

## End of Year Assessment Report for Programs

Program: Worship Arts

Semester/year: Spring 2019

Contact Person: Paul Sunderland

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### Program Mission Statement

The mission of the BA degree program in Worship Arts is to prepare undergraduate students to develop skills in planning and leading music for a corporate worship setting. By providing excellent undergraduate instruction and the ability to integrate musicianship, collaboration, and pastoral care, the program strives to graduate students who are skilled in the field of worship ministry and able to think critically. This mission aligns with the institutional and university missions of empowering undergraduate students for lives of character and service through a transforming Christ-centered education.

### Program Objectives

At the close of their degree, students should be able to:

1. Musicianship: To demonstrate the ability to create music that integrates a mastery of technique, musicality, and mature expression.
2. Collaboration: Demonstrate the ability to collaborate, determining the ideal skills of others to be used in a group setting for musical worship.
3. Pastoral Skill: To become a pastoral musician, whereby you integrate pastoral and musical skills. Pastoral skills reflect someone who is theologically informed as demonstrated in the design and leadership of a variety of worship planning scenarios, including thematic, lectionary-based, and charismatic worship settings. Musical skills are utilized for the sake of facilitating various congregational liturgies, rather than showing off personal musician skills.

\*See 'Worship Arts Program Objective Rubric' at the bottom of this document for further details. The WA Program Objective rubrics will be integrated in the WA senior recital syllabus/grade, as well as the MUSG405 Internship course. The completion of all WA senior recitals and internships will be reported in the annual WA assessment forms each May.

### Assessment Methods and Benchmarks - SPRING SEMESTER

Program Objective	Introducing	Developing	Mastering
PO1. Musicianship	MUAP111G C01 Chord assessment	MUTH305 C01 Test #1 (Fall '18)	MUAP411G C02 Not taught this semester
	Benchmark: >=70%	Benchmark: >=70%	Benchmark: >=70%
	Evidence: 100% completion	Evidence: 83%	Evidence:
PO2. Collaboration	MUEN144 C03 Chapel/Vespers	MUTH305 C03 Group Project	MUSG418 C03 Dress Rehearsal
	Benchmark: >=70%	Benchmark: >=70%	Benchmark: >=70%
	Evidence: 100% completion	Evidence: 72%	Evidence: 100% completion
PO3. Pastoral Musician Skills	<i>MUSG164 C01</i> Group Worship Project #1 (Fall '18)	MUSG302 C01 Not taught this semester	<i>MUSG418 C02 Scripture/Prayer Integration</i>
	Benchmark: >=70%	Benchmark: >=70%	Benchmark: >=70%
	Evidence: 100%	Evidence:	Evidence: 100%

### Analysis of Assessment Findings – SPRING SEMESTER

There are effective learning activities in place for each program objective at the introductory, developing, and mastery levels for the Worship Arts degree program. Majority of learning activities take place in the developing level, which is where some learning objective evidence shows some percentages that suffer slightly. This reality helps me to realize that more work needs to be done to help some students transition from introductory level learning to developmental learning. As I reflect on the particular students who do not do well in the developing stage, I realize that many of them are simply not good students who have learned to apply themselves to their work in general. How do I help below average students improve in the developmental stage? This is a question worth giving some more time and attention to. The key to this issue implies some increased attention to introductory level learning that has developmental learning in mind. How do you teach foundational (introductory) content in a way that engages and inspires students to prepare for higher level learning? Again, this issue needs some further reflection.

Senior recitals (MUSG418) tend to measure a significant amount of mastery level learning in the Worship Arts degree plan. I am pleased to say that students are demonstrating high-quality work in recitals. This school year alone, we had five senior recitals that consistently revealed mature mastery in musical artistry, liturgical design (integrated theology), pastoral musicianship (planning and leading songs as a means of caring for people), and leadership (collaboration). No student has yet to fail at meeting the clear criteria for the Worship Arts senior recital.

