
ASSESSMENT REPORT

DIVISION OF MUSIC

2009-2010

DIVISION OF MUSIC ASSESSMENT REPORT 2009-2010

- 1. List the student learning outcomes (goals) for your unit. Include the specific website address where the learning outcomes can be accessed. An example of a student learning outcome is: “A student who graduates from the School/Department of _____ should be able to” If your unit has specific accreditation standards, please attach these standards; include the name of the accrediting body and the term of the accreditation.**

The University of Arkansas at Monticello Division of Music is accredited by the National Association of Schools of Music (NASM). The initial accreditation was granted in 1988. The term of accreditation is every ten (10) years. The next on-site NASM accreditation visit for the Division of Music is tentatively set for spring 2011, having been postponed because of the illnesses and deaths of key members of the division’s re-accreditation committee.

The NASM accreditation standards are included in the National Association of Schools of Music Handbook: <http://nasm.arts-accredit.org>.

A student who graduates from the Division of Music should be able to:

1. Demonstrate proficiency in voice performance or on an instrument;
2. Use knowledge of musical history for contextual understanding of forms, genres, performance practice, notation, and biographical information from ancient times up to the present day;
3. Organize and administer a school music program (only required of Music Education majors);
4. Demonstrate knowledge of musical theory and apply that knowledge in music performance.

These learning outcomes may be accessed at the following website:
<http://www.uamont.edu/Music/>

- 2. Demonstrate how your unit’s specific student learning outcomes (goals) are linked to the mission of UAM. Please use your enumerated list from Question 1 to complete the section to the right.**

Division of Music Assessment Report 2009-2010

	UAM MISSION STATEMENT	Unit Learning Outcomes
1	The mission of the University of Arkansas at Monticello	Goals 1, 2, 3, 4
2	shares with all universities the commitment to search for	
3	truth, understanding through scholastic endeavor.	
4	The University seeks to enhance and share knowledge, to	Goals 1, 2, 3, 4
5	preserve and promote the intellectual content of society, and	
6	to educate people for critical thought.	
7	The University provides learning experiences that enable	
8	students to synthesize knowledge, communicate effectively,	Goals 1,2,3,4
9	use knowledge and technology with intelligence and	
10	responsibility, and act creatively within their own and other	
11	cultures.	
12	The University strives for excellence in all its endeavors.	
13	Educational opportunities encompass the liberal arts, basic	Goals 2 and 4
14	and applied sciences, selected professions, and vocational/	
15	technical preparation.	
16	These opportunities are founded in a strong program of	
17	general education and are fulfilled through contemporary	Goal 2
18	disciplinary curricula, certification programs, and	
19	vocational/technical education or workforce training.	
20	The University assures opportunities in higher education for	
21	both traditional and non-traditional students and strives to	Goals 3 and 4
22	provide an environment that fosters individual achievement	
23	and personal development.	

3. Provide specific evidence of the ways that your unit communicates student learning outcomes to prospective and current students (Examples: website, catalog, syllabi, brochures).

Website, Catalogue: Student learning outcomes are listed on the Division of Music website (<http://www.uamont.edu/Music/>) and in the UAM Catalogue (page 83).

Course Syllabi: Syllabi clearly state Expected Student Learning Outcomes for both course work and/or the presentation of musical works. See Appendix A (Syllabi for Music Appreciation and Music Theory I).

4. Provide specific evidence of how your unit assesses whether students have achieved your unit's student learning outcomes. (Examples: pre/post tests, post tests, capstone courses, surveys, graduation rates, etc.) Address historical patterns or trends.

Pre-tests, Post-tests: A music theory pre-test and a music history pre-test are administered in MUS 1023 Theory I. The post-test for music theory is administered at the conclusion of MUS 2223 Theory IV, and the post-test for music history is administered in MUS 3573 History of Music II. All of these classes are required of all Music majors (see Student Learning Outcomes number 2).

For 2009-2010, we have both pre-test and post-test scores in music theory for 11 Music majors:

Student I.D. Pre-test score Post-test score

Student #1	7	90
Student #2	37	94
Student #3	22	90
Student #4	05	88
Student #5	24	99
Student #6	17	80
Student #7	14	94
Student #8	19	93
Student #9	19	98
Student #10	02	90
Student #11	15	94
Average:	16.45	91.8

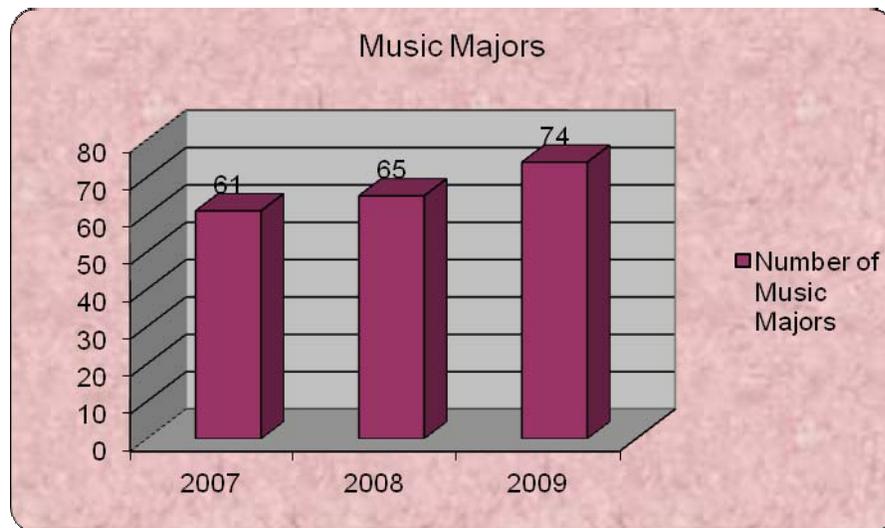
In addition, we have post-tests for 10 Music majors who did not take the pre-test:

