

UT Martin

Assessment Guidebook

Music Department

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University of Tennessee at Martin Mission Statement

The primary purpose of The University of Tennessee at Martin is to provide a quality undergraduate education in a traditional collegiate atmosphere characterized at all levels by close collaboration among students, faculty and staff. In addition, the university is dedicated to meeting lifelong educational needs by providing graduate programs, distance-learning opportunities and other creative endeavors. Furthermore, the university is committed to advancing the regional and global community through scholarly activities, research and public service.

Program Mission

The mission of the Department of Music is to cultivate excellence in musical education, performance, and the liberal arts. The department works to support and enhance the cultural and intellectual diversity of the community, while also serving as model performers, educators, and scholars.

Student Learning Outcomes

These are the Student Learning Outcomes (SLOs) for the degrees found in the Department of Music. These are the things that graduates of this program are expected to know and be able to do upon completion of a Music Degree. These are the things this program will assess.

- Outcome 1:** Perform Music: The student will perform music with accuracy and facility, interpreting it with expression, style and artistry.
- Outcome 2:** Analyze Music: The student will analyze music and musical forms, both visually and aurally.
- Outcome 3:** Create Music: The student will create music, accurately combining existing musical elements with innovative ideas and techniques to create an original musical idea or work.
- Outcome 4:** Connect Cultural and Historical Aspects of Music: The student will employ musical terms, genres, styles, and concepts while connecting historical and cultural aspects of music.
- Outcome 5:** Explain Concepts: The student will explain concepts clearly, coherently and decisively, displaying extensive content knowledge and giving appropriate and well-timed feedback.

Brief descriptions of outcomes, rationale for the outcome, assessment tools, and benchmarks.

UTM Outcome	Description and rationale with links to University Mission	Assessment tools	Benchmarks
1	The student will perform music with accuracy and facility, interpreting it with expression, style and artistry.	MUAP 395 Junior Recital MUAP 495 Senior Recital	All students enrolled will perform at the “Proficient” level or better on all indicators on a rubric assessing the recital
2	The student will analyze music and musical forms, both visually and aurally.	MUS 420 Sonata Form Project MUS 440 Senior Project in Music	80% of students will score 80% or above on a rubric assessing this project. The student will perform at the “B” level or higher on a rubric grading the senior project.
3	The student will create music, accurately combining existing musical elements with innovative ideas and techniques to create an original musical idea or work.	MUS 301 Improvisation playing tests MUS 302 Orchestration Final Project MUS 303 Choral Arranging Final Project	80% of students will perform at the “Meets Expectations” level on a rubric assessing these improvisation playing tests. 80% of students will perform at the “Excellent” level or higher on a rubric assessing this project
4	The student will employ musical terms, genres, styles, and concepts while connecting historical and cultural aspects of music.	MUS 252 Music History Final Paper	80% of students will score 80% or higher in a rubric assessing this project.
5	The student will explain concepts clearly, coherently and decisively, displaying extensive content knowledge and giving appropriate and well-timed feedback.	Praxis II Content Exam MUS 440 Senior Project	100% of students will pass. The student will perform at the “B” level or higher on a rubric grading the senior project.

Curriculum Map

The following map depicts the required courses for the Bachelor of Music Education and the SLOs associated with those courses. “I” indicates the course where an outcome is first introduced. “D” indicates the courses where the outcome is further developed. “A” indicates the course in which the outcome is assessed.

Course/Outcomes	1	2	3	4	5
[MUAP] Applied Lessons	D	I		D	
[MUAP] Piano Class	I				
[MUAP] Instrumental Methods	I				I
[MUAP] Senior Recital	A	D			
[MUED 260] Intro to Music Ed					I
[MUED 310] General Music			D		D
[MUED 400] Senior Seminar in Music Ed					D
[MUED 405] Secondary Instrumental Methods					D
[MUED 406] Secondary Choral Methods					D
[MUED 471] Student Teaching Music K-6					A
[MUED 472] Student Teaching Music 7-12					A
[MUEN] Ensembles	I/ D		I		
[MUS 108] Intro to Tech in Music					
[MUS 113] Survey Western Masterpieces/World Music					
[MUS] Music Theory		I	I		
[MUS] Aural Skills		D	D		

[MUS] Diction for Singers I/II	D				
[MUS 232] Analysis of Post-Tonal Music		I			
[MUS] Music Hist & Lit I/II				A	
[MUS 301] Beginning Improvisation	I		D/A		
[MUS 302] Orchestration			A		
[MUS 303] Choral Arranging			A		
[MUS] Literature/Repertoire				D	
[MUS] Conducting	I	D			
[MUS] Instrumental/Vocal Pedagogy					D
[MUS 420] Form and Analysis		A			

Description of Assessment for Student Teaching

Purpose of the Internship or Field Experience: *Student Teaching*

- The purpose of student teaching is to provide supervised teaching experience in grades K-12 for students completing their degree in music education.

Assessment Tools:

- Student teaching rubric (see attached in Appendices)

Person(s) responsible for assessment reporting:

- Coordinator of Music Education

Benchmarks:

- All students will perform at the “At Expectations” or higher on the rubric used for assessing student teaching.

Description of Assessment for Capstone or Senior Project (BA)

Purpose of the Capstone or Senior Project

- To provide an overarching project and learning experience that encompasses the breadth of the students coursework in the degree

Assessment Tools

- BA Senior Project Rubric (see attached in Appendices)

Person(s) responsible for assessment reporting

- BA Project Approved Committee

Benchmarks

- All students will perform at the “At Expectations” or higher on the rubric used for assessing student teaching (Rating of A, B, or C)

Alignment to the DQP

Broad, Integrative Knowledge: This area “should involve students in the practices of core fields ranging from science to social sciences through the humanities and arts, and in developing global, cultural, and democratic perspectives” (Lumina Foundation, 2011, p. 11).

Associate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
A1: Describes how existing knowledge or practice is advanced, tested, and revised			
A2: Describes and examines a range of perspectives on key debates and their significance both within the field and in society			
A3: Illustrates core concepts of the field while executing analytical, practical or creative tasks	<i>See Appendices</i>	MUS 111, 112, 113, 115	Assigned concert review reports or research paper/presentation
A4: Selects and applies recognized methods of the field in interpreting characteristic discipline-based problems			
A5: Assembles evidence relevant to characteristic problems in the field, describes the significance of the evidence, and uses the evidence in analysis of these problems			
A6: Describes the ways in which at least two disciplines define, address and interpret the importance of a contemporary challenge or problem in science, the arts, society, human services, economic life or technology			
Baccalaureate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
B1: Frames a complex scientific, social, technological, economic or aesthetic challenge or problem from the perspectives and literature of at least two academic fields,			

and proposes a “best approach” to question or challenge using evidence from those fields			
B2: Produces, independently or collaboratively, an investigative, creative, or practical work that draws on specific theories, tools, and methods from at least two academic fields			
B3: Explains a contemporary or recurring challenge or problem in science, the arts, society, human services, economic life or technology from the perspective of at least two academic fields, explains how the methods of inquiry and/or research in those disciplines can be brought to bear in addressing the challenge, judges the likelihood that the combination of disciplinary perspectives and methods would contribute to the resolution of the challenge, and justifies the importance of the challenge in a social or global context			

Specialized Knowledge: Each discipline or major field of study defines specific requirements and/or field-specific outcomes. But across all of these fields there are common learning outcomes involving terminology, theory, tools, methodologies, literature, complex problems or applications, and some understanding of the limits of the field.

Associate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
A1: Describes the scope and principal features of his/her field of study, citing at least some of its core theories and practice, and offers a similar explication of at least one related field			
A2: Illustrates contemporary terminology used in the field			

A3: Generates substantially error-free products, reconstructions, data, etc. or juried exhibits or performances as appropriate to the field			
Baccalaureate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
B1: Defines and explains the boundaries and major sub-fields, styles, and/or practices of the field			
B2: Defines and properly uses the principal specialized terms used in the field, both historical & contemporaneous	<i>See Appendices</i>	MUS 113, 252	Final Paper
B3: Demonstrates fluency in the use of tools, technologies, and methods common in the field	<i>See Appendices</i>	MUS 108, 420	(MUS 420) Sonata Form Project
B4: Evaluates, clarifies, and frames a complex question or challenge, using perspectives and scholarship drawn from the student's major field and at least one other field			
B5: Constructs a project related to a familiar but complex problem in his/her field of study by independently assembling, arranging & reformulating ideas, concepts, designs and/or techniques			
B6: Constructs a summative project, paper, performance or practice-based performance that draws on current research, scholarship and/or techniques in the field	<i>See appendices</i>	MUAP 495	Senior Recital

Applied Learning: Beyond what a graduate may know, the ultimate benchmark of learning is what that graduate can *do* with what he/she knows. This section “underscores the interaction of academic and non-academic settings and the corresponding integration of

theory and practice. Research of different kinds and intensities and ‘field-based’ experiences (internships, practicums, community and other service learning) ... are examples of applied learning” (Lumina Foundation, 2011, p. 14).

