

Department of Music
Unit Response to External Reviewers' Report & Action Plan
Programs Being Reviewed: Undergraduate and Graduate programs
Approved by Dean: include title/date

Note: This document is made available for public posting on the Vice- Provost's website.

| Action Item | Owner & Timeline | Progress Update June 2019 | Will the action described require calendar changes? (Y or N) |
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| Consolidate and integrate music facilities in the Loeb Building. | AD Music, Director of SSAC, & Dean of FASS (and the University) | <p>In Fall 2016 and then in summer 2019, Music freed up teaching studios on the 9th floor of Loeb to provide office space for 2 Instructors. In Winter 2019, a Psychology office was allocated to Music for the Kallman Chair in Canadian Music.</p> <p>In July 2020 we will need to find an office space for the new ½ admin. hire.</p> <p>Space is still an issue as Faculty do not have a common area/lunch room/lounge and practice space for students is minimal.</p> | <i>N</i> |
| Enhance and optimize space in the Jacob Siskind Music Resource Centre. | Music's Siskind Centre sub-committee, SSAC Director, and Library administration. | <p>A Music sub-committee worked closely with the MacOdrum Library administration to finalize plans for renovating and equipping the Siskind Centre as a multi-functional space for Music. Funded largely through donations to the Library, a major contribution from the President's Office, and additional funds from SSAC, equipping of the facility was completed and the Siskind Centre officially opened on 08 June 2017. Since 2017, a number of steps have been taken, in collaboration with MacOdrum Library staff and management, to enhance the JSMRC and optimize the usage of this important library space for music students. These steps include: refurbishing the room with new chairs and tables (in keeping with the style of the library's "Discovery Centre" on the 4th floor of the MacOdrum library); installation of Finale music notation software on the computer stations in the</p> | <i>N</i> |

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| | | <p>JSMRC; increased use of the JSMRC for SSAC/Music conferences, colloquia, meetings and classes; installation of display cases in the JSMRC (and in its outside foyer area) to showcase the Tom Kines musical instrument collection; installation of a screen and a data projector, electronic keyboards; and installation of banners and plaques highlighting the life and career of Jacob Siskind. In January 2020 the room was equipped to play records, CDs, and DVDs (for class use). A group-DVD viewing area is also now available to students. Initial steps have been taken to move forward with a plan to restore the historic 1913 concert Steinway that is housed in the space.</p> <p>A class is currently being taught in the Siskind Centre and efforts will be made to ensure that the Music Coordinator, SSAC School Administrator and SSAC Technician all have access to an electronic sign-up (for room scheduling & maintenance).</p> | |
| <p>Funding to hire additional support for juries and auditions</p> | <p>Director of SSAC & Dean of FASS</p> | <p>For one year, in 2016, the Dean of FASS allocated funds, in support of additional professional help for juries and auditions. Since 2016 SSAC has continued to provide this funding. Long-term base-budget support of this kind will be sought in future.</p> <p>During the academic years or 2016–17 through 2019–20, Dr. John Higney served as Performance Logistics Coordinator. Having this position has helped the administration and delivery of juries and auditions immensely. In 2020/21 this position will be discontinued and a new ½ Administration Position will assume these duties (the new position has been approved by the Dean for the 2020/21 budget, subject to confirmation by Carleton’s president). Beginning in Winter 2019, SSAC also funded an instrument-specific specialist to be present at all in-house auditions, which helped a great deal in terms of having better assessments and an enhanced experience for the applicant. SSAC funding occurs on a year-to-year basis. Long-term base-budget support of this kind will be sought in future.</p> | <p><i>N</i></p> |

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| <p>Investment to employ tenure-track performance area faculty members to support a higher level of performance activities</p> | <p>JCI sub-committee, AD Music, Director of SSAC, & Dean of FASS</p> | <p>The role of Performance Logistics Coordinator was assigned to John Higney in 2016. In 2020/21 this position will be discontinued and a new ½ Administration Position will assume these duties (the new position has been approved by the Dean for the 2020/21 budget, subject to confirmation).</p> <p>Having that continuity to support performance activities has been extremely valuable for recruitment, retention, and curricular development in performance. This investment was only temporary, however, as this position is scheduled to terminate in the 2020–21 academic year.</p> <p>The proposed certificate program in Jazz and Creative Improvisation was supported in principle, especially since Carleton Dominion-Chalmers Centre was acquired, but in the incarnation as presented, it required a new hire. This new hire would constitute significant investment in the performance area. At present, however, Music has not received support from FASS to pursue this certificate.</p> <p>Music’s comprehensive approach does seek to balance performance study with course work in music history, culture, theory and related academic areas. Nonetheless, there remain no plans to hire a faculty member dedicated to performance studies.</p> | <p><i>N</i></p> |
| <p>Studio lessons should be administered for the entire term.</p> | <p>Dean of FASS</p> | <p>The Dean of FASS allocated additional funds to the SSAC budget to support a full twelve weeks of instrument instruction for BMUS students. This represents a significant increase (approximately 9%) in the overall budget for studio lessons and performance. The additional lessons were implemented in the 2016-17 academic year and are ongoing. This has been a tangible benefit to music performance studies.</p> | <p><i>N</i></p> |