Student #1	91
Student #2	87
Student #3	93
Student #4	92
Student #5	86
Student #6	98
Student #7	95
Student #8	91
Student #9	86
Student #10	90
Average:	90.9

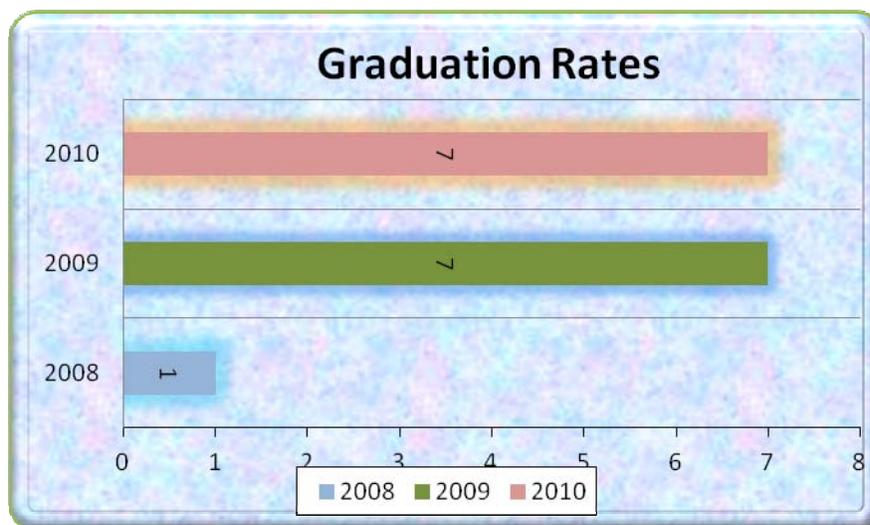
We do not yet have post-tests for music history, but 33 students have taken the pre-test. The average score was 7.5 out of 100--the lowest 0, the highest 44.

Senior Recitals: The Senior Recital represents a culmination of assigned materials properly completed and performed in a public setting and addresses the attainment of learned and demonstrated concepts. Literature from each of the stylistic periods of music is required to fulfill senior-level competence. See Student Learning Outcomes numbers 1 and 2. At each recital faculty judge whether students have met, exceeded, or failed to meet the Expected Student Learning Outcome: Demonstrate proficiency in voice performance or on an instrument.

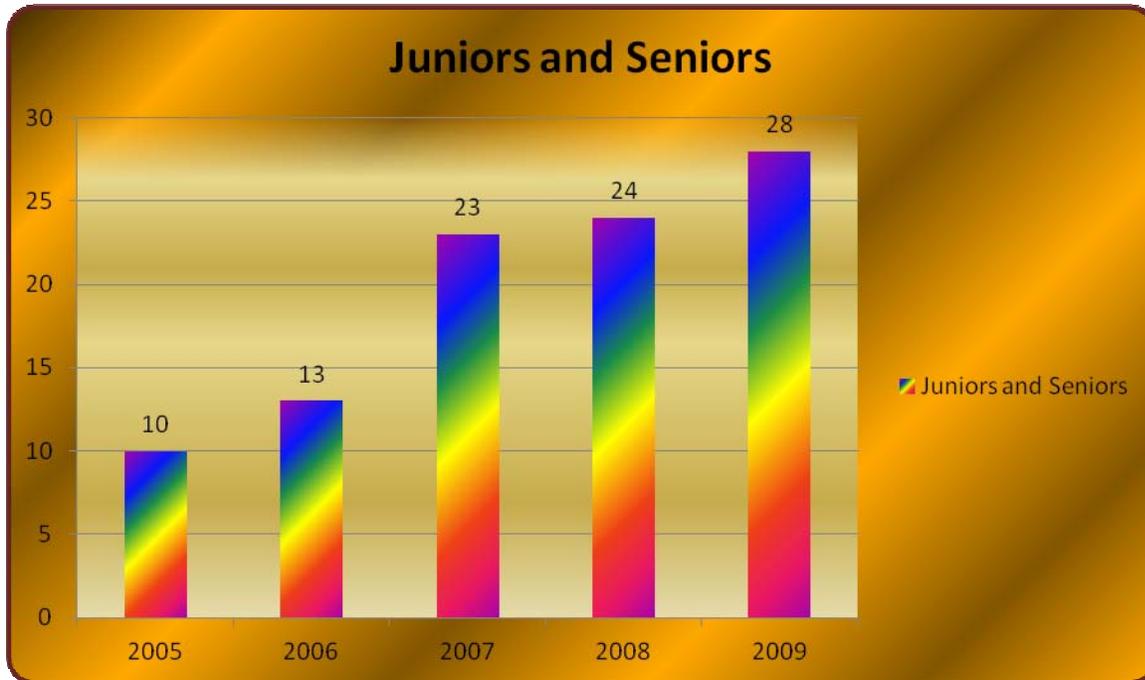
Retention and Graduation rates. The number of Music majors over the past three years is documented in the following table.



The number of graduates in Music over the past three years is documented in the following table



In addition to the recent spike in Music graduates, it is important to note that the number of juniors and seniors has risen steadily—from 10 in 2005 to 13 in 2006 to 23 in 2007 to 24 in 2008.

