teacher carefully sequences prepared questions, including those requiring stating relationships, analysis, summarizing, and classification and requiring students to define vague terms or ambiguous statements.		Student teacher encourages students to generalize and suggest applications. Students are expected to expand upon and analyze their initial responses and to consider new relationships.		
	Adequate wait time is not available for students to respond.		Adequate wait time is generally available for students to respond.		Adequate wait time is available for students to respond.		
	Student teacher does not give verbal or nonverbal support to contributors.		Student teacher gives verbal and nonverbal support to contributors.		Student teacher gives verbal and nonverbal support to contributors in a variety of ways.		
	Interaction between the student teacher and students is predominantly recitation style, with little student input.		Student teacher communicates the goal of the discussion to students, and attempts to engage students in a true discussion, with inconsistent results.		Classroom interaction represents true discussion, with student teacher stepping to the side when appropriate.		
	Student teacher has not instituted any gender equitable practices to enhance participation.		Student teacher exhibits several gender equitable practices utilized to engage all students in the discussion, but with inconsistent success.		Student teacher exhibits utilization of all gender equitable practices and demonstrates successful engagement of all students in the discussion.		
Feedback	Feedback is not provided or is of poor quality. (For example, it is not specific with details and consists of "Good," "Poor", etc.)		Feedback is provided frequently but is inconsistent in quality. (For example, some is specific in nature, while other is general without details.)		Feedback provided is consistently of high quality, or specific in nature, supportive, and appropriate positive/negative in terms of correctness.		
	Feedback is not provided in a timely manner.		Feedback is consistently provided in a timely manner.		Feedback is consistently provided in a timely manner and students make use of the feedback in their learning.		

V.   COMMAND OF SUBJECT MATTER
(Content, Pedagogy, Technology)

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	EVIDENCE OF PERFORMANCE
Content: Musicianship	Student teacher has difficulty singing or playing in tune and in time.		Student teacher is beginning to display a level of musicianship required to sing or play in tune and in time.		Student teacher displays the level of musicianship required to sing or play in tune and in time.		
	Student teacher has difficulty leading students in musical performance (conducting skill, accompanying skill, etc.)		Student teacher is beginning to display the level of musicianship required to lead students in musical performance (conducting skill, accompanying skill, etc.)		Student teacher displays the level of musicianship required to lead students in musical performance (conducting skill, accompanying skill, etc.)		
	Student teacher has difficulty hearing and identifying students' musical errors.		Student teacher is beginning to display the level of musicianship required to hear and identify students' musical errors.		Student teacher displays the level of musicianship required to hear and identify students' musical errors.		
	Student teacher has difficulty making musical decisions that reflect understanding of stylistic, historical, and cultural contexts.		Student teacher makes some musical decisions that reflect understanding of stylistic, historical, and cultural contexts.		Student teacher makes musical decisions that reflect understanding of stylistic, historical, and cultural contexts.		
Content: Musical Pedagogical Knowledge	Student teacher does not plan lessons that require students to solve musical problems.		Student teacher plans some lessons or some aspects of lessons that require students to solve musical problems.		Student teacher plans lessons that require students to solve musical problems.		
	Student teacher does not teach in a way that allows and encourages students to take responsibility for their own learning.		Student teacher is beginning to teach in a way that allows and encourages students to take responsibility for their own learning.		Student teacher teaches in a way that allows and encourages students to take responsibility for their own learning.		
	Student teacher does not teach in a way that allows and encourages students to make musical decisions.		Student teacher is beginning to teach in a way that allows and encourages students to make musical decisions.		Student teacher teaches in a way that allows and encourages students to make musical decisions.		
	Students are unaware of the musical goals and unaware of their own progress toward those goals.		Students are sometimes made aware of the musical goals and of their own progress toward those goals.		Students are aware of the musical goals and aware of their own progress toward those goals.		