Over the past 2-3 years, I have made adjustments to ensure that all classes to now include group projects. This important means of learning engages student's interest in hands-on learning, as well as collaborative work. The on-going challenge is to find ways for collaborative work to be designed effectively in order to engage all students to offer meaningful participation in projects, as well as identify and communicate specific values and tasks to be measured. In one case (MUTH306) I had students turn in an assignment that was then used as the first step of work in a collaborative project. Without the initial individual assignment, students would have been tempted to rely on one or two students to do majority of the group work, rather than have each group member offer a contribution. I need to strive to do more of this kind of work, where students do some initial individual work to be turned in that is then integrated to a group project. I also believe that assigning some peer-graded activities in group projects would be a good improvement to collaborative work. In those cases, it will be important to include a rubric to help measure the evaluation of peers, in order to assure that peer-grading is objective, not subjective in nature.

The use of rubrics for group projects over the past two years appears to have improved the nature of students work. In the past, group projects often felt like students were simply going through the motions to get an assignment done. With the rubrics in place, assignments can be given with a clearer explanation of what will be expected. Rubrics also help to establish more objective grading of group projects.

One area of challenge is the loss of our full-time piano instructor, Dr. Grace Choi. Dr. Choi taught with us in the Fall, but not the Spring 2019 semester. Jiwon Park, a part-time adjunct accompanist, replaced Dr. Choi. While I am very grateful for Professor Park's willingness to increase her work-load, the piano courses appear to have suffered this semester. For one, Professor Park has no experience or training in contemporary keyboarding. Prior to this Spring semester, Class Piano I and II courses included learning material related to commercial music. The Worship Arts degree program clearly needs learning components in commercial keyboarding, yet at this point there is no clear solution. While the GU administration has indicated that they have no intention to replace the full-time piano professor role, this issue must be addressed as we strive to develop a dynamic degree program.

### **Sharing and Discussion of Assessment Findings – SPRING SEMESTER**

Weekly music department faculty meetings are an excellent source of communication for shared evaluations, program changes and approvals, and degree program updates and feedback. Beyond weekly dept. meetings, I also rely upon email and in-person conversations with related faculty members to the WA degree program. Specifically, syllabus criteria are shared via email. When music department senior surveys are collected, we work through them as a department to have conversation about the given results. The senior survey is an excellent tool for input from students that helps us to evaluate particular courses, as well as the WA degree program in general.

Faculty input is continually integrated into current course syllabi updates. Annual data that is gathered in the late spring semester is analyzed, reported and used by Paul Sunderland to modify next year courses and programming. Those changes are also reported in the following year annual assessment reports.

Unfortunately, the music department senior survey was not completed this spring semester. This was largely due to the fact that Professor Louise Weiss, our dept. chair, was on sabbatical this Spring. In the past, we have gathered data and feedback from senior music majors to help provide feedback on their learning experience at GU. We intend to implement the senior surveys next year.

### **Use of Assessment Findings for Program Improvement (Action Plan) – SPRING SEMSTER**

#### **Increased Double Majors: An Encouraging Trend**

Since the Worship Arts degree plan revision took place in the Fall of 2018, several WA majors have now added a second major (double majors). We hope to further encourage more students to double major, which the revised degree plan has made more realistic. In particular, there has been significant talk with the Music Industry Studies faculty members to work towards having even more dual majors (WA/MIS). We believe that the music department is especially unique in offering a thriving Music Industry Studies degree, as well as a Worship Arts degree, which are highly complementary. It is our intent to do further work to design cooperative degree programs that benefits our students and attracts many more perspective students. When a student takes on the dual majors in Worship Arts and Music Industry Studies, they become equipped in the area of worship ministry and the technical field of recording and live sound. With the new music minor in songwriting that will begin in the Fall of 2019, we believe that our music department is adapting to better train students for meaningful work after graduation.