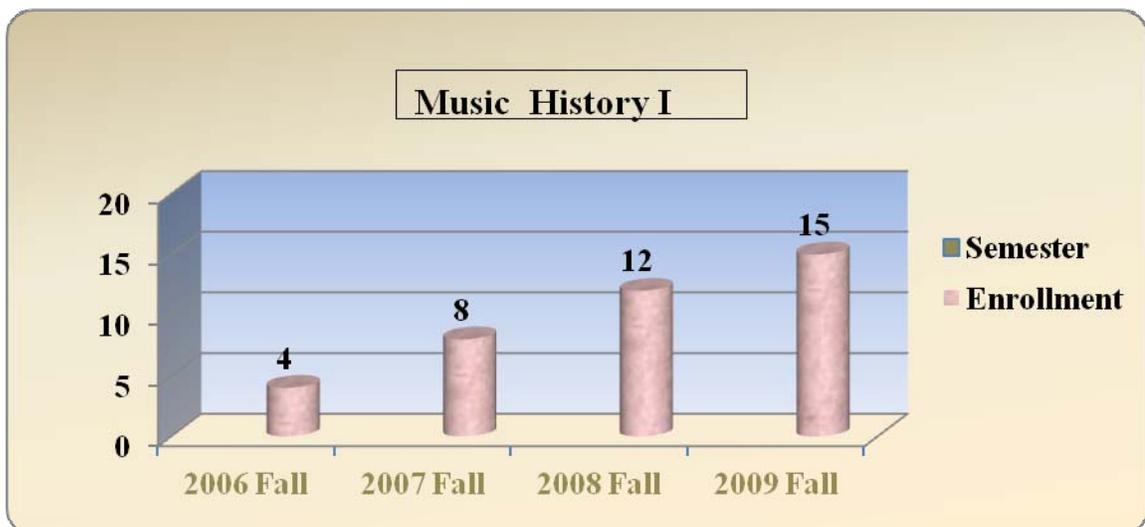
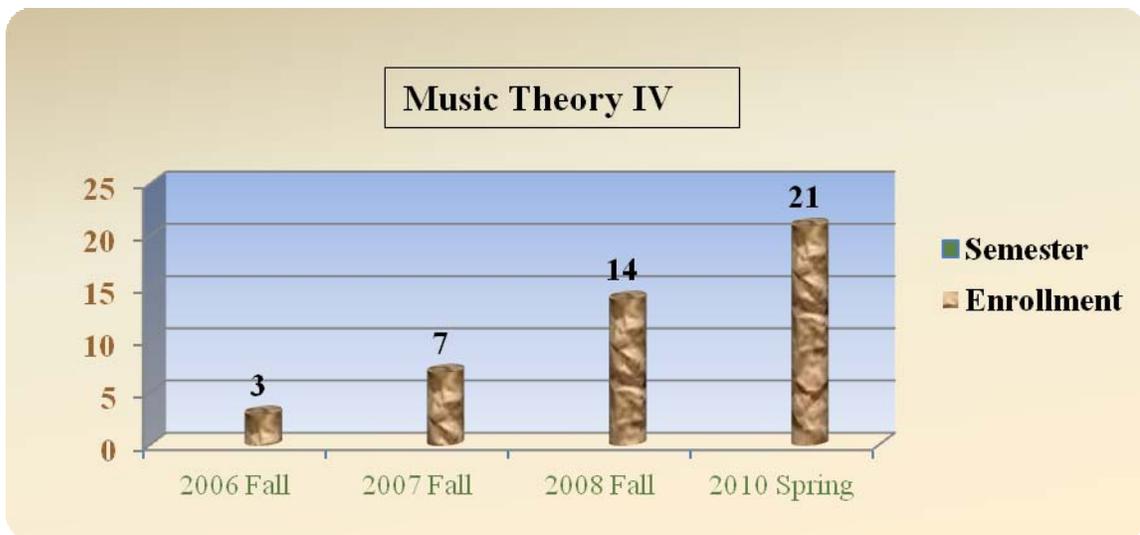
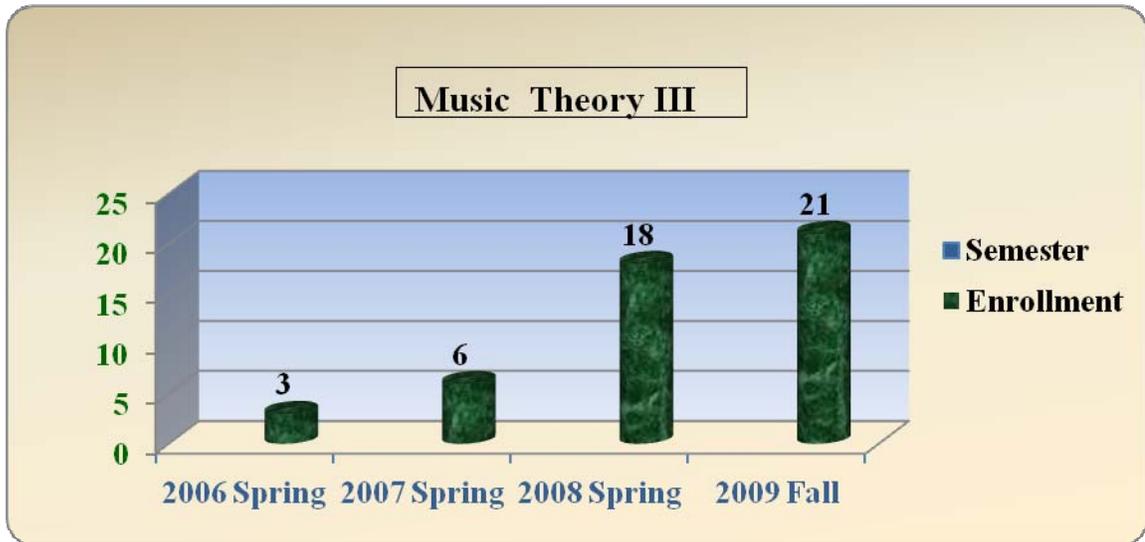