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	**EVIDENCE OF PERFORMANCE**
General Pedagogical Knowledge	Student teacher has limited pedagogical knowledge.		Student teacher displays pedagogical understanding of issues involved in student learning of the content. • Does not regularly seek assistance from experts when needed. • Does not yet anticipate student misconceptions.		Student teacher displays continuing search for best practice, seeking assistance from experts and consultants when needed. There is some awareness of student misconceptions.		
	Student teacher does not display an understanding of the prerequisite knowledge important for student learning of the content.		Student teacher has awareness of prerequisite learning, although such knowledge may be incomplete or inaccurate.		Student teacher's plans and practices reflect understanding of prerequisite relationships among topics and concepts.		
Technology (If unavailable in or inappropriate for this instructional setting, indicate NA)	Student teacher may ignore or resist using available instructional technology.		Student teacher attaches some technology to instruction with inconsistent results. Selected technology may not always be appropriate to the desired outcomes.		Student teacher integrates technology into instruction (where it is available) with consistently positive results. Technology is appropriate to the learning outcomes.		
	Student teacher resists or avoids using conventional district technology such as student databases and electronic communication.		Student teacher takes some advantage of electronic communication.		Student teacher communicates effectively via electronic channels.		
	Student teacher does not seek to stay current in technology advances and issues for instruction, management, or professional development.		Student teacher makes some attempts to stay current with technology advances and issues with inconsistent results.		Student teacher is generally up to date on technology advancements and issues.		

VI.   PROFESSIONAL QUALITIES
       (Reflection, Record Keeping, Professional Development, Collegiality)

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	**EVIDENCE OF PERFORMANCE**
Reflection	Student teacher misjudges the success of a lesson, or draws faulty conclusions about what was accomplished.		Student teacher generally has an accurate impression of a lesson's effectiveness and the extent to which the instructional goals were met.		Student teacher makes an accurate assessment of a lesson's effectiveness and the extent to which it achieved its goals and can cite some data to support the judgment.		
	Student teacher has few suggestions for how a lesson may be improved.		Student teacher makes general suggestions about how a lesson may be improved.		Student teacher offers specific alternative actions, complete with predictions of the probable successes of different approaches.		
	Student teacher may justify instructional decisions on simple tradition or habit, or may have no idea why decisions were made as they were.		Student teacher explains decisions in a logical but perhaps simplistic way. Explanations focus more on what was done than why.		Student teacher explains decisions in a logical way with clear attention to how the context relates to a personal decision-making framework.		
Professional Development	Student teacher does not engage in professional development activities, such as district in-services or conferences, to enhance knowledge or skill.		Student teacher participates in professional activities to a limited extent such as when they are held in the building or by invitation.		Student teacher seeks out opportunities for professional development to enhance content knowledge and pedagogical skill, and attends activities outside of the school day schedule.		
	Student teacher does not understand or accept the professional codes of ethical conduct.		Student teacher adheres to the confidentiality code regarding student information and demonstrates awareness of the professional codes of ethical conduct.		Student teacher adheres to the confidentiality code regarding student information, demonstrates an awareness of, and commitment to the professional codes of ethical conduct.		

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VII.   PERSONAL QUALITIES

Category/ Evaluation	**Needs to Improve** *There is evidence that:*	√	**Developing** *There is evidence that:*	√	**Accomplished** *There is evidence that:*	√	**EVIDENCE OF PERFORMANCE**
	Student teacher does not appear to be in good health or have stamina. Student teacher has been ill and absent more than once per month.		Student teacher exhibits good health and stamina. Student teacher has not been ill and absent more than once per month.		Student teacher exhibits great health and stamina. Student teacher has not been ill and absent more than 1/2 day per month.		
	Student teacher has not informed the cooperating teacher and supervisor of the absence in a timely fashion.		Student teacher has informed the cooperating teacher and supervisor of absences in a timely manner.		Student teacher has informed the cooperating teacher and supervisor of absences in a timely manner, always forwarding materials.		
	Student teacher does not exhibit energy in the performance of duties.		Student teacher generally exhibits energy in the performance of duties.		Student teacher exhibits consistent energy and vitality in completing duties.		
	Student teacher cannot be depended upon. Student teacher has been repeatedly late or repeatedly left early.		Student teacher is consistently prompt and in attendance, for the entire required teacher school day.		Student teacher additionally, arrives early or stays late to complete necessary preparations.		
	Student teacher repeatedly dresses inappropriately or is not well groomed.		Student teacher generally dresses appropriately for the school environment and is generally well groomed.		Student teacher consistently dresses appropriately for the school environment, is well groomed, and demonstrates an understanding of variations in appropriate dress per activity.		
	Student teacher does not carry out tasks effectively and on time. The student teacher may be negative about required tasks or duties.		Student teacher carries out tasks effectively and on time. For example, lesson plans are ready for the cooperating teacher the Thursday before the teaching week.		Student teacher carries out tasks effectively and on time, pre-plans tasks to allow for reflection and revision. He/she views tasks as a worthwhile challenge rather than a chore.		

