

End of Year Assessment Report for Programs

Program: Worship Arts	Semester/year: Spring 2021
Program Director: Paul Sunderland	Submission date: 05.18.2020
Year in Operational Plan: [This is the third and final year in a three-year rotation of program objective evaluations.]	

Assessment Methods and Benchmarks

Program Objective	Introducing	Developing	Mastering
1. PO 1 Musicianship: To demonstrate the ability to create music that integrates a mastery of technique, musicality, and mature expression.	Course Activity: MUAP111G CO1 Chord Assessment	Course Activity: MUTH305 CO1 Test #1 (Fall 2020)	Course Activity: Senior Recital CO1 Perform Senior Recital
	Benchmark: $\geq 70\%$	Benchmark: $\geq 70\%$	Benchmark: Pass/Fail
	Evidence: 100% completion	Evidence: 93% (14/15 students)	Evidence: 100%
1. PO 2 Collaboration: Demonstrate the ability to collaborate, determining the ideal skills of others to be used in a group setting for musical worship.	Course Activity: MUEN144 CO3 Chapel/Vespers	Course Activity: MUTH305 CO3 Group Project (Fall 2020)	Course Activity: MUSG418 Dress Rehearsal
	Benchmark: $\geq 70\%$	Benchmark: $\geq 70\%$	Benchmark: Pass/Fail
	Evidence: 100%	Evidence: 93% (14/15 students)	Evidence: 100%
1. PO 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.	Course Activity: MUSG164 CO1 Test #1 (Fall 2020)	Course Activity: MUSG302 CO1 Worship Philosophy (Final Draft) (Fall 2020)	Course Activity: MUSG418 CO2 Scripture/Prayer Integration
	Benchmark: $\geq 70\%$	Benchmark: $\geq 70\%$	Benchmark: Pass/Fail
	Evidence: 50%	Evidence: 100% (10/10)	Evidence: 100%

Analysis of Assessment Findings

(1) Program Strengths and Weaknesses: In the midst of numerous changes this past year, we now have a group of music faculty members who are ideally fit to support a worship arts program largely equipping students for the field of commercial worship music. Unlike the past, our music faculty members understand and value commercial music and are able to relate it to students from personal and professional experiences.

Our benchmark assessment reveals strong numbers overall. Most all of our students are doing well in terms of assessment, which points to the fact that they are learning and applying course materials very well. The one area this year that is concerning is the PO3 Introductory level assessment. In this case, 50% of the students achieved $\geq 70\%$, which is not typical. In this particular year, two transfer students that failed the benchmark in a small class size largely steered the statistics. This still shows a lack of accomplishing the benchmark for introductory level pastoral skills in the Worship Arts program. The concern over introductory level learning in the area of pastoral skills points to a larger concern over students entering college with less Christian spiritual formation than in the past. It is essential to assume very little in terms of student's understanding and experiences related to Christian faith, even as Worship Arts majors.

(2) Assessment Process Strengths and Weaknesses: I have concerns in regard to using a pass/fail grading method for the MUSG418 Senior Recital course. This is a capstone learning and assessment course that measures mastery level integration for the degree program. We need stronger measurements for the kind of mastery level skills that are demonstrated in the senior recital. The action plan below will address some changes coming next year related to this concern.

Another area of concern for assessment relates to the role of music technology. Currently there is no assessment for any skills related to music technology. In fact, the area of learning and skill demonstration related to technology is largely lacking in the worship arts program. As this weakness is addressed, assessment should be included.

In terms of strengths, the activities selected for intro, development, and mastery level assessment appear to be largely effective. That is to say, worship arts majors consistently demonstrate skills and understanding in relation to this assessment reporting.

(3) Program Change Impact on Student Learning: This was our first year to offer Commercial Theory Fundamentals, I, II, and III as the exclusive set of theory classes. The 2020 Fall Theory Fundamentals class appeared to go well. Students completed the course and seemed to learn as expected in a preparatory-level class. 86% (6 out of 7) of the class passed Theory Fundamentals, which is pretty good. MUTH110 Commercial Theory I did not go as well. While 100% (8/8) students passed the class, the course content was significantly smaller than past years. This is largely due to a new instructor who has never taught a theory class before. While there was guidance, support, and even department chair instructions to add learning content to the course, it simply did not happen. From the instructor's perspective, students were simply not prepared to move on to further materials than what was cover this Spring 2021 semester. Yet from the department chairs perspective as an experienced theory instructor, at the college level, theory I must cover some additional components, including diatonic and chromatic intervals and all forms of triad chords. This concern will be addressed in the action plan below.

(4) Impact of Recent Changes Related to the Assessment Process: This was the first year that Commercial Keyboard I and II replaced class piano curriculum. The keyboard instructor, Ryan Coleman, reported good results overall. By the end of the Keyboarding II, students were able to demonstrate major and minor (natural, harmonic, and melodic minor) scales in all twelve keys. Students also learned a wide variety of chords and inversions, as well as basic chord progressions that relate to commercial music. In the future, we will work on adapting

Keyboard class curriculum to also include a little more note reading and chord progressions in the form of popular songs. This will also be addressed in the action plan below.