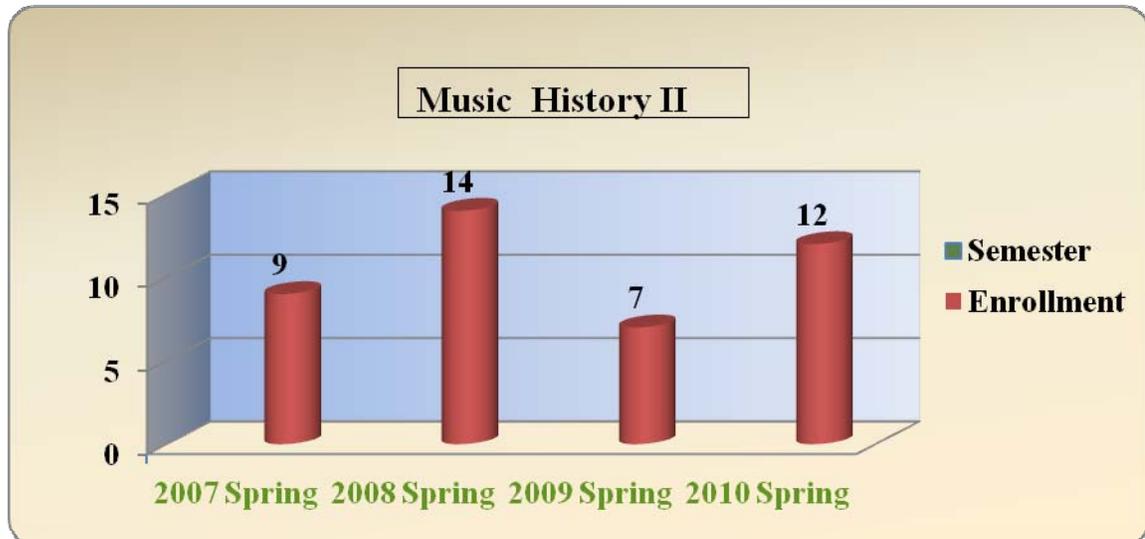
5. **Provide evidence of the measures of student performance that your unit collects and analyzes regularly (Examples: retention rates/pass rate for classes, teacher made tests, research papers, recitals, field experiences, etc.). Give specific examples of how analyses of student performance have been used to improve unit decisions.**

Performances: “Performance” based courses are a standard in the Division of Music utilizing problem solving and critical thinking skills. Many of the music methods courses are designed for discussion, student interaction and involvement. Vocal recitals are examples of students performing, by memory, musical selections in English, Italian, French and German. Students were given feedback through written and verbal communication in the areas of entrance auditions, jury examinations, student recitals and piano proficiency examinations. See Appendix B (Jury Forms).

Retention and Graduation Rates: We have attempted to improve those numbers by first reconfiguring teaching assignments. Changes have been made to the program by reassigning some courses including MUS 1023 Theory I, MUS 1033 Theory II, MUS 2213 Theory III, MUS 2223 Theory IV, MUS 1061 Ear Training and Sight Singing I, MUS 1091 Ear Training and Sight Singing II, MUS 2231 Ear Training and Sight Singing III, and MUS 2241 Ear Training and Sight Singing IV. MUS 3563 History of Music I, and MUS 3573 History of Music II. MUS 1012 Introduction to Theory has been deleted from the curriculum. Below is a table documenting the steady improvement we have seen in the retention rate of students in the courses for the past four years.

Table III





Praxis Tests: Pass/failure rates of students taking the Praxis content area test in Music provide a measure of program success. For seven years, we had no BME graduates and therefore no students taking the Praxis, but in the past year 5 students have taken the test, and all 5 (100%) passed.

- 6. Provide specific evidence of how your unit utilizes information, other than student performance, to determine necessary unit decisions. Describe how your unit analyzes and selects a course of action. Attach documentation that supports your determination. (Examples: senior surveys, alumni surveys, professional meetings, minutes from faculty or committee meetings, etc.)**

We have not used the following assessment tools in the past year, but we plan to start to using them again in 2010-2011:

Junior/Senior Narrative Evaluation of the Division of Music. See Appendix C.

Senior Exit Survey. When the faculty reviews the comments written by students on the Senior Exit Survey, they determine the validity of the statements. See Appendix D.

Alumni Survey: The survey is completed by each student graduating with a music degree. The survey is returned to the division chair and responses are shared with the Music faculty. See Appendix E.

Strategic Plan: The Strategic Plan for the Division of Music represents a culmination of discussion, observations, and analysis on the part of faculty in regard to how the Division of Music might better serve students. Link to Strategic Plan:
<https://synergy.uamont.edu/sites/stratplan/20102011%20Strategic%20Plan%20Documents/Form%20s/AllItems.aspx>

NASM Guidelines: The Division must follow the guidelines of the National Association of

Schools of Music (NASM) to maintain accreditation. Link to NASM website: <http://nasm.arts-accredit.org/>

- 7. Based on your answers to Questions 5 and 6 regarding student learning outcomes, prioritize your unit's future course of action. Include plans for what will be done, by whom, to what extent, and how often.**

NASM reaccreditation: The top priority for the Division of Music is gaining reaccreditation from the National Association of Schools of Music. John Webb is heading up the writing of the NASM self-study, and he and all other Music faculty, along with the Dean of the School of Arts and Humanities, will host the reaccreditation team the first week of March 2010.

Assessment pre-test and post-test in Music History: The faculty have developed a pre-test and post-test for History of Music. The pre-test will be administered by Les Pack in Theory I, Fall Semester 2010. The post-test will be administered by David Koskoski in History of Music II, Spring Semester 2011.

Recruiting: Gary Meggs, John Webb, Mark Windham, Les Pack, and Robert Fellows will each contact 10 high-school students a month in an effort to increase the number of band members and Music majors. Numbers have improved in recent years, and it is imperative that we at the very least maintain those numbers.

- 8. Specifically describe how your unit is making student learning accessible, including, if applicable, alternative modes of instruction (CIV, WebCT, weekend, Early College High School, etc.). Address historical patterns and trends.**

Online Instruction: In Summer 2010, the Music program is again offering online Music Appreciation. The course was last offered online in Fall 2008.