PLEASE ADD ANY ADDITIONAL COMMENTS.
THANK YOU!

February 8, 2017

OAKLAND UNIVERSITY
DEPARTMENT OF MUSIC, THEATRE AND DANCE

WORKSHEET FOR FINAL ASSESSMENT FORM FOR MUSIC EDUCATION INTERNS

Student _____   Cooperating Teacher _____

School(s) _____   District _____

DESCRIPTION OF INTERNSHIP SETTING
(nature of community, district, school, staff, students)

CONFIGURATION OF INTERNSHIP ASSIGNMENT
(time spent at each level, in each area of specialization, number of cooperating teachers, etc.)

COOPERATING TEACHER'S ASSESSMENT
(To be used by the University Supervisor in constructing the Summative Report)

INTERPERSONAL RELATIONSHIPS

CLASSROOM CLIMATE AND MANAGEMENT

February 8, 2017

INSTRUCTIONAL PLANNING

INSTRUCTIONAL MANAGEMENT

COMMAND OF SUBJECT MATTER

PERSONAL QUALITIES

PROFESSIONAL QUALITIES

_____   _____
      Signature of Cooperating Teacher   Date

Appendix C
Senior Recital Assessment Rubric

Learning Objectives for the Bachelor of Music in Performance Program:

Students will develop exceptional skills and knowledge of performance. (Elem. a, b, c, d, e, f, g, h, k, l, m.1)
Students will:
    Obj. BP1. Develop the ability to prepare successful and musically satisfying performances. (A.1, A.4)
    Obj. BP2. Develop efficient and effective practice skills for learning/memorizing music. (A.1, A.4)
    Obj. BP3. Develop technical proficiency on their instrument. (A.1, A.4)
    Obj. BP4. Expand their knowledge of music literature and genres. (A.1, A.4)
    Obj. BP5. Learn and apply theoretical concepts to music. (A.1, A.4)
    Obj. BP6. Learn a diverse repertoire representing many historical and interpretive styles. (A.1, A.4)
    Obj. BP7. Develop collaborative skills with other musicians. (A.1, A.4)

Characteristics of an Excellent Senior Performance Recital	Percentage Possible	Percentage Earned	B.M. in Performance Learning Objectives
The performer demonstrates competence in technical mastery of their instrument.	35%		Obj. BP1, 2, 3,
The performer exhibits adequate preparation (as appropriate to medium) in terms of accurate execution of rhythm, pitch, articulation, appropriate tempo, intonation, diction, and memorization.	35%		Obj. BP1, 2, 3, 5, 6, 7
The performer exhibits artistically and characteristically appropriate tone color and depth of artistic expression.	15%		Obj. BP1, 2, 3, 6, 7
The performance is reflective of understanding of the historical, theoretical, stylistic, and cultural context of the music.	15%		Obj. BP1, 2, 4, 5, 6, 7

OAKLAND UNIVERSITY
Department of Music, Theatre and Dance
RECITAL FORM

This form is only required for students enrolled in MUA 499 and MUA 695.

Please note: There are two committees involved in the recital process.

Recital Adjudication Committee that attends and grades your recital and the

Departmental Applied Music Committee that approves program content and oversees the recital process.

1. TO BE COMPLETED BY THE STUDENT.
Complete the information requested in this section and obtain the instructor's approval signature no later than the beginning of the semester before the recital is to take place (approximately five to six months).