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| <p>Ensemble courses should count for credit, and contract instructors given clear criteria on which to evaluate student work</p> | <p>AD Music, Supervisor of Ensembles (SEM)</p> | <p>Students are required to take 8 ensembles in order to graduate with a BMUS degree.</p> <p>As of 2019, ensemble courses are a non-credit requirement for BMUS students.</p> <p>The issue of ensemble credit has larger implications with regards to the overall credit structure of the BMUS program, budgeting, and union and labour rules/standards. The issue of offering credit for ensembles has been discussed by Music before but the issue will be taken up again with the Registrar's Office in the coming academic year, 2020-21.</p> <p>Since Fall 2019, non-Music students who join our ensembles have been able to apply and receive a co-curricular record that acknowledges their ensemble participation.</p> <p>This past fall, the Supervisor of Ensembles has required that all ensemble directors submit a course outline with clear evaluation rubrics. These course outlines are available on our unit-shared drive and are shared with our students at the beginning of the term. Students are evaluated on rehearsal attendance, final concert attendance, engagement, and contribution. Students cannot pass their ensemble course if there are two unexcused absences or if they miss the final concert of the term.</p> | <p>N</p> |
| <p>Musicianship courses and curriculum require a redesign</p> | <p>Committee of the Whole</p> | <p>Music has successfully implemented changes in the musicianship courses. The previous plan of just 0.25 credit offerings across two terms for each year was rescheduled as standard 0.5 credit courses in one term for each year. Not only does that help by intensifying the aural training in the two terms, but musicianship activities have been added to two other courses (MUSI 1700 and 2701), creating an uninterrupted curriculum of musicianship for the first two full years of the typical BMus student's program of study. Furthermore, applied rhythm courses were modified to enhance rhythmic notation literacy.</p> | |

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| <p>Develop strategies for mentoring contract instructors and enhancing their sense of being valued</p> | <p>AD Music & Undergraduate Supervisor</p> | <p>In Fall 2019, the Music Coordinator and AD reached out to all Contract Instructors to welcome them and point them to different supports at Carleton: SSAC's Multi-media Technician for A/V support and the EDC for CULEARN training and other courses. The AD also offered to meet 1-on-1 with C.I.'s. There is a plan to continue to do this at the beginning middle and end of each term to ensure C.I.'s receive adequate mentoring and support. We continue to include C.I.'s in social events and have plans to have a Townhall Event (2020/21) which would include all Performance Instructors and Contract Instructors.</p> | |
| <p>Anna Hoefnagels should continue in the position of Graduate Supervisor for a term of three to five years</p> | <p>AD Music & Director of SSAC</p> | <p>For the academic years of 2015-2017 and 2018-2019 Dr. Hoefnagels served as Graduate Supervisor. Usually, Admin positions are for 3 years. This is a policy we support but which we recognize is not always possible because of considerations such as sabbaticals and leaves.</p> | <p><i>N</i></p> |
| <p>Guidelines for the colloquium series to ensure that speakers represent a range of scholarly approaches</p> | <p>Graduate Supervisor and the MA committee</p> | <p>This is not something that we see as a problem. Colloquium speakers are selected based on feedback and recommendations from the Music and Culture Graduate Student Society and the availability of guests. In some cases we have offers of talks from colleagues who are in the Ottawa area and in other cases guests are invited.</p> | <p><i>N</i></p> |
| <p>Study in the MA should be limited to academic approaches</p> | <p>MA committee</p> | <p>We do not agree. Our program is inclusive and we have a broad conception of what exactly constitutes academic work, which includes musical practice. The introduction of the 0.5 credit courses in performance and composition studies has proven to be appealing to students.</p> | <p><i>N</i></p> |
| <p>Graduate supervisions should continue to be evenly distributed</p> | <p>MA committee</p> | <p>Equitable and responsible graduate supervision remains a priority for the MA committee and the introduction of practice-based courses has expanded the opportunities for involvement in the program by all faculty members with graduate supervisory status.</p> | <p><i>N</i></p> |