In Fall Semester, History of Music I will be offered online for the first time.

Intersession class: An intersession section of Music Appreciation is offered every May.

- 9. Specifically describe how your unit involves students directly in the assessment process.**

Student Evaluations: Students' written comments are reviewed by the division chair before being forwarded to individual instructors.

Student Participation in Evaluation of Student Recitals: In Spring 2010, we began having Music majors attending student recitals to indicate on an evaluation form whether a student performer meets, exceeds, or fails to meet the expected student learning outcome: "Demonstrate proficiency in voice performance or on an

Division of Music Assessment Report 2009-2010

instrument.” At a recital held on April 26, 2010, sixteen Music majors in attendance evaluated the performer with the following results:

Meets Outcome.....11
Exceeds Outcome.....5
Fails to Meet Outcome.....0

Junior and Senior Narratives and Senior Exit Surveys:

Although discontinued in recent years, students will, starting in the 2010-2011 academic year, once again be involved in the unit assessment process by completing Junior and Senior Narratives and Senior Exit Surveys. Junior Narratives will be administered by advisors to students who reach 60 earned credit hours. Advisors will administer the Senior Narrative to advisees who reach 90 hours. Students will complete the Senior Exit Survey in the context of their Senior Recital course. Faculty will review the narratives and the senior survey to determine how students might be better served.

Forms for these surveys are located in this document in Appendices C, D, and E.

- 10. Describe and provide evidence of the efforts your unit is making to retain students in your unit and /or at the University. (A statement indicating that “we are improving advising” is NOT evidence. Copies of letters sent to students, telephone logs, emails, documentation of advising sessions may be considered evidence.)**

Letters are mailed to prospective students for recruiting (see Appendix F). Advisors meet with students prior to pre-registration and/or as deemed necessary to work out scheduling concerns. Students who leave the program are contacted by telephone, email, or letters by faculty.

APPENDIX A

Syllabi for Music Theory I and Music Appreciation

COURSE SYLLABUS THEORY I MUS 2213 FALL 2010

Instructor: Lester D. Pack, Assistant Professor of Music

Office VPA 115

Phone (870) 460-1461

Office Hours TBA (see door)

Appointments can be made to meet with instructor outside office hours.

Required Text: Tonal Harmony by Stefan Kostka and Dorothy Payne, fifth edition, (McGraw Hill) with corresponding workbook and CD.

Course Design

Theory I is the first semester of the Music Theory sequence taught at the University of Arkansas at Monticello. The techniques will be studied in their historical context as much as possible, taking into account the contributions and style characteristics of major composers.

Part One – Fundamentals

Chapter 1 – Elements of Pitch

Chapter 2 – Elements of Rhythm

Chapter 3 – Introduction to Triads and Seventh Chords

Chapter 4 – Diatonic Chords in Major and Minor Keys

Part Two

Chapter 5 – Principles in Voice Leading

Chapter 6 – Root Position Part Writing

Chapter 7 – Harmonic Progression

Course Objectives

Following a review of the basic fundamentals, the student will begin the study of diatonic harmony. We will examine the areas of diatonic triads, voice leading principles, part writing, harmonic progression, and inversions. The students will investigate the principles of diatonic harmony and structure through the study of harmonic progression, cadences, periods, and phrases.

Division of Music Assessment Report 2009-2010

Grading/Evaluation:

Homework – 15%
Class Participation – 15%
Exams – 30%
Final Exam/Final Project – 40%

PLAGIARISM

Any student suspected of plagiarism shall receive a failing grade for all work involved.

Plagiarism is defined as stealing or passing off as one's own ideas or work of another person, or to present as one's own idea or product derived from existing source.

Behavior:

Disruptive classroom behavior will not be tolerated and will result in appropriate discipline. No caps, hats, soft drinks, or food allowed in the classroom. Cell phones and other electronic devices must be turned off during class.

Attendance:

Students are expected to attend class regularly. After two unexcused absences your grade will be dropped a letter grade for each additional unexcused absence until the highest grade you can receive is an F. After that you should drop the course or it could be dropped for you.

UAM will no longer mail grade reports to all students. You may access your grades through Campus Connect on the UAM homepage, <http://www.uamont.edu/>. To have your grades mailed to you, complete the grade request form available in the Registrar's Office in Monticello or the Student Services offices in Crossett and McGehee.

STATEMENT OF DROP DATE:

August 26th, is the last day to add classes. Classes may be dropped through November 5th, with a "W". After this date, all official withdrawals will be recorded either with a "W" or an "F". No withdrawals will be permitted during the last three days of class.

Students with Disabilities:

It is the policy of the University of Arkansas-Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall room 120, phone 870-460-1026; TDD 870-460-1626; fax 870-460-1926.

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Music Learning Outcomes

A student who graduates from the Division of Music should be able to:

1. Perform proficiently on an instrument or voice;
2. Use knowledge of music history for contextual understanding of forms, genres, performance practice, notation, and biographical information of music from ancient times through the 21st century;
3. Organize and administer a school music program (not an exception of students graduating with the Bachelor of Arts in Music degree);
4. Demonstrate knowledge of music theory and apply that knowledge in music performance.

COURSE SYLLABUS **Music Appreciation MUS 1113** **Fall 2010**

I. PRELIMINARY INFORMATION:

Required Text: Kamien, Rodger, Music: An Appreciation, McGraw-Hill, New York, 6th Brief Edition 2007

Recorder: A portable recorder may be required on specified days.

II. OBJECTIVES:

The goals of the course are the following:

Encourage artistic and intellectual development.

Understand that music is an art form, a means of communication and part of our intellectual and cultural heritage.

Excite the imagination, engendering a respect for music and a desire for

Division of Music Assessment Report 2009-2010

musical knowledge and experiences.

Develop music perception and make aesthetic evaluation based on that perception.

Expose students to masterpieces of western art-music.