Associate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
A1: Describes in writing at least one substantial case in which knowledge and skills acquired in academic settings are applied to a challenge in a non-academic setting; evaluates, using evidence and examples, the learning gained from the application; applies that learning to the question; and analyzes at least one significant concept or method related to his/her course of study in light of learning outside the classroom			
A2: Locates, gathers, and organizes evidence on an assigned topic addressing a course-related question or a question of practice in a work or community setting; offers and examines competing hypotheses in answering the question			
Baccalaureate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
B1: Presents a discrete project, paper, exhibit, or performance, or other appropriate demonstration that links knowledge and/or skills acquired in work, community, and/or research activities with knowledge acquired in one or more disciplines; explains in writing or another medium how those elements were combined in the product to shape its intended meaning or findings; and employs appropriate citations to demonstrate the relationship of the product to the literature in its field	<i>See Appendices</i>	MUS 113, 252	Final Paper
B2: Formulates a question or a topic that addresses more than one academic discipline			

or practical setting, locates appropriate evidence that addresses the question, evaluates the evidence in relation to the problem's contexts, and articulates conclusions that follow logically from such analysis			
B3: Completes a substantial field-based project related to his/her major course of study; seeks and employs insights from others in implementing the project; evaluates a significant challenge or question faced in the project in relation to core concepts, methods or assumptions in his/her major field; and describes the effects of learning outside the classroom on his/her research or practical skills	<i>See Appendices</i>	MUS 440	Senior Project

Intellectual Skills: These are cross-cutting skills that should transcend disciplinary boundaries. “Students need all of these Intellectual Skills to acquire and apply both general and specialized knowledge” (Lumina Foundation, 2011, p. 8).

Associate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
Analytic inquiry			
A1: Identifies, categorizes, and distinguishes among elements of ideas, concepts, theories, and/or practical approaches to standard problems			
Use of informational resources			
A2: Identifies, categorizes, evaluates and cites multiple information resources necessary to engage in project, papers, or performances in his/her program			
Engaging diverse perspectives			
A3: Describes how knowledge from different cultural perspectives would affect his/her			

interpretations of prominent problems in politics, society, the arts, and/or global relations			
Quantitative fluency			
A4: Presents accurate calculations and symbolic operations, and explains how such calculations and operations are used in either his/her specific field of study or in interpreting social and economic trends			
Communication fluency			
A5: Presents substantially error-free prose in both argumentative and narrative forms to general and specialized audiences			
Baccalaureate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
Analytic inquiry			
B1: Differentiates and evaluates theories and approaches to complex standard and non-standard problems within his/her major field and at least one other academic field			
Use of informational resources			
B2: Incorporates multiple information resources presented in different media and/or different languages, in projects, papers, or performances with citations in form appropriate to those resources, and evaluates the reliability and comparative worth of competing information resources			
B3: Explicates the ideal characteristics of current information resources for the execution of project, papers, or performances; accesses those resources with appropriate delimiting terms and syntax; describes the strategies by which he/she identified and searched for those resources			
Engaging diverse perspectives			

B4: Constructs a cultural, political, or technological alternative vision of either the natural or human world, embodied in a written project, laboratory report, exhibit, performance, or community service design; defines the distinct patterns in this alternative vision; and explains how they differ from current realities			
Quantitative fluency			
B5: Translates verbal problems into mathematical algorithms and construct valid mathematical arguments using the accepted symbolic system of mathematical reasoning			
Communication fluency			
B6: Constructs sustained, coherent arguments and/or narratives and/or explications of technical issues and process, in two media, to general and specific audiences			
B7: In a language other than English, and either orally or in writing, conducts an inquiry with a non-English-language source concerning information, conditions, technologies, and/or practices in his/her major field	<i>See appendices</i>	MUAP 495	Senior Recital
B8: With one or more oral interlocutors or collaborators, advances an argument or designs an approach to resolving a social, personal, or ethical dilemma			

Civic Learning: These objectives rely considerably on out-of-classroom experiences, combining both knowledge and a commitment to action, as well as the development of a capacity for analytic inquiry, reflection, and engagement with diverse perspectives.

Associate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
A1: Describes his/her own civic and cultural background, including its origins and development, assumptions and predispositions			
A2: Describes diverse positions, historical and contemporary, on selected democratic values or practices, and presents his/her own position on a specific problem where on or more of these values or practices are involved			
A3: Takes an active role in a community context (work, service, co-curricular activities, etc.) and examines the civic issues encountered and the insights gained from the community experience			
Baccalaureate Student Learning Objective	Similar Program SLO	Program Courses that address this SLO	Assessment
B1: Explains diverse positions, including those of different cultural, economic & geographic interests, on a contested issue, and evaluates the issue in light of both those interests and evidence drawn from journalism and scholarship			
B2: Develops and justifies a position on a public issue and relates the position taken to alternative views within the community/policy environment			
B3: Collaborates with others in developing and implementing an approach to a civic issue, evaluates the strengths and weaknesses of the process and, where applicable, the result			

High Impact Practices

See the explanation of terms in the Appendices for descriptions of these HIPs. Please note that you are not necessarily expected to utilize every HIP in the list below.

HIP	Description of how this HIP fits into this program
First year Seminars	In our first year course, students are provided with time-management skills and tutoring to help them succeed in this degree.
Common Intellectual Experiences	
Learning Communities	Our learning community provides a wealth of “other” information on being a musician and how to prepare for life after graduation (e.g. career guidance, resume building, etc.)
Writing Intensive Courses	In our music history courses, students must write a final paper in addition to concert reviews. This helps them not only hone their writing skills, but gets them thinking analytically about their craft.
Active and Collaborative Learning	Through ensembles (major and chamber), our students learn how to come together for one goal and create an overall performance together.
Undergraduate Research Experiences	
Diversity/Global Learning (including Study Abroad)	Due to the ever-growing library of classical and world music, our students are constantly exposed to music from around the world. Additionally, we have an active schedule of travel studies.
Service or Community-based Learning	In music, our performances on campus and off are for the community. There is an instilled sense of community service in the very nature of our art and that is cultivated throughout the department.
Internship or Field Experience	We are striving to develop more internships and maintain a current catalog of those opportunities. Most of our students are education students and do have student teaching as their internship or field experience.
Capstone Courses and Projects	Our Bachelor of Arts in Music degree has a capstone project that is designed to help encompass each student’s own experience and learning while pursuing their degree.
E-Portfolios	

Appendices

Explanations of Terms

High-Impact Educational Practices

A Brief Overview

Excerpt from [High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter](#), by George D. Kuh (AAC&U, 2008)

High-Impact Educational Practices: A Brief Overview

The following teaching and learning practices have been widely tested and have been shown to be beneficial for college students from many backgrounds. These practices take many different forms, depending on learner characteristics and on institutional priorities and contexts.

On many campuses, assessment of student involvement in active learning practices such as these has made it possible to assess the practices' contribution to students' cumulative learning. However, on almost all campuses, utilization of active learning practices is unsystematic, to the detriment of student learning. Presented below are brief descriptions of high-impact practices that educational research suggests increase rates of student retention and student engagement. The rest of this publication will explore in more detail why these types of practices are effective, which students have access to them, and, finally, what effect they might have on different cohorts of students.

First-Year Seminars and Experiences

Many schools now build into the curriculum first-year seminars or other programs that bring small groups of students together with faculty or staff on a regular basis. The highest-quality first-year experiences place a strong emphasis on critical inquiry, frequent writing, information literacy, collaborative learning, and other skills that develop students' intellectual and practical competencies. First-year seminars can also involve students with cutting-edge questions in scholarship and with faculty members' own research.

Common Intellectual Experiences

The older idea of a "core" curriculum has evolved into a variety of modern forms, such as a set of required common courses or a vertically organized general education program that includes advanced integrative studies and/or required participation in a learning community. These programs often combine broad themes—e.g., technology and society, global interdependence—with a variety of curricular and co-curricular options for students.

Learning Communities

The key goals for learning communities are to encourage integration of learning across courses and to involve students with "big questions" that matter beyond the classroom. Students take two or more linked courses as a group and work closely with one another and with their professors. Many learning communities explore a common topic and/or common readings through the lenses of different disciplines. Some deliberately link "liberal arts" and "professional courses"; others feature service learning.

Writing-Intensive Courses

These courses emphasize writing at all levels of instruction and across the curriculum, including final-year projects. Students are encouraged to produce and revise various forms of writing for different audiences in different disciplines. The effectiveness of this repeated practice “across the curriculum” has led to parallel efforts in such areas as quantitative reasoning, oral communication, information literacy, and, on some campuses, ethical inquiry.

Collaborative Assignments and Projects

Collaborative learning combines two key goals: learning to work and solve problems in the company of others, and sharpening one’s own understanding by listening seriously to the insights of others, especially those with different backgrounds and life experiences. Approaches range from study groups within a course, to team-based assignments and writing, to cooperative projects and research. These may include projects that take a semester or longer to complete.

