

Music - Bachelor of Arts

Current Compliance Year: 2023-2024

Mid-Cycle Review

Recent Recommendations

Feedback will include recommendations from the last Expedited Review or from your most recent review by your school or college. You may not see any feedback or recommendations until you have completed your first full or mid-cycle review.

Response to Previous Recommendations (if any):

The B.A. Music program had 22 majors in FY 2018-2019, dropping down to 6 in FY 21-22. the decrease of 16 majors total between FY 18-19 and 21-22, only 8 were awarded degrees. Furthermore, our GIP has hovered at 61% with a slight increase to 67% in FY 22-23. Some of this can be attributed to students switching majors within the department (for example, changing from B.A. to B.M. MUED or B.M. performance), which is a common occurrence due to the structuring of our program. This happens because we have an audition day in February and students are defaulted to the B.A. degree until they pass an audition for their intended major the following year. Therefore, we recognize that the recommended tags from the previous review are still points of concern for this degree program. The program rose to 13 majors in FY 22-23, indicating positive growth and we expect to see that growth continue as our recent recruiting efforts (which have been revamped) have resulted in a number of students expressing interest and intent to attend UAF to pursue the BA degree.

Student Learning Outcomes

The previous Student Learning Outcomes Assessment has been submitted as its own report. Going forward you will use the following prompts to discuss the success of your most recent SLOA plan and address your assessment activities since your last SLOA report (typically the past two years or since your last program review).

Learning outcomes feedback from last review:

Feedback will be provided once you have completed a full or mid-cycle review.

Discuss your SLOA findings, changes you are making and what you hope to see as a result:

The B.A. Music SLOA consists of the development of theoretical knowledge, historical knowledge, applied knowledge, and the solidification of a major focus (theory, history, composition, performance, general). Students must complete 4 semesters of core curriculum consisting of music theory, ear training, history and applied lessons. From there, students take on upper level courses in music history and performance while also developing their final degree project consisting of a written paper, oral presentation, or public performance. The B.A. music degree has yielded a 100% pass rate and a core course grade average of 3.21 for this review cycle. However, we note the small data pool of two (2) students, therefore recognizing that the development of a data-based narrative is problematic.

Discuss the curricular changes made based on assessing your SLO. If you haven't made any curricular changes, please explain why not and address what you did notice in the review, including strengths of your curriculum through the assessment of your outcomes:

The primary curricular change has been the addition of a student project in Music History I & II, and in Theory I-IV. In Music History, students choose between a topic paper or topic presentation. The topic must fall within the eras of study that the class focuses on, however, students are encouraged to expand upon material introduced in class or explore material that was not featured. We feel that the addition of a final project in these courses has greatly increased students' theoretical, historical, and applied knowledge on course subjects while also helping them to make foundational connections between these different areas of focus and better incorporate their personal observations. Core curriculum has also begun to include the study of popular music genres in the last half of the final semester of ear training and theory 4. Part of the core curriculum moving forward is to incorporate basic piano skills as related to the theory and ear training core into the requirements for music theory and ear training classes. (playing basic chord progressions, melody harmonization, figured bass realization at the piano). Dr. [REDACTED] is currently working on integrating more non-western music in all music theory and ear training courses with a particular focus on Alaska Native Music as a permanent change for all future core courses.

Are communication outcomes embedded in the SLOA Plan?

As of 2017 all Baccalaureate programs were required to embed the communication outcomes within their SLOA Plans, this is optional for non-Baccalaureate programs.

Not Embedded

Student Success

To access the Student Success Dashboard please sign into a UA computer with VPN connection (if not on campus). You will need your UA credentials and it is best accessed with the most updated version of Chrome, Edge, Firefox or Safari browsers; Internet Explorer is not supported. You will need to filter the data to see your programs. If you need assistance in finding the data for your programs, please contact your data liaison or Julia Manfredini in the PAIR office.

Data Liaisons

Each school or college has a team of Data Liaisons to help you analyze the data provided in the portal and may be able to help you see your data in multiple contexts. You can find a list of data liaisons on the resources page for Program Review.

The college or school level committee will also have access to this data with the goal that by providing these visualizations data availability will be increased.

Data supplied within the dashboard linked below is intended for Academic Program Review and not for any other purpose.

Student Success Data Dashboard

Previous Feedback

Feedback will be provided once you have completed a full or mid-cycle review.

Student Success Data Trends: (please indicate the trends that apply to your program)

Increase in majors

If equity gaps were found in any of your disaggregated student success data, please explain how you plan to address those gaps. Please contact your data liaison or make an appointment with Julia Manfredini to learn more about analyzing your data.

