

## **School of Music Graduate Student Learning Outcomes**

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#### *1. Critical, Creative and Musical Reasoning*

This includes learning to analyze and interpret music, to express the composer's intention, the character of the music and to convey the emotion of the work. Graduate students participate in applied lessons encompassing performance, composition and conducting, accompanying class, chamber and large ensembles as part of the required coursework. Graduate students are assessed on critical, creative and musical reasoning weekly in lessons and ensembles with letter grades and with a separate graduate student assessment at applied juries.

Each semester, all graduate students receive numeric ratings and written evaluations from all faculty members with whom they worked. These evaluations include an analysis of how these particular students are performing—musically and academically—in relation to Student Learning Outcomes. These evaluations are part of the Annual Review Process for all graduate students in the School of Music.

#### *2. Quantitative and Symbolic Reasoning*

This involves taking the abstract symbols on the page and making musical sense of them, interpreting the rhythmic and pitch elements of the music and making expressive choices based on the notation on the page. Graduate students enroll in applied lessons encompassing performance, composition and conducting, accompanying class, chamber and large ensembles as part of the required coursework. Graduate students are assessed on quantitative and musical reasoning weekly in lessons and ensembles and with a separate graduate student assessment at applied juries.

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#### *3. Information Literacy*

Musicians must understand the historical and cultural aspects of the music that they are performing to present a musically and artistically convincing performance. Also, graduate students must become familiar with a wide range of important works from the musical canon. Graduate students are required to use several outside sources, including library and online resources, to gain this knowledge. Graduate students complete MUS 560 Introduction to Graduate

Research, in which they master responsible research and citation, culminating with a fifty-item annotated bibliography. This product can be the basis for the 700/702 project. As part of the core requirements, graduate students complete two graduate-level music history courses and two graduate-level theory/analysis seminars, which deepen and widen the knowledge base. All coursework is assessed both with letter grades and a separate graduate student assessment each semester.

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#### *4. Communication*

A musician or teacher is not successful unless there is communication with the audience or class. Graduate students perform regularly in studio class, area convocation, full convocation, nightclubs, Atrium Recitals, graded MUS 522 recitals and informal recitals as well as chamber and large ensemble performances. Composition students meet regularly with professors and fellow composition students to listen to and discuss the effectiveness of the students' compositions. These events are assessed informally by studio teachers and formally with letter grades, recital ballots and a separate graduate student assessment each semester.

In oral communication skills, graduate students make both full class time oral presentations and partial class time oral presentations on relevant topics in the core courses of Music History and Music Theory/Analysis, which are assessed with a letter grade. Several graduate students also teach undergraduate classes or tutor undergraduate students. Course work is assessed with a letter grade, while the activity as a Teaching Assistant is assessed informally by the supervising professor and with a separate graduate student assessment each semester.

Written communication is also assessed. Significant writing is required in MUS 560, Introduction to Graduate Studies, and in the core music history classes which are required for all School of Music master's candidates. Also, every master's project: MUS 700 and MUS 702, is required to include a written component.

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#### *5. Diversity*

To perform music of different styles and genres, it is essential to understand diverse cultures and musical views. This is related to information literacy. Graduate students already enter the program with a broad knowledge of the standard canon, and are introduced to a wider range of music from diverse cultures and views in applied lessons, literature seminars, Music History and Music Theory/Analysis classes, chamber and large ensembles and special project 600 courses. Graduate students also have the option of exploring a wider range of literature as part of the 700/702 project. All work is assessed with both letter grades or S/F and separate graduate student assessment each semester.

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#### *6. Integration of Learning*

For a musical action, be it performance, composition, or research in music topics, to be truly successful, all of these Learning Outcomes—creative thinking, symbolic reasoning, information literacy, communication and diversity must be integrated by the musician. The culminating integrated product is heard in MUS 522 recitals (encompassing performance, composition and conducting) and in oral examinations for the 700/702 project. Both these events are assessed, one by balloted letter grade and one by S/U. In addition they are assessed with a separate graduate student assessment each semester.

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