Undergraduate Research

Many colleges and universities are now providing research experiences for students in all disciplines. Undergraduate research, however, has been most prominently used in science disciplines. With strong support from the National Science Foundation and the research community, scientists are reshaping their courses to connect key concepts and questions with students’ early and active involvement in systematic investigation and research. The goal is to involve students with actively contested questions, empirical observation, cutting-edge technologies, and the sense of excitement that comes from working to answer important questions.

Diversity/Global Learning

Many colleges and universities now emphasize courses and programs that help students explore cultures, life experiences, and worldviews different from their own. These studies—which may address U.S. diversity, world cultures, or both—often explore “difficult differences” such as racial, ethnic, and gender inequality, or continuing struggles around the globe for human rights, freedom, and power. Frequently, intercultural studies are augmented by experiential learning in the community and/or by study abroad.

Service Learning, Community-Based Learning

In these programs, field-based “experiential learning” with community partners is an instructional strategy—and often a required part of the course. The idea is to give students direct experience with issues they are studying in the curriculum and with ongoing efforts to analyze and solve problems in the community. A key element in these programs is the opportunity students have to both apply what they are learning in real-world settings and reflect in a classroom setting on their service experiences. These programs model the idea that giving something back to the community is an important college outcome, and that working with community partners is good preparation for citizenship, work, and life.

Internships

Internships are another increasingly common form of experiential learning. The idea is to provide students with direct experience in a work setting—usually related to their career interests—and to give them the benefit of supervision and coaching from professionals in the

field. If the internship is taken for course credit, students complete a project or paper that is approved by a faculty member.

Capstone Courses and Projects

Whether they're called "senior capstones" or some other name, these culminating experiences require students nearing the end of their college years to create a project of some sort that integrates and applies what they've learned. The project might be a research paper, a performance, a portfolio of "best work," or an exhibit of artwork. Capstones are offered both in departmental programs and, increasingly, in general education as well.

E-Portfolios

An e-Portfolio is a place for students to showcase their good work from a course or academic program. There is no additional cost associated with e-portfolios created in Canvas. E-Portfolios can be used for course projects, papers, and other materials. E-Portfolios help students by providing a place to archive, reflect upon, and share their best work with faculty, scholarship committees, prospective employers, or anyone else. E-Portfolios can be used to showcase the entirety of an academic career. In addition to building an education-related e-Portfolio, students may choose to create a second, career-specific e-Portfolio highlighting co-curricular experiences to help impress potential employers. E-Portfolios in Canvas are basic websites divided into sections. E-portfolios that students create in Canvas are private, but can be shared.

Benchmarks

A Benchmark serves as a point of reference from which measurements may be made, a standard by which success may be measured or judged. Examples: 80% of students will correctly answer at least 75% of the test questions; 75% of students will score at least 3 out of 5 on the rubric for this writing assignment; Student participation will increase by 10% over the baseline established in 2014; 80% of students participating in this activity will rate it as satisfactory or better than satisfactory.

Mission statement

The mission statement should communicate the purpose of the program or unit in a short and simple fashion. The mission statement should make it clear what the unit intends to achieve, not only to those in the unit, but also to the University, and to the various other stakeholders (students, Board members, legislators, the public, etc.).

Outcome

An outcome is an end result or final product resulting from an action. Outcomes are the indicators of your unit's effectiveness in accomplishing its mission and contributing to the overall mission of the University. Outcomes must be stated in measurable terms. The outcomes for your unit should be things over which your unit has some influence or control.

Rubrics

Please insert in this area any rubrics you have agreed to use for assessment of the SLOs associated with this program.

(See following pages)

MUS 302 - Orchestration Rubric

	Exemplary – 100% of points	Excellent – 80% of points	Acceptable – 60% of points	Unacceptable – 40% of points
Organization	The arrangement is easy to read and clearly notated. It includes a proper title, proper pagination and the instrumental parts are in the correct position on the staff.	The arrangement is easy to read and clearly notated but may not include a proper title or proper pagination. The instrumental parts are in the correct position on the staff.	The arrangement is somewhat easy to read and clearly notated but may not include a proper title, proper pagination. The instrumental parts are in the correct position on the staff.	The arrangement is not easy to read <u>or notation is unclear</u> . It does not include a proper title, proper pagination and the instrumental parts are not in the correct position on the staff.
Notation	Student includes appropriate markings for dynamics and expression. <u>All notation</u> is in agreement with the time and key signatures.	Student includes mostly appropriate markings for dynamics and expression. <u>The vast majority of the</u> notation is in agreement with the time and key signatures.	Student includes some appropriate markings for dynamics and expression. <u>Most of the notation</u> is in agreement with the time and key signatures.	Student includes no appropriate markings for dynamics and expression. <u>Few</u> instances of notation are in agreement with the time and key signatures.
Melody	The student maintains fidelity to the original melody and treats it appropriately throughout the arrangement.	The student maintains fidelity to the original melody <u>for the most part</u> and treats it appropriately throughout the arrangement.	The student maintains fidelity to the original melody <u>somewhat</u> and treats it appropriately throughout the arrangement <u>for the most part</u> .	The student does not maintain fidelity to the original melody and does not treat it appropriately throughout the arrangement.
Harmony / Accompaniment	The student demonstrates a clear understanding of the harmony in the voice leading and chord structures of the arrangement <u>within minimal errors</u> .	The student demonstrates a clear understanding of the harmony in the voice leading and chord structures of the arrangement, <u>yet a few errors exist</u> .	The student demonstrates a <u>basic</u> understanding of the harmony in the voice leading and chord structures of the arrangement; <u>however, multiple errors exist</u> .	The student demonstrates a <u>lack of</u> understanding of the harmony in the voice leading and chord structures of the arrangement.
Creativity	Arrangement is interesting, new, and makes an original contribution that includes something previously unknown.	Arrangement is interesting, new, and makes an original contribution for the purposes of this assignment.	Arrangement - serves the purposes of this assignment.	Arrangement does not serve the purposes of this assignment and is wholly unoriginal.

MUS 113 & 252 - MUSIC HISTORY RUBRIC

PAPER GRADING RUBRIC

<i>Thesis and focus</i>	points
The thesis is clearly presented and governs the entire paper.	22 – 25 B+ / A
The thesis is presented clearly, but the paper occasionally digresses from the central idea.	19.5 – 21.5 C+ / B
The paper makes many good points but the focus is fragmented and is not driven by a single idea.	15 – 19 D / C
The paper lacks a thesis and has little or no focus. It is far too general to be an acceptable research paper.	0 – 14.5 E

points
awarded

<i>Research</i>	points
The paper demonstrates a significant depth of research beyond material covered in class, clearly relying on both books and articles	22 – 25 B+ / A
While the paper demonstrates research beyond class content, more depth would have brought it up a level.	19.5 – 21.5 C+ / B
The paper demonstrates minimal research, relying on few or weak sources.	15 – 19 D / C
The paper does not demonstrate that research was undertaken and does not go beyond the depth of a typical textbook or class lecture.	0 – 14.5 E

points
awarded

<i>Arguments and Proofs</i>	points
The points argued are convincing and clearly prove the thesis. Illustrations were chosen and discussed well, each one contributing significantly to the overall success of the argument.	17.5 – 20 B+ / A
While many of the arguments are successful, others seem superfluous to the thesis, as do some of the illustrations.	15.5 – 17 C+ / B
The thesis is minimally argued and the illustrations seem to make little contribution to the overall proof. The paper is verging on being a report rather than a researched analytic argument.	13.5 – 15 D / C
The paper lacks a coherent series of arguments, and does not attempt to prove a thesis. It is a report rather than a research paper.	0 – 13 E

points
awarded

<i>Organization</i>	points
The sequencing of arguments is clear. Ideas flow logically from thesis to argument to proof to conclusion.	15.5 – 18 B+ / A
In general, the paper is organized, but in some places the writer moves from point to point in an abrupt or confusing manner.	14 – 15 C+ / B
The paper is often erratically organized and jumps in thought are difficult to follow. Two or more ideas are grouped in a paragraph.	10.5 – 13.5 D / C
The paper is disorganized and lacks a logical progression of ideas. It reads like a random series of ideas strung together.	0 – 10 E

points
awarded

<i>Formatting and Writing Standards</i>	points
In general, it follows all requirements (footnotes, bibliography, illustrations, length) and demonstrates correct grammar, spelling, and punctuation.	10.5 – 12 B+ / A
There are errors in the use of language, but the required formats and length are by in large correct.	9 – 10 C+ / B
There are a considerable number of errors in the usage of language and/or serious errors in the formatting and length of the paper.	7 – 8.5 D / C
There are so many errors in the language of the paper it is difficult to read or follow logical thoughts. The required format was largely ignored, illustrations are absent, and/or the length of the paper is unacceptable.	0 – 6.5 E

points
awarded

MUS 365 - Voice Science & Pedagogy

Student Learning Outcomes and Rubric

Student Learning Outcomes

1. Students will develop and maintain a working understanding of vocal anatomy as it applies to healthy vocal production. [*Assessed by exams given.*]
2. Students will develop and maintain a working understanding of the physiology of the body and voice and other concepts of vocal production beyond simple anatomy. [*Assessed by exams given.*]
3. Students will be able to successfully communicate the elements of proper vocal technique. [*Assessed by observing student voice lesson practicum and reading final student lesson teaching journal.*]
4. Students will be able to identify and correct large vocal production issues in other students. [*Assessed by observing student voice lesson practicum and reading final student lesson teaching journal.*]

Rubric

Student Learning Outcome	Exceeds Expectations	Meets Expectations	Below Expectations
1. Students will develop and maintain a working understanding of vocal anatomy as it applies to healthy vocal production.			
2. Students will develop and maintain a working understanding of the physiology of the body and voice and other concepts of vocal production beyond simple anatomy.			
3. Students will be able to successfully communicate the elements of proper vocal technique.			
4. Students will be able to identify and correct large vocal production issues in other students.			

