

**Carthage College
2001 Alford Drive
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**OPTIONAL RESPONSE
TO
NASM VISITOR'S REPORT**

April 23-24, 2003

The Carthage Department of Music highly values its membership in the National Association of Schools of Music. The institution and music unit are grateful for the opportunity for self-evaluation preparatory to the NASM reaccreditation visit and for the ensuing Visitors' Report. The recommendations and suggestions by the highly competent team already have resulted in tangible improvements in facilities and program.

The music unit is also pleased to have the opportunity to respond to a number of issues in the Visitors' Report in anticipation of November 2004 Commission action.

A. Mission Goals and Objective

Page 1, paragraph 3 - "Consequently the intent of the degree as stated in the goals and elsewhere is confusing and requires clarification."

REPLY:

The next College Catalog will contain the following: In addition to the basic BA in Music major, emphases in specific areas are available. The emphases in Music Education (General, Choral, Instrumental) meet current Wisconsin licensure requirements in choral music, general music, and instrumental music, and they also meet the standards of the National Association of Schools of Music. For students who seek further depth and skills development, emphases also are available in Performance, Church Music, Piano Pedagogy, and Music Theater. All students completing an emphasis in music take four additional credits of music history/literature electives. {This paragraph will replace the current one under "Emphases in Music," College Catalog, p. 43.)

Page 1, paragraph 5 - "It may be helpful to the music faculty--full-time, part-time, and adjunct--to participate in a professional development workshop that both informs and provides practical assistance for creating outcomes for

the music program, each curricular offering, and other supporting student activities (HB.II,A. p. 59)."

REPLY:

The Carthage Fall Retreat has concentrated on assessment procedures, we currently are working through a North Central Self-Survey, and the music unit has planned a December retreat for professional development.

B. Size and Scope

Page 2, paragraph 2 - "Some of the program 'emphases' have low enrollments: piano pedagogy, composition, music theory, music theater, and church music."

REPLY:

The few students in the music theory and composition emphases reflect a College-endorsed policy concerning self-designed majors, in this case, self-designed emphases. They are not listed among the "normal" emphases in the College Catalog. Music Theater is less than a year old, and enrollments have already mushroomed with the current class of entering freshmen.

E. Faculty and Staff

Page 4, paragraph 1 - ". . .students expressed concerns about how many hours are required in history courses and about the amount of overlapping content that exists between various courses."

REPLY:

The music unit only recently has changed from a two-course music history sequence to a three-course one. Some of the students caught in the switch may have experienced some overlapping content.

Page 4, paragraph 2 - "However, the visitors expressed concern to the department chair that those holding less than a master's degree teaching courses in theoretical, historical, or pedagogical subjects might not be sufficiently prepared (HB. II.E.1.p. 61; VIII.P.85)."

REPLY:

The adjunct instructor in music theory holds a PhD, and no adjuncts are involved in historical and/or pedagogical instruction. We have replaced an instructor in the music education methods sequence with an adjunct instructor with a master's degree and considerable demonstrated successful experience.

Page 4, paragraph 2 - "Also establishing a salary scale for adjunct faculty might avert future misunderstandings."

REPLY:

Carthage hires for quality, and the music unit has the luxury of access to high-level freelance professional musicians in the Chicago-Milwaukee corridor. Issues of experience, expertise, and travel have made individual salary arrangements wise and necessary.

F. Facilities, Equipment, and Safety

Page 5, paragraph 1 - ". . .sound transfer between [practice] rooms is serious enough so that adjacent practice rooms cannot be used during lessons. . . ."

REPLY:

All practice rooms now have new seals on the doors and draperies hung along designated walls. Sound transfer is reduced to practically zero.

Page 5, paragraph 4 - ". . .there was no observed use of modern technology in teaching."

REPLY:

The music unit incorporated technology in music theory, aural skills, composition, arranging, orchestration, and, especially, music education. The music computer lab houses an adequate number of relatively new MAC G3s and G4s. The lab has been upgraded recently and is monitored by the Computer Center. It is networked and shares a laser printer and network access to all campus printers.

A technology workshop/demonstration is scheduled for November, one that is sponsored by the student MENC chapter and is required for all music education students. Faculty are reminded regularly to incorporate modern technology in their pedagogy.

