

End of Year Assessment Report for Programs

Program: Worship Arts

Semester/year: Spring 2020

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 19')	MUAP411G C02 Not taught this semester
	Benchmark: >=70%	Benchmark: >=70%	Benchmark: >=70%
	Evidence: 100% completion	Evidence: 78%	Evidence:
PO2. Collaboration	MUEN144 C03 Chapel/Vespers	MUTH305 C03 Group Project (Fall 19')	MUSG418 C03 Dress Rehearsal
	Benchmark: >=70%	Benchmark: >=70%	Benchmark: >=0%
	Evidence: 100% completion	Evidence: 100%	Evidence: 0% completion Spring 20' (COVID-19 hindered this activity)
PO3. Pastoral Musician Skills	<i>MUSG164 C01 Group Worship Project #1 (Fall '19)</i>	MUSG302 C01 Not taught this year	<i>MUSG418 C02 Scripture/Prayer Integration</i>
	Benchmark: >=0%	Benchmark: >=70%	Benchmark: >=0%
	Evidence: 0% This activity was cancelled due to a class schedule conflict	Evidence:	Evidence: 0% Spring 20' (COVID-19 hindered this activity)

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 the learning activities take place in the developing level in the middle years of a students' time of college studies. Obviously the introductory and mastery level activities tend to address learning that occurs within a single semester (applied lessons chord assessment, senior recital, etc.). I am pleased to report that the Introductory and Developmental program objectives were met this year at the 100% level! This means that students were consistently engaged in the learning activities related to collaboration this year.

I have come to recognize the value of integrating all levels of students in our Pursuit bands, from freshman to seniors. This diverse integration of experience and maturity tends to make a consistently positive impact on the way a music ensemble works together. For example, several years ago we had an all-freshman Pursuit band. Their work was inferior, and their collaborative efforts clearly lacked. Now that we implement upper class student leaders who work alongside younger students, collaboration and authentic engagement has improved. This observation helps me to affirm the idea that musical ministry is far more about collaboration that engages people at all levels of personal development, rather than a model of collaboration that seeks finding the most talented people who can deliver a predictably good result, whether individuals grow or not. In other words, collaborative music ministry must keep an eye on relative excellence that values personal growth over a fixed standard of great performance.

Senior recitals (MUSG418) tend to measure a significant amount of mastery level learning in the Worship Arts degree plan. I am sorry to report that the senior recitals were cancelled this spring, due to the COVID-19 crisis. We had two WA majors enrolled in the course in the spring. Both students were making excellent progress in their recitals and showed clear signs of preparedness to achieve the program objectives. Yet we cannot report any actual findings in the recitals due to the fact that they were both cancelled.

I continue to recognize how the use of rubrics for group projects over the past few years appears to have improved the nature of students' work. Prior to the inclusion of rubrics, 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.

This was the first year to implement a change in program requirements for theory courses. Students are now required to take Commercial Theory I-III, rather than Theory I & II, then Commercial Theory II. A change to three semesters of Commercial Theory now aligns the theory requirements to match the theory requirements of the MIS degree program. Being that a significant amount of music students double major in WA and MIS, students now can avoid any form of redundancy in theory classes. This alignment also helps to streamline our music students into uniform theory classes, rather than separating them into different course tracks with smaller class sizes. There was consistent feedback in the spring Comm. Theory I course that students were performing poorly and had an excessive amount of stress related to passing the class. This was largely identified as having a traditional theory instructor in place who found it challenging to adapt the curriculum to fit commercial music application. We intend to use a different instructor next year with the hopes of adapting the course material to better fit students' experience and musical perspective.

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. In the past, the senior survey has been an excellent tool for input from students that helps us to evaluate particular courses, as well as the WA degree program in general. This survey was not implemented this spring, largely due to COVID-19 and a great deal of attention on faculty resignations that demanded a lot of attention.

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.