CONCERT REPORT RUBRIC

MUS 112

****If any of these details are missing, you will receive an F for the assignment. Be sure to read and follow all directions.****

TASK DESCRIPTION:

Attend 3 concerts sponsored by the Department of Music (or another concert approved by the instructor) and write a concert report for each (3 reports total). Any concert posted on the [Department of Music Calendar of Events](#) is acceptable and does not require instructor approval. A musical event not on that calendar needs to be approved by instructor, in advance.

***You will need your SKYHAWK CARD, if you attend an on-campus concert, to give to the usher.**

REPORT INSTRUCTIONS:

1. Attend an approved concert (if you are unsure, please ask Dr. Thoman)
2. Print out a copy of the program, put your name on it and attach to your report.
3. Write a 2-3 page report that includes the following information:
 - a. Briefly describe the location and look of the venue where this music is being performed as well as what ensemble/instrumentation being used
 - b. Discuss the following (you do not need to discuss every piece on the program):
 - What you liked/disliked about it (#5)
 - What might be the purpose of and/or inspiration behind this music (#4)
 - How does this music represent the culture it comes from and what is its value (#4)
 - Describe the musical style and form using vocabulary and terms we have discussed in class (#2 & #3)
4. **You must use 1 outside academic source** (not including your textbook) for information to be used in your report. Remember, Wikipedia and other websites like it are NOT academic sources. If you have questions about reliable, trusted academic sources please ask me. Please visit the library for academic articles, journals, books, videos, recordings, etc. I also encourage you to use the online databases like Oxford Music Online (Grove) rather than “Googling” the information.
5. Include a separate title page with your name, date the report is due, and title of report (ex. Concert Report #1)
6. Include Turabian style citations on a separate bibliography page at the end of your report.
7. The report must be a 2-3 pages (not including the bibliography or title pages) of double spaced text that is 12-point font with 1 inch top and bottom margins and 1.25 inches on left and right margins, stapled, Word document in paper form.

Due Dates: Report #1 due 9.26, Report #2 due 10.21, Report #3 due 11.16 - **NO LATE WORK ACCEPTED**

GRADING CRITERIA	A/B	B/C	D/F	POINTS
1. PROPER GRAMMAR, SPELLING, CITATIONS	Consistent use of correct grammar, spellings, citations, and formatting and organization of ideas, (no errors). (17.5-20)	Fairly consistent use of correct grammar, spellings and citations (2-5 errors.) (15.5-17)	More than 5 grammatical, spelling or citation errors. (15 or lower)	20
2. MUSICAL TERMS	Appropriate and consistent use of musical terms. (14-15)	Mostly appropriate and consistent use of musical terms. (12-13)	Inappropriate and inconsistent use of musical terms. (12 or lower)	15
3. ANALYSIS OF MUSICAL (INSTRUMENTATION, STYLE, FORM ETC.)	Carefully and consistently observes and accurately describes the elements of the musical work and their relationship to its overall structure. (14-15)	Occasionally observes and describes, with few errors, the elements of the musical work and their relationship to the overall structure. (12-13)	Fails to observe the elements of the musical work and their relationship to the overall structure, and/or incorrectly describes the elements of the musical work and their relationship to the overall structure. (12 or lower)	15
4. HOW THE MUSIC EXPRESSES THE CULTURE AND VALUES OF ITS TIME AND PLACE	Effectively describes the interaction of cultural context, composers' /artists' lives and their works; interprets the contribution of composers'/artists' works in relation to values, time, place and the broader culture from which the music emerged. (22-25)	Interprets the contribution of composers'/artists' works in relation to values, time, place and the broader culture from which the music emerged. (17.5-21.5)	Does not interpret music in its broader cultural context. (17 or lower)	25
5. PERSONAL AESTHETIC PERSPECTIVE	Clearly and effectively articulates an aesthetic response to musical works using appropriate concepts and relevant information. (22-25)	Articulates an aesthetic response to musical works using appropriate concepts and relevant information. (17.5-21.5)	Does not articulate an aesthetic response to music. (17 or lower)	25

MUS 420 - Form & Analysis

Sonata Form Project Rubric

Grade: _____ / _____ %

	Needs Improvement	Meets Expectations	Above & Beyond
Analysis (___/60 points = ___ %)		<p><u>Chordal Analysis</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Labels chords with Roman numerals and inversions (20) <input type="checkbox"/> Identifies keys and modulations (7) <input type="checkbox"/> States the key at the beginning of every system (3) <p style="text-align: right;">_____ / 30</p>	
		<p><u>Formal Analysis</u> (diagram)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Determines the beginnings of sections and subsections (15) <input type="checkbox"/> Distinguishes subsections using the elements of music (15) <p style="text-align: right;">_____ / 30</p>	

Paper (___/___ points = ___%)	<p><u>Historical Context</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Places the work in an accurate historical context (4) <input type="checkbox"/> Provides information helpful in understanding the work's form (6) <p style="text-align: right;">_____ / 10</p>	
	<p><u>Exposition</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Displays an understanding of the tonal, thematic, and structural expectations of the exposition (10) <input type="checkbox"/> Compares the chosen example to a typical exposition (5) <input type="checkbox"/> Detects differences from a normal exposition (5) <p style="text-align: right;">_____ / 20</p>	
	<p><u>Development</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Displays an understanding of the tonal, thematic, and structural expectations of the development (10) <input type="checkbox"/> Compares the chosen example to a typical development (5) <input type="checkbox"/> Detects differences from a normal development (5) <p style="text-align: right;">_____ / 20</p>	
	<p><u>Recapitulation</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Displays an understanding of the tonal, thematic, and structural expectations of the recapitulation (10) <input type="checkbox"/> Compares the chosen example to a typical recapitulation (5) <input type="checkbox"/> Detects differences from a normal recapitulation (5) <p style="text-align: right;">_____ / 20</p>	

Optional Section(s) (Intro and/or Coda) – 10 pts each

- Displays an understanding of the tonal, thematic, and structural expectations of the section(s) (5)
- Compares the chosen example to typical examples (2.5)
- Detects differences from normal examples (2.5)

____ / ____

MUS 303 - Choral Arranging Rubric

	Exemplary	Excellent	Acceptable	Unacceptable
Organization	The arrangement is easy to read and clearly notated. It includes a proper title, proper pagination and the voice parts are in the correct position on the staff.	The arrangement is easy to read and clearly notated. It includes a proper title, proper pagination and the voice parts are in the correct position on the staff.	The arrangement is somewhat easy to read and clearly notated but may not include a proper title, proper pagination and the voice parts are in the correct position on the staff.	The arrangement is not easy to read or notation is unclear. It does not include a proper title, proper pagination and the voice parts are not in the correct position on the staff.
Notation	Student includes appropriate markings for dynamics and expression. All word rhythms and the notation are in agreement with the time and key signatures.	Student includes mostly appropriate markings for dynamics and expression. The vast majority of word rhythms and notation are in agreement with the time and key signatures.	Student includes some appropriate markings for dynamics and expression. Most word rhythms and some of the notation are in agreement with the time and key signatures.	Student includes no appropriate markings for dynamics and expression. Few word rhythms or notes are in agreement with the time and key signatures.
Melody	The student maintains fidelity to the original melody and treats it appropriately throughout the arrangement.	The student maintains fidelity to the original melody for the most part and treats it appropriately throughout the arrangement.	The student maintains fidelity to the original melody somewhat and treats it appropriately throughout the arrangement for the most part.	The student does not maintain fidelity to the original melody and does not treat it appropriately throughout the arrangement.
Harmony	The student demonstrates a clear understanding of the harmony in the voice leading and chord structures of the arrangement within minimal errors.	The student demonstrates a clear understanding of the harmony in the voice leading and chord structures of the arrangement, yet a few errors exist.	The student demonstrates a basic understanding of the harmony in the voice leading and chord structures of the arrangement, however, multiple errors exist.	The student demonstrates a lack of understanding of the harmony in the voice leading and chord structures of the arrangement.