Learn the historical style periods of western art-music and stylistic features of these periods.

Understand and employ general musical terminology.

Understand the intellectual, social and political factors that shaped our musical heritage.

EXPECTED STUDENT LEARNING OUTCOMES:

Students who complete Music Appreciation should be able to:

1. Demonstrate a heightened interest in music
2. Develop his/her perceptive listening skills
3. Identify music from each stylistic period
4. Differentiate various instruments aurally and visually
5. Demonstrate an awareness of all types of world music; ethnomusicology

II. COURSE OUTLINE:

A. Elements: study of basic musical concepts

1. Sound: pitch, dynamics and tone color
2. Performing media: voices and instruments
3. Rhythm
4. Melody
5. Harmony
6. Musical Texture
7. Musical Form
8. Musical Style

B. Middle Ages (450 – 1450)

1. Music in the Middle Ages
2. Gregorian Chant
3. Secular Music in the Middle Ages
4. The development of Polyphony: Organum
5. Fourteenth-Century Music: The "New Art" in France and Italy

C. The Renaissance (1450—1600)

1. Music in the Renaissance
2. Sacred Music in the Renaissance
3. Secular Music in the Renaissance

D. Baroque Music (1600—1750)

1. Baroque Music
 2. Music in Baroque Society
 3. The Concerto Grosso and Ritornello Form
 4. The Fugue
 5. The Elements of Opera
 6. Opera in the Baroque Era
 7. Claudio Monteverdi
 8. Henry Purcell
 9. The Baroque Sonata
 10. Arcangelo Corelli
 11. Antonio Vivaldi

 12. Johann Sebastian Bach
 13. The Baroque Suite
 14. The Chorale and the Church Cantata
 15. The Oratorio
 16. George Frederic Handel
- E. The Classical Period (1750—1820)
1. The Classical Style
 2. Composer, Patron, and Public in the Classical Period
 3. Sonata Form
 4. Theme and Variations
 5. Minuet and Trio
 6. Rondo
 7. The Classical Symphony
 8. The Classical Concerto
 9. Classical Chamber Music
 10. Joseph Haydn
 11. Wolfgang Amadeus Mozart
 12. Ludwig van Beethoven
- F. The Romantic Period (1820—1900)
1. Romanticism in Music
 2. Romantic Composers and their public
 3. Art Song
 4. Franz Schubert
 5. Robert Schumann
 6. Frederic Chopin
 7. Franz Liszt
 8. Felix Mendelssohn
 9. Program Music
 10. Hector Berlioz
 11. Nationalism in Nineteenth-Century Music
 12. Antonin Dvorak
 13. Peter Illyich Tchaikovsky
 14. Johannes Brahms
 15. Bedrich Smetana
 16. Giacomo Pucinni
- G. The Twentieth Century (1900—1950)
1. Musical Styles

Division of Music Assessment Report 2009-2010

2. Music and Musicians in Society
3. Impressionism and Symbolism
4. Claude Debussy
5. Igor Stravinsky
6. Expressionism
7. Arnold Schoenberg
8. Alban Berg
9. Anton Webern

10. Bela Bartok
11. Charles Ives
12. George Gershwin
13. William Still
14. Aaron Copland
15. Musical Styles since 1950

H. Musical Styles Since 1945

I. Jazz

K. The American Musical

L. Rock

M. Nonwestern Music

V. GRADING POLICY

A test will be given at the end of each unit. Tests will be a combination of definitions, listings, short answers, matching, and short essay.

Students must attend one (1) live performance of a program that is sponsored by the UAM Division of Music and write a critique of the attended program using learned terminology in the registered music appreciation course. The critique will be worth 25 points in addition to the bonus points. The critique should be at least 1½ pages and not more than 2 pages. If no live performance is available, then a critique of a past recorded video of a UAM division of Music program may be substituted. Bonus points accumulated from concert attendance may not raise the final grade more than the “ONE” letter.

The percentage scale is as follows:

- 90 – 100 A
- 80 – 89 B
- 70 – 79 C
- 60 – 69 D

The course grade is a summation of the unit exams, final exam, and any bonus points.

UAM will no longer mail grade reports to all students. You may access your grades through Campus connect on the UAM homepage, <http://www.uamont.edu/>. To have your grades mailed to you, complete the grade request form available in the Registrar’s Office in Monticello or the Student Services offices in Crossett and McGehee.

PLAGIARISM

Any student suspected of plagiarism shall receive a failing grade for the work involved. Plagiarism is defined as stealing or passing off as one's own the ideas or works of another person, or to present as one's own the idea or product derived from an existing source.

VI. ATTENDANCE

Three missed contact hours will be permitted without academic penalty. Each unexcused hour thereafter will result in the loss of ten points from the semester accumulated points. The excused absences accepted will be for personal illness, critical family illness, funeral attendance, or school sponsored activities.

Tests taken late will have the grade lowered by 10 points unless notification is made BEFORE test is administered. No test will be made up unless arrangements are made within a week and will be administered at the convenience of the instructor. **All tests must be made up within two (2) weeks from the date that the test was given in class.**

If a student misses a test with an unexcused absence, the make-up test will be given only at the discretion of the instructor. No listening section is given on a make-up test unless the absence is approved prior to the date of the test.

Disruptive classroom behavior will not be tolerated and will result in the appropriate discipline. No caps, hats, soft drinks, or food are allowed in the classroom.

Cell phones and other electronic devices must be turned off during class.

VII. STATEMENT OF DROP DATE:

Wednesday, January 21st is the last day to add classes. Classes may be dropped through April 8th with a "W". After this date, all official withdrawals will be recorded with a "W" or an "F". No withdrawals will be permitted during the last three days of class.