H Recruitment, Admission-Retention, Record-Keeping, and Advisement

Page 6, paragraph 4 - "It may be helpful to articulate the specific strategies used so that their effectiveness can be assessed for the purpose of on-going improvement and continued successful recruiting."

REPLY:

The music unit enjoys a close association with the Admissions area at Carthage. During the summer, a mass mailing is sent out that includes a Fine Arts Questionnaire and a Music Department brochure. On the basis of returns, the department chair assigns prospective students to music faculty for telephone contacts. A file is maintained with the questionnaire, a student profile generated by the Admissions Office, a telephone contact log completed by the faculty person, and other relevant materials. Often, once the initial faculty contact has been made, music students are assigned for follow-up calls. Prospects are encouraged to set up an audition for entrance to the program and for music scholarships. The music executive maintains and, with secretarial assistance, manages the audition schedule.

Annual assessment takes into account how many contacted students actually audition, and how many auditionees actually matriculate. These statistics inform recruitment practices for the following season.

Page 7, paragraph 2 - "These positive statistics indicate that retention activities most likely occur, but it is unclear if such practices are defined, published for students and applies with rigor and fairness (HB.II.H.p.66)."

REPLY:

The College retention rate for freshmen from the 2002-03 to the 2--3-04 academic years was an impressive 75%. It is true that the music unit works diligently to retain qualified music students, but it does not currently maintain records. It is beginning a program to implement that process.

Page 7, paragraph 3 - "The Self Study suggests that a departmental plan to

maintain documents: e.g., recital programs; audio/video tapes of performances, research projects, student portfolios (p. 16). During the visit the files did not reveal consistency and tapes were not available.”

REPLY:

Record keeping is becoming increasingly uniform and consistent. Performance CDs are available in the music executive's office, and the process of portfolio assessment has fully begun at this time. The latter will provide a rather complete history of a student's performance study and constitute an important assessment tool for student, department, and institution.

J. Published Materials

Page 7, paragraph 6 - “The catalog (pp. 43-44) and recruitment brochures also have inconsistencies and some errors (HB.II.J.p.67)J.”

REPLY:

Errors and inconsistencies have been corrected for the new catalog and new Music Major Handbook.

Pages 7-8, paragraph 6 - “B.A. emphases are described as providing ‘professional competence’ (CC.p.42). This description requires the music unit to clarify its intent of offering the BA with limited electives--thus, an emphasis; or the BM with the extensive curriculum that prepares students for professional level competence.”

REPLY:

The revised paragraph that will appear in the new Catalog (see page 1 of this document, the reply to A, should eliminate confusion concerning professional competencies that may be associated with a professional degree. From their initial audition, students understand that the music unit functions within the context of a liberal arts philosophy and makes no pretense to a conservatorial approach.

O. Programs, Degrees and Curricula

1. Specific Curricula

Bachelor of Arts in Music

Page 9, paragraph 2 - “The curricular chart for this emphasis indicates a wide range of credits for performance creating additional confusion regarding the nature of this program (HB.VIII.E.p. 90).”

REPLY:

The “wide range of credits” probably references the 0-8 credit option for ensemble participation. This arrangement, explained in previous NASM communications and surveys, is a device employed to stay within College and State parameters for credits within the major.

Page 9, paragraph 2 - “Similarly, the new BA with emphasis in Musical Theatre is described as ‘structured according to the NASM guidelines for that major.’ It is unclear if the music unit is describing the BA or the BM (HB.p.173).”

The guidelines are those for an emphasis within the liberal arts degree. The music unit does not presume to meet standards for the BM degree.

Page 9, paragraph 3 - “This emphasis [Piano Pedagogy], however has no curricular chart (SS.Appendix IV).”

The Piano Pedagogy emphasis has evolved from a certificate program and was formalized as an emphasis within the year prior to the Self Study. The new College Catalog and reissues of publicity materials will reflect its requirements with accuracy and consistency.

Bachelor of Arts in Music Education

Page 10, subsection a - “Orchestration: MUSI 312 is not listed as required for the general or choral music emphases (CC.43; SS., Appendix IV), the Self-Study (p. 25) describes how ‘orchestration’ serves these emphases, but it does not list it as required (HB.VII.B.p.83). Consequently, it is not clear how the students gain this competency.”

