

The Application of Portfolios as a Method of Assessment at the Undergraduate and Graduate Levels in the Music Content Area

Prepared by:  
Jason Brian Atkinson

In partial fulfillment of the requirements for the Degree in Master of Arts in Music Education

Thesis Submitted: October 31, 2005

Janita Byars 10/31/05  
Thesis Advisor Date

Jim All 10/31/05  
Thesis Committee Member Date

Paul Morris 10/31/05  
Thesis Committee Member Date

Dan Stinson 10/21/05  
Thesis Committee Member Date

Kathleen C. Hilton  
Dean of Graduate Studies Date

## Acknowledgements

Cage  
AS  
36  
.NB  
P4555  
2005  
no. 1

The writer would like to thank the following people for their assistance in the completion of this project. Each person contributed their time, knowledge, expertise, and patience to make this project possible and I am grateful for all of their contributions.

Erica Atkinson: my wife and helpmate  
Jimmy and Barbara Atkinson: my parents  
All members of my immediate family and extended family  
Dr. Janita Byars: thesis advisor and program director  
Dr. Gail Morfesis: thesis committee member  
Dr. Timothy Altman: thesis committee member  
Dr. Dan Strickland: thesis committee member  
Mrs. Brenda Jacobs: UNCP Music Department Secretary  
Mr. Daren Sellers: Music Resource Center Specialist  
David Barkley: friend, pilot program participant, Cadre One member  
Denise Bloomer: friend, pilot program participant and Cadre One member  
James Kuzcero: friend and Cadre One member  
Jean-Marie Bell: friend and Cadre One member  
UNC-Pembroke Department of Music  
Andrew Gore: pilot program participant  
Anna Bunn: pilot program participant  
Benjamin McClain: pilot program participant

I would like to thank God for divine inspiration and the strength to complete this project. I dedicate this thesis project in memory of my grandparents, Leon and Ruby Atkinson, Joel Wells, and Mildred Moore. Even though they are not here now, their memories continue to encourage and uplift me.

## Table of Contents

<i>Title</i>	<i>Page Number</i>
Philosophy of Music Education	1
Abstract	2
Outline	3
Description of the Problem	5
Rationale	6
Introduction	8
Review of Related Literature	10
Chapter One:	12
<i>What are Portfolios</i>	19
Chapter Two:	
<i>Portfolios as Assessment Instruments</i>	24
Chapter Three:	
<i>Review of Current Collegiate Practice</i>	34
Chapter Four:	
<i>Implementation of Pilot Process in a Pilot Program for the Music Department at the University of North Carolina at Pembroke</i>	43
Chapter Five:	
<i>Conclusion/Discussion</i>	47
Bibliography	51
Appendix A:	
<i>Questionnaire for Students</i>	53
Appendix B:	
<i>Questionnaire Results</i>	64
Appendix C:	
<i>SLO Degree Chart</i>	70
Appendix D:	
<i>SLO Summary Chart</i>	72
Appendix E:	
<i>Undergraduate Portfolio Template</i>	74
Appendix F:	
<i>Graduate Portfolio Standards Chart</i>	82
Appendix G:	
<i>Graduate Portfolio Template</i>	84
Appendix H:	
<i>Sample Reflection</i>	86
Appendix I:	
<i>Sample Student Reflections</i>	91
Appendix J:	
<i>Undergraduate Rating Chart</i>	

Appendix K:	93
<i>Graduate Rating Chart</i>	95
Appendix L:	
<i>Post-Portfolio Survey</i>	97
Appendix M:	
<i>Post-Portfolio Survey Results</i>	101
Appendix N:	
<i>Optional Questionnaire for Faculty</i>	

## Philosophy of Music Education

The foundation of my philosophy is that all people have worth and dignity.<sup>3)</sup> My personal belief is that all people are entitled to receive a well-rounded education, which includes interaction, experience, and in-depth study of music and other cultural arts. As an educator and artist, I believe that music is essential to a person's academic, physical, emotional, social, and spiritual growth and development. My beliefs are supported through research findings that have proven that music has and continues to be a powerful influence on peoples' aptitudes, attitudes, and beliefs. Studies in music education have also found that the integration of music into the curriculum has supported and continually supports learning and development in other subjects.

Music encourages a balance of cooperation, competition, and individual achievement in the school environment and community. Music education prepares people for active participation as productive citizens of our democratic and multicultural society. Music has existed throughout history and continues to influence our society. I believe that all people should be provided opportunities to actively participate in facets of music education. This supports a total quality education and nurtures growth and development in all areas at school, home, in the community, and personal life experiences.

## Abstract

**Title: The Application of Portfolios as a Method of Assessment at the Undergraduate and Graduate Levels in the Music Content Area**

**Subject: Portfolio Assessment**

**Author: Jason Atkinson**

This study examines the development of a pilot portfolio program for the University of North Carolina (UNCP) Music Department for students who are currently enrolled in their undergraduate and graduate degree programs. To begin the process, the writer develops and administers a portfolio questionnaire to faculty, staff, and students who are currently involved in a collegiate portfolio program. The writer also reviews related literature and provides an overview for the reader concerning the background of portfolios. An examination of current collegiate programs guides the design of a pilot portfolio program at UNCP. The faculty and staff of the UNCP Music Department developed student learning outcomes (SLOs) for all of the courses that are offered in each of their respective degree programs. Three undergraduate and three graduate students at UNCP are selected to participate in the pilot program. Through direct observation and interaction, the writer discusses the processes that occur with regard to focused learning as students make progress toward compiling a portfolio. The focused learning is demonstrated through the development of self-reflective statements by the students regarding the selected artifacts and the relevance to the SLOs for the specific courses. Appendices include questionnaire results, SLO charts, templates, and rating scales.

## Outline

**Thesis:** The application of portfolios as a method of assessment at the undergraduate and graduate levels in the music content area.

- I. Description of the Problem to be Addressed
- II. Rationale
- III. Introduction to the Thesis
- IV. Review of Related Literature
- V. What are portfolios?
  - A) Definitions
  - B) History of Portfolios
  - C) Common Applications
  - D) Contemporary Practice
- VI. Portfolios as Assessment Tools
  - A) Assessment Parameters
  - B) Curricular Standards
  - C) Reflective Practice
- VII. Review of Current Collegiate Practice
  - A) Descriptors of Selected Portfolio Programs
  - B) Questionnaire/Survey Results
- VIII. Implementation of the Portfolio Process in a UNCP Music Department Pilot Program
  - A) Description of the Process
  - B) Student Portfolio Construction

C) Evaluation

XIV. Conclusion/Discussion

A) Summary

B) Recommendations for Future Development

XV. Bibliography

XVI. Appendices

A) Questionnaire for Students

B) Questionnaire Results

C) SLO Degree Charts

D) SLO Summary Chart

E) Undergraduate Portfolio Template

F) Graduate Portfolio Standards Chart

G) Graduate Portfolio Template

H) Sample Reflection

I) Sample Student Reflections

J) Undergraduate Rating Scale

K) Graduate Rating Scale

L) Post-Portfolio Survey

M) Post-Portfolio Survey Results

N) Optional Questionnaire for Faculty



### Description Of The Problem To Be Addressed

The University of North Carolina at Pembroke (UNCP) Music Department has been developing student learning outcomes for each of the courses that they offer. To date, there is not a program where students can demonstrate student learning outcomes collectively as a result of artifacts from their respective courses. The need for multiple assessment tools has been expressed. The goal of this study is to develop a portfolio program that addresses student learning outcomes at both the undergraduate and graduate levels.

## Rationale

Educators utilize various assessment methods to measure student development and instructional effectiveness. The data collected from these methods are used to rate student performance, as well as to enhance the teaching and learning process. One such assessment tool is the portfolio.

Portfolios programs are highly personalized, flexible systems that allow students to demonstrate individual and collaborative growth, achievement, and learning over time. Portfolios allow the learner to think reflectively about specific goals and objectives. Students select artifacts that demonstrate competency in an area of study. Portfolios have sometimes been considered a roadmap of the professional goals, experiences, and outcomes of the learner. Portfolios come in a variety of formats, including paper copy, video, and electronic (Martin, 41).

Universities across the nation are creating and implementing portfolios as a vehicle for institution-wide reflection and learning and, of course, assessment of students. As of the beginning of this project, the Music Department of the University of North Carolina at Pembroke (UNCP) did not have a portfolio assessment in operation. The Music Department is collectively seeking to use various assessment methods to measure the growth and development of the students at both the undergraduate and graduate level.

Given this evidence and the current needs of the UNCP Music Department, the student learning outcomes (SLOs) would bring together areas of the music curriculum from a series of somewhat independent courses into an educational program. Through the portfolio process, the students examine components of their educational program, in

relation to student learning outcomes. As a part of the portfolio process, focused self-reflection will authenticate student learning. Focused self-reflection is one of the most powerful methods of learning, which provides an opportunity for students to integrate various curricular strands through the portfolio process (J. Byars, personal communication, March 28, 2005). This project will identify key components of the portfolio process for possible adaptation in the design and implementation of a portfolio program for the UNCP Music Department.

## Introduction

The primary goals of this thesis project are to study the use of portfolios as educational resources and assessment tools at the undergraduate and graduate level and to develop a portfolio assessment plan for the UNCP Music Department, with an emphasis on the electronic portfolio.

There are several steps that are required for this process. First, visits are scheduled to area libraries to locate books and information regarding portfolios. Since portfolios are one of the most recent educational trends, there is an abundance of information available. The Internet provides another great resource in locating information. Several links to websites of colleges and universities are found that utilize portfolios as an authentic assessment method. Many of the websites contain contact information, which proves to be an invaluable resource within itself.

Phone and e-mail conversations with the contacts yield important information regarding the portfolio process and the implementation of a portfolio program. After making contacts, the writer reviews several of the college portfolio requirements. To acquire more information from contacts, the writer develops survey/questionnaires to obtain information from faculty members and students of universities that utilize the portfolio, as well as UNCP. After reviewing the information from the survey/questionnaires, interview, and other data collected, the writer compares and contrasts the college portfolio programs that are reviewed, in order to design a portfolio program for the UNCP Music Department.

Members of the UNCP music faculty had previously written specific student learning outcomes for each of their respective degree programs. After studying the student learning outcomes, the writer decides to select a few students representing these degree programs to complete a sample portfolio. The writer observes these students as they complete steps in the portfolio process. Many resources are needed to complete this task including webspace and computer availability. One focal part of the portfolio process for the University of North Carolina at Pembroke Music Department is to make the portfolio an electronic document. Webspace has to be secured through the University Computing office at UNCP. When designing e-portfolios, many universities use specific templates, which provided a unified look for all of the respective department portfolios. A template is being developed to provide a uniform title page for each students' portfolio.