Creativity	Arrangement is interesting, new, and makes an original contribution that includes something previously unknown.	Arrangement is interesting, new, and makes an original contribution for the purposes of this assignment.	Arrangement serves the purposes of this assignment.	Arrangement does not serve the purposes of this assignment and is wholly unoriginal.
Accompaniment	The accompaniment is consistent with the style of the arrangement. It supports the melodic and harmonic structure of the vocal parts and is consistent with the text.	The accompaniment is mostly consistent with the style of the arrangement. It supports the melodic and harmonic structure of the vocal parts and is mostly consistent with the text.	The accompaniment is somewhat consistent with the style of the arrangement. It supports the melodic and harmonic structure of the vocal parts and is somewhat consistent with the text.	The accompaniment is not consistent with the style of the arrangement. It does not support the melodic and harmonic structure of the vocal parts and is predominantly inconsistent with the text.

301 Beginning Improvisation Rubric

Course description:

301 Beginning Improvisation (1) This course will introduce students to the methods and pedagogy of jazz improvisation on their applied instruments. Content will include jazz harmony and scales, ear training, jazz form, repertoire and discography, and functional jazz piano.

Student Learning Outcome:

Develop an understanding of jazz harmony.

The student will be able to:

- Translate common chord symbols into chords;
- Identify common progressions and modulations.

Student Learning Outcome:

Recognize and understand common jazz forms.

The student will be able to:

- Identify and write chords and symbols for 12-bar blues and 32-bar AABA form;
- Compose and play a bass line melody for 12-bar blues form and 32-bar AABA form.

Student Learning Outcome:

Relate knowledge of jazz theory to improvisation through ear training.

The student will be able to:

- Identify chord quality;
- Identify basic chord progressions;
- Identify 12-bar blues and AABA forms;
- Transcribe and perform an improvised solo.

Student Learning Outcome:

Learn to compose and improvise melodies over chords and forms.

The student will be able to:

- Play arpeggios for major, minor, and dominant seventh chords;
- Play common scales and modes;

- Transpose simple motives into 12 keys.

Student Learning Outcome:

Develop basic jazz piano skills.

The student will be able:

- To play a basic II7-V7-I7 progression in all major keys on piano.
- Play 12-bar blues harmonies on piano

Student Learning Outcome:

Be familiar with the history of jazz and repertoire.

The student will:

- Be able to identify major stylistic trends in jazz
- Be familiar with notable performers and discography

UTM Department of Music Applied Lesson Grading Rubric

	A Outstanding	B Proficient	C Satisfactory	D Poor	E Unsatisfactory
TECHNIQUE Tone production, overall facility	Excellent control. Tone is refined and consistent.	Adequate control. Lapses are infrequent.	Tone is inconsistent due to improper technique.	Tone is uncharacteristic due to faulty technique.	The student has an unexcused absence.
ACCURACY Pitch & rhythm accuracy, tempo consistency	Excellent accuracy of pitch, rhythm, and tempo.	Adequate accuracy. Lapses are rare.	Inconsistent accuracy, perhaps with some noticeable hesitation.	Poor accuracy of pitch and/or rhythm.	The student has an unexcused absence.
MUSICIANSHIP Expression, style, artistry	Stylistic markings are observed consistently and are shaded according to the student's interpretation.	Stylistic markings are observed, but the performance lacks nuance.	Stylistic markings are observed, but somewhat mechanically and with a limited range.	Little attention is given to dynamics, articulation, expression and phrasing.	The student has an unexcused absence.
OVERALL PERFORMANCE Stage Presence, Execution	Performance is refined and engaging. Student shows poise and confidence.	Performance is successful but the student lacks a strong stage presence.	Performance suffers due to a lack of confidence or attention to presentation.	Aspects of presentation are ignored (i.e. inappropriate dress)	The student has an unexcused absence.
ASSIGNMENT INTEGRITY Preparation of assigned material	Outstanding preparation of assigned material.	Preparation is clearly evident, but some gaps remain.	Some preparation, but with insufficient attention to areas of difficulty.	A complete lack of preparation is obvious.	The student has an unexcused absence.

	Comments	Grade
TECHNIQUE:		
ACCURACY:		
MUSICIANSHIP:		
OVERALL PERFORMANCE:		
ASSIGNMENT INTEGRITY:		
OVERALL GRADE:		

MUSICIANSHIP: EXPRESSION, STYLE, ARTISTRY

TECHNIQUE: TONE PRODUCTION, TEMPO & PITCH ACCURACY

OVERALL PERFORMANCE: STAGE PRESENCE, EXECUTION,

ASSIGNMENT INTEGRITY:

Technique

Technique

Tone production

Tone Quality

Accuracy & Tempo control

*instrument-specific concerns should be addressed in the comments field.

Rubric for BA Project

Grade	A	B	C	D	F
Point Allocation	7-8	5-6	3-4	1-2	0
Content	Excellent content; very carefully organized; logical presentation of ideas	Appropriate content; well organized; good presentation of ideas	Adequate content; average organization; ideas do not always flow well	Adequate content; average organization; poor presentation of ideas	Poor content; organization lacking; ideas do not follow well
Research	Evidence of mature, thorough research	Evidence of good research	Evidence of moderate efforts at research	Some research work evident	Little or no evidence of research
Visuals (if applicable)	Enhanced the presentation; timing well-planned	Well-chosen; timing appropriate	Moderately effective; timing adequate	Limited and/or poorly related to material; awkward timing	Ineffective choices; timing not well-executed
Performance (if applicable)	Well-chosen to enhance text; superb performance	Good examples; performance well-done	Examples appropriate to the text; standard performance	Moderately appropriate examples; mediocre performance	Poor choices; performance lacking in skill
Presentation Skills	Excellent stage presence; consistently clear diction; well-modulated speaking voice	Very good stage presence; clear diction; pleasant speaking voice	Good stage presence; most words understood; standard speaking voice	Poor stage presence; many words not understood; awkward vocal inflection	Very poor stage presence; large number of words not understood; very awkward vocal inflection

Junior/Senior Recital Rubric

	A (Outstanding) 5	B (Proficient) 4	C (Satisfactory) 3	D (Marginal) 2	F (Unsatisfactory) 1	Grade
Mechanics: note accuracy, tempo, breathing, rhythm	Very well-prepared musically, consistently accurate and secure technique	Well-prepared musically, secure technique	Fundamentally good technique	Marginal execution of technique with fair amount of technical errors	Insecure and Inaccurate technique	
Skills: tone production, articulation, timbre, intonation, diction	Very good execution and very well-projected tone	Good execution and well-projected tone	Fair execution and generally consistent tone production	Inconsistent execution and tone production	Poor execution and tone production	
Interpretation: phrasing, dynamics, style	Sophisticated understanding of stylistic choices and expressions	Good understanding of stylistic choices and expressions	Fair understanding of stylistic choices and expressions	Inconsistent or tentative stylistic choices and expressions	No understanding of stylistic choices and expressions	
Presentation: communication, stage presence, appearance, text	Professionally connects physically with energy and confidence through eye contact, proper attire, gestures, text, and memorization (if applicable)	Well-established energy and confidence through eye contact, proper attire, gestures, text, and memorization (if applicable)	Good use of eye contact and gestures, and execution of text and memorization (if applicable)	Inconsistent or tentative use of eye contact and gestures, errors with text and memorization (if applicable)	Incapable to communicate physically, poor execution of text and memorization (if applicable)	
Average Grade						

A (Outstanding)

Mechanics Missed notes or rhythms are rare and isolated. Problems pointed out in lessons are played correctly. Performance is at or near marked tempo and student

Skills Selection is performed with clear, resonant sound that projects throughout the performance space. Significant improvement can be heard from prior

Interpretation Selection is performed with attention to stylistic markings and shows at least beginning of development of student's own ideas. A wide range of dynamics and

Presentation Audience is attentive and engaged throughout performance. Student is dressed appropriately and has a powerful stage presence. Presentation is professional

B (Proficient)

Mechanics A few significant errors or a few passages missed in notes or rhythms. Problems pointed out in lessons are played correctly. Performance is at or near marked

Skills Areas of piece show slight problems in clarity of articulation, tone, or intonation. Improvement can be heard from prior performances in all areas of tone

Interpretation Selection is performed with attention to stylistic markings. Range of articulation or dynamics is somewhat compressed.

Presentation Audience is attentive for most of performance. Performers stage presence is adequate, but lacks confidence.

C (Satisfactory)

Mechanics Errors are common or recurring. Most problems pointed out in lessons are played correctly. Piece is played at a tempo noticeably slower or faster than marked.

Skills Significant and recurring problem in clarity of articulation, tone or intonation. Marked improvement from prior performances is not evident.

Interpretation Selection is performed with attention to stylistic markings. Range of articulation or dynamics is extremely narrow.