Student name:	Degree and major:
Address:	Is recital required for your degree?
City: Zip:	Circle one: Full Recital Half Recital
Email: Griz #	*(A full recital is about a sixty-minute recital including applause and intermission. A half recital is about a thirty-minute recital including applause with no break.)*
Home Phone:	Instrument, voice or discipline:
Cell Phone:	Name of primary instructor:

PROPOSED PERFORMANCE DATE: The following performance date has been reserved with the Production Coordinator contingent upon approval of Applied Music Committee and the Recital Adjudication Committee.

Performance date:	Performance time:	Location:
Dress Rehearsal date:	Rehearsal time:	Location:

Production Coordinator's signature: _____ Date: _____

PROPOSED RECITAL PROGRAM:
Please describe your proposed recital, include title, composer, timing, and any other relevant aspects such as other performers or unusual requirements. Please use only the area provided.   Do not add extra pages.

February 8, 2017

DEADLINES:

Final program content finalized by (date): _____
                            (three months before performance / four months for composers)
Recital Approval Jury to be performed by (date): _____
                            (six weeks before performance)
Final program copy to Department Office by (date): _____
                            (two weeks before performance)

2.   TO BE COMPLETED BY THE RECITAL ADJUDICATION COMMITTEE

All the information above is complete. We hereby give our approval of the recital contents and will be available on the above dates.

RECITAL ADJUDICATION COMMITTEE SIGNATURES:
JP – is this right? That it should say Applied Music Comm in the header and Adjudication Comm here?
   1.   _____ Date: _____ *(Chair)*

   2.   _____ Date: _____

   3.   _____ Date: _____

NOTE TO STUDENT! *Without delay, make a photocopy for yourself, and give this form (original) to the*
*Chair of the **Applied Music? Committee**. After you have passed the recital jury, you are welcome to prepare your own publicity materials about your recital.*

3. PROGRAM APPROVAL
TO BE COMPLETED BY THE APPLIED MUSIC COMMITTEE

The Applied Music Committee has reviewed the proposed recital and approves / disapproves. If disapproved, rationale:

   _____

   _____

   _____

FORM IS RETURNED TO CHAIR OF RECITAL ADJUDICATION COMMITTEE.

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4. RESULTS OF THE RECITAL APPROVAL JURY BY THE RAC

Approved	Approved with conditions	Not approved

Committee comments:

Committee signatures:

  1. _____
  2. _____
  3. _____

(Based on the results of the Recital Adjudication Jury the Production Coordinator should now be contacted to either confirm or release the date.)

** PLEASE NOTE THAT THE FINAL PROGRAM COPY (STEP 5) NEEDS TO BE SUBMITTED TO THE MTD OFFICE NO LATER THAN 2 WEEKS PRIOR TO THE RECITAL. **

5. FINAL PROGRAM COPY

FINAL PROGRAM COPY. The Recital Adjudication Committee has approved the final program copy and the student should submit the program copy along with this form to the Department Office.

Date of approval: _____ Chair, Adjudication Committee

6. PERFORMANCE GRADE AND COMMENTS

Committee member 1   Grade _____   Signature _____

    Comments:

Committee member 2   Grade _____   Signature _____

    Comments:

Committee member 3   Grade _____   Signature _____

    Comments:

FINAL RECITAL GRADE: _____

Appendix D: Master's Thesis Assessment Rubric

Master of Music in Music Education Learning Objectives
Students will:
1. develop an understanding of the philosophical bases of learning and musical learning approaches, their roots, assumptions, and implications for music education practice.
2. develop an awareness of their personal philosophy of learning and teaching and understand how that philosophy affects the choices they make in practice.
3. develop an understanding of theories of learning and musical learning, their roots, assumptions, and implications for music education practice.
4. develop an awareness of their personal beliefs about the nature of learning and teaching and understand how those beliefs affect the choices they make in practice.
5. develop a historical perspective of the roles the various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past 100 years.
6. improve and expand upon their knowledge of teaching methods and materials, including the influences of technology and multiculturalism in the learning process.
7. develop an understanding of current trends and methodologies in education and music education.
8. find solutions to current problems in education and music education by increasing their understanding of these situations.
9. develop an understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education.