Once the template and student learning outcomes are linked to the web, the pilot program students begin the process of constructing their portfolio. The writer observes and instructs students during the portfolio process to achieve the best results. As a graduate student, the writer completes his own portfolio to provide him hands-on experience and direct interaction with the portfolio process.

The writer uses survey/questionnaires, interviews, student observations, student instruction, rating scales, and hard copies of student work to document a "model" portfolio process. The writer makes recommendations to the faculty and staff of the UNCP Department of Music regarding the construction and assessment of the portfolio process. The time frame for the implementation of the pilot portfolio program is the 2005-2006 school year.

## Review of Literature

Murphy and Underwood discuss common portfolio practices in the text, *Portfolio Practices: Lessons from Schools, Districts, and States*. The writer uses this information to review common practices in the use of portfolios and to further discover and review contemporary uses of portfolios. By utilizing an Internet search for *common portfolio practices* using the Yahoo and Google search engines, the writer finds specific websites, as listed in the bibliography, directly related to the subject area. The writer uses this information to establish commonalities in the portfolio practices of various settings.

*How to Develop a Professional Portfolio*, by Campbell, Cigniett, Melenyzer, Nettles, and Wyman describes specific steps and processes used in developing a professional portfolio. This book serves as a manual for teachers who were using portfolios in the classroom and/or completing their own professional portfolio. The writer uses this resource to study the processes necessary for the development of the portfolio.

Elbow and Belanoff regard portfolios specifically in *Reflections on an Explosion: Portfolios in the 90s and Beyond*. Included in this text are discussions on the application of portfolios as assessment instruments in various settings such as public education and the private sector. The writer uses Elbow and Belanoff's text to analyze the use of portfolios as assessment tools specifically in designing the portfolio program at UNCP. Several websites are found as a result of an Internet search for *portfolio assessment* using the Yahoo and Google search engines. The writer uses the websites to establish a background knowledge of the importance of portfolio assessment and to apply this practice to the design of the portfolio program at UNCP.

D.F. Halpern discusses the application of portfolios at the university and college levels in his book, *Changing College Classrooms*. The writer studies this text to evaluate how portfolios are being used in the college classroom and the impact that portfolios are making with regard to teaching and learning methodology. The writer reviews several websites of colleges to establish commonalities and differences between portfolio programs specifically related to the goals and objectives that each program addresses.

*Designing Professional Portfolios For Change*, by Burke, discusses information regarding the design of portfolios for the changing society. Several designs for various content areas are illustrated using specific examples. The writer uses this information to construct the design of the portfolio program for the University of North Carolina at Pembroke (UNCP) Music Department. *So You Have to Have a Portfolio: A Teacher's Guide to Preparation and Presentation*, by Wyatt and Looper, guides readers through the process of preparing and presenting a portfolio. The writer uses this resource to review the processes to be included in the pilot portfolio program at UNCP.

## Chapter 1: Portfolios

### Definitions

One might ask, "What exactly is a portfolio?" While there is not an official definition of portfolios, educators have described them in various formats. Portfolios used in the educational setting are called *educational* portfolios. An educational portfolio is a very personal collection of artifacts and reflections about one's accomplishments, strengths, learning, and best works. The collection is dynamic, ever-growing, and ever-changing. The educational portfolio demonstrates a student's growth, which can also be noted as a type of *developmental* portfolio. The educational portfolio demonstrates a student's best works, which can also be noted as a type of showcase portfolio. The educational portfolio also demonstrates total output, which can be considered a *comprehensive* portfolio. Educational portfolios are a tool for reflection on the artifacts collected and must be approached from the view of the compiler, the owner of the materials in the collection, or from the point of view of an assessor, one who looks at and evaluates the compilation of materials. Four key concepts have been identified in the portfolio process. These concepts are collection, organization, reflection, and presentation (Wyatt and Looper, 1999).

The materials in a portfolio may be used by the owner or the assessor as a ready reference showing in an organized way just what the compiler has done. The portfolio offers an authentic framework for judgments of the effects of the work done by the owner. The portfolio is also a tool for evaluation by the owner in self-reflection or by a prospective or current supervisor of the work that has been done by the owner and is



show in the collection of materials (Elbow and Belanoff, 1997). A portfolio is not a scrapbook, as one might think. The items in the portfolio have some type of reflection as to why they are included in the collection of materials. If there is no reflection from the owner on the materials collected, the collection is merely a group of artifacts without form and purpose, therefore, making it nothing more than a scrapbook. The organization of the materials, then, with a special reflection about why the items in that collection were included, make the collection a portfolio (Wyatt and Looper, 1999).

### **History of Educational Portfolios**

Portfolios may seem to have appeared on the educational stage just in the past 15 or so years, but many observers claim that portfolios have had a place, if not a name, in schooling for a long time; perhaps as long as teachers have known about the role of reflection in learning; as long as learners have understood self-assessment in growth (Yancey, 1996).

Historically, portfolios first made their entry into education in the art field. Early on, art portfolios in education were not unlike the regular art portfolio because they had no written reflections; they were merely a collection of artifacts. Artists compiled their works in a large carrying case so that they could show their pieces to others or look at their own collected pieces for their own benefit. Later, for assessment purposes, art students who turned in their portfolios for grades had to be very selective about which pieces they put into their portfolios, and they also had to write or narrate some kind of reflection about why the pieces were included in their collection. The turning point for educational portfolios came in the English/Language Arts field. Writing teachers had long been experiencing a terrific inundation of written paperwork to grade. The students

had to prepare a great deal of writing to demonstrate to their teacher, parents, and district-level administrators that their levels of writing capabilities had met standards of the educational society. The writing portfolio became introduced and was a huge success. Other discipline areas have picked up the portfolio process because the English/Language Arts field saw the potential of the portfolio. The portfolio has become a much praised system of assessment in most educational disciplines. Math has designed a portfolio approach for authentic math-problem projects. Music allows students to perform pieces on audiotapes to demonstrate their developmental or showcase capabilities in presentational skills. Technology has made possible interactive multimedia electronic portfolios (Wyatt and Looper, 1999).

In more recent years, higher education has accepted the process and adopted the portfolio as a method of assessment (Wyatt and Looper, 1999). In a discussion of their own historical impact during the 1980s as early explorers of portfolio assessment at the college level, Elbow and Belanoff (1997) stated "We've just discovered that many teachers, especially at the elementary level, had been using portfolios in their own quiet ways for years before we did. When we listen at the ubiquitous portfolio conferences, we hear teachers start off, 'Well in 1965, here's how we did it.' We never dreamed of portfolios that long ago." As a result of research finding, many colleges now require that students submit a general education portfolio as an exit requirement to begin focusing on their major area (Wyatt and Looper, 1999).

### *Common Applications*

Portfolios are not by any means some new phenomena. Artists' portfolios, stock portfolios, and real estate portfolios have been around for many years, and these kinds of

portfolios are similar to the portfolios that have more recently been adopted in educational arenas as qualitative methods of assessing students' work. An educational portfolio has its own unique presentational style, but it is not unlike the other kinds of portfolios mentioned above (Elbow and Belanoff, 1997). To achieve a better understanding of the background of educational portfolios, it is necessary to take a look at artist, stock, and real estate portfolios for comparison.

An artist's portfolio is a collection of the artist's work. The artworks may be presented in a kind of development chronology. This would show an artist's progress in art, moving from beginning work to current work. This type of organizational pattern for presentation can be equated to the developmental approach of an educational portfolio. Alternatively, should the artist choose, the work presented in a portfolio may be a showcase of the artist's best works. Often, the artist will arrange the pieces in the portfolio to show what one thinks is the ascending order of the best work done. The artist could only select a few of the works from a full career and then explain to the audience viewing the portfolio why each piece earned its particular place in the portfolio's order. Either of these arrangements would represent a showcase portfolio in educational parlance. The artist could present samples created since beginning their career in the field of art. The items in such a portfolio could be in an explainable order or they could be chaotically stashed in the portfolio folder. This would be something similar to what education calls the comprehensive portfolio (Wyatt and Looper, 1999).

A stock portfolio requires choice by the compiler of the portfolio. This collection may be a comprehensive listing of all the stocks owned by the compiler, displayed so that others may know what is owned. It may also be nothing more than a justified list of

stocks to show the owner's ability to select good stocks. If the purpose of such a portfolio is to explain the items selected for the portfolio to a first-time stock purchaser, the portfolio could require some very definite kinds of explanation and reflection as to why a particular set of stocks were selected to work together as a business portfolio. These portfolios are similar in nature to the educational portfolio, but they may not be nearly as thorough or complete in the presentation because the audience for such portfolios may not need the collector's reflection about which stocks have been included in a portfolio (Elbow and Belanoff, 1997).

The real estate portfolio is nothing more than a collection of real estate deeds to show which pieces of property the owner has acquired. There could have been some reflection on the owner's part when certain purchases were made to justify placing that material in a real estate portfolio, and this kind of portfolio would definitely be something relative to the comprehensive portfolio (Wyatt and Looper, 1999).

No matter what kind of portfolio, the owner must be aware of and ready to show why the collection was made and why it is presented in a particular way. The educational portfolio shares similar qualities with the artist, stock, and real estate portfolios. In education, portfolios are used as assessment instruments. Items in the educational collection must have some kind of value to the owner and the portfolio's audience. The portfolio designer knows in advance who the audience is and has a clear-cut purpose for preparing the portfolio (Murphy and Underwood, 2000). As a part of the educational portfolio process, the learner is required to justify the purpose of each artifact, by telling why that artifact is included in the collection and reflecting upon how it meets various criteria (Wyatt and Looper, 1999). The majority of educational portfolio programs to

date utilize student learning outcomes or another type of standards-based system to show competency in various areas of study.

### Contemporary Practice

Portfolios continue to be an important component of assessment programs in various settings. The Internet and web technologies are impacting the design of portfolios programs. Electronic portfolios are one of the newest and most rapidly developing portfolio assessments in the higher education setting. Based on the writer's experience, e-portfolios provide easier accessibility for revising and updating documentation synchronously, as opposed to a hard-copy version.

An electronic portfolio (e-portfolio) is a highly personalized, web-based information management system, which allows students to demonstrate individual and collaborative growth, achievement, and learning over time. An e-portfolio can be used in support of career planning and resume building, advising and academic planning, academic evaluation and assessment, and as a tool for reflection (*LDP E-portfolio Report*, Internet).