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| More workspaces for grad students | AD Music, Director of SSAC, & Dean of FASS (and the University) | Graduate students continue to make use of the graduate resource centre on the 8 th floor of Loeb, and they also have access to a designated T.A. office where they can tutor students and not disturb other grad students. Moreover, they can use the Siskind Centre and graduate study areas in the Library. | N |
| The Assistant Director of Music should be located <i>in situ</i> to foster stronger connections to students and faculty | AD Music, Director of SSAC, & Dean of FASS (and the University) | This is not a problem as it has only happened once that the Assistant Director was located across campus. | N |
| The workload and working conditions of Tasneem Ujjainwala should be assessed to ensure she is properly supported | AD Music, School Administrator, Director of SSAC | <p>The AD and School Administrator checks in with Tasneem Ujjainwala on a weekly basis to ensure she is properly supported.</p> <p>Due to new initiatives to increase recruitment and for retention purposes, we have made changes to our audition process which has resulted in additional workload issues for Ms. Ujjainwala. She was provided with a stand-up desk to increase vitality and energy in her office along with a more ergonomic chair. Issues with work-related stresses were addressed in the assessment for Music and are being looked at on a regular basis by the A.D. and School Administrator.</p> | N |
| Activities to promote awareness of healthy, appropriate relationships in the workplace | AD Music, Undergraduate and Graduate Supervisors, Director of SSAC | A series of visits and events including members from Privacy, Human Resources, and Equity Services has taken place. We will continue these programs, in regular orientations and other forums. Music went through a workplace assessment process, which helped identify inter-personal issues and improve morale. We have regular breakfasts to support social interactions amongst colleagues. There are regularly scheduled health and wellness workshops for students. | N |

Part 2: Update on Learning Outcomes Assessment Activities

1. Who is responsible for the assessment of program learning outcomes?

- Learning Outcomes Assessment Committee
- Undergraduate and/or Curriculum Committee(s)
- All faculty in unit
- Other _____

2. Which program learning outcomes have been assessed since the last CPR? (list the learning outcome statements, or abbreviated versions, below)

For the Bachelor of Music Degree, DLE *Depth and Breadth of Knowledge (LO2-4)*, DLE *Knowledge of Methodologies (LO1)*, DLE *Application of Knowledge (LO2-3)*, DLE *Communication Skills (LO1)* have been informally reassessed since the last CPR.

3. What methods have been employed to assess the program learning outcomes? (check all that apply)

- Reviews of examples of student work
- cuPortfolio
- Student surveys or focus groups
- Faculty retreats or discussion sessions
- Reviews of program curricula and courses (includes efforts to align course and program learning outcomes)
- Other _____

4. Provide a brief description of the assessment activities undertaken since your last CPR Review.

The recent acquisition of Carleton Dominion-Chalmers Centre has resulted in new opportunities vis-à-vis *Application of Knowledge LO2-3* and *Communication Skills LO1* as new forms of community engagement and performance experience have become available to students and faculty. At a recent retreat, we rewrote the mandate or mission statement of our program, allowing us to revisit how we conceive of *Depth and Breadth of Knowledge LO2-4*. The addition of ethnomusicology courses and the rewording and renaming of course descriptions for musicology courses have given us a chance to rethink *Depth and Breadth of Knowledge LO2-4* and whether our curriculum offerings adequately reflect the balance of musicological approaches we strive for. Finally as a way to address *Knowledge of Methodologies LO1*, we improved auditions and year-end jury experiences for students as a means to ensure greater consistency in admissions and ongoing evaluation of learning outcomes. A new position (Performance Logistics Coordinator) now to be replaced by a ½ Admin position (on a trial basis in 2020/21) was created to support all learning outcomes related to the BMUS program.

Midway Assessment Report Example

5. **What assessment activities will be undertaken between now and your next CPR? When will these be implemented?**

At our next Music retreat in May, we will reassess *Depth and Breadth of Knowledge LO2-4* and will launch a curriculum review for our program. Assessment of workload is ongoing as we take a year to reorganize administrative positions in Music (with the ½ Administrator position) to see if there is a positive impact on Learning Outcomes.