We recognize a lack of representation for first-generation students with the music program. We have established programs that cater to Fairbanks youth including the UAF Community Music School and the Fairbanks Youth Percussion Ensemble. We have also developed grant projects including an URSA CEM group project to provide musical performances in the local schools. Currently in development is an effort to help high school students interested in majoring or minoring in music develop their foundational skills in music theory (competency levels in this area are particularly low in the majority of incoming freshmen). Overall, our goal is to proactively support these students in our community in order to make their core curricular years more successful, increase retention as well as Graduation-informed persistence. These offerings are either free or low cost to the community, making foundational music opportunities more accessible to all who are interested regardless of their background.

Optional Data Explanation

Feel free to share more of your thoughts on the data provided.

High Impact Practices

According to the AAC&U, High-Impact Educational Practices “have been widely tested and have been shown to be beneficial to college students from many backgrounds.” UAF is particularly interested in Undergraduate Research and/or Scholarly Activity because it is one of our mission fulfillment indicators, but all of these researched High-Impact Educational Practices should be reflected in your program’s student learning outcomes and curriculum.

Previous Feedback

Feedback will be provided once you have completed a full or mid-cycle review.

High-Impact Practices Used in this Program

Please use the following fields to discuss how your program is using the high-impact practices, successes and known issues and solutions, or ways you are considering incorporating them in the future. If you are not using any of the high-impact practices listed, please use the “Other or None of These,” field to share what your program is doing to help students be successful.

High Impact Practices that currently apply to your program:

"Service Learning, Community-based Learning", Collaborative Assignments and Projects, Diversity/Global Learning, Undergraduate Research, Capstone Courses and Projects

Collaborative Assignments & Projects

Many of our lecturer courses promote collaborative discussions amongst students, instructors, and guests. Some courses (such as History of Western Music) even incorporate different discussion modalities within the structure of the course including group discussions, 1-on-1 discussions, and presentation/response. Therefore, students develop their understanding of course material via different modalities of interaction. UAF Large and Small Ensembles showcase many different degrees of collaboration. Students learn a variety of musical works together and are exposed to different rehearsal strategies (full group rehearsals, sectionals, individual study) and work closely with music conductors/directors and in some cases, composers who wrote the music they are playing. As part of the B.A. composition program, student compositions are workshopped and performed by dept ensembles which provides an important collaborative experience for the composition students. In these situations, they work with the ensembles to explore and develop their composition.

Undergraduate Research

There are various opportunities for student research, however, they are not directly tied to assessment. This includes URSA grants, musical performances, community outreach, academic conferences/festivals, and other department projects each semester. Projects vary each semester depending on the efforts of the faculty, events happening in the Fairbanks community, and the schedules of the students. In Spring 2022, UAF Music and UAF's The Mix collaborated with composer and environmentalist, [REDACTED] and the Institute for Arctic Biology in a two day event. Participating students performed [REDACTED] musical works, inspired by different environmental processes throughout Alaska, and engaged in discussion with the composer as well as members from IAB.

Diversity/Global Learning

Students have many opportunities for engagement with outside professionals through guest masterclasses, recitals, and workshops. These are organized primarily through each instrumental studio (piano, voice, strings, brass, winds, percussion) as well as through the Circumpolar Music Series which features between 3-5 guests each year. Many of our courses are also developing curriculum changes that will integrate more non-western material with a particular focus on Alaska Native Music.

ePortfolios

N/A

First-Year Seminars & Experiences

N/A

Writing-Intensive Courses

Music History 221, 222, all upper level history courses, MUS 200X Explorations of Music, and Intro to Film Music Analysis are writing intensive courses that require at least one substantial paper as well as essays on both the midterm and final exam.

Service-Learning and/or Community-based Learning

Our department has a strong connection with the community through the collaboration between department ensembles and community ensembles. For example, both the Fairbanks Symphony Orchestra and UAF Wind Ensemble consist of both students and community members. This provides students the opportunity to get to know and work with various community musicians on a regular and consistent basis. Chamber ensembles often incorporate a small number of guest performers to

collaborate with the student musicians. In some cases, there are direct connections between UAF ensembles and community ensembles, such as the UAF Steel Pan Ensemble and the Cold Steel Pan Orchestra (a prominent non-profit professional ensemble in Fairbanks). In Spring 2022, the two groups performed together in concert and students were exposed to a variety of styles and interpretive approaches from the veteran Cold Steel Pan Orchestra.