Presentation Audience is somewhat inattentive. Performer does not have adequate stage presence (forgets to bow, etc).

D (Marginal)

Mechanics Significant errors throughout. Problems addressed in lessons have not improved. Performance is significantly under tempo or tempo is unsteady. Student

Skills Performance is negatively and profoundly affected by problems in articulation, tone quality, and/or intonation.



Interpretation Attention to stylistic markings is haphazard. Contrast in dynamic and articulation is slight. Phrases lack direction and piece has no large-scale shape.

Presentation Audience stares at floor. Performer is inappropriately dressed or appears poorly prepared and uneasy.



F (Unsatisfactory)

All Areas Performance does not meet guidelines listed above.




General Educator Rubric: Instruction

	Significantly Above Expectations (5)	At Expectations (3)	Significantly Below Expectations (1)
Standards and Objectives 	<ul style="list-style-type: none"> All learning objectives are clearly and explicitly communicated, connected to state standards and referenced throughout lesson. Sub-objectives are aligned and logically sequenced to the lesson's major objective. Learning objectives are: (a) consistently connected to what students have previously learned, (b) know from life experiences, and (c) integrated with other disciplines. Expectations for student performance are clear, demanding, and high. There is evidence that most students demonstrate mastery of the daily objective that supports significant progress towards mastery of a standard. 	<ul style="list-style-type: none"> Most learning objectives are communicated, connected to state standards and referenced throughout lesson. Sub-objectives are mostly aligned to the lesson's major objective. Learning objectives are connected to what students have previously learned. Expectations for student performance are clear. There is evidence that most students demonstrate mastery of the daily objective that supports significant progress towards mastery of a standard. 	<ul style="list-style-type: none"> Few learning objectives are communicated, connected to state standards and referenced throughout lesson. Sub-objectives are inconsistently aligned to the lesson's major objective. Learning objectives are rarely connected to what students have previously learned. Expectations for student performance are vague. There is evidence that few students demonstrate mastery of the daily objective that supports significant progress towards mastery of a standard.
Motivating Students 	<ul style="list-style-type: none"> The teacher consistently organizes the content so that it is personally meaningful and relevant to students. The teacher consistently develops learning experiences where inquiry, curiosity, and exploration are valued. The teacher regularly reinforces and rewards effort. 	<ul style="list-style-type: none"> The teacher sometimes organizes the content so that it is personally meaningful and relevant to students. The teacher sometimes develops learning experiences where inquiry, curiosity, and exploration are valued. The teacher sometimes reinforces and rewards effort. 	<ul style="list-style-type: none"> The teacher rarely organizes the content so that it is personally meaningful and relevant to students. The teacher rarely develops learning experiences where inquiry, curiosity, and exploration are valued. The teacher rarely reinforces and rewards effort.
Presenting Instructional Content 	<p>Presentation of content always includes:</p> <ul style="list-style-type: none"> visuals that establish the purpose of the lesson, preview the organization of the lesson, and include internal summaries of the lesson; examples, illustrations, analogies, and labels for new concepts and ideas; effective modeling of thinking process by the teacher and/or students guided by the teacher to demonstrate performance expectations; concise communication; logical sequencing and segmenting; all essential information; no irrelevant, confusing, or non-essential information. 	<p>Presentation of content most of the time includes:</p> <ul style="list-style-type: none"> visuals that establish the purpose of the lesson, preview the organization of the lesson, and include internal summaries of the lesson; examples, illustrations, analogies, and labels for new concepts and ideas; modeling by the teacher to demonstrate performance expectations; concise communication; logical sequencing and segmenting; all essential information; no irrelevant, confusing, or non-essential information. 	<p>Presentation of content rarely includes:</p> <ul style="list-style-type: none"> visuals that establish the purpose of the lesson, preview the organization of the lesson, and include internal summaries of the lesson; examples, illustrations, analogies, and labels for new concepts and ideas; modeling by the teacher to demonstrate performance expectations; concise communication; logical sequencing and segmenting; all essential information; no irrelevant, confusing, or non-essential information.
Lesson Structure and Pacing	<ul style="list-style-type: none"> The lesson starts promptly. The lesson's structure is coherent, with a beginning, middle, and end. 	<ul style="list-style-type: none"> The lesson starts promptly. The lesson's structure is coherent, with a beginning, middle, and end. 	<ul style="list-style-type: none"> The lesson does not start promptly. The lesson has a structure, but may be missing closure or introductory elements.




General Educator Rubric: Instruction

	<ul style="list-style-type: none"> • The lesson includes time for reflection. • Pacing is brisk and provides many opportunities for individual students who progress at different learning rates. • Routines for distributing materials are seamless. • No instructional time is lost during transitions. 	<ul style="list-style-type: none"> • Pacing is appropriate and sometimes provides opportunities for students who progress at different learning rates. • Routines for distributing materials are efficient. • Little instructional time is lost during transitions. 	<ul style="list-style-type: none"> • Pacing is appropriate for less than half of the students and rarely provides opportunities for students who progress at different learning rates. • Routines for distributing materials are inefficient. • Considerable time is lost during transitions.
Activities and Materials 	<p>Activities and materials include all of the following:</p> <ul style="list-style-type: none"> ○ support the lesson objectives; ○ are challenging; ○ sustain students' attention; ○ elicit a variety of thinking; ○ provide time for reflection; ○ are relevant to students' lives; ○ provide opportunities for student-to-student interaction; ○ induce student curiosity and suspense; ○ provide students with choices; ○ incorporate multimedia and technology; and ○ incorporate resources beyond the school curriculum texts (e.g., teacher-made materials, manipulatives, resources from museums, cultural centers, etc.). <ul style="list-style-type: none"> • In addition, sometimes activities are game-like, involve simulations, require creating products, and demand self-direction and self-monitoring. • The preponderance of activities demand complex thinking and analysis. • Texts and tasks are appropriately complex. 	<p>Activities and materials include most of the following:</p> <ul style="list-style-type: none"> ○ support the lesson objectives; ○ are challenging; ○ sustain students' attention; ○ elicit a variety of thinking; ○ provide time for reflection; ○ are relevant to students' lives; ○ provide opportunities for student-to-student interaction; ○ induce student curiosity and suspense; ○ provide students with choices; ○ incorporate multimedia and technology; and ○ incorporate resources beyond the school curriculum texts (e.g., teacher-made materials, manipulatives, resources from museums, cultural centers, etc.). <ul style="list-style-type: none"> • Texts and tasks are appropriately complex. 	<p>Activities and materials include few of the following:</p> <ul style="list-style-type: none"> ○ support the lesson objectives; ○ are challenging; ○ sustain students' attention; ○ elicit a variety of thinking; ○ provide time for reflection; ○ are relevant to students' lives; ○ provide opportunities for student to student interaction; ○ induce student curiosity and suspense; ○ provide students with choices; ○ incorporate multimedia and technology; and ○ incorporate resources beyond the school curriculum texts (e.g., teacher made materials, manipulatives, resources from museums, etc.).
Questioning	<p>Teacher questions are varied and high-quality, providing a balanced mix of question types:</p> <ul style="list-style-type: none"> ○ knowledge and comprehension; ○ application and analysis; and ○ creation and evaluation. <ul style="list-style-type: none"> • Questions require students to regularly cite evidence throughout lesson. • Questions are consistently purposeful and coherent. • A high frequency of questions is asked. • Questions are consistently sequenced with attention to the instructional goals. • Questions regularly require active responses (e.g., 	<p>Teacher questions are varied and high-quality providing for some, but not all, question types:</p> <ul style="list-style-type: none"> ○ knowledge and comprehension; ○ application and analysis; and ○ creation and evaluation. <ul style="list-style-type: none"> • Questions usually require students to cite evidence • Questions are usually purposeful and coherent. • A moderate frequency of questions asked. • Questions are sometimes sequenced with attention to the instructional goals. • Questions sometimes require active responses (e.g., whole class signaling, choral responses, or 	<p>Teacher questions are inconsistent in quality and include few question types:</p> <ul style="list-style-type: none"> ○ knowledge and comprehension; ○ application and analysis; and ○ creation and evaluation. <ul style="list-style-type: none"> • Questions are random and lack coherence. • A low frequency of questions is asked. • Questions are rarely sequenced with attention to the instructional goals. • Questions rarely require active responses (e.g., whole class signaling, choral responses, or group and individual answers). • Wait time is inconsistently provided.