Characteristics of an Excellent Master's Thesis for the Master of Music in Music Education	Percentage Possible	Percentage Earned	M.M. in Music Education Learning Objectives
Demonstrates student's understanding that decisions about what to study, how it will be studied, what to teach, and how it will be taught reflects a teacher/researcher's philosophical perspective.	15%		Obj. 1, 2
Demonstrates student's understanding that decisions about what to study, how it will be studied, what to teach, and how it will be taught reflects a teacher/researcher's beliefs about and understanding of teaching and learning processes.	15%		Obj. 3, 4
Demonstrates student's understanding of the historical roots of educational decisions.	5%		Obj. 5
Demonstrates growth in students' understanding of his/her own teaching and of his/her students' learning processes.	20%		Obj. 6
Demonstrates understanding of "best practice" in music education.	10%		Obj. 7
Demonstrates an attempt to better understand the teacher/researcher's own teaching and his/her students learning processes.	20%		Obj. 8
Demonstrates understanding of how engaging in research and reflective practice can improve teaching and learning.	15%		Obj. 9

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Appendix E
Master's Project Assessment Rubric

Master of Music in Pedagogy Learning Objectives
Students will:

Obj. MPd1.   Be able to perform in a musical and technically secure manner. (A.6)
Obj. MPd2.   Be familiar with representative repertoire appropriate to the instrument or voice. (A.6)
Obj. MPd3.   Be aware of appropriate pedagogical strategies, techniques, methods, and materials to enable them to function as studio teachers, including knowledge of students' music learning processes, and of appropriate repertoire for students from beginning through advanced levels. (A.6)

Note: Objectives 1 and 2 are assessed primarily through coursework. The project reflects this knowledge and experience in that students need to draw on that experience to create a successful project.

Characteristics of an Excellent Master's Project for the Master of Music in Pedagogy (Vocal and Piano)	Percentage Possible	Percentage Earned	M.M. in Music Education Learning Objectives
Demonstrates the degree candidate's achievement in performance skills and representative repertoire in an articulate manner	40%		Obj. 1, 2, 3
Demonstrates the degree candidate's thorough understanding of music learning processes reflected by applying appropriate pedagogical strategies, techniques, methods, materials and repertoires on students from beginning through advanced levels.	60%		Obj. 1, 2, 4

Appendix F
Master's Performance Recital Assessment Rubric

Learning Objectives for the Master of Music in Performance Program:

Master of Music in Performance (Elem. a, b, c, d, e, f, g, h, k, l, m.1)
Students will:
    Obj. MPr1.   Be able to perform with a high degree of musicianship, technical security, and artistry. (A.6)
    Obj. MPr2.   Be familiar with a wide range of repertoire appropriate for their instrument or voice: (A.6)
    Obj. Mpr3.   Be able to perform in both solo and ensemble settings and be familiar with successful rehearsal techniques appropriate to each setting. (A.6)
    Obj. MPr4.   Be aware of appropriate pedagogical strategies and techniques to enable them to function as studio teachers. (A.6)

Characteristics of an Excellent Master's Performance Recital	Percentage Possible	Percentage Earned	MM in Performance Learning Objectives
The performer demonstrates a high level of technical mastery of their instrument.	25%		Obj. MPr1, 4
The performer exhibits a high level of preparation (as appropriate to the medium) in terms of accurate execution of rhythm, pitch, articulation, appropriate tempo, intonation, diction, and memorization.	25%		Obj. MPr1, 2, 3, 4
The performer exhibits artistic maturity and depth of musical (and dramatic, where appropriate) expression.	25%		Obj. MPr1, 3, 4
The performer's interpretation is reflective of a thorough understanding of the historical, theoretical, stylistic, and cultural context of the music.	25%		Obj. MPr1, 2, 3, 4

Appendix G
Master's Conducting Recital Assessment Rubric

Learning Objectives for the Master of Music in Conducting Program:

Master of Music in Conducting (Elem. a, b, c, d, e, f, g, h, k, l, m.1, m.2)
Students will:

Obj. MCn1. Possess knowledge of all the instruments and the voice, with special emphasis on the ensemble(s) of specialization. (A.6)
Obj. MCn2. Have a grasp of string-instrument techniques. (A.6)
Obj. MCn3. Be fluent in clefs and transpositions. (A.6)
Obj. MCn4. Be familiar with representative works of the concert repertoire, with broader and greater knowledge of the literature in their concentration. (A.6)
Obj. MCn5. Know various approaches to learning a score. (A.6)
Obj. MCn6. Be able to prepare and lead a successful rehearsal through careful planning and effective execution of that plan. (A.6)
Obj. MCn7. Be able to devise good programs and series of programs appropriate to a given ensemble, taking into account the nature of the ensemble, its development, and the development of the individuals who comprise it. (A.6)
Obj. MCn8. Be able to lead a group in accompanying a soloist. (A.6)
Obj. MCn9. Be able to listen and hear accurately, and communicate well to the ensemble to elicit musicianly responses. (A.6)
Obj. MCn10. Be informed of the practical aspects and routines of running an orchestra, band, or chorus. (A.6)

Characteristics of an Excellent Master's Conducting Recital	Percentage Possible	Percentage Earned	MM in Conducting Learning Objectives
The conductor demonstrates knowledge and command of the conducting gestures necessary for effective, musical communication of the score to the ensemble.	25%		Obj. MCn1, 9, 8
The conductor exhibits a mature, sensitive, artistic sensibility in the interpretation and execution of the score in performance.	25%		Obj. MCn4, 7
The conductor makes musical and stylistic choices that are appropriately grounded in proper historical and stylistic considerations	25%		Obj. MCn4
The performance of the ensemble reflects carefully planned, effectively executed rehearsal.	25%		Obj. MCn6, 10, 6

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Appendix H: Doctoral Qualifying Examination Assessment Rubric

Sample Qualifying Examination Questions
1. Although it is often not acknowledged, approaches to music education have philosophical and psychological underpinnings and each rests on a particular theoretical framework. Briefly discuss these philosophical and psychological frames including, in more detail, the ones that will guide your work (as a teacher and researcher).

2. What literature will guide your work in your proposed research study? More specifically, describe the work that has been done in the areas of teaching music and assessing musical understanding in technology lab environments. Critique some of the key studies that approach this issue from a perspective that contradicts your position. Include other related research areas if appropriate.

3. What methodological approaches are commonly used to investigate your area of interest? Briefly review the strengths and weaknesses of these approaches by discussing and critiquing the methods used to collect and analyze data in the studies described in the answer to Question 2. Describe in detail the methodological approach you propose to use in your study. If possible, provide a description of any piloting work you have done using this methodology or, alternatively, give examples of its use by others who have influenced your thinking.

Learning Objectives for Ph.D. in Music Education Program
Students will:
- Obj. 1.   develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. 2.   develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. 3.   develop a historical perspective of the roles that various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past one hundred years. (A.7, 8)
- Obj. 4.   develop a sophisticated understanding of current trends, methods, and materials in education and music education, including the influences of technology, multiculturalism, and cross-disciplinary learning. (A.7, 8)
- Obj. 5.   find solutions to current problems and challenges in education and music education by increasing their understanding of these areas. (A.7, 8)
- Obj. 6.   develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education. (A.7, 8)
- Obj. 7.   learn to work as professional researchers, writers, and presenters in the area of music education. (A.7, 8)

Characteristics of an Excellent Qualifying Examination for the Ph.D. in Music Education	Percentage Possible	Percentage Earned	Ph.D. in Music Education Learning Objectives
Response to Question 1: Demonstrates sophisticated knowledge of philosophical, psychological, and historical roots and assumptions of, and implications for historical and contemporary education and music education practice—extensive enough for the individual to be considered qualified to teach these areas to music education students.	100% of credit for response to Question 1		Obj. 1, 2, 3, 4
Response to Question 2: Demonstrates expertise in the process of identifying, studying, and assessing existent literature with an eye toward establishing a theoretical framework for the development of new knowledge.	100% of credit for response to Question 2		Obj. 4, 5, 6, 7
Response to Question 3: Demonstrates expertise in research design and practice for the development of new knowledge. February 8, 2017	100% of credit for response to Question 3		Obj. 4, 5, 6, 7