Internships

UAF music established the Community Music School in Fall 2023 to strengthen our connection with the Fairbanks community by offering applied lessons to elementary, middle school, and high school students from our B.M. Music Education students. Furthermore, this provides UAF music students the opportunity to develop their pedagogy and apply course concepts regularly throughout the academic year.

Capstone Courses & Projects

Students develop a senior project that requires them to perform and speak or write a paper and then present it publicly. These are formal concerts, lecture-concerts, or presentations in the concert hall that showcase each students' final degree project.

Other or None of these (explain)

Submission

Submitter & Collaborator Names

Dr. Sean Dowgray & Dr. Sarah McConnell

Submitter Email

College or School Review Committee

The college or school committees set the tone for helping each program feel seen during this process. We have provided you with strength-based feedback tags to attach to this program review. Please select as many as applicable.

Overall Recommendations

Increase enrollment, Increase graduates

Explanation of Recommendations

The program provided a thoughtful response to the previous review. The information on students switching between programs and that complicating the data regarding majors in different undergraduate programs provided useful context. The review panel appreciated that the program has appropriate SLOs and provided a well-developed narrative of the student success data and for each of the HIPs (high-impact practices). The review panel acknowledges the time and effort that went into preparing the mid-cycle program review for the Music BA program.

Learning Outcomes Feedback

Requires Major Revision

Student Learning Outcomes Assessment Feedback (tags)

Strong alignment with SLOA plan, "Clear, concise presentation of findings"

Student Learning Outcomes Assessment Feedback (narrative)

The program provided 4 SLOs (with several sub-SLOs) for the Music BA SLOA plan. All SLOs are appropriate as measures of student learning. In addition, there is evidence that program faculty are working collaboratively on assessing SLOs. The review panel offers the following recommendations to improve upon the program's SLOAs:

- SLO 2.b "students will complete two writing intensive history courses" is not phrased as a measurable learning outcome.
- SLO 3.b appears to have a typo: Conducting 351 O appears to be a class title. Probably the SLO just relates to conducting.
- These sub-SLOs will need to be revised or will need to be removed from the SLOA plan.

The program should consider reviewing the type of evidence used for some of the assessments that rely mainly on course quizzes and exams. The program might consider selecting fewer assignments, such as the projects listed on the SLOAs to assess student learning. On the other hand, the jury evaluation forms for applied knowledge is a strong measure of student learning and clearly involves faculty collaboration.

Provided well-developed rubrics and artifacts.

- Please remove individual student information from the artifacts to avoid disclosing FERPA protected information).

- Additional clarity could be provided on how the data are used to assess the SLOs.

- The program should consider reviewing the type of evidence used for some of the assessments that rely mainly on course quizzes and exams. The program might consider selecting fewer assignments, such as the projects listed on the SLOAs to assess student learning. On the other hand, the jury evaluation forms for applied knowledge is a strong measure of student learning and clearly involves faculty collaboration.

The program noted several curricular changes. For the full review, more detail could be provided linking the curricular changes more directly to the analysis for student data. For example, how did

evaluation of the SLOs lead to the curricular changes and then what is the evaluation of those changes (what did that assessment yield?)?

Following NWCCU guidance, SLOA plans must emphasize "closing the loop" and continuous improvement, ensuring each SLO within the plan is assessed individually to verify alignment with program objectives. If a SLO fails to produce the expected assessment outcome, adjustments to SLO language, substantial changes to the SLO, or revisions to data collection rubrics are necessary to ensure alignment and facilitate program improvement.

Student Success & Equity Feedback

The program did not note any equity gaps but included the low number of first-gen students in the narrative and actions to try to increase enrollment of this demographic, particularly locally in Fairbanks.

Also noted in the response to the expedited review was that the program saw a large decline in student enrollment and they provided an explanation for that occurrence. The increase in enrollment in 2022-2023 is a new outcome due to changes in recruitment (the program should note what is being done in this area).

High-Impact Practices Feedback

The program identified service learning, collaborative assignments, diversity learning, undergraduate research, and capstone courses as HIPs and provided a strong overview of each as well as how they fit into the program.

While the overview and description for each HIP are detailed, please provide specific examples for each HIP.

The review panel recognizes that the HIPs employed by the Music program are all positive and meaningful in preparing students to enter the workforce.