E-portfolios are of value to students for a number of reasons, but essentially, they place students at the center of their learning experience. E-portfolios allow students to manage and control access to their records, academic information and coursework, creating a sense of their academic experiences as a learning trajectory, by mapping out professional goals, experiences, and outcomes. E-portfolios are a growing trend among academic institutions across the country and abroad (*Portfolios: what's behind the hype*, Internet).

Dr. Trent Batson, Director of Information and Instructional Technology Services at the University of Rhode Island, states "An innovation of the early 1990's, e-portfolios occur at the intersection of three trends: student work is now mostly in electronic form; the web is everywhere, allowing students to manage large volumes of their work; and the dynamic web site that is database-driven, instead of HTML link-driven, has become the norm for web developers." "We've reached a critical mass, habits have changed, and as we reach electronic saturation on campus, new norms of work are emerging. Arising out of this critical mass is a vision of how higher education can benefit with the e-portfolio" (*LDP E-portfolio Report*, Internet).

E-portfolios are commonly in use by colleges and universities for assessments of institutional reflection and learning and in the evaluation of students and faculty. Portfolios are most currently in use for accreditation of universities and colleges by demonstrating growth and development in meeting the goals and objectives of each respective school (*LDP E-portfolio Report*, Internet).

## Chapter 2: Portfolio as Assessment Tools

### Assessment Parameters

At all levels of education, and in all disciplines, there has been an explosion of development work in portfolio assessment. In some cases, this work has involved creating new approaches; in other circumstances, portfolio development may simply mean a subtle reshaping or a return to old ways. Murphy and Underwood state, "Like chameleons, portfolios seem to take on the characteristics of their surrounding." Portfolio programs reflect curricula and the web of beliefs, goals, and assumptions which undergird education (Murphy and Underwood, 2000).

Approaches to portfolio assessment vary widely in ways that may seem quite practical but in reality are theoretically and educationally important (Paris and Ayres, 1994). Depending on the project, the construction of portfolios takes a number of different forms. In one type of project, students submit only final versions of their work. Another type uses drafts, notes, and other evidence of the processes engaged in when completing the work. According to Paris and Ayres, "Most importantly, students are often asked to reflect upon their work, their learning, and/or their processes for producing work."

To some extent, these differences may also exist because portfolios are used for different purposes. Within the classroom, portfolios are used to invite students to analyze and evaluate their own learning. Increasingly, portfolios are in use to satisfy needs beyond the classroom. According to Murphy and Underwood, "Portfolios are being used for programmatic purposes such as influencing classroom practice, leading the

curriculum, accountability, providing information for program evaluation, and providing evidence for high stake decisions” (Murphy and Underwood, 2000).

The use of portfolios for purposes of assessment represents a major change in the way a professional thinks about evaluation. Rather than looking for the end results of learning, Halpern says, “Professionals who choose portfolio evaluation want to understand the activities and the kinds of performance that went into the pieces assembled in a portfolio” (Halpern and Associates, 1994). In other words, professionals seek to put their assessment practices into a context.

Advocates of portfolios who want to argue that assessment is situated are supported by the work of Brian Street. Street is an educational anthropologist who developed a theory of literacy who distinguished an “autonomous” model of literacy from an “ideological” model. Street argued, “Proponents of the autonomous model conceive of literacy in technical terms and view literacy and literacy learning as independent of the social context.” In other words, the autonomous model becomes self-directed and contains independent ideas, contrary to the ideological model. Street’s work can be applied to any academic discipline (Murphy and Underwood, 2000).

Portfolio assessment may be the perfect method for describing student progress over time. Portfolios may include goal-setting on the part of both teacher and student, gathering artifacts, reflecting, and conferencing. According to McLaughlin, “Because the student has ownership of the process and engages in reflection, the teacher truly has the opportunity to understand each pupil’s learning process” (McLaughlin, 1995).



### Curricular Standards

In the late 1980s and early 1990s, there was serious concern about excellence in American schooling from a variety of sources. Preceding decades showed that the growth of technology has generated a need for works to understand technical systems (Learning Research and Development Center, 1990).

The New Standards Project assisted in the promotion of a standards-based process which evolved into a portfolio. The project outlined a need for an assessment system that measured the acquisition of thinking skills as related to a curriculum.

“Such a system would reward student effort to master a thinking curriculum by providing access to college and jobs to those who did so. The same system could be used to reward school professionals who help their students to succeed against the new standards. The system can even be used as a vehicle through which colleges and employers could participate in the setting of standards for those who would enter their respective institutions” (Learning Research and Development Center, 1990).

Curricular standards are the driving force for performance assessment.

Proponents of performance assessment also advocate the use of portfolios. Portfolios are often referred to as authentic assessments. Portfolios center on curricular standards, which are referred to as learning outcomes. Curricular standards focus work toward production of discourse, products, and performances that have value and meaning beyond success in school (*Performance Assessment*, Internet).

### Reflective Practice

Reflection is a critical aspect of the portfolio process (McLaughlin and Vogt, 1996). Reflection encourages students to assess themselves, understand their progress, and determine areas of weakness. According to Corno, “Students learn to assess and regulate their own performance when they have the responsibility and motivation to

improve their own learning and when all students understand that they can progress and be successful.” (1992) Paris and Ayres state, “Students’ perspectives on learning and assessment can have long-lasting consequences for education.” (1994)

When students reflect on and interpret their learning experiences, paths for personal inquiry about learning emerge. “Students are no longer completing an assignment just for a grade, but instead find motivation in the need to satisfy their individual inquiries” (Corno, 1992). According to Porter and Cleland, “Through reflection, students are able to discover how they are different and appreciate the interactions that supported them in their endeavors to understand.” (1995)

During the reflective process, the responsibility for learning shifts from the teacher to the student. Learning becomes a personal responsibility because self-evaluation determines decisions made for future learning experiences. According to Porter and Cleland, “Reflection allows us to step back from active involvement and provides the distance we need in order to observe what we were doing as learners.” (1995).

Through reflection, Wolf states, “Learners are able to get inside their thinking to discover support systems that allowed them to grow” (Corno, 1992). Portfolios serve as a vehicle for learners to get inside his/her own thinking and respond to his/her learning experiences.

Learning is never complete; one experience connects to the next. When learners look back at the interactions that changed them, the person he/she becomes is put into his/her individual perspective. Goodman states, “As a learning strategy, the portfolio becomes a part of the curriculum that informs interpretative evaluation, which in turn

informs curriculum.” (1989) “Each experience will allow the learner to see changes and development over time” (Paris and Ayres, 1995).

Portfolios are ongoing assessments that promote students’ analysis and direction of their own learning. When students begin to internalize the roles and knowledge of teachers, he/she provides his/her own self-reflection. According to Paris and Ayres, “When teachers value self reflection, the focus of evaluation moves from something that is done at the end of a project to something that occurs throughout the learning process. As students take charge of their learning, he/she reflects on his/her accomplishments, evaluates his/her work, plans revisions, sets goals, and develops positive self-perceptions on his/her competence” (Paris and Ayres, 1995). Assessment should focus on accountability and the value of self-assessment for promoting students’ active engagement in learning. Towler and Broadfoot (1992) argue that reflection and evaluation can encourage understanding of what is expected, improve motivation, lead to pride in positive achievement, and offer a realistic appraisal of weaknesses.

Self-reflection through portfolios offers a concrete way for students to learn to value their work. Through this process, students examine their work from new perspectives. As the student considers work samples to include in the portfolio, he/she should think reflectively about the work. Reflection is the process by which the learner understands the dynamics of his/her learning. Through reflection, the student will understand classroom instruction, the curriculum, and assessment. Reflection is, therefore, one of the most important components of the portfolio process.

### **Chapter 3: Review of Current Collegiate Practice**

#### **Descriptors of College Portfolio Programs**

Throughout this study, the writer reviewed several collegiate portfolio programs that are currently in use by private and public universities. The colleges included in the review are East Carolina University, the University of North Carolina at Pembroke, California State University, Elmhurst College, Elon College, and the University of Florida. Goals and objectives of each program will be discussed to show their relation to portfolios as assessment instruments at the undergraduate and graduate levels.

East Carolina University is a constituent institution of the University of North Carolina located in Greenville, North Carolina. East Carolina University (ECU) is known for undergraduate and graduate programs in Instructional Technology. The Instructional Technology faculty at ECU initiated an electronic portfolio program to assess student growth and development in the area of Instructional Technology. The portfolio also serves as a tool to evaluate the university's undergraduate and graduate Instructional Technology programs. Three main purposes are identified with the Instructional Technology Electronic Portfolio Program. The purposes are authentic assessment of a student's performance in the Instructional Technology program, a culminating project for graduating Instructional Technology majors, and the use of reflective practices, which are a part of the conceptual framework for preparing educational professionals. The portfolio requirements include an introduction, professional and career goals, philosophy of education, resume, selected course artifacts, reflective statements concerning each artifact, and a summative evaluation of the

portfolio process. The program objectives are defined using the Association of Educational Communications and Technology (AECT) standards and the North Carolina Department of Public Instruction (NCDPI) standards. Each course has specific standards that are addressed through instruction. The primary goal of the student is to demonstrate competency of the relative standards for each course through an artifact. The reflection process includes the students describing the artifact, briefly summarizing how it was developed, and how each is representative of professional goals and objectives, as defined by AECT and NCDPI. (East Carolina University, Internet).

The University of North Carolina at Pembroke is a constituent institution of the University of North Carolina located in Pembroke, North Carolina. The University of North Carolina at Pembroke (UNCP) is recognized as one of the top universities in the state of North Carolina for teacher education effectiveness. In 2001-2002, the UNCP School of Education developed a pilot portfolio program entitled, Course Artifacts and Reflection as Evidence (CARE) system. The UNCP Teacher Education Program is structured around six standards that teacher candidates are expected to meet by the time their program of study is completed. As students take courses in their program of study, the student selects course-generated products of learning (e.g., assignments, projects) as evidence that the performance indicators for each standard are met. The student writes a reflection on their reasons for selecting the respective product and explains how it relates to the performance indicator. As a result of the CARE system, the students will develop a Teacher Candidate Work Sample, which is representative of the material that is learned as a part of the program of study and a culminating product of the student internship,

which occurs during their last semester of study (University of North Carolina at Pembroke-School of Education, Internet).

