

Music Department Undergraduate Assessment Guide

Student learning goals:			
1. To understand music within a broad cultural, political, social, and intellectual context.			
	Beginning	Developing	Developed
a. Student demonstrates understanding of cultural, political, social and intellectual issues in contemporary musical practice.	Student demonstrates little understanding of cultural, political, social and intellectual issues in contemporary musical practice.	Student demonstrates moderate understanding of cultural, political, social and intellectual issues in contemporary musical practice.	Student demonstrates sound understanding of cultural, political, social and intellectual issues in contemporary musical practice.
	Beginning	Developing	Developed
b. Student demonstrates knowledge of music history, in the broadest cultural sense.	Student demonstrates little knowledge of music history, in the broadest cultural sense.	Student demonstrates moderate knowledge of music history, in the broadest cultural sense.	Student demonstrates breadth of knowledge of music history, in the broadest cultural sense.
	Beginning	Developing	Developed
c. Student demonstrates the ability to write and speak about music history and criticism in a broad context.	Student demonstrates little ability to write and speak about music history and criticism in a broad context.	Student demonstrates moderate ability to write and speak about music history and criticism in a broad context.	Student demonstrates strong ability to write and speak about music history and criticism in a broad context.
2. To possess a knowledge of and openness to a diversity of musical styles and practices.			
	Beginning	Developing	Developed
Student is informed about and open to a diversity of musical styles.	Student is ill-informed about and unaware of diversity of musical styles.	Student has a basic awareness of and openness to a diversity of musical styles.	Student has a sound knowledge of and openness to a diversity of musical styles.

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3. To be able to notate and read music proficiently.			
To achieve excellent musicianship skills (through sight singing and ear training)			
	Beginning	Developing	Developed
Student can notate and read music, and has excellent musicianship skills.	Student can neither notate nor read music, and has rudimentary musicianship skills.	Student can notate and read music, and has a basic competence in musicianship skills.	Student can notate and read music well, and has excellent musicianship skills.
4. To have a good grasp of Western music theory and history, demonstrated by analyses of scores and research papers on music history.			
	Beginning	Developing	Developed
Student has a good grasp of Western music theory and history, demonstrated by analyses of scores and research papers on music history.	Student has little grasp of Western music theory and history, and has difficulty analysing scores and writing research papers on music history.	Student has a grasp of Western music theory and history, and a basic understanding of how to analyze scores and write research papers on music history.	Student has a good grasp of Western music theory and history, demonstrated by analyses of scores and research papers on music history.
5. For performers: to learn or develop improvisation skills in addition to learning the standard repertory.			
For composers: to learn and develop technical skills in electronic music, computer music, and recording engineering and an understanding of how to use these skills for creative ends.			
	Beginning	Developing	Developed
<u>Performers</u> a. In addition to being able to play or sing pieces from the standard repertory, the student performer can improvise well in a variety of different contexts.	The student performer can neither play/sing pieces from the standard repertory, nor improvise.	The student performer can play or sing pieces from the standard repertory, and improvise in a variety of different contexts.	In addition to being able to play or sing pieces from the standard repertory, the student performer can improvise well in variety of different contexts.

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<p><u>Performers</u> b. Student demonstrates ability to make a confident critique of what is "successful" and "unsuccessful" in her own performance.</p>	<p>Student has little ability to make a confident critique of what is "successful" and "unsuccessful" in her own performance.</p>	<p>Student is developing the basic ability to make a confident critique of what is "successful" and "unsuccessful" in her own performance.</p>	<p>Student clearly demonstrates her ability to make a confident critique of what is "successful" and "unsuccessful" in her own performance.</p>
	<p>Beginning</p>	<p>Developing</p>	<p>Developed</p>
<p><u>Composers</u> a. Student is fluent in electronic and computer music skills, and can successfully and creatively record, mix, and edit her own and others' work.</p>	<p>Student has little fluency in electronic and computer music skills, and can not yet successfully and creatively record, mix, and edit her own or others' work.</p>	<p>Student has a basic fluency in electronic and computer music skills, and can record, mix, and edit her own and others' work.</p>	<p>Student is fluent in electronic and computer music skills, and can successfully and creatively record, mix, and edit her own and others' work.</p>
<p><u>Composers</u> b. Student demonstrates the ability to make a confident critique of what is "good" in her own work.</p>	<p>Student demonstrates little ability to make a confident critique of what is "good" in her own work.</p>	<p>Student demonstrates some ability to make a critique of what is "good" in her own work.</p>	<p>Student demonstrates the ability to make a confident critique of what is "good" in her own work.</p>