Use of Assessment Findings for Program Improvement (Action Plan) – SPRING SEMESTER

Senior Recitals:

Even though the COVID-19 crisis prohibited our WA students from completing their senior recitals this semester, there is still evidence to show that this course is an excellent avenue to evaluate mastery level of program objectives. This Spring, the two WA senior recital students made enough progress in the semester to demonstrate mastery level proficiency. I rest in the idea that using a senior recital and all of the work involved in the semester is a fine means of measurement for mastery level objectives.

Theory Courses:

This was our first year to replace traditional theory and ear training classes with commercial theory and ear training for WA and MIS majors. Two changes are worth mentioning: First, I taught Theory Fundamentals over interterm this year. The design of the course was focused on preparing students for Commercial Theory I, not a traditional theory I class. According to Dr. Chris Woods, who taught Comm. Theory I this spring, there was a noticeable difference in preparedness of all of the students who took the interterm fundamentals course, compared to students who did not take the fundamentals interterm class. There is a pattern over the past couple of years that more music majors come to GU with a lack of general music training or theory skills. This trend means that the design and implementation of a fundamentals course has an increase of value within the music program we offer. Second, the spring Theory I course was taught by an adjunct faculty member who does not have much experience or knowledge of commercial music. It is essential that we have people who have a working knowledge of commercial music teaching Commercial Theory classes for us. We intend to address this issue this next spring with a change in the instructor.

Commercial Keyboard Curriculum:

Just as we recently changed our theory requirements to match the MIS degree program, it is time to do the same with our class piano I and II requirements. We need to seek approval to change the WA requirements from Class Piano I and II to Commercial keyboarding I and II. The classes would be the same amount of credits, yet they would match the requirements for MIS majors. Again, it is critical to have WA and MIS work together in creating foundational music courses, rather than design independent courses with smaller student counts per class.

[This next paragraph was written last year and still holds true]

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.

Online Applied Voice:

Due to Professor Miriam Porter's move from Greenville, we were forced to offer her applied voice lessons in an online format. While this worked at a basic level, it would be ideal to return to offering face-to-face applied lessons next year. We are in the process of seeking a full-time commercial voice instructor who would ideally begin in the Fall of 2020 to address this concern.

Pursuit Rehearsal Changes:

This past year, Nathan Kriebel was hired to assist with the weekly rehearsals of our four Pursuit bands. This was implemented because of my new role as music department chair, which increased my load credits. The combination of my management of Pursuit rehearsals and Nathan's assistance has been very positive. Student feedback is consistently positive about this new arrangement. The work that Nathan does is directly reported to me, which is documented in D2L (rehearsal attendance, devotions, etc.).

Fall and Spring Pursuit Retreats:

This was the first year that we had a Fall and Spring Pursuit retreat. There was a visible impact on students by offering a spring retreat. The energy they had and the connections with one another was clear in the spring semester. Given the fact that budgets are significantly cut next year, it is highly unlikely that this will occur again. The question must be asked; is there a way to do a mini-retreat in the spring that connects students with each other without the components of a retreat that cost money?

Online Teaching:

We were forced to adapt all courses to an online format after spring break this year. While this was a disruption in many ways, it also taught us some important lessons. We all had to learn and implement several sources of new technology which is positive. We also had to consider how to connect and engage students in an online format, which can be challenging to do. This semester has taught us to be adaptable and ready to deliver content to students even in the face of a serious social crisis. At the same time, we must be committed to learning how to the same level of excellence in an online format as we do in our face-to-face class settings.

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

Changes in theory class requirements was implemented this past school year. We have received feedback from students and faculty members to suggest that this is the right direction, yet we still need to make some improvements in who teaches the classes.

Changes in theory curriculum has helped WA and MIS double majors and their course loads. There is no longer duplication of theory classes as in past years.

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

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.

According to the revisions in our institutional assessment, we will focus on one program objective per year which began in the Fall of 2019. The WA assessment will continue to assess program objective #3 [Pastoral Musician skills] in the 2020/2021 school year, and program objective #1 [Musicianship] 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
TECHNIQUE				
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
MUSICALITY				
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

Revised by the Office of Assessment May 2019

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.