The Department of Nursing at UNCP has designed and implemented a portfolio program, as well, for students enrolled in the Bachelor of Science in Nursing Degrees. The Nursing Department defines the portfolio as a purposeful collection of various works measuring problem solving, critical thinking, and clinical decision making skills representative of a student's progress, efforts, and achievements during a course or program of study. The department's stated purpose of requiring the portfolio is to give the student a creative means through which to assess effectiveness of course material, both didactic and clinical, as well as program outcomes within the RN-BSN program. After each course, the student reflects on course achievements, documents progress on program outcomes and role development, and updates their personal goals. A total of three to four assignments are selected under each of the seven evaluation areas. The seven identified evaluation areas are utilization of evidence-based practice, critical thinking skills, practice in the professional nursing roles in clinical courses, effective communication skills, utilization of the nursing process, professionalism, and cultural competence. The department believes that through reflection, students will see their self-growth by noting how particular learning activities and the new knowledge gained from the activities will impact their future as nurses. The student portfolio is evaluated by two instruments. The Faculty Portfolio Evaluation Form is completed by the student's advisor and determines if the student's portfolio is satisfactorily completed or needs revision. The Student Portfolio Self-Evaluation Tool is used to evaluate program effectiveness, based on the students' successful completion of the portfolio process and demonstration of

skills related to the program area. (University of North Carolina at Pembroke-Department of Nursing, Internet).

California State University-Sacramento (CSUS) is located in Sacramento, California. The university currently utilizes a university electronic portfolio program for institutional and academic program assessment and evaluation. The primary purpose of the CSUS portfolio program is to demonstrate California State University and its students' commitment to "create and facilitate a culture of learning." CSUS is committed to teaching and learning as its primary responsibility. In both the academic and student support programs, success is measured in terms of student learning. In addition, the University recognizes the vital connections between pedagogy and learning, research activities and classroom instruction, and co-curricular involvement and civic responsibility. All students, regardless of their entering levels of preparation, are expected to complete their degree programs with the analytical skills necessary to understand the social, economic, political, cultural, and ecological complexities of an increasingly interconnected world. CSUS has a comprehensive strategic plan and assessment plan for the electronic portfolio program. Students are required to demonstrate competency in ten key indicators. Students collect and link artifacts that are representative of each indicator. An important part of the process is the composition of reflective statements. The reflective statements are written to describe each artifact in relation to the key indicator and the artifact's impact on the student, in relationship to their personal and professional goals. Each academic program at CSUS has a portfolio available describing the mission, goals, and objectives for learners in their department. Several resources are

available for use by students in each department's online portfolio (California State University-University Electronic Portfolio, Internet).

Elmhurst College is a liberal-arts college located in Elmhurst, Illinois. The portfolio program at Elmhurst College is designed to be a systematic, intentional, visible and public process that provides students with a means to integrate purposeful learning and professional excellence. Goals of the Elmhurst College portfolio program are to provide a framework for enhanced participation in professional excellence and to clarify the concept and meaning of what it means to be a "professional" in the liberal arts tradition. Elmhurst College has identified five dimensions and five skills relative to the acquisition of knowledge, skills, and expertise for students. The five dimensions are identified as career exploration, intercultural perspectives, leadership and teamwork, responsibility to the wider community, and values and ethical articulation. The five skills are identified as analytical ability, computer and information literacy, interpersonal skills, oral communication, and written communication. Each student is required to select activities that demonstrate their competency of each dimension and skill. Once the student has selected the activity, documentation is required. Elmhurst has developed a three-step documentation process for the portfolio program. The documentation steps include describing the experience/activity, reflecting on how the experience/activity has enhanced the student's learning, expertise, and growth, and write about how each experience/activity impacts the student's life and professional growth and development. The portfolio program at Elmhurst is designed to assess student growth and development. The portfolio is also designed to serve the needs of the students as a career-oriented and



professional development process for demonstrating skills in the professional realm (Elmhurst College-Personal/Professional Portfolio Program, Internet).

Elon is a private university located in Elon, North Carolina. The portfolio program at Elon University is a tool for students to collect and reflect upon their experiences and accomplishments across their college years. The portfolio is a catalyst for students to connect knowledge with experiences in and out of class, on and off campus. The Elon Student Portfolio is a system that allows students to build a collection of multimedia documents to display on the World Wide Web. Students download templates onto their personal computers and modify the templates by inserting their own information and creativity into a sample portfolio. Each student decides what is in his or her portfolio, as well as which portions of their portfolio they wish to publish for viewing on the web. The university utilizes four templates for their students. The templates are exemplary academic work, experiential learning, electronic resume, and reflections. Under the exemplary academic work template, students briefly describe their best works, which are accessible through a link in the portfolio. Students are encouraged to have works from their freshman composition classes and additional works to demonstrate their growth and development in their academic work. Elon utilizes an experiences transcript for their students. This transcript is a vital part of the second template, experiential learning. The transcript lists five areas of experiences: volunteer service, study abroad, internships, undergraduate research, and leadership positions. The transcript is linked to the students' portfolios. The third template is the electronic resume. Students develop resumes with the assistance of the Career Services office and create links to their best works, pictures, and/or other artifacts to support their resume. The final template is the

reflections template. The template provides the student with a structured way to organize and write reflections for their experiences (Elon College, Internet).

The University of Florida (UFL) is a major, public, comprehensive, land-grant research university located in Gainesville, Florida. UFL is the state's oldest, largest, and most comprehensive university and is among the nation's most academically diverse public universities. The UFL teaching portfolio is defined as a collection of evidence that helps document a teacher's performance and professional accomplishments. The state of Florida, in collaboration with state universities, has developed twelve *Educator Accomplished Practices* which serve as the primary criteria for the UFL portfolio. The twelve categories include assessment, communication, continuous improvement, critical thinking, diversity, ethics, human development and learning, knowledge of subject matter, learning environments, planning, teacher roles, and technology. There are several identified goals and objectives of the UFL teaching portfolio. One such goal is the demonstration of knowledge and understanding of the subject matter in which they will teach. Another goal is that the candidate demonstrates the ability to reflect critically upon their teaching practices. Other goals and objectives, such as demonstrating an understanding of intellectual, personal, and social development of learners, are also given. The goals and objectives are aligned with the twelve *Educator Accomplished Practices*, as defined earlier. The teaching portfolio contains artifacts that provide evidence that students have satisfactorily demonstrated competency in each of the twelve areas. The students are required to include a rationale and reflection for each of the artifacts. The portfolio does not include a specific template, therefore, students have the opportunity to be creative in their design. The portfolios are evaluated by UFL faculty

members and outside evaluators using a rating scale developed by the university which addresses the twelve *Educator Accomplished Practices*. (University of Florida, Internet).

Each of the six collegiate portfolio programs have similarities and differences.

The common goal in each of the programs is the demonstration of the growth and development of students through experience and reflection. Reflection is a key component in each of the programs. Each program is an essential part in fulfilling the mission and goals of their respective universities.

### Questionnaire Results

A questionnaire was sent to Instructional Technology students at East Carolina University (ECU) (see Appendix A). The students at ECU compile a portfolio as a culminating part of the Instructional Technology degree. There are approximately sixty students involved in the program. Twenty-five students responded to the questionnaire. The questionnaire consisted of five narrative questions related to the portfolio process (see Appendix B).

The first question asks students about good and not so good experiences that they have encountered while developing the portfolio. In response the question one, seventeen students reported having good experiences while developing the portfolio. Six students indicated that there were not so good experiences while developing the portfolio. Two students did not indicate positive or negative responses. A summary of the positive responses indicate that the portfolio gives the students an opportunity to compile and organize their products, reflect on what they have learned, and how they will use what they have learned. A summary of the negative responses indicate that the unavailability

of training and courses directly related to the portfolio made the process difficult and time-consuming.

The second question asks students about positive experiences and/or advantages having come as a result of completing a portfolio. In response to question two, nineteen students indicated that they have had positive experiences and/or advantages by completing a portfolio. Two students indicated that they have had negative experiences and/or disadvantages by completing a portfolio. Four students did not indicate positive or negative experiences or advantages by completing a portfolio. A summary of the positive responses indicate that students feel that advantages of completing the portfolio include ownership of a tailored finished product for employment opportunities and having a opportunity to reflect upon their own learning. A summary of the negative responses indicate that students did not feel comfortable with completing the portfolio due to inadequate preparation.

The third question asks students to describe any technical difficulties that occurred while developing the portfolio. Sixteen students indicated having some type of technical difficulty. A summary of the difficulties include using the FTP uploading program, the Netscape browser, Macintosh compatibility, and document formatting errors.

The fourth question asks students to describe any curricular difficulties that occurred while developing the portfolio. Six students indicated having curricular difficulties. A summary of the difficulties include the reflection process and expectations not being explained or defined well enough.

The final question asks students for suggestions for revising and/or redesigning the portfolio process. Nineteen students offered suggestions. A summary of the suggestions include offering a course in portfolio development, requiring that the portfolio be updated as a part of course requirements, frequent feedback from professors, and more user-friendly software and tutorials.

## **Chapter 4: Implementation of the Portfolio Process in a Pilot Program for the Music Department at the University of North Carolina at Pembroke**

### **Description of the Process**

The purpose of the UNCP Music Department Pilot Portfolio Program is to develop a method of assessment that evaluates student learning in both undergraduate and graduate music degrees. The learning outcomes bring together somewhat independent areas of the music curriculum into an integrated educational process.

The Music Department student portfolio is defined as a thoughtful, organized presentation of what a student knows, what a student can do, and what a student thinks about their education and musical experiences. The Music Department portfolio will focus on two areas: organization and reflection. (Byars, personal communication, March 30, 2005).

During the 2003-2004 academic year, the faculty of the UNCP Music Department began work on identifying student learning outcomes (SLOs) for all of the departmental course offerings. The SLOs are classified according to the degree programs currently offered at the university. The Music Department awards the following degrees: Bachelor of Arts in Music (Liberal Studies), Bachelor of Arts in Music (Business Concentration), Bachelor of Music in Music Education, Bachelor of Music in Musical Theater, Master of Arts in Music Education, and Master of Arts in Teaching. A common group of SLOs are shared among all of the degree programs. In addition to the common core, each program has a specific set of SLOs. The SLOs will be the basis for organization of the undergraduate student portfolio. The graduate standards will be the basis for organization of the graduate student portfolio.

Students are encouraged to keep documentation of all assignments, projects, and any other products that are produced as a part of individual courses. The first focus area in the portfolio process is when the student selects their "best work" to serve as artifacts. The artifacts will be aligned with the corresponding SLOs or graduate standards for the respective course. Students will also be encouraged to save documents that are considered a work-in-progress to demonstrate the processes that the student went through to complete the task.