General Educator Rubric: Instruction

	<p>whole class signaling, choral responses, written and shared responses, or group and individual answers).</p> <ul style="list-style-type: none"> • Wait time (3-5 seconds) is consistently provided. • The teacher calls on volunteers and non-volunteers, and a balance of students based on ability and sex. • Students generate questions that lead to further inquiry and self-directed learning. • Questions regularly assess and advance student understanding • When text is involved, majority of questions are text based 	<p>group and individual answers).</p> <ul style="list-style-type: none"> • Wait time is sometimes provided. • The teacher calls on volunteers and non-volunteers, and a balance of students based on ability and sex. • When text is involved, majority of questions are text based 	<ul style="list-style-type: none"> • The teacher mostly calls on volunteers and high-ability students.
<p>Feedback</p> 	<ul style="list-style-type: none"> • Oral and written feedback is consistently academically focused, frequent, high-quality and references expectations • Feedback is frequently given during guided practice and homework review. • The teacher circulates to prompt student thinking, assess each student's progress, and provide individual feedback. • Feedback from students is regularly used to monitor and adjust instruction. • Teacher engages students in giving specific and high-quality feedback to one another. 	<ul style="list-style-type: none"> • Oral and written feedback is mostly academically focused, frequent, and mostly high-quality. • Feedback is sometimes given during guided practice and homework review. • The teacher circulates during instructional activities to support engagement, and monitor student work. • Feedback from students is sometimes used to monitor and adjust instruction. 	<ul style="list-style-type: none"> • The quality and timeliness of feedback is inconsistent. • Feedback is rarely given during guided practice and homework review. • The teacher circulates during instructional activities, but monitors mostly behavior. • Feedback from students is rarely used to monitor or adjust instruction.
<p>Grouping Students</p> 	<ul style="list-style-type: none"> • The instructional grouping arrangements (either whole-class, small groups, pairs, individual; heterogeneous or homogenous ability) consistently maximize student understanding and learning efficiency. • All students in groups know their roles, responsibilities, and group work expectations. • All students participating in groups are held accountable for group work and individual work. • Instructional group composition is varied (e.g., race, gender, ability, and age) to best accomplish the goals of the lesson. • Instructional groups facilitate opportunities for students to set goals, reflect on, and evaluate their learning. 	<ul style="list-style-type: none"> • The instructional grouping arrangements (either whole class, small groups, pairs, individual; heterogeneous or homogenous ability) adequately enhance student understanding and learning efficiency. • Most students in groups know their roles, responsibilities, and group work expectations. • Most students participating in groups are held accountable for group work and individual work. • Instructional group composition is varied (e.g., race, gender, ability, and age) to most of the time, accomplish the goals of the lesson. 	<ul style="list-style-type: none"> • The instructional grouping arrangements (either whole-class, small groups, pairs, individual; heterogeneous or homogenous ability) inhibit student understanding and learning efficiency. • Few students in groups know their roles, responsibilities, and group work expectations. • Few students participating in groups are held accountable for group work and individual work. • Instructional group composition remains unchanged irrespective of the learning and instructional goals of a lesson.




General Educator Rubric: Instruction

<p>Teacher Content Knowledge</p> 	<ul style="list-style-type: none"> • Teacher displays extensive content knowledge of all the subjects she or he teaches. • Teacher regularly implements a variety of subject-specific instructional strategies to enhance student content knowledge. • The teacher regularly highlights key concepts and ideas and uses them as bases to connect other powerful ideas. • Limited content is taught in sufficient depth to allow for the development of understanding. 	<ul style="list-style-type: none"> • Teacher displays accurate content knowledge of all the subjects he or she teaches. • Teacher sometimes implements subject-specific instructional strategies to enhance student content knowledge. • The teacher sometimes highlights key concepts and ideas and uses them as bases to connect other powerful ideas. 	<ul style="list-style-type: none"> • Teacher displays under-developed content knowledge in several subject areas. • Teacher rarely implements subject-specific instructional strategies to enhance student content knowledge. • Teacher does not understand key concepts and ideas in the discipline and therefore presents content in an unconnected way.
<p>Teacher Knowledge of Students</p> 	<ul style="list-style-type: none"> • Teacher practices display understanding of each student's anticipated learning difficulties. • Teacher practices regularly incorporate student interests and cultural heritage. • Teacher regularly provides differentiated instructional methods and content to ensure children have the opportunity to master what is being taught. 	<ul style="list-style-type: none"> • Teacher practices display understanding of some student anticipated learning difficulties. • Teacher practices sometimes incorporate student interests and cultural heritage. • Teacher sometimes provides differentiated instructional methods and content to ensure children have the opportunity to master what is being taught. 	<ul style="list-style-type: none"> • Teacher practices demonstrate minimal knowledge of students anticipated learning difficulties. • Teacher practices rarely incorporate student interests or cultural heritage. • Teacher practices demonstrate little differentiation of instructional methods or content.
<p>Thinking</p> 	<p>The teacher thoroughly teaches two or more types of thinking:</p> <ul style="list-style-type: none"> ○ analytical thinking, where students analyze, compare and contrast, and evaluate and explain information; ○ practical thinking, where students use, apply, and implement what they learn in real-life scenarios; ○ creative thinking, where students create, design, imagine, and suppose; and ○ research-based thinking, where students explore and review a variety of ideas, models, and solutions to problems. <p>The teacher provides opportunities where students:</p> <ul style="list-style-type: none"> ○ generate a variety of ideas and alternatives; ○ analyze problems from multiple perspectives and viewpoints; <u>and</u> ○ monitor their thinking to insure that they understand what they are learning, are attending to critical information, and are aware of the learning strategies that they are using and why. 	<p>The teacher thoroughly teaches one type of thinking:</p> <ul style="list-style-type: none"> ○ analytical thinking, where students analyze, compare and contrast, and evaluate and explain information; ○ practical thinking, where students use, apply, and implement what they learn in real-life scenarios; ○ creative thinking, where students create, design, imagine, and suppose; and ○ research-based thinking, where students explore and review a variety of ideas, models, and solutions to problems. <p>The teacher provides opportunities where students:</p> <ul style="list-style-type: none"> ○ generate a variety of ideas and alternatives; and ○ analyze problems from multiple perspectives and viewpoints. 	<p>The teacher implements no learning experiences that thoroughly teach any type of thinking.</p> <p>The teacher provides no opportunities where students:</p> <ul style="list-style-type: none"> ○ generate a variety of ideas and alternatives; or ○ analyze problems from multiple perspectives and viewpoints.





General Educator Rubric: Instruction

<p>Problem-Solving</p> 	<p>The teacher implements activities that teach and reinforce three or more of the following problem-solving types:</p> <ul style="list-style-type: none"> • Abstraction • Categorization • Drawing Conclusions/Justifying Solutions • Predicting Outcomes • Observing and Experimenting • Improving Solutions • Identifying Relevant/Irrelevant Information • Generating Ideas • Creating and Designing 	<p>The teacher implements activities that teach two of the following problem-solving types:</p> <ul style="list-style-type: none"> • Abstraction • Categorization • Drawing Conclusions/Justifying Solution • Predicting Outcomes • Observing and Experimenting • Improving Solutions • Identifying Relevant/Irrelevant Information • Generating Ideas • Creating and Designing 	<p>The teacher implements no activities that teach the following problem-solving types:</p> <ul style="list-style-type: none"> • Abstraction • Categorization • Drawing Conclusions/Justifying Solution • Predicting Outcomes • Observing and Experimenting • Improving Solutions • Identifying Relevant/Irrelevant Information • Generating Ideas • Creating and Designing
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General Educator Rubric: Planning

	Significantly Above Expectations (5)	At Expectations (3)	Significantly Below Expectations (1)
Instructional Plans 	Instructional plans include: <ul style="list-style-type: none"> • measurable and explicit goals aligned to state content standards; • activities, materials, and assessments that: <ul style="list-style-type: none"> ○ are aligned to state standards. ○ are sequenced from basic to complex. ○ build on prior student knowledge, are relevant to students' lives, and integrate other disciplines. ○ provide appropriate time for student work, student reflection, and lesson unit and closure; • evidence that plan is appropriate for the age, knowledge, and interests of all learners; and • evidence that the plan provides regular opportunities to accommodate individual student needs. 	Instructional plans include: <ul style="list-style-type: none"> • goals aligned to state content standards; • activities, materials, and assessments that: <ul style="list-style-type: none"> ○ are aligned to state standards. ○ are sequenced from basic to complex. ○ build on prior student knowledge. ○ provide appropriate time for student work, and lesson and unit closure; • evidence that plan is appropriate for the age, knowledge, and interests of most learners; and • evidence that the plan provides some opportunities to accommodate individual student needs. 	Instructional plans include: <ul style="list-style-type: none"> • few goals aligned to state content standards; • activities, materials, and assessments that: <ul style="list-style-type: none"> ○ are rarely aligned to state standards. ○ are rarely logically sequenced. ○ rarely build on prior student knowledge. ○ inconsistently provide time for student work, and lesson and unit closure; • little evidence that the plan provides some opportunities to accommodate individual student needs.
Student Work 	Assignments require students to: <ul style="list-style-type: none"> • organize, interpret, analyze, synthesize, and evaluate information rather than reproduce it; • draw conclusions, make generalizations, and produce arguments that are supported through extended writing; and • connect what they are learning to experiences, observations, feelings, or situations significant in their daily lives both inside and outside of school. 	Assignments require students to: <ul style="list-style-type: none"> • interpret information rather than reproduce it; • draw conclusions and support them through writing; and • connect what they are learning to prior learning and some life experiences. 	Assignments require students to: <ul style="list-style-type: none"> • mostly reproduce information; • rarely draw conclusions and support them through writing; and • rarely connect what they are learning to prior learning or life experiences.
Assessment 	Assessment Plans: <ul style="list-style-type: none"> • are aligned with state content standards; • have clear measurement criteria; • measure student performance in more than three ways (e.g., in the form of a project, experiment, presentation, essay, short answer, or multiple choice test); • require extended written tasks; • are portfolio-based with clear illustrations of student progress toward state content standards; and • include descriptions of how assessment results will be used to inform future instruction. 	Assessment Plans: <ul style="list-style-type: none"> • are aligned with state content standards; • have measurement criteria; • measure student performance in more than two ways (e.g., in the form of a project, experiment, presentation, essay, short answer, or multiple choice test); • require written tasks; and • include performance checks throughout the school year. 	Assessment Plans: <ul style="list-style-type: none"> • are rarely aligned with state content standards; • have ambiguous measurement criteria; • measure student performance in less than two ways (e.g., in the form of a project, experiment, presentation, essay, short answer, or multiple choice test); and • include performance checks, although the purpose of these checks is not clear.