“Orchestration” is not a required course for the general music or choral education emphasis, which it need not be. Competencies in “Arranging” (HB p. 96, J.3.b.2) refer to adaptation, editing and constructing pieces which are performable by school ensembles.

Development of these skills are integrated into the Elementary Music, Middle and Secondary Music, and Instrumental Music methods courses (MUSI 421, 422, 420) through the construction of arrangements specific to each area. The study of “Instrumentation” as outlined (HB p. 96, J.3.b.1) in the conducting area is incorporated into both choral and instrumental conducting courses (MUSI 310, 311) through direct instruction and testing

Page 10, subsection b - “Technology: The visitors saw little evidence of the ways in which music education students developed a basic overview understanding how technology serves the field or a working knowledge of technology as applicable to the field of education (HB.VII.E.1,2.p. 84).”

Technological competency (HB p. 960) for music education students is assured through instruction in the Elementary Music, Middle and Secondary Music, and Instrumental Music methods courses (MUSI 421, 422, 420). Students are provided printed matter detailing current general and professional resources available in computer software, hardware and supporting electronic media. Practical experience in applications such as Sibelius, Finale, Pyware 3D are included in the methods courses, and special workshops are offered on a regular basis through the college chapter of MENC to further expose students to the constantly evolving state of technology. Classroom assignments are constructed as to utilize internet resources as well as familiarize students with electronic communication capabilities.

Page 10, subsection c - “Performance: There was not evidence that students in music education and other emphases demonstrate the technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration (HB.VII.A.1, p. 83).”

Junior standing juries for all emphases affirms the faculty’s commitment to a level of performance that meets the standard of “artistic self expression”. While not currently required, most music education students do give recitals of considerable artistic merit, which are predicated on the successful hearing of a pre-recital jury. In addition, music education students are required to enroll in two terms of chamber music ensembles, which further enhances their performance attributes.

Page 10, subsection d - “The curricular table for the BA in Music with an emphasis in instrumental music education appears to have mistakenly

listed the requisites for the choral program. A corrected table should be submitted to demonstrate that students gain sufficient knowledge and skills to work as a leader and in collaboration on musical matters of interpretation (HB.VII.A.4.p.83)."

A copy of the 2002/2003 Instrumental Music Education emphasis in the Music Major is attached. Instrumental Conducting (MUSI 310) and Instrumental Music Methods (MUSI 420) address skills in musical leadership and collaborative musicing. While a second semester of instrumental conducting would be beneficial to all music education students (and will be proposed as an offering in the future), it is the practice of the department to provide additional conducting experience each term to all instrumental music education students that have completed the conducting class by rehearsing the Carthage Wind Orchestra or Chamber Orchestra. Additional coursework in conducting is available as an elective to music education students as well.

Page 10, subsection e - "Sufficient laboratory experiences that give students opportunities to apply rehearsal techniques and procedures were not apparent. The course MUSI 320 Field Experience is offered for 0 credit and the nature of the experience as described in the college catalog (p. 47) is not clear (HB.VIII.J.3.b.f d, p. 96)."

Teaching experiences in a laboratory setting are a consistently applied mandate of the department in music education courses. Each of the courses in teaching brass, percussion, woodwinds and strings (MUSI 205, 206, 207, 208) as well as World Music in the Classroom (MUSI 209), Instrumental and Choral Conducting (MUSI 311), Learning About Instruments (MUSI 314), and the music teaching methods courses (MUSI 420, 421, 422) include a significant teaching practicum within the class. Observation and field experience is also a component of most of the same courses.

In addition, MUSI 320, Field Experience, provides an early experience in an authentic environment for students to observe and engage in teaching experiences. The Field Experience is primarily offered in J-Term, and is assigned 0 credit hours so that students may also enroll for another course if time and scheduling permit.

Page 10, subsection f - "Rudimentary capacity to create derivative or original music both extemporaneously and in written form. The SS narrative (p. 25-26) describes the ways in which composition and improvisational skills are delivered. However, the required courses for the

general music emphasis are not included in those that provide compositional skills. This competency applies to the choral emphasis as well, but is not mentioned in the narrative (HB.VII.C.1-2, p.84)."