The second focus area in the portfolio process is that of the written self-reflections to accompany each artifact and authenticate student learning. One of the most powerful methods of learning, self-reflection provides an opportunity for students to integrate various curricular strands through the portfolio process (J. Byars, personal communication, March 28, 2005). Focused self-reflection will include a rationale for selecting the artifact, an explanation of what the students learned through completion of the artifact, and how the student will apply the knowledge gained into his/her professional practice. Self-reflection is mandated by the National Council for Accreditation of Teacher Education (NCATE) and the North Carolina Department of Public Instruction (NCDPI) standards for educators.

After students have completed work in the two focus areas, the portfolio will be presented in a hard-copy format or published on the Internet via a student webpage. The portfolio will then be forwarded to the Portfolio Evaluation Committee for review and critique.

### Student Portfolio Construction

After the portfolio pilot program was designed, the writer and Janita Byars, chair of the UNCP Music Department, selected three undergraduate and three graduate music students to participate in the pilot program. The following table lists the degree tracks of the participating students.

#### *Student Educational Demographics*

<u>Student</u>	<u>Level</u>	<u>Degree</u>	<u>Major</u>
A	Undergraduate	BM	Music Education
B	Undergraduate	BM	Music Education
C	Undergraduate	BA	Liberal Arts
D	Graduate	MA	Music Education
E	Graduate	MA	Music Education
F	Graduate	MA	Music Education

To begin the process, the writer met with each of the pilot program participants. Individual and group sessions were scheduled for the participants to discuss the process. The initial categories for the SLOs and graduate standards were determined based upon the standards of the National Association of Schools of Music (NASM). The undergraduate candidates were given a copy of the UNCP Music Department Intended Student Learning Outcomes for each degree program (see Appendix C). To best facilitate the process, the writer and Byars developed a SLO summary sheet (see Appendix D) and a template to index the standards (see Appendix E). The summary sheet is divided into four categories. The categories include theory, performance, music history and literature, and professional practice. Each category includes focus areas that list the corresponding SLOs. Under theory (category one), the focus areas include analysis, composition, improvisation, and arranging, and technology. Under performance (category two), the focus areas include sight-reading/sight-singing, keyboard, and



performance in the major area. Under music history and literature (category three), the focus areas include analysis, history, culture, stylistic context, and world music. Under professional practice (category four), the focus areas include advocacy and professional practice. The undergraduate candidates were asked to review the SLO documents and to begin reflecting upon the courses and related projects.

The graduate students were given a copy of the UNCP Master of Arts in Music Education Portfolio Standards (see Appendix F). To facilitate the process for the graduate students, Byars and the writer developed a template to index the music content standards with the five UNCP Teacher Education Master's Candidate Standards (see Appendix G). The template is divided into five categories. The categories include specialty area, educational theory and research, content pedagogy, the learning and well-being of diverse learners, and leadership. Each category has focus areas that correspond with the music content indicators. Under specialty area (category one), the focus areas include music performance, music history and literature, music theory, and music technology. Under educational theory and practice (category two), the focus areas include self-reflection, philosophy, mission, vision, and methodology. Under content pedagogy (category three), the focus areas include teaching and assessment. Under the learning and well-being of diverse learners (category four), the focus areas include diverse learners and respect for students. Under leadership (category five), the focus areas include leadership and self-reflection. The graduate students were asked to review the graduate standards documents and to begin reflecting upon the courses and related projects.

The next step for the pilot-program candidates was to align artifacts with appropriate SLOs or graduate standards. Previously, the candidates reviewed the specific SLOs and standards for their respective degree programs. The candidates were asked to reflect upon their course work and materials that were developed as a result of completing course requirements. As evidenced below, each student demonstrated the ability to match artifacts with SLOs or graduate standards.

Student A selected a project as an artifact from his fourth level theory class. As required by the professor, student A was required to write a composition in rounded binary form that included a secondary dominant chord and modulated to the subdominant key. After reviewing the SLO documents, student A determined that the artifact addressed two learning outcomes, I.A.2 and I.C-ME.1 (see Appendix C).

Student B selected a project as an artifact from her entry level music history and literature class. As required by the professor, student B was required to write an essay that described the development of the motet from the twelfth to the fourteenth centuries. After reviewing the SLO documents, student B determined that the artifact addressed learning outcome III.B-ME.1 (see Appendix C).

Student C selected a project as an artifact that is a requirement of all UNCP music majors. The UNCP Music Department Handbook states that students are required to write four concert reviews for each semester. After reviewing the SLO documents, student C determined that the artifact addressed two learning outcomes, III.C.1 and III.B-ME1 (see Appendix C).

Student D selected a project as an artifact from his graduate level rehearsal strategies class. As required by the professor, student D video-recorded a rehearsal from

his instrumental ensemble that demonstrated specific rehearsal strategies in practicum. After reviewing the UNCP Master of Arts in Music Education Portfolio Standards, student D determined that the artifact addressed standards 1.D, 1.F, and 1.K (see Appendix F).

Student E selected a project as an artifact from his graduate level orchestration and arranging class. As required by the professor, student E arranged a composition for a typical instrumental ensemble that included flute, oboe, bassoon, two clarinet parts, bass clarinet, two alto saxophone parts, tenor sax, baritone sax, two trumpet parts, two horn parts, two trombone parts, baritone, and tuba. After reviewing the UNCP Master of Arts in Music Education Portfolio Standards documents, student E determined that the artifact addressed standards 3.C, 3.E, and 4.A (see Appendix F).

Student F selected a project as an artifact from her graduate level music history and literature class. As required by the professor, student F prepared and presented a lecture on the life and music for Franz Schubert. After reviewing the UNCP Master of Arts in Music Education Portfolio Standards documents, student F determined that the artifact addresses standards 2.A, 2.B, and 2.C (see Appendix F).

The final step in the portfolio-construction process is the writing of the self-reflection. The writer developed a sample self-reflection on an artifact from his undergraduate music program (see Appendix H). The candidates were ready to begin writing the self-reflections after the selection and alignment of the artifacts with the respective SLO or music content standard. Each candidate submitted a draft of his/her reflection. Upon reviewing the drafts, the writer identified a common problem. In each of the submissions, the candidates wrote only about how they felt an artifact addressed

the SLOs or music content standards. The writer determined that the candidates had not focused specifically on their rationale for selecting the artifact, an explanation of what he/she learned through completion of the artifact, and how they would apply the knowledge gained into their professional practice. Focused reflection is mandated by NCATE and NCDPI standards for educators.

To address the problem, the writer scheduled a session to discuss the importance and value of self-reflection with the portfolio candidates and give further feedback. The writer informed the candidates that a self-reflection was more than writing about how an artifact met a specific outcome. To assist the candidates, the writer identified six key processes or steps in addition to reflection on the SLOs or music content standards.

Candidates will:

- Describe the process of selecting the artifact.
- Identify his/her strengths and weaknesses with the content related to the artifact.
- Identify challenges in completing the artifact and discuss how him/her overcome those challenges and what was learned as a result of the challenges.
- Identify what he/she learned as a result of completing the artifact.
- Describe how completing the artifact impacted him/her physically, emotionally, and/or professionally.
- Discuss how he/she will apply the knowledge from the experience of completing the artifact in future endeavors.

After the session, the candidates were instructed to revise his/her self-reflections and utilize the key indicators that the writer identified. Each of the candidates submitted a revised copy of his/her self-reflections. The writer observed that the self-reflective writing of each candidate now focused specifically on his/her rationale for selecting the artifact, an explanation of what he/she learned through completion of the artifact, and

how he/she would apply the knowledge gained into their professional practice. The writer observed that the reflections had permitted the candidates to think actively about his/her own learning experiences. Three sample student reflections are located in Appendix I.

### **Evaluation**

To facilitate the evaluation of undergraduate portfolios, Byars and the writer developed the UNCP Undergraduate and Graduate Portfolio Rating Charts (see Appendices J and K). Likewise, Byars and the writer developed the UNCP Graduate Rating Scale. There are seven standards identified on each of the charts. A rating scale from three to zero is utilized on the charts. To satisfy the portfolio requirement, the student must receive a rating of two or better on every standard.

The pilot program candidates continue to work on his/her portfolios. The desire of the UNCP Music Department, along with support of NASM, is to utilize portfolios as an authentic assessment of the learning experiences of undergraduate and graduate music students. The writer reviewed the submissions of each candidate for this study. While none of the portfolios are complete, each candidate demonstrated, through his/her progress, the ability to review SLOs or standards, select relevant artifacts, align artifacts with SLOs or standards, and write self-reflections.

In discussion with the candidates, the writer wanted to determine the value of the portfolio as a component of learning for each participant. One candidate stated, "Preparing documentation for the pilot portfolio program has given me a chance to think back on things that I had created in my classes and how it influenced my thoughts as I worked to complete the project." Another candidate stated, "Being an education major,

the portfolio pilot project really made me think about the content that I had learned and how I will integrate the knowledge into my position as a teacher.” One of the graduate candidates stated, “I have always valued reflection as an important aspect of the teaching and learning process. Being a teacher, I often reflect upon my classroom practices and evaluate them based on my feelings and the influences it makes on my students. The pilot portfolio gave me the opportunity to think about the challenges that I faced in completing projects, the benefit of them on my learning, and most important, the impact it will make on my students as a by-product of my learning.” The evidence demonstrates that the pilot program has prepared each candidate to continue to complete a portfolio referenced by the SLOs or standards of his/her degree program. The experience and knowledge gained from the implementation of the UNCP Music Department Pilot Portfolio Program provides evidence of the value of the portfolio as an assessment instrument at the undergraduate and graduate levels.

## Chapter 5: Conclusion/Discussion

### Summary

The pilot portfolio program for the University of North Carolina at Pembroke (UNCP) Music Department began during the Fall 2004 semester and continued for the duration of one academic year. The process began when the UNCP Music Department faculty identified student learning outcomes (SLOs) for all of the departmental offerings. The SLOs became the basis for the organization of the portfolio. The UNCP Music Department pilot portfolio program focused on two primary areas: artifact selection and focused self-reflection. To facilitate the organization of the portfolio, the writer developed templates to index the SLOs with artifacts and reflections.

The writer and Janita Byars selected three undergraduate students and three graduate students to participate in the pilot portfolio program. The writer initially met with the students to discuss the portfolio program and continued to meet with them throughout the program. The students were encouraged to keep documentation of all assignments, projects, and any other products that are produced as a part of individual courses. From the documentation, the students selected their "best works" to serve as artifacts. The writer also emphasized the importance of focused self-reflection. The writer worked with the students in developing focused self-reflection statements that aligned with the artifacts. The writer engaged in individual and small-group sessions with each of the students frequently to observe their work and assess their progress. As the pilot program ended, each student submitted sample artifacts and reflections that would become a part of their final portfolio at the conclusion of their degree programs.