General Educator Rubric: Environment

	Significantly Above Expectations (5)	At Expectations (3)	Significantly Below Expectations (1)
Expectations 	<ul style="list-style-type: none"> • Teacher sets high and demanding academic expectations for every student. • Teacher encourages students to learn from mistakes. • Teacher creates learning opportunities where all students can experience success. • Students take initiative and follow through with their own work. • Teacher optimizes instructional time, teaches more material, and demands better performance from every student. 	<ul style="list-style-type: none"> • Teacher sets high and demanding academic expectations for every student. • Teacher encourages students to learn from mistakes. • Teacher creates learning opportunities where most students can experience success. • Students complete their work according to teacher expectations. 	<ul style="list-style-type: none"> • Teacher expectations are not sufficiently high for every student. • Teacher creates an environment where mistakes and failures are not viewed as learning experiences. • Students demonstrate little or no pride in the quality of their work.
Managing Student Behavior 	<ul style="list-style-type: none"> • Students are consistently well-behaved and on task. • Teacher and students establish clear rules for learning and behavior. • The teacher overlooks inconsequential behavior. • The teacher deals with students who have caused disruptions rather than the entire class. • The teacher attends to disruptions quickly and firmly. 	<ul style="list-style-type: none"> • Students are mostly well-behaved and on task, some minor learning disruptions may occur. • Teacher establishes rules for learning and behavior. • The teacher uses some techniques, such as social approval, contingent activities, and consequences, to maintain appropriate student behavior. • The teacher overlooks some inconsequential behavior, but other times addresses it, stopping the lesson. • The teacher deals with students who have caused disruptions, yet sometimes he or she addresses the entire class. 	<ul style="list-style-type: none"> • Students are not well-behaved and are often off task. • Teacher establishes few rules for learning and behavior. • The teacher uses few techniques to maintain appropriate student behavior. • The teacher cannot distinguish between inconsequential behavior and inappropriate behavior. • Disruptions frequently interrupt instruction.
Environment 	<p>The classroom:</p> <ul style="list-style-type: none"> • welcomes all members and guests. • is organized and understandable to all students. • supplies, equipment, and resources are all easily and readily accessible. • displays student work that frequently changes. • is arranged to promote individual and group learning. 	<p>The classroom:</p> <ul style="list-style-type: none"> • welcomes most members and guests. • is organized and understandable to most students. • supplies, equipment, and resources are accessible. • displays student work. • is arranged to promote individual and group learning. 	<p>The classroom:</p> <ul style="list-style-type: none"> • is somewhat cold and uninviting. • is not well organized and understandable to students. • supplies, equipment, and resources are difficult to access. • does not display student work. • is not arranged to promote group learning.
Respectful Culture 	<ul style="list-style-type: none"> • Teacher-student interactions demonstrate caring and respect for one another. • Students exhibit caring and respect for one another. • Positive relationships and interdependence characterize the classroom. 	<ul style="list-style-type: none"> • Teacher-student interactions are generally friendly, but may reflect occasional inconsistencies, favoritism, or disregard for students' cultures. • Students exhibit respect for the teacher, and are generally polite to each other. • Teacher is sometimes receptive to the interests and opinions of students. 	<ul style="list-style-type: none"> • Teacher-student interactions are sometimes authoritarian, negative, or inappropriate. • Students exhibit disrespect for the teacher. • Student interaction is characterized by conflict, sarcasm, or put-downs. • Teacher is not receptive to interests and opinions of students.

Forms

Reporting Templates

Department Assessment Reports

Faculty Accomplishments Reports

Year: _____

Program: _____ Dept. Chair: _____ Date: _____

Student Learning Outcome 1	Assessment	Benchmark	Process (Who, How, When, Where)

DATA RESULTS AND ANALYSIS

HOW HAS THE DATA BEEN USED TO IMPLEMENT A CHANGE OR TO INFORM A DECISION?

Student Learning Outcome 2	Assessment	Benchmark	Process (Who, How, When, Where)

DATA RESULTS AND ANALYSIS

HOW HAS THE DATA BEEN USED TO IMPLEMENT A CHANGE OR TO INFORM A DECISION?

Student Learning Outcome 3	Assessment	Benchmark	Process (Who, How, When, Where)

DATA RESULTS AND ANALYSIS

HOW HAS THE DATA BEEN USED TO IMPLEMENT A CHANGE OR TO INFORM A DECISION?

Student Learning Outcome 4	Assessment	Benchmark	Process (Who, How, When, Where)

DATA RESULTS AND ANALYSIS

HOW HAS THE DATA BEEN USED TO IMPLEMENT A CHANGE OR TO INFORM A DECISION?

Faculty Accomplishments in Research, Scholarly, and Creative Activities

Department _____ Date _____

Departmental Goal regarding research, scholarly, and creative activities:

Faculty Member	Peer Reviewed Publications / Recordings	Peer Reviewed Conference Proceedings	Other scholarly/creative projects (books, music, art works, presentations, etc.)	Faculty-mentored undergraduate research projects	Faculty Research Projects	Externally funded sponsored projects

Please give 3 or 4 specific examples of activities that advance the regional and global community through research and scholarship (UT Martin Mission).	
Based on this information what can you conclude (e.g., are you meeting your goals, department strengths, areas for improvement).	
Based on this information what changes have you already made to your department or what changes could you implement to reach your goals (e.g., training about a topic, resources, etc.).	
Comments:	

Faculty Accomplishments in Outreach

Department _____

Date _____

Departmental goal regarding outreach:

Faculty Member	Presentations for schools, teacher groups, student groups	Presentations to civic clubs/organizations, libraries, museums, etc.	Faculty-mentored student presentations	Faculty-oversight of student competitions/contests	Leadership role for non-credit classes/workshops or other outreach events

<p>Please give 3 or 4 specific examples of activities that advance the regional and global community through outreach (UT Martin Mission).</p>	
<p>Based on this information what can you conclude (e.g., are you meeting your goals, department strengths, areas for improvement).</p>	
<p>Based on this information what changes have you already made to your department or what changes could you implement to reach your goals (e.g., training about a topic, resources, etc.).</p>	
<p>Comments:</p>	

Faculty Accomplishments in Service

Department _____

Date _____

Departmental goal regarding service:

Faculty Member	Reviewer for professional publications, sponsored funding agencies, etc.	Leadership role (chair, co-chair, secretary, treasurer, committee chair, etc.) in professional organization	Boards, non-university committees, task forces, etc.	Leadership role in civic organization	University committees, Faculty Senate, IRB, IACUC, etc.

<p>Please give 3 or 4 specific examples of activities that advance the regional and global community through service (UT Martin Mission).</p>	
<p>Based on this information what can you conclude (e.g., are you meeting your goals, department strengths, areas for improvement).</p>	
<p>Based on this information what changes have you already made to your department or what changes could you implement to reach your goals (e.g., training about a topic, resources, etc.).</p>	
<p>Comments:</p>	

Faculty Accomplishments in Professional Development and Growth

Department _____ Date _____

Departmental goal regarding development and professional growth:

Faculty Member	Participation in research-related	Participation in content-related	Participation in conferences/workshops/	Participation in Scholarship of Teaching and	Other

	conferences/workshops/ seminars, etc.	conferences/workshops/ seminars, etc.	seminars, etc. related to teaching effectiveness	Learning (SOTL) activities	

<p>Please give 3 or 4 noteworthy examples of professional development and growth that support UT Martin's mission.</p>	
<p>Based on this information what can you conclude (e.g., are you meeting your goals, department strengths, areas for improvement).</p>	
<p>Based on this information what changes have you already made to your department or what changes could you implement to reach your goals (e.g., training about a topic, resources, etc.).</p>	
<p>Comments:</p>	