#### **Changes in the Program:**

Previous assessment work has helped us to identify some weaknesses in our music theory course requirements and curriculum. One key area of work that has begun this year is to move towards requiring the same music theory courses for both the MIS and WA degrees. Currently, the two degree plans require unique music theory classes, which requires dual majors (MIS/WA) to take an excessive amount of theory classes. Not only do we intend to make changes to the required theory courses, we also intend to redesign the content of the theory classes in order to improve the overall learning and integration of material. There remains a current problem in Commercial Music Theory II [MUTH305] related to the pre-reqs. It should be stated that MUTH305 is required for MIS and WA majors. Currently MIS majors only take Commercial Theory I [MUTH110] before taking MUTH305. WA majors are required to take Written Theory I [MUTH103], Ear Training I [MUTH103E], Written Theory II [MUTH104], and Ear Training II [MUTH104E]. As you can see, WA majors take 8 credits of theory prior to taking MUTH305, while MIS majors only take a 3-credit theory class and no ear training prior to MUTH305. The work of teaching MUTH305 has become especially complicated, given the fact that students enter the class with a wide variety of pre-reqs. I face the constant issue of having some students bored over the work load, while other students are greatly challenged to complete the work, given the different levels of prior theory training. It is important to recognize the critical nature theory classes play in fulfilling the degree objective #1 of musicianship for our students. We must develop theory curriculum that is formative and practical for the careers our worship arts majors are preparing to go into.

Our music department spent some time this Spring discussing proposals for new theory requirement for WA and MIS. The proposal was not fully settled, given the fact that Professor Louise Weiss, our dept chair and a theory instructor, was on sabbatical this Spring.

#### Timeline for Theory Curriculum Changes:

- Fall 2019: Music dept. discussions, planning, and voting for theory curriculum changes; seek approval by ASCC
- Spring 2020: Implement theory curriculum changes to the WA degree plan.
- May 2020: Begin evaluating the change in curriculum through course evaluations, comparison to previous semester courses, and dept.

meeting discussions.

I implement an entry-level survey for Worship Arts majors who arrive their first semester through my MUSG164 class. In my reflection of these pre-class surveys, I am reminded of the gradual shift in student's faith over the years. Through the influence of many factors, ranging from social media to current worship trends, students often have a highly subjective view of worship. This affirms the need to make less assumptions about what students already believe or understand about faith and worship. Reading the surveys also prompts me to listen to their insight more in order to understand how they perceive issues related to worship and ministry. I also need to repeatedly teach and equip students to develop a biblically rooted understanding about the role of music in worship. It is vital to connect the content of worship arts courses with worship arts ensembles in order to help students to grasp the application of what they learn.

The pastoral musician track includes a new course, Music for Multicultural Worship [MUSG304], that was offered during Interterm of 2019. This new course meets the Global Foundations criteria, with the goal of attracting non-music majors to take the course. Of the 19 students in the course, there were 13 Worship Arts majors, 2 music majors, and 4 non-music majors. Students were highly engaged in the classroom, daily reading discussions posts, and participation in the Chicago field-trip and reflection. Final grades reflected these positive learning results, with 16/19 (84%) students earning an A, and the remainder earning a B and one C+. Students also provided consistently positive feedback in the course evaluation comments. This course [MUSG304] is a significant addition to the WA degree plan revision, in that it equips students through diversity training for meaningful ministry work. Besides training students for their future career work, this multicultural worship class will also make an impact on students in their work with chapel and vespers worship on campus.

#### **A summary of the status of the previous years' action plans.**

As a result of implementing rubrics in several WA courses, group projects have clearly improved. There were no group projects that blatantly failed or were overtly thrown together to simply complete the tasks. Instead, projects took on more concrete application due to the clarity of expectations in the rubrics. I was especially pleased to see the quality of work done by students in the Fall 18' MUSG164 group project. The projects in this entry-level class provided the ground work and expectations for additional class projects in the future of students' time as WA majors at GU.

In last year's degree reflection, there was the mention of a worship accompaniment evaluation. It has been determined to withdraw this jury at this time until better clarity on exactly how to go about testing students is determined.

Dropping a textbook for the four sections of our Worship Arts ensembles appears to be a positive change in this year's curriculum. While it may appear that students are doing less work without a textbook, the nature of devotions time at rehearsal has actually improved. Students no longer fumble through awkward conversations, given the fact that they did not read the weekly assignment. Instead students are generally positive to break up into small groups to read Scripture and pray together.