VIII. READING LIST:

- A. Brabec, Jeffrey, and Todd Brabec, Music, Money, and Success, New York; Schirmer Books, 1994.
- B. Cooper, B. Lee, Images of American Society in Popular Music, Chicago: Nelson-Hall, 1982.
- C. Freeman, John W., The Metropolitan Opera, Stories of the Great Operas, New York: W. W. Norton, 1984.
- D. Glennan, James, Understanding Music, New York; St. Martin's Press, Inc., 1980.
- E. Kramer, Lawrence, Music as Cultural Practice 1800-1900, Berkley: University of Calif Press, 1990.
- F. Shaw, Arnold, Black Popular Music in America, New York: Schirmer Books, 1986.

LEARNING OUTCOMES:

1. Perform proficiently on an instrument or voice;
2. Use knowledge of musical history for contextual understanding of forms, genres, performance practice, notation, and biographical information of music from

Division of Music Assessment Report 2009-2010

ancient times through the 21st century;

3. Organize and administer a school music program (not expectation of students graduating with the Bachelor of Arts in Music degree);
4. Demonstrate knowledge of musical theory and apply that knowledge in music performance.

Students with Disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870-460-1026; TDD 870-460-1626; fax 870-460-1926.

APPENDIX B

Jury Forms

UAM FINAL VOICE JURY FORM

STUDENT _____
ADJUDICATOR _____
DATE _____
COMPOSITION _____

MUSICIANSHIP (20 POINTS POSSIBLE) _____
Musical sensitivity, temp, phrasing, accuracy
dynamics, overall expressiveness points this section

VOCAL TECHNIQUE (20 POINTS POSSIBLE) _____
Flexibility, breath support, diction, language
accuracy, freedom, control, intonation points this section

VOCAL CHARACTERISTICS (20 POINTS POSSIBLE) _____
Quality, range, evenness of scale points this section

ARTISTRY (20 POINTS POSSIBLE) _____
Projection of mood/spirit, tone color, stage
presence, personality points this section

RHYTHM (20 POINTS POSSIBLE) _____
Accuracy, accents, precision, attacks and releases points this section

GRADE (ON 100 POINT SCALE)

UAM INSTRUMENTAL MUSIC JURY FORM

STUDENT _____
ADJUDICATOR _____
DATE _____
COMPOSITION _____

MUSICIANSHIP (20 POINTS POSSIBLE)

Tone quality, beauty, control in dynamic range,
control in all registers, use of vibrato, use of subtle
articulation, stage presence, etc.

_____ points this section

INTONATION (20 POINTS POSSIBLE)

_____ points this section

INTERPRETATION (20 POINTS POSSIBLE)

Phrasing, overall expressiveness, choice of tempo,
execution of dynamics, and performance of
appropriate style, musical line, etc.

_____ points this section

TECHNIQUE (20 POINTS POSSIBLE)

Facility, ease of execution, breath control,
scale patterns, etc.

_____ points this section

RHYTHM (20 POINTS POSSIBLE)

Accuracy, accents, precision, etc.

_____ points this section

GRADE (ON 100 POINT SCALE)

Total Score

Adjudicator's Signature

Piano Jury Grade Form

Student _____

Date _____

Check appropriate box

	Excellent	Good	Satisfactory	Needs improvement
Memory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Steady Beat	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musicality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technique	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hand/Body Position	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pedal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Style/Interpretation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

Grade:

A B C D F (circle one)

Signature of Jury member

University of Arkansas at Monticello
Division of Music

Pre-recital Jury for

_____ Pass

_____ Fail

Comments:

APPENDIX C

Junior/Senior Narrative Evaluation

University of Arkansas at Monticello

Division of Music

Junior/Senior Narrative Evaluation of the Division of Music and the General Education Program

Please describe the strengths and weaknesses of the following items in the Division of Music and the General Education Program at UAM.

Music Courses

Strengths:

Weaknesses:

Applied Music Courses

Strengths:

Weaknesses:

Music Faculty at UAM

Strengths:

Division of Music Assessment Report 2009-2010

Weaknesses:

Music Facilities and Equipment

Strengths:

Weaknesses:

Music Organizations

Strengths:

Weaknesses:

General Education Courses

Strengths:

Weaknesses:

Suggestions for Improvement:

Other Comments:

APPENDIX D

Senior Exit Survey
University of Arkansas at Monticello
Division of Music
Senior Exit Survey

The Division of Music appreciates your time in completing this survey. We are always searching for ways to improve our program and your input will be very valuable to us!

Last Name _____ First Name _____
E-mail address _____
Address _____ Telephone _____
City _____ State _____ Zip _____
Country _____

YOUR EVALUATION OF THE DIVISION OF MUSIC:

Circle the appropriate number below based upon your appraisal of each component.

5=Outstanding

4=Excellent

3=Good

2=Fair

1=Poor

Division of Music Assessment Report 2009-2010

FACULTY

Knowledgeable in their field of expertise	5	4	3	2	1
Dedicated to students	5	4	3	2	1
Accessible to students	5	4	3	2	1
Provided specifics career guidance	5	4	3	2	1
Concerned with student progress	5	4	3	2	1
Role model	5	4	3	2	1

COURSES

Broad range of courses	5	4	3	2	1
Challenging content	5	4	3	2	1
Reflect career needs of graduates	5	4	3	2	1
Applied music content	5	4	3	2	1
Preparation for graduate school	5	4	3	2	1
Usefulness of textbooks	5	4	3	2	1
Outside reading assignments	5	4	3	2	1

SUPPORT SERVICES

Library offerings in music	5	4	3	2	1
Support from division chair	5	4	3	2	1
Support from office staff	5	4	3	2	1

CO-CURRICULAR ACTIVITIES AND ORGANIZATIONS

Kappa Kappa Psi	5	4	3	2	1
Performances	5	4	3	2	1
Student research	5	4	3	2	1
Music Theater productions	5	4	3	2	1
Marching Band	5	4	3	2	1
Concert Band	5	4	3	2	1
Jazz Band	5	4	3	2	1
Concert Choir	5	4	3	2	1
Chamber Choir	5	4	3	2	1
Chamber Ensembles					
Woodwind	5	4	3	2	1

Brass	5	4	3	2	1
Percussion	5	4	3	2	1

OTHER

Music facilities	5	4	3	2	1
Music Equipment	5	4	3	2	1
Music Listening Library	5	4	3	2	1
Music Technology Laboratory	5	4	3	2	1

Comments:

APPENDIX E

Alumni Survey

University of Arkansas at Monticello

Division of Music

Alumni Survey

The Division of Music appreciates your time in completing this survey. We are always searching for ways to improve our program and your input will be very valuable to us!