Appendix I
Doctoral Dissertation Assessment Rubric

Learning Objectives for Ph.D. in Music Education Program

Students will:
   Obj. 1.   develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice. (A.7, 8)
   Obj. 2.   develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice. (A.7, 8)
   Obj. 3.   develop a historical perspective of the roles that various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past one hundred years. (A.7, 8)
   Obj. 4.   develop a sophisticated understanding of current trends, methods, and materials in education and music education, including the influences of technology, multiculturalism, and cross-disciplinary learning. (A.7, 8)
   Obj. 5.   find solutions to current problems and challenges in education and music education by increasing their understanding of these areas. (A.7, 8)
   Obj. 6.   develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education. (A.7, 8)
   Obj. 7   learn to work as professional researchers, writers, and presenters in the area of music education. (A. 7, 8)

Characteristics of an Excellent Doctoral Dissertation for the Ph.D. in Music Education	Percentage Possible	Percentage Earned	Ph.D. in Music Education Learning Objectives
Demonstrates professional-level expertise in developing a theoretical framework for a research study (including philosophical, psychological, and historical roots, where appropriate). Demonstrates extensive (professional-level) knowledge of the literature in fields relevant to the research study.	100% of credit for theoretical frame		Obj. 1, 2, 3, 4
Demonstrates professional-level expertise in developing a methodological framework for a research study. Demonstrates extensive (professional-level) knowledge of the literature in fields relevant to the methodology of the research study.	100% of credit for methodological frame		Obj. 4, 5, 6, 7
Demonstrates professional-level expertise in carrying out data collection, analysis, interpretation, and determining applications of findings to practice.	100% of credit for engaging in and writing up research study		Obj. 4, 5, 6, 7

Appendix J: National Association of Schools of Music Survey of Graduates

Oakland University
Department of Music, Theatre and Dance
ALUMNI SURVEY
for
National Association of Schools of Music

1. Please indicate the music degree(s) you received or program(s) you completed at Oakland University, listing the level of the most recent degree or program first. Indicate B for bachelor's degree, M for master's degree, and D for doctoral degree. Also, include your focus of studies (e.g., composition, music education/choral, vocal performance), the year the degree/program was completed, and the number of years it took to complete the degree/program.

Degree/Program Level	Focus of Studies	Year Conferred	Number of years to Complete the Degree/Program	
			Years full-time	Years part-time
_____	_____	_____	_____ +	_____
_____	_____	_____	_____ +	_____
_____	_____	_____	_____ +	_____

2. Please list your opinions regarding the following areas. (If you did not take classes outside the music program of music, answer only parts 1 and 2 of this question. *N.O. = No Opinion.*)

	Low Quality			High Quality		
Overall quality of the Oakland University music program	1	2	3	4	5	N.O.
Quality of your specific focus of studies as identified in question 1 above	1	2	3	4	5	N.O.
Quality of overall studies outside of music at Oakland University	1	2	3	4	5	N.O.

3. Please list the full-time music-related positions you have occupied since graduating from or leaving Oakland and the years in each position. *(If you have never held a full-time position in music, please skip to question 4.)*

Position	Employer, Location	Year(s) (e.g., 1999-2002)
_____	_____	_____
_____	_____	_____
_____	_____	_____

4. If you have never been employed in a full-time music-related position, please list the part-time music positions you have occupied since graduating from Oakland and the years in each position. *(If you answered question 3, you should skip this question.)*

Position	**Employer, Location**	**Year(s) (e.g., 1999-2002)**
_____	_____	_____
_____	_____	_____
_____	_____	_____

5. Please list your present occupation if not covered in questions 3 or 4 above.

6. On what instrument(s) (or just indicate "voice" if appropriate) did you take private studio lessons while studying at Oakland?