The portfolios are versatile in the manner that they can ultimately be presented in a hard-copy format or online. The writer and Byars developed portfolio rating charts to use in evaluating student portfolios. The students will continue to update their portfolios each semester as a result of the pilot program. The UNCP Music Department will utilize the pilot student portfolios as samples for current and future undergraduate and graduate music students to review as they prepare their respective portfolios. As evidenced by student samples, personal interactions, and survey results, effective portfolio construction procedures have been developed for the undergraduate and graduate music programs at UNCP.

### **Recommendations for Future Development**

The writer developed a post-portfolio survey for the participating students to complete at the end of the pilot portfolio program (see Appendix L). The survey consisted of thirteen questions focused on the portfolio process. The writer developed questions that specifically addressed SLOs, artifact selection, self-reflection, and an evaluation of effectiveness in each area. The writer used the results to develop recommendations for future development in using portfolios as an assessment instrument in undergraduate and graduate music programs at UNCP (see Appendix M).

First, the writer recommends that the Music Department faculty include SLOs in their course syllabi. As evidenced by the survey results, one student stated, "It would have been helpful to know the specific SLOs for each course. As I went to select artifacts, I had a hard time determining where an artifact should be placed. The professors should list the SLOs that are relevant for their courses in the syllabus. This



would be very helpful.” By having the SLOs stated on the syllabus, the learner is informed of their expected learning outcomes at the beginning of the course.

Second, the writer recommends that the Music Department utilize a self-reflection question guide. The question guide is designed to assist students in focusing their self-reflections. Focused self-reflection allows the student to give a rationale for selecting the artifact, an explanation of what they learned through completion of the artifact, and how they will apply the knowledge gained into their professional practice. The writer discovered through the pilot program that students had a difficult time with the self-reflection at first. The students were not able to identify the rationale used for selecting the artifact and explaining their learning as a result of completed the artifact. To address this problem, the writer developed a self-reflection guide to assist the students. The self-reflection guide proved to be beneficial as evidenced by the survey results. On the survey, one student stated, “The self-reflection guide was very helpful. It allowed me to know exactly how to focus my thoughts on my learning.” The value of self reflection can further be evidenced by another student’s statement, “The most useful aspect is the reflection. Like a good lesson plan that restates the objectives in a review, the reflection process helps to bring out the points that impacted the student’s learning of a particular lesson.”

Next, the writer recommends that the Music Department have several samples of artifacts and reflections for students to review as they are beginning the portfolio process. To assist students in the pilot program, the writer developed a sample self-reflection (see Appendix H). On the post-survey, one student stated, “A big strength of program was the example (sic) reflection and question guide. It let me know exactly what was desired.”

Another student stated, "Having several examples of reflections with artifacts would help the students to know what is expected. Examples would help guide students who might be having difficulties selecting artifacts and writing the reflections."

Another recommendation of the writer is that the Music Department faculty select a colleague to serve in the capacity of a student portfolio advisor. The writer worked with the pilot students in individual and small-group sessions frequently. The writer observed the progress of each student and assessed strengths and weaknesses at various points within the process. One student responded, "The fact that someone went over the standards and explained what kinds of artifacts applied was very useful." The student portfolio advisor would work with students as they progress throughout the process and give appropriate feedback as necessary.

As evidenced by the survey results, personal interactions, and student portfolio submissions, the writer concludes that the pilot portfolio program was a valuable asset to the growth and development of each student who participated. The writer believes that portfolios provide a tool for learners to assess their own learning and become reflective practitioners. The writer also believes that the portfolio will also be beneficial in the assessment of departmental programs and will assist the UNCP Music Department faculty in identifying strengths and areas of improvement in program and course design. Therefore, the writer fully recommends that the UNCP Music Department formally require the portfolio for program completion.

## Bibliography

- Barkley, W.D. Personal communication. August 23, 2005
- Bloomer, R.D. Personal communication. August 23, 2005
- Bunn, A. Personal communication. August 19, 2005
- Brown, C. Personal communication. April 14, 2005
- Burke, K. (2000). *Designing professional portfolios for change*. Arlington Heights, IL: SkyLight.
- Byars, J.K. Personal communication. March 30, 2005
- Campbell, D., Cignietti, P., Melenzyer, B., Nettles, D., & Wyman, R. (2001). *How to develop a professional portfolio: A manual for teachers*. Needman Heights, MA: Allyn and Bacon.
- California State University-Portfolio*. Retrieved December 29, 2004, from <http://www.csus.edu/portfolio>
- Digital Portfolios: A confluence of portfolio assessment and technology*. Retrieved August 31, 2004, from <http://www.csubak.edu/~dgeorgi/projects/digital.htm>
- East Carolina University-Department of Library Science and Instructional Technology*. Retrieved February 2, 2005, from <http://www.coe.ecu.edu/lisit>
- Elbow, P. & Belanoff, P. (1997). Reflections on an explosion: Portfolios in the 90s and beyond. In K. Yancey, & I. Weiser (Eds.). *Situating portfolios: Four perspectives*, (pp. 21-33). Logan, Utah: Utah States University Press.
- Electronic portfolios: A new idea in assessment*. Retrieved August 31, 2004, from <http://www.ericfacility.net/ericdigests/ed390377.html>

*Electronic portfolios and standards.* Retrieved September 27, 2004, from

<http://transition.alaska.edu/www/portfolios/TelEd98Abstract.html>

*Electronic portfolios=multimedia development + portfolio development.*

Retrieved September, 27, 2004, from <http://transition.alaska.edu/www/portfolio/>

*Electronic portfolio rubric.* Retrieved October 2, 2004, from

<http://www.essdack.org/port/rubric.html>

*Elmhurst College-Portfolio program.* Retrieved January 17, 2005, from

<http://www.elmhurst.edu/~perport/overview.html>

*Elon University-Student portfolios.* Retrieved January 3, 2005, from

<http://www.elon.edu/students/portfolio/what.htm>

*Evaluating your portfolio.* Retrieved October 2, 2004, from

<http://www.uwstout.edu/art/artedportfolios/evaluating/portevaluationrubric.html>

Gore, A. Personal communication. August 19, 2005

*Guidelines for program assessment.* Retrieved October 2, 2004, from

<http://condoe.stcloudstate.edu/~assess/guidelines.html>

Halpern, D.F. (1994). *Changing college classrooms.* San Francisco, CA: Jossey-Bass.

Hebert, E.A. (2001). *The power of portfolios.* San Francisco, CA: Jossey-Bass.

*Higher Education Outcomes Assessment.* Retrieved October 2, 2004, from

<http://www2.acs.ncsu.edu/UPA/assmt/resource.htm>

*LDP e-portfolio report.* Retrieved August 21, 2004, from

<http://bearlink.berkeley.edu/ePortfolios/page3.html>

Learning Research and Development Center and National Center on Education and the Economy. (1990). *Setting a new standard: Toward an examination system for the United States*. Unpublished proposal. University of Pittsburgh, Pittsburgh, and Rochester, NY: Authors.

McLain, B. Personal communication. August 20, 2005

McLaughlin, M. (1998). *Professional portfolio models*. Norwood, MA: Christopher-Gordon.

McLaughlin M. & Vogt, M. (1996). *Portfolios in teacher education*. Newark, DE: International Reading Association.

Martin, D. (1999). *The portfolio planner: making professional portfolios work for you*. Upper Sadle Tree, NJ: Merrill.

Murphy, S. & Underwood, T. (2000). *Portfolio practices: lessons from schools, districts, and states*. Norwood, MA: Christopher-Gordon.

Paris, S. & Ayres, Linda. (1994). *Becoming reflective students and teachers with portfolios and authentic assessment*. Washington, DC: American Psychological Association.

*Performance Assessment*. Retrieved March 29, 2005, from

<http://www.weac.org/resource/may96/perform.htm>

Porter, C. & Cleland, J. (1995). *The portfolio as a learning strategy*. Portsmouth, NH: Boynton/Cook.

*Portfolio assessment*. Retrieved October 2, 2004, from

<http://www.eduplace.com/rdg/res/literacy/assess6.html>

*Portfolio rubrics.* Retrieved October 2, 2004, from

<http://www.eaglerockschool.org/Math/Assessments&rubrics/Portfoliorubrics.html>

*Portfolios: what's behind the hype.* Retrieved August 31, 2004, from

<http://istpub.berkeley.edu:4201/bcc/Spring 2004/eportfolio.html>

*Scoring rubrics for portfolio assessment.* Retrieved October 2, 2004, from

<http://people.uncw.edu/kozloffm/portrubric.html>

*University of Florida-Teaching portfolio program.* Retrieved January 7, 2005, from

<http://plaza.ufl.edu/rolandc/arted/courses/portfolioguidelines.pdf>

*University of North Carolina at Pembroke-Department of Education.* Retrieved

January 15, 2005, from <http://www.uncp.edu/soe>

*University of North Carolina at Pembroke-Department of Nursing handbook.* Retrieved

March 29, 2005, from

<http://www.uncp.edu/nursing/surrent/2005studenthandbook.pdf>

Wyatt, R. & Looper, S. (1999). *So you have to have a portfolio: A teacher's guide to preparation and presentation.* Thousand Oaks, CA: Corwin Press.

Yancey, K. (1996). Dialogue, interplay and discovery: Mapping the role and the rhetoric of reflection in portfolio assessment. In R. Calfee & P. Perfumo (Eds.). *Writing portfolios in the classroom: policy and practice, promise, and peril.* Mahway, NJ: Lawrence Erlbaum Associates.

**Appendix A**  
**Questionnaire for Students**

### **Questionnaire for Students Who Have Participated in Portfolios**

**Directions:** Please answer the following questions concerning portfolios.

1. What type of portfolio did you develop (i.e. electronic, hard copy)?
  
2. What positive experiences and/or advantages have come as a result of completing a portfolio?
  
3. Describe any technical difficulties that you had when developing the portfolio?
  
4. Describe any curricular difficulties that you had when developing the portfolio?
  
5. What suggestions do you have for revising and redesigning the portfolio process?

***Thank you for taking the time to complete this questionnaire. If you would like more information, please contact Jason Atkinson, graduate student and adjunct faculty member at the University of North Carolina at Pembroke, at (910) 521-6230 or [jason.atkinson@uncp.edu](mailto:jason.atkinson@uncp.edu).***



**Appendix B**  
**Questionnaire Results**

## Questionnaire Results

*(typed as written)*

### **1. Has the process for developing portfolios been helpful for you? What have been some good and not so good experiences you've had with developing your portfolio?**

I am just beginning to look at the portfolio. I think it will be good for me. I like having the artifacts in one place, and can already see changes in the way I approach my assignments. No, not so good experiences yet.