Last name _____ First name _____

Maiden name _____

E-mail address _____

Address _____ Telephone _____

City _____ State _____ Zip _____

Country _____

- Age Under 25
 25-34
 35-44
 over 45

Date of graduation _____

Most recent program completed

- Undergraduate
 Graduate

Degree earned

- Associate's
 Bachelor's
 Master's

Area of concentration

- Instrumental _____
 Piano
 Voice

If you have or are pursuing further education, please list degree(s) earned and your emphasis. _____

- MA
 MM
 Other _____

Please name the other schools you have or are attending.

I am currently

- employed
- actively seeking a job
- traveling
- involved with an internship or fieldwork
- a homemaker

My position is

- Full-time
- Full-time Seasonal
- Part-time
- Part-time Seasonal
- I am not employed
- Other _____

Name of employer _____

Location (city and state) of your employer

Is this job related to your academic Major? Yes No

If your job is NOT related to your major, what is the principal reason?

- I did not look for a job related to my major
- I looked but could not find a job related to my major
- I found a better paying job in another field
- Other (specify): _____

If you are not employed in music indicate the category into which your position fits best.

- | | |
|---|--|
| <input type="checkbox"/> Human Resources | <input type="checkbox"/> Non-Profit |
| <input type="checkbox"/> Arts/Humanities | <input type="checkbox"/> Government |
| <input type="checkbox"/> Investigative Services/Law | <input type="checkbox"/> Consulting |
| <input type="checkbox"/> Banking/Investments | <input type="checkbox"/> Health Care |
| <input type="checkbox"/> Computer Science/Information Systems | <input type="checkbox"/> Environmental |
| <input type="checkbox"/> Hospitality/Tourism | <input type="checkbox"/> Management |
| <input type="checkbox"/> Advertising/Marketing/Public Relations | <input type="checkbox"/> Social Services |
| <input type="checkbox"/> Scientific Research & Development | <input type="checkbox"/> Sales |
| <input type="checkbox"/> Market Research | |
| <input type="checkbox"/> Education/Teaching | |
| <input type="checkbox"/> Merchandising/Retail/Purchasing | |
| <input type="checkbox"/> Design/Graphic Arts | |
| <input type="checkbox"/> Media/Telecommunications | |
| <input type="checkbox"/> Financial Planning/Insurance | |
| <input type="checkbox"/> Sports/Recreation | |

Do you consider this job to be

- A career you hope to pursue
- Interim employment
- Other _____

Division of Music Assessment Report 2009-2010

How well do you feel UAM prepared you for your current job?

- Excellent Preparation
- Good Preparation
- Fair Preparation
- Inadequate Preparation

If you chose Fair/Inadequate Preparation, specify what was lacking in your preparation. _____

What music course do you feel was most useful to you in your current job? _____

Who was your favorite mentor/teacher? _____

What suggestions do you have for improvement (new courses etc.).

Are you aware that UAM will offer a concentration in Music Theater?

- Yes
- No

Would you be interested in the Master of Arts in Teaching degree in Music that UAM now offers?

- Yes
- No

Would you be interested in workshops or continuing education courses in music? Yes No

If so list your interests. _____

In your opinion, what were the strengths of the music program at UAM? _____

Please indicate any deficiencies you feel existed in your music education

(specific courses or subjects, the way courses were taught, etc.).

Overall, how satisfied have you been with your undergraduate education at UAM?

- Very satisfied
- Generally satisfied
- Generally dissatisfied
- Very dissatisfied

If you had the chance to relive your college experience, would you choose to attend the same institution again?

- Definitely
- Probably
- Maybe
- Probably not
- Definitely not

What did you like most about UAM? _____

If you had the opportunity again, would you choose a major in Music?

- Yes
- No

Please share any other thoughts you have about your educational experience at UAM and specifically in the Division of Music.

APPENDIX F

Recruitment Letter

(Date)

(Student name and address)

Dear (Student Name):

I am pleased to learn of your interest in the music program at the University of Arkansas at Monticello. According to the information you provided recently on a Prospective Student Information Form, you are the type of student musician we are anxious to have at UAM.

Division of Music Assessment Report 2009-2010

The Division of Music offers academic programs which lead to the Bachelor of Arts in Music degree with concentrations in vocal, piano, instrumental, and jazz studies and the Bachelor of Music Education degree with concentrations in vocal, piano, and instrumental.

Scholarships are available to help defray the expense of your college education. Band and choir scholarships (performance based grants-in-aid) are awarded by audition to talented musicians, regardless of major, who are selected to participate in the band and/or choir.

The UAM music program, which is accredited by the National Association of Schools of Music, is a strong and growing one. For your information, the enclosed brochure about the Division of Music will provide you with an overview of the music program, the faculty, and the music ensembles.

This next year could be the finest and most exciting year ever for music at UAM. I hope you plan to be a part of it. For additional information, check the UAM music webpage at www.uamont.edu. If you should have questions, please contact me at (870) 460-1060 or E-mail me at spencer@uamont.edu.

I look forward to hearing from you soon. I extend best wishes to you and hope you have a great year at (name of high school) High School.

Sincerely,

Mark Spencer, Dean
School of Arts and Humanities

Enclosure