The addition of MUSG304 Music for Multicultural Worship was an extremely positive change this year. This past interterm was the first semester this course was offered. Students were highly engaged and affirmed the role of this new class in their overall curriculum for the WA degree plan.

This was the first school year to implement the revised WA degree plan that includes two tracks, 1) Pastoral Musician, 2) Music Director. The vast majority of WA majors have declared the Pastoral Musician track. There appears to be a positive view of the new degree requirements. Students appreciate the courses that are no longer required, as well as the few courses that have been added to the degree plan.

### **The Process of gathering and assessing in order to refine our curriculum.**

While there are many positive aspects of the current assessment strategy, one area that needs further attention is the input from various faculty members related to the WA degree plan. While there is indeed input provided by faculty members, there are clearly some ways that this could improve. For the 2019/2020 school year, I hope to implement more input from three key people/roles; the Gospel Choir director, the Pursuit Tour Manager, and the student-leaders of the WA ensembles. The two faculty/staff roles play a key part in understanding the perspective of students in relation to the music of chapel and vespers, as well as their own shared work with students. Questions like “what is working?” or “what needs to improve?” are key issues to reflect upon with closely related faculty and staff members. The student leaders provide more direct evidence of what takes place in the WA ensembles, as well as the views of students who attend chapel and vespers. I simply need to be more intentional to hear from students about our work with the WA ensembles.

My overall impression of the effectiveness of accomplishing the learning objectives is positive. As I look at the measurable outcome of students’ work, I see tangible results that reflect learning that takes place in the lives of our WA students. At the same time, I intuitively question whether the assessment work I do at times simply seeks ways to measure what I want to find. Are there better ways to measure the ways our students are fulfilling the learning objectives involved in the WA program? This rhetorical question is fairly complicated, given the fact that our students are different than the ones we taught 3-5 years ago. How do we effectively assess who students are when they arrive in our classrooms in ways that provides solid foundations in their learning, their authentic engagement, and their spiritual transformation as a person. At the same time, how do we prepare students for a quickly changing world, where the role of a worship leader is clearly different than five or ten years ago? In the field of worship arts, it is impossible to keep our curriculum unchanged and expect to properly prepare students for meaningful work beyond their college experience. We must approach teaching itself as stewardship, and our work as if it is our worship.

As I reflect upon Program objective #2, I recognize that collaboration is easy to overly simplify. There needs to be some attention given to the idea that mature collaboration involves making the most of the people and resources given to an assignment. While every leader dreams of working with creative and talented people, great collaboration demands that you draw out the best of all people and give constant attention to active contributions from each group member. Teaching students these values on collaboration and assessing their work according to effective rubrics stands to still improve in the WA program.

As I reflect on the quality of assessment that has taken place this past year or two, I think about the fact that we could benefit from more shared learning about degree program assessment work. This could come in the form of having people from our assessment department

offer specific feedback about our assessment approaches and the language we use to report on it. We also could benefit to have some interaction with other degree program directors at GU in order to have some dialogue and share ideas about the nature of our assessment work.

According to the revisions in our institutional assessment, we will focus on one program objective per year beginning in the Fall of 2019. The WA assessment will begin with Objective #2 [Collaborative], since we are currently investigating some potential changes in the music theory curriculum, which will impact the assessment of objective #1 [Musicianship]. We will plan to assess program objective #3 in the 2020/2021 school year, and program objective #1 in the 2021/2022 school year.

### Supporting Documents

See below for the Worship Arts program objectives rubrics.

## Worship Arts Program Objectives Rubrics

*The following rubrics identifies the nature and quality of work expected of students in regard to the three objectives for the Worship Arts degree plan.*

**Objectives:** *Qualities and competencies expected in graduates from this program.*

At the close of their degree students should be able to:

1. **Musicianship:** To demonstrate the ability to create music that integrates a mastery of technique and musicality.
2. **Collaboration:** Demonstrate the ability to collaborate, determining the ideal skills of others to be used in a group setting for musical worship.
3. **Pastoral Skill:** To become a pastoral musician, whereby you integrate pastoral and musical skills. Pastoral skills reflect someone who is theologically informed as demonstrated in the design and leadership of a variety of worship planning scenarios, including thematic, lectionary-based, and charismatic worship settings. Musical skills are utilized for the sake of facilitating various congregational liturgies, rather than showing off personal musician skills.