Rudimentary capacity to create derivative or original music both extemporaneously and in written form is introduced and developed in Elementary Music Methods (MUSI 421) and Middle and Secondary Music Methods (MUSI 422). Specifically, improvisation and audiation on tonal and rhythmic patterns is required in both classes. Elementary Music Methods provides extensive practice in utilization of Orff techniques of instruction and performance. Admittedly, this is a weak area in this area of the program, but a rudimentary capacity is most assuredly in place.

P. Music Unit Evaluation, Planning, and Projections

Page 12, paragraph 1 - "Furthermore, it was unclear if any internal assessment of student outcomes occurs."

The music unit actively participates in the climate and process of assessment at Carthage. The music executive, in fact, is a charter member of the Assessment Committee. Annual Music Department Assessment Reports are a matter of record and may be accessed through the Carthage web site under "Assessment." Assessment tools regularly include internal surveys of student outcomes.

The following pages constitute a corrected version of a table outlining the requirements for an emphasis in instrumental music education. They should replace pages 10-11 of Appendix IV, Curricular Tables, of the original self survey document.

Degree Title: B.A. in Music (Emphasis in Instrumental Music Education)

Number of Years to Complete the Degree: 4+

Degree submitted for: Renewal of Plan Approval

Basic Musicianship and Performance	Professional Education	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Major	Name of Program Supervisor
62-78 52% - 65%	25 Credits 21%	34 Credits 28%	28 Credits 23%	149-165	16	James Ripley

Basic Musicianship and Performance

Music 101	Music Theory I	3 credits
Music 102	Aural Skills I	1 credit
Music 103	Music Theory II	3 credits
Music 104	Aural Skills II	1 credit
Music 201	Music Theory III	3 credits
Music 202	Aural Skills III	1 credit
Music 203	Music Theory IV	3 credits
Music 204	Aural Skills IV	1 credit
Music 115	Exploring Music (for Majors)	4 credits
Music 305	Music History I	4 credits
Music 306	Music History II	4 credits
Music 307	Music History III	4 credits
Applied Music (in principal area-1 credit each term)		8 credits
Ensemble Participation each term (0-1 credit option)		0-8 credits
Keyboard Study (class and/or private study)*		0-8 credits
*(Keyboard study is required until Piano Proficiency is passed)		
Music 070	Music Departmental Recital (each term)	0 credits
Music 220	Popular Music in America	4 credits
Music 209	World Music in the Classroom	2 credits
Music 301	Seminar in Form and Analysis	2 credits
Music 320	Field Experience	0 credits
Music 021	Glass Guitar	1 credit
Music 205	Woodwind Techniques	1 credit
Music 206	Brass Techniques	1 credit
Music 207	Percussion Techniques	1 credit
Music 208	String Techniques	1 credit
Music 310	Instrumental Conducting	4 credits
Music 312	Orchestration	2 credits
Music 420	Instrumental Music Methods	3 credits
Music 009	Small Inst. Ensemble (2 terms)	0 credits
Music 020	Class Voice or	1 credit
Music 025	Private Voice	1 credit

Total Basic Musicianship and Performance

65-81 credits

Professional Education

Education 101	Education and Society	3 credits
Education 102	Education of Exceptional Children	3 credits
Education 200	Educational Psychology	3 credits
Education 351	Curriculum in Contemporary Schools	2 credits
Education 352	Development and Content Reading	2 credits
Education 490	Student Teaching Seminar	12 credits
Total Professional Education		<u>25 credits</u>

General Studies

Heritage 105	Heritage Seminar I	4 credits
Heritage 106	Heritage Seminar II	4 credits
Heritage 205	Heritage Seminar III	4 credits
Religion 100	Understandings of Religion	4 credits
One additional approved religion course		4 credits
Two modern language courses in the same language		8 credits
One Mathematics course		4 credits
P.E. 001	Concepts of Physical Fitness	1 credit
One additional approved P.E. course		1 credit
Senior Thesis		0 credits
Total General Studies		<u>34 credits</u>

Electives

Junior Symposium (3 approved linked courses)		12 credits
One Humanities course from approved list		4 credits
Two Natural Science courses from approved list (1 lab)		8 credits
One Social Science Course from approved list		4 credits
Total Electives		<u>48 credits</u>

Note: Maximum percentages and maximum total credits were calculated presuming 8 credits of Ensemble and 8 credits of keyboard study.