It has not really been helpful for me at this point. I entered the program while a transition was happening. Several things that I have done I now need to correct to comply with the template that has been provided.

I have had good experience, but I have a husband in computers that helped in setting it up. But, I put in the details and that was easy. The only band thing is that there is a lot of steps to saving and adding.

Hasn't really been mentioned since the first class I took. Those that I looked at as examples seem to be (in the main) regurgitating information that's readily available. I haven't looked at any lately.

I have really gotten a lot out of the portfolio so far. I was a little concerned about having to learn how to create on without one-on-one supervision, but having the tutorials and the webcast were very beneficial. I definitely see the advantages of using a portfolio to track my progress and gage my accomplishments. I think even after I complete my degree, I will continue to keep a current portfolio.

The process of creating an electronic portfolio has been helpful to me because it gave me the opportunity to reflect on what I have learned and how I might use what I have learned. The experience gave me some common ground for sharing with the ILTs at my school, since they are required to create a portfolio/product related to their experience during their first three years of teaching. However, there was the problem of finding the time to sit down and actually put the artifacts for the electronic portfolio into the document.

Have not really done it yet. Plan to clean it up soon.

It has been minimally helpful. There were many times that I had to resource the student help desk in order to complete the postings. Also, the reflections part of the portfolio is not very clear.

I have enjoyed the portfolio process. I am one who set up the entire portfolio during my second semester and have added artifacts and necessary items to each course page as I complete the course. I find that because of my background and interest in developing

web pages has made this portfolio process very easy and enjoyable for me. As a former Graduate Assistant who came into contact with several students from the MLS, MAEd, and MS programs, those students who had never worked with web design, even the simplest programs such as Netscape, made the process very frustrating. I think that some basic instruction, beyond the tutorials provided through the department's website, would greatly benefit these students and help to relieve some stress, especially for students in the Library Science programs who may be totally unfamiliar with technology.

Yes, it has been helpful and will be helpful for interviews.

Overall, it has been a positive experience. Some of the not so good experiences have been trying to get it posted on the server with somewhat limited technology skills (which have improved greatly). I enjoyed trying to make it attractive.

Good, the satisfaction of the completed project. Not so good, figuring out how to create the web page, but it wasn't too bad.

It has been very helpful. Some positive parts have been the fact that it allows me to organize and publish main projects from each class. I feel that it will be a wonderful resource to use when interviewing for other positions and being able to send possible employers to my portfolio. One of the problems with the portfolio is finding the time to keep it up-to-date. I feel like I am behind in adding projects from past classes simply because of the not having the time to sit down and add my projects and write up the reflection. It will be finished before it is due, but it is difficult to maintain while taking a couple online courses each semester and working full time.

The process has been helpful. Pulling the artifacts together helps you to realize all of our hard work. It allows you to showcase your growth. Technology not explained in simple terms can be negative.

I find the process very difficult. Actually, I have given up temporarily, due to the large amount of time it will take to create this. It would be ideal to take a class on this. I have very little understanding of FTP, and found that ECU's help on this topic is not accurate. An IT technician helped me originally, but now I have no idea how to set this up. I haven't updated my portfolio in approximately one year. I just looked at the ECU MLS website and see that the directions have change a bit. I will find some time to try this process again.

I am about half through my portfolio. Most of my experiences up to this point have not been good. Preparing the material for the portfolio has been rewarding, but getting the material on the ECU server has been painful and required many hours filled with stressful problems.

The most helpful feature in the electronic portfolio process was the organization. One problem I encountered at the beginning of my program was remembering how to upload documents.

It has been good in that I've learned a lot about creating a multi-page website. The most difficulty that I've had is in finding the time to create an interesting, polished layout. The mid-point evaluation helped me by pointing out data that still needs to be added, but I have a long way to go to create a finished product.

I find it ridiculous, and would rather write a thesis. Every time I have to post to the portfolio, I find someone who can do it, and have them do it. I do not like having to work in Netscape. The items we have to post to the portfolio are ridiculous. I will never use this portfolio for any job position that I apply for.

Yes, it has been helpful. A not so good experience is not being able to see what your professor is telling you. I am a visual person. Trying to go at this blind has been a little frustrating. I am so afraid that I will completely mess this portfolio up! Good experiences is when I do accomplish something, no matter how small, I feel as if I have learned something.

I like creating an electronic portfolio. The worst part was starting out and trying to master Netscape. I finally took a class in FrontPage and it changed the dread I was feeling about creating a portfolio. I think getting the best web page software is first on the list. Now, I just insert graphics, tables, what ever..

I am not sure that I found the process very helpful, perhaps because I already knew how to work with html formats. The publication process was very frustrating for me, but the actual process of the portfolio development was relatively easy.

The process for electronic portfolio development has been helpful for me. This is my first experience with web page development. I've been able to wade through the process using the online tutorials (without the help of anyone). I'm proud of the progress I'm making and hope to make more.

The school system that I currently work in uses Netscape. Using the FTP system has been a challenge.

The electronic portfolio process has given me a way to keep up with what courses I have completed. So far the process has not been difficult. However, I am new to the master's program and have not completed very many courses.

I like being able to look at my fellow student's portfolios to get idea on how to put my own together. It's been very helpful to see their work as well as how they have put together their web pages. Having never worked on a web page before, it was difficult putting one together. The tutorial on Netscape helped, and I had help here at home as well.

**2. What positive experiences and/or advantages having come as a result of completing a portfolio?**

I have already seen that I need to have specific deadlines for my class projects, which is an interesting thing to find out about myself at age 51!

The portfolio will encourage reflection on which I have done and ways that I can improve.

It is nice to have a place to store all my final projects, that I can share with others and prove my abilities to the MLS program.

N/A

I have not had the opportunity to have any real experiences using my portfolio yet, but because my husband is in the military. I definitely believe I will use my portfolio to find jobs as we move around the country.

As I stated in response to question #1, having common ground with ILTs at the school was one advantage. Another was that my principle could actually go to my portfolio, see my artifacts, and read my reflections. This helped her to understand what and where I was in the program. It also helped me to assist teachers in implementing student electronic portfolios.

None

I have not completed the portfolio. However, I do expect to gain a lot of web design experience when it's all said and done. I also will appreciate the collection of information that will serve as a representation of all my hard work while working on the MLS.

I have not completed the portfolio, but I can say that it is an advantage to add to the portfolio little by little as courses are completed so that the portfolio is not an overwhelming task that is completed in its entirety at the end of the entire program.

Better understanding of technology/web sites

My portfolio is still in the beginning stages.

Eventually get my degree. Having a showpiece for interviews.

I feel that the reflection part of the portfolio has been very beneficial. It has allowed me to process the pros/cons of the project and how I could improve. I felt that everything completed could always be improved in some way or another and reflecting on the course and projects completed is a great way to see where improvements need to be made.

Experience with Internet authoring programs.

If I can get used to the process, I can see how easy it would be to link your site to a potential employer, or list your site on a resume.

At the point where I am with the portfolio, I think that positive experience have been related to watching how the quality of my work improved as I progressed through the degree courses.

I still enjoy accessing my portfolio and I have used it as reference on job applications.

I feel much more confident in working with HTML. I have not quite completed the portfolio, but several of the artifacts have served as the beginning of programs and policies that I am currently using in my library.

None

Mine in not complete yet.

I can now use this experience as I create my school webpages. I also have my own personal portfolio.

I do not think that there have been any real advantages, but perhaps that is because I was fairly advanced in my career at the time I was taking the class.

I have not yet completed my portfolio, but one advantage I see in having a portfolio is ownership of a tailored finished product, at the end of my MLS studies, that can be carried with me to job interviews. Another personal advantage of the portfolio is that it can serve as a reference tool for me when I begin my career.

(left blank)

The most positive experience is to see the progress I am making towards my degree.

I have only taken three courses so far, so my portfolio is far from complete. I like the process of putting together a portfolio because it tracks my progress and can be used later to show my professional growth.

### **3. Describe any technical difficulties you have when developing the portfolio.**

None so far.

I'm in the process of transferring my stuff form the personal server to the COE portfolio server. When I complete that process, I can better answer this questions.

None

N/A, as I haven't been doing it

I guess the biggest difficulty I had was figuring out the FTP program. It took me a while to figure out how to update pages and how to get my index page to come up rather than the parent directory page. After I figured out about naming it default, it all came together. Other than that, adding graphics was the only other thing I had some problems with. Both of those questions were answered, though, by watching the webcast.

I did not have any technical difficulties.

Multiple technical difficulties, Instructions for posting difficult to understand

Many. The first creation of my web page was a disaster, errors, and mistakes, etc. The only guidance I had was written instructions, as I had never seen anyone put together a portfolio. I didn't even know what a portfolio was! I couldn't have done it without them and I don't think that it is specialty (student help desk). They were just kind enough to help.

I have not had any technical difficulties that I couldn't handle.

Many! I have a MAC.

I had trouble linking the pages at first.

I am using Microsoft Word to create my pages and sometimes the margins on my posted page don't match what I created offline.

I am currently having some problems with FTP-ing my updated pages to my permanent webspace. I am able to upload successfully to my personal, and temporary, site but have not resolved the issue yet with my permanent site.

Basic things, like not knowing to keep everything in one folder and linking pages using the http:// portion of the address.

Same as in question one.

Where do I start? I have had numerous problems. Keeping the links connected, editing the pages once they are saved as Web, managing the site file, and continuously correcting and attempting to improve the appearance.

I struggled at the beginning but found the tutorial provided by ECU helpful.

I have not experienced any difficulties thus far except for one artifact I wanted to include (a tri-fold pamphlet). It took several attempts before I figured out a way for it to be presented correctly in the portfolio.

Netscape

So far, the worst technical difficulty has been with a document that has a flowchart. It will not transfer correctly from FrontPage and I am trying to get it converted to a PDF file.

When I tried to create two different portfolios on the same server, FrontPage gave me problems with the graphics. I used two different backgrounds and one background kept showing me both. I finally put one portfolio on another server.

As mentioned in #1, there were issues with publishing at the time I took the class and most of us found the process of publication painfully slow and unreliable—hence our frustrations. I hope that the process has been streamlined at this point.

I was unsure of how to transfer new and edited files to the Internet. I read and reread the tutorials. I finally chose to be experimenting different methods until I found one that worked.

(blank)

I have not had any technical difficulties, but I am an experienced webmaster.

Getting "air" to me. I think everyone is crunching towards the end of a course to get everything done, and it may take a long time to post my work.

**4. Describe any curricular difficulties that you had when developing the portfolio.**

None so far.