**OBJECTIVE #1: MUSICIANSHIP**

Category	Insufficient	Good	Excellent	Superior
<b>TECHNIQUE</b>				
Chords/Scales	Demonstrates insufficient skills and understanding of chords and scales	Demonstrates good skills and understanding of chords and scales	Demonstrates excellent skills and understanding of chords and scales	Demonstrates superior skills and understanding of chords and scales
Tempo/Rhythm	Demonstrates insufficient skills and understanding of tempo and rhythm	Demonstrates good skills and understanding of tempo and rhythm	Demonstrates excellent skills and understanding of tempo and rhythm	Demonstrates superior skills and understanding of tempo and rhythm
Instrumental Technique (including voice)	Demonstrates insufficient skills of instrumental technique	Demonstrates good skills of instrumental technique	Demonstrates excellent skills of instrumental technique	Demonstrates superior skills of instrumental technique
<b>MUSICALITY</b>				
Phrasing and dynamics	Demonstrates insufficient skills of musical phrasing and dynamics	Demonstrates good skills of musical phrasing and dynamics	Demonstrates excellent skills of musical phrasing and dynamics	Demonstrates superior skills of musical phrasing and dynamics
Accompaniment Skills	Demonstrates insufficient accompaniment skills	Demonstrates good accompaniment skills	Demonstrates excellent accompaniment skills	Demonstrates superior accompaniment skills
Musical Style	Demonstrates insufficient skills and understanding of musical styles	Demonstrates good skills and understanding of musical styles	Demonstrates excellent skills and understanding of musical styles	Demonstrates superior skills and understanding of musical styles



## OBJECTIVE #2: COLLABORATION

Category	Insufficient	Good	Excellent	Superior
Work Well with Others	Demonstrates insufficient skills and understanding in working with others	Demonstrates good skills and understanding in working with others	Demonstrates excellent skills and understanding in working with others	Demonstrates superior skills and understanding in working with others
Leadership	Demonstrates insufficient skills and understanding in leadership	Demonstrates good skills and understanding in leadership	Demonstrates excellent skills and understanding in leadership	Demonstrates superior skills and understanding in leadership
Organizational Skills	Demonstrates insufficient organization skills	Demonstrates good organization skills	Demonstrates excellent organization skills	Demonstrates superior organization skills
Planning/Design	Demonstrates insufficient planning/design skills	Demonstrates good planning/design skills	Demonstrates excellent planning/design skills	Demonstrates superior planning/design skills

## OBJECTIVE #3: PASTORAL SKILL

Category	Insufficient	Good	Excellent	Superior
Theologically Informed	Demonstrates insufficient skills in being theologically informed	Demonstrates good skills in being theologically informed	Demonstrates excellent skills in being theologically informed	Demonstrates superior skills in being theologically informed
Worship Planning	Demonstrates insufficient skills and understanding in worship planning	Demonstrates good skills and understanding in worship planning	Demonstrates excellent skills and understanding in worship planning	Demonstrates superior skills and understanding in worship planning
Song Choices	Demonstrates insufficient skills and understanding in song choices	Demonstrates good skills and understanding in song choices	Demonstrates excellent skills and understanding in song choices	Demonstrates superior skills and understanding in song choices
Liturgical Music Application	Demonstrates insufficient skills and understanding in liturgical music application	Demonstrates good skills and understanding in liturgical music application	Demonstrates excellent skills and understanding in liturgical music application	Demonstrates superior skills and understanding in liturgical music application

### **Assessment Application / Reporting**

The rubrics (listed above) will be integrated in the WA senior recital syllabus/grade, as well as the MUSG405 Internship course. The completion of all WA senior recitals and internships will be reported in the annual WA assessment forms each May.