UNIVERSITY OF ALASKA FAIRBANKS
Student Learning Outcomes Assessment Plan
Bachelor of Arts in Music
 Department of Music/College of Liberal Arts
 Nov 11, 2023

Expanded Statement of Institutional Purpose	Intended Objectives/Outcomes	Assessment Criteria and Procedures	Implementation (what, when, who)
MISSION STATEMENT: The UAF School of Music's mission is to serve the citizens of the State of Alaska through academic excellence in the preparation of music performers, music scholars, and music teachers for the service of the State of Alaska, the Northwest region, and the nation. GOAL STATEMENT: The Bachelor of Arts in Music program will provide a broad, liberal arts education with special concentrations in general music, music theory, music history and music composition.	1. Theoretical Knowledge 1a. Music Theory: Students will be able to demonstrate knowledge of the rudiments of music. 1b. Aural Skills: Students will be able to sight sing and take rhythmic and melodic dictation of tonal and chromatic harmony.	<u>Assessment:</u> Final Exam & Project <u>Rubric:</u> 1a) abstract building and chord id: accuracy of chord ID and correct pitchin chord building; music analysis: identifying terminology discussed throughout the semester - accuracy of correct function in roman numeral analysis, non-chord tones and key ID Project: Analyzing the form of an entire work: accuracy of form ID and the aspects of the form – key areas and unique features; analyzing pop music – accuracy in identifying different parts of the pop song; accuracy in basic chord progression ID in any given pop song <u>Assessment:</u> Final Exams (singing and dictation) <u>Rubric:</u> singing, listening (dictation) exams: accuracy in dictation, rhythmic accuracy Pitch accuracy – accuracy in singing, rhythmic accuracy, pitch accuracy: singing and dictation exams over similar content to that of theory courses, but testing singing and listening skills of those concepts <u>Min. Standard:</u> 70% of students meet or exceed expectations.	The exams are administered by the course instructor at the end of the semester for all courses in the sequence. (MUS 131, 132, 231, 232) The exams are administered by the course instructor at the end of the semester for all courses in the sequence. (MUS 133, 134, 233, 234) Data is collected at the end of each semester, assessment every other year by AOL committee.

Submitted by: Dr. Sarah McConnell and Dr. Sean Dowgray

	2. Historical Knowledge 2a. Music History: Students will be able to demonstrate a comprehensive knowledge of Western Art Music from antiquity to the present. 2b. 400W History Classes: Students will complete two writing intensive history courses.	<u>Assessment:</u> 2 quizzes, 2 exams, final paper/presentation. <u>Rubric:</u> consisting of listening identification, multiple choice, T/F, short answer, and essay. Final paper/presentation is graded based on clarity of writing, organization of material, thoroughness of research, analysis, and strength of conclusion <u>Assessment:</u> 3 exams and 1 final paper <u>Rubric:</u> exams consist of listening identification, short answer, and essay. Final paper is graded based on clarity of writing, organization of material, thoroughness of research, analysis, and strength of conclusion <u>Min. Standard:</u> 70% of students should meet or exceed expectations.	The quizzes/exams are administered by the course instructor throughout the semester (quiz 1 week 4, midterm week 6, quiz 2 week 10, final exam (MUS 221, 222) The exams are administered by the course instructor throughout the semester. Papers are evaluated by the course instructor. (MUS 421W, 422W, 423W, 424W) Data is collected at the end of each semester, assessment every other year by AOL committee.
	3. Applied Knowledge 3a. Applied Lessons: Students will be able to demonstrate performance skills on their major instrument. 3b. Conducting 351 O: Students will demonstrate oral communication skills while conducting musical ensembles.	<u>Assessment:</u> Juries <u>Rubric:</u> Jury Evaluation Form assesses tone quality, time, dynamics, pitch accuracy, technical facility, articulation, musicality, and intonation <u>Assessment:</u> Final Exam <u>Rubric:</u> Performance examination. <u>Min. Standard:</u> 70% of students should meet or exceed expectations.	Juries are administered at the end of each semester by a panel of faculty. The exam is administered by the course instructor at the end of each semester. Data is collected at the end of each semester, assessment every other year by AOL committee.

	4. Major Focus Student will be able to synthesize the musical knowledge gained (theoretical, historical, academic and/or applied) with his or her major focus.	<u>Assessment:</u> Senior Project A written and/or oral presentation or performance <u>Rubric:</u> Written paper – excellent grammar and prose with examples as needed to support the thesis of the paper. Correct citations and sources that are incorporated in a proper and helpful way to further the author's thesis. Oral presentation/performance – properly and confidently prepared (rehearsed) and executed in a manner that is well thought out and understood. <u>Min. Standard:</u> 70% of students should meet or exceed expectations.	The projects are presented and administered by the course instructor at the end of the students' senior year of study. (MUS 476)
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