I feel like I am shooting in the dark as to what to include. I liked that my first course had you completed an assignment about the portfolio. I wished other required courses did the same.

None

N/A

I really did not have any curricular difficulties.

I did not have any curricular difficulties developing the portfolio.



Items that professor said to post from the class didn't match up with any of the required postings.

The written reflections that we are supposed to include are not thoroughly explained. Examples would help.

I cannot say that I have had any curricular difficulties either.

(left blank)

I had a couple of the objectives mixed up, but corrected it.

None so far.

Nothing that I can think of.

(left blank)

My difficulties have been technical

The main difficulty that I have is knowing what to archive.

(left blank)

None, I just seemed to stay behind in uploading artifacts, then creating the link between pages.

Netscape

The reflection process is hard. At first, I wasn't award what a reflection was, now I'm not sure that I'm doing it correctly.

None

None

I find the reflections difficult. I would like to see more examples of exemplary pieces, Also, the time for writing the reflection comes when the student is most exhausted during the semester.

(left blank)

At this point, I have had no curricular difficulties.

Trying to decide what to post. But I believe this has been addressed because we are now told which project per course we are to post.

## 6. What suggestions do you have for revising and redesigning the portfolio process?

Completion of the portfolio process for each required class in the curriculum should be part of the requirements for that class. The intro class should include setting up the portfolio so that it is added to a bit at a time. This may be what is supported to happen, but I don't read it that way.

I think that each required course could focus on a different aspect of creating the portfolio. The professor should remind student of the need to select an artifact, link the goals and objectives, and begin the reflective process.

Just making the adding files and saving process easier.

More guidance/information in laymens' terms maybe, on what one is supported to do exactly. Maybe it should be a requirement of very class with an expectation that it is updated at the conclusion of the class.

The only thing that I would suggest is maybe creating a few more detailed PowerPoint tutorials on some of the more difficult aspects of loading pages.

I don't have any suggestions.

Provide easier to use posting process or portfolio development software.

Offer a course to guide all of us through the process. Many people are unfamiliar with the complicated steps involved.

I think the most effective change to this process would be to provide an introduction to web design for these students who are unfamiliar with web design, perhaps an introduction to Netscape Composer.

Better step by step instructions

I think this class should be required to be take in a graduate student's first semester.

None so far.

I think it would be helpful if all courses required the publishing of their projects to their portfolio as part of the course requirements. it would help keep graduate students on track with the portfolio process.

The portfolio class should be required as the second class you take.

Offering a step-by-step course for this process.

I think some revising is needed by at the point I am with the portfolio, I am not able to explain what could improve the process.

Can't think of any

My only suggestion would be more frequent feedback.

Get rid of the portfolio, stop requiring Netscape, and add a thesis option that can be published in a scholarly journal.

The portfolio class should be requirement at the beginning of your degree and not as an elective.

None

It would be nice if it were more closely aligned with the National Board process so that it had a real-life application.

Perhaps offer a one-hour optional course in portfolio development. You may already to so, I'm just not aware of it.

(left blank)

I have not suggestions for any revision or redesigns at this time.

**For questions 6-11, students responded using the Likert scale with 5 being high or great and 1 being low or not at all.**

Question	5	4	3	2	1	Other	Blank
6. The process for developing my portfolio has helped me think about personal and professional goal setting.	10	7	2	0	3	0	4
7. Writing the reflections for my portfolio has helped me think about how to better organize my planning and time management.	9	6	1	0	5	0	5
8. Developing my portfolio has helped me focus my thinking. My thoughts are clear and focused as I write my reflections.	8	5	4	1	3	0	5
9. Developing the portfolio has helped me to apply best practices to my profession.	6	6	4	2	2	1	5
10. The portfolio helped me, or is helping me, to monitor my progress toward completion of my degree.	11	3	5	0	3	1	3
11: I think the portfolio process is a good method for accessing outcomes from my degree program.	11	6	1	1	2	1	3

**Appendix C**  
**SLO Degree Chart**

Categories of Competencies	Bachelor of Arts in Music (Liberal Arts): Student Learning Outcomes <i>A student can:</i>	Student Learning Outcomes for <u>All Professional Degrees in Music</u> <i>= Area of Synthesis A student can:</i>	Additional Student Learning Outcomes for Bachelor of Music in Music Education <i>A student can:</i>
<b><i>I. A fundamental level of musicianship demonstrating aural, analytical, and technological skills.</i></b>	I.A. Demonstrate an understanding of music theory, including the analysis of the elements of a musical work – harmony, melody, rhythm, texture, and form.	I.A.1. Demonstrate through aural, verbal, and visual analysis an understanding of the basic elements of which all music is comprised.  I.A.2. Identify and explain musical forms, processes, and structures, and apply this knowledge in a variety of contexts appropriate to their specific area of specialization.	I.A-ME.1. Analyze musical scores and compositions. I.A-ME.2. Audiate written music (to demonstrate the ability to hear what a score/composition reflects).
	I.B. Demonstrate an understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces	I.B.1. Place music into its proper historical, cultural, and stylistic context.	
	I.C. Identify and work conceptually with the elements of music - rhythm, melody, harmony, and structure - culminating in the creation of an original work.	I.C.1. Create (compose and improvise) derivative or original music at a level appropriate to the area of specialization.  I.C.2. Create (compose and/or improvise) at a basic level in one or more musical languages.	I.C-ME.1. Compose and arrange music to meet the needs and ability levels of school performing groups and classroom situations.

	I.D. Use technology.	I.D.1. Identify and describe the important role played by technology in music today. I.D.2. Use technology as deemed appropriate to their area of specialization	I.D-ME.1. Identify and demonstrate how technology is used in the field of music education.
<b>II. A</b> <b><i>proficiency in performance skills.</i></b>	II.A. Sight-read musical notation (both pitch and rhythm) to the level of successfully performing a melody.	II.A.1. Sight-read music at an appropriate level of difficulty.	
	II.B. Accompany or transpose a simple melody, play scales and chord progressions in any given key, and perform a piano solo effectively on the keyboard.	II.B.1. Demonstrate an adequate level of keyboard proficiency.	II.B-ME.1. Demonstrate a functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs as well as a functional knowledge of wind, string, percussion instruments and the voice.
	II.C. Realize a variety of musical styles in performance.	II.C.1. Demonstrate both a knowledge of and the ability to perform appropriate repertoire in a major performance area.	
	II.D. Demonstrate the discipline to practice on his/her instrument.	II.D.1. Demonstrate technical skills in at least one performance medium that allow for an appropriate level of artistic self-expression.  <i>II.D.2. Work independently in appropriate situations requiring the use of the competencies and the application of the learning outcomes.*</i>	

	<p>II.E. Communicate effectively through live performance on an instrument or voice as a soloist or in an ensemble.</p>	<p>II.E.1. Demonstrate technical skills in at least one performance medium that allow for an appropriate level of artistic self-expression.</p> <p>II.E.2. Work independently, and in collaboration with others, in matters of musical interpretation.</p> <p>II.E.3. Participate regularly in a variety of ensembles.</p>	<p>II.E-ME.1. Demonstrate a mastery of adequate conducting and rehearsal skills to facilitate the creation of accurate and musically expressive performances with various types of performing groups and in general classroom situations.</p> <p>II.E-ME.2. Discern pitch and intonation in individual and group settings.</p>
<p><b>III. A</b> <i>fundamental level of knowledge in music history and literature.</i></p>	<p>III.A. Listen critically to a performance and analyze it from historical, stylistic, and formal perspectives.</p>	<p>III.A.1. Identify and describe the basic elements of which all music is comprised through aural, verbal, and visual analyses.</p> <p>III.A.2. Apply knowledge of musical forms, processes, and structures in a variety of contexts appropriate to his/her specific area of specialization.</p>	
	<p>III.B. Identify, describe, compare, and contrast the characteristics of various musical cultures and historical periods.</p>	<p>III.B.1. Place music in its proper historical, cultural, and stylistic context.</p> <p>III.B.2. Identify, describe, compare, and contrast the characteristics of various musical cultures and historical periods from the origin of music history to the present.</p>	<p>III.B-ME.1. Identify, describe, compare and contrast aspects of music literature of both Western and non-Western origin and apply such knowledge to curriculum development, lesson planning, and daily classroom and performance activities.</p>
	<p>III.C. Identify a wide selection of musical literature, the principal eras, genres, and cultural sources.</p>	<p>III.C.1. Recognize and classify literature beyond the area of specialization via attendance at recitals, concerts, and other performance venues.</p>	

	III.D. Define and classify musical terminology and use it correctly.	III.D.1. Identify and describe the basic elements of which all music is comprised through aural, verbal, and visual analyses.	
	III.E. Demonstrate an open mind, an appreciation, and a positive attitude toward music and music endeavors of all kinds.	<p><i>III.E.1. Work with a comprehensive repertoire including music from a variety of world cultures as well as music of the present time.*</i></p> <p><i>III.E.2. Identify and describe the basic interrelationships and interdependencies among the various professions and activities that constitute the music enterprise.*</i></p>	
	III.F. Develop and defend musical judgments.	<i>III.F.1. Formulate and defend value judgments about music.*</i>	III.F-ME.1. Advocate for quality music education programs.



<p><b><i>IV. A fundamental knowledge of education and music education or of business.</i></b></p>			<p>IV-ME.1. Demonstrate a thorough knowledge of the North Carolina Standard Course of Study across the K-12 spectrum.</p> <p>IV-ME.2. Demonstrate understanding of child growth and development and of the principles of learning as they relate to music.</p> <p>IV-ME.3. Use comprehensive assessment to meet the needs of specific individuals and groups.</p> <p>IV-ME.4. Create and foster dynamic learning environments.</p> <p>IV-ME.5. Use diversity as a strength in the classroom.</p> <p>IV-ME.6. Model attitudes and behaviors that reflect professional and ethical standards.</p> <p>IV-ME.7. Interact effectively with others in the school, community, and beyond.</p> <p>IV-ME.8. Identify needs and opportunities to enhance professional growth.</p>
---	--	--	---

**Appendix D**  
**SLO Summary Chart**

**UNCP Undergraduate Intended Student Learning Competencies/Outcomes**

<b><u>Categories</u></b>	<b><u>All Professional Degrees</u></b>	<b><u>BM in Music Education</u></b>	<b><u>BM in Musical Theatre</u></b>	<b><u>BA with Elective Studies in Business</u></b>	<b><u>BA in Music (Liberal Arts)</u></b>
<b>I. Theory</b>					
<i>Analysis</i>	I.A.1, I.A.2, III.A.1, III.A.2	I.A-ME.1	I.A-MT.1, I.B-MT