This was the first year to have Nathan Kriebel taking on a more significant role with Worship Arts ensemble rehearsals. This change was largely due to Paul Sunderland's increased role to take on the department chair position. Student feedback and Paul Sunderland's personal observations were consistently positive. Nathan is qualified in training and experience to lead rehearsals, and students respond very well to him as a leader. It is our intent to continue utilizing Nathan with our Pursuit bands in this role.

Sharing and Discussion of Assessment Findings

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.

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)

- (A) Changes in the Program:
- 1) A significant change that will be implemented in the Fall 2021 semester is to offer a grade, rather than pass/fail to the MUSG418 Senior recital course. Our music faculty members agree that better assessment can be made with grades, as compared to pass/fail results.
 - 2) Several faculty members from the music department agree that there is a need to implement more technology training as part of the Worship Arts degree program. The action at this point is to do some research and reflection to determine what may be implemented in the form of more music and visual media technology. These changes will be brought before the music faculty and potentially before the Arts & Science Curriculum Committee.
 - 3) The three music theory instructors (Grace, Ryan and Paul) met in May 2021 to discuss a macro-level strategy for theory Class curriculum. We have agreed upon some revisions, including textbook changes for Theory Fundamentals and Commercial Theory I. Other changes include some content that needs to be added to Comm. Theory I, and some small changes to the Auralia ear training component (add some basic sight singing content).
 - 4) Several music faculty members also met this May to review the Commercial Keyboard classes. We agreed that changes need to be made to include some additional note reading and more chord progressions from popular song examples.

(B) Last Years' Action Plans Summary: A first change was to have Nathan Kriebel take on additional work to assist with Pursuit rehearsals. This has gone exceptionally well. Nathan is organized, skilled at running rehearsals, and relates well with students. We intend to keep him in this position because of his excellent work with our worship arts ensembles. A second action from last year was a Fall and Spring Pursuit retreat. While this went well, it was all done pre-COVID. It was not possible this past Fall to host a Pursuit retreat, due to social distancing issues. We did, however, manage to host a Spring 2021 Pursuit retreat. We utilized the Experiential Learning fund to bring in guests, David

and Jess Ray as our guest artists. They related incredibly well to students and inspired us in our work as worship teams. The retreat also served as an excellent source of connecting with one another among all four worship bands.

(C) Action Plan Timeline:

- 1) The MUSG418 Senior Recital change from pass/fail to a grade was voted on by all full-time music faculty this May. We unanimously agreed to implement the change beginning this Fall. We will report on the changes in next year's Program Assessment Report.
- 2) Adding some technology components to the Worship Arts program will be done in phases through the next school year. It is likely that changes will be suggested for students to adapt, with a formal approval of changes in a Worship Arts degree track taking place next Spring of 2022. Reporting will be done in next year's Program Assessment Report.
- 3) Theory class changes will be implemented in the next offering of each course. This includes textbook changes, as well as curriculum. Reflections and data will be collected next May of 2022 to document in the Program Assessment report.
- 4) Commercial Keyboard curriculum changes will be implemented this coming Fall and Spring in the next offering of each class. Reflections will again be provided in the May 22' Program Assessment report.

(D) Programmatic changes to better prepare your students to demonstrate high levels of achievement on the UNIV 401 SLOs: We believe that collaboration can be improved as we make individual group members responsible to bring prepared materials to the group in the initial stage of working together. In other words, collaboration assumes no personal responsibility, it is likely that a group will depend on the over-functioning members which hinders true collaboration. An example was shared by Paul Sunderland from this past year that involved making a theory class group project begin with an individual assignment for each person to actually do the first step of the project and submit it to D2L before the group even knew about their project. At that point, the group was responsible to meet and integrate each person's preliminary work which made each person a contributor.

(E) Indicate your plans to make your program more experiential in the coming year?

Based on four experiential learning activities we completed this year; we intend to repeat some and work to add a few other experiential learning activities. Paul S. is in regular contact with Paul and Courtney Klimson to discuss future partnerships with The Roadie Clinic in Niles, Michigan. We will pursue planning another project to do with them next school year. The STL Opera visit with Grace's class will also likely be another repeated activity. We also intend to host additional viewing parties at the Smart Center (we hosted a Motown documentary movie this past spring for concert credit). In the future, we may try and host a music concert viewing party that includes discussion among music students. Paul S. intends to stay in touch with Jose Hernandez, the Spain study abroad coordinator. Paul and Jose will discuss the potential to bring a Pursuit band to Madrid, Spain in the Spring. This would also be related to the Experiential Learning project as a source.

Supporting Documents

See below for the Worship Arts Program Objectives Rubric

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

Category	Insufficient	Good	Excellent	Superior
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

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.