7. Please list your opinions regarding the quality of instruction at Oakland in the following areas: *(If you did not have any classes in a specified field, circle N.O. for No Opinion.)*

	Low Quality			**High Quality**		
Basic Music Theory	1	2	3	4	5	N.O.
Aural Skills	1	2	3	4	5	N.O.
Music History	1	2	3	4	5	N.O.
Advanced Literature/Analysis	1	2	3	4	5	N.O.
Studio Lessons	1	2	3	4	5	N.O.
Music Education	1	2	3	4	5	N.O.
Music Pedagogy	1	2	3	4	5	N.O.
Ensembles	1	2	3	4	5	N.O.
General Education Courses	1	2	3	4	5	N.O.

8. Please describe any courses you think should be added for music majors/students at Oakland.

9. Please list any courses you were *required* to take that you think should not be required.

    _____

    _____

PLEASE NOTE: Questions 10 and 11 are only for those who undertook a senior recital, master's recital, project, thesis, or doctoral dissertation while at Oakland. *If you did not do any of these, please skip to question 12.project*

10. Do you feel that the breadth of your studies prepared you adequately for doing your recital, project, thesis, and/or dissertation?

     Yes _____   No _____

11. Were your recital, project, thesis, and/or dissertation advisors or committee members helpful?

     Yes _____   No _____

12. Given your major or professional emphasis, do you feel you had adequate opportunities to work in the following situations? (Circle appropriate response for each item.)

Performance with large ensemble (conducted)	Yes	No	N/A
Performance with small ensemble (non-conducted)	Yes	No	N/A
Solo performance	Yes	No	N/A
Teaching opportunities	Yes	No	N/A
Research/Writing projects	Yes	No	N/A

13. What was the general influence of these working opportunities (question 12) on your personal career development?

	No Influence				Tremendous Influence	
Performance with large ensemble (conducted)	1	2	3	4	5	N/A
Performance with small ensemble (non-conducted)	1	2	3	4	5	N/A
Solo performance	1	2	3	4	5	N/A
Teaching opportunities	1	2	3	4	5	N/A
Research/Writing projects	1	2	3	4	5	N/A

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14. Would you recommend Oakland University to someone considering studying music?

Yes _____   No _____

Please explain your answer: _____

_____

_____

15. What advice would you give to present music students in regard to preparation for a career in music? Emphasize your current career in music.

_____

_____

PLEASE NOTE: Questions 16 and 17 are only for those alumni who had a graduate assistantship in music while pursuing a post-baccalaureate degree from Oakland. If you did not have such a graduate assistantship, please skip to question 18.

16. Describe your assistantship duties (e.g., teaching, etc.)

_____

_____

_____

17. Rate your assistantship experience according to the following factors:

	Terrible				**Excellent**
Freedom from inappropriate duties	1	2	3	4	5
Supervision, guidance, and attention received from your faculty supervisor	1	2	3	4	5
Contribution of assistantship experiences to your personal and career development	1	2	3	4	5
Preparation for subsequent professional responsibilities	1	2	3	4	5

18. How important were the following elements in your decision to attend Oakland?

	Not Important				Very Important
Location	1	2	3	4	5
Cost of tuition	1	2	3	4	5
Recommendations of a teacher	1	2	3	4	5
Recommendations of an acquaintance	1	2	3	4	5
Assistantship/Scholarship	1	2	3	4	5
Quality of education	1	2	3	4	5
Reputation of the music program	1	2	3	4	5
Presence of particular faculty member(s)	1	2	3	4	5
Facilities	1	2	3	4	5

19. Do you have any comments or suggestions regarding the music programs at Oakland University?

_____

_____

_____

OPTIONAL

20. Name _____   Phone _____

    Address _____

    City _____   State _____   Zip _____

Thank you for taking the time to complete this survey.

Please return it to:
Oakland University
Department of Music, Theatre and Dance
207 Varner Hall, Rochester, Michigan 48309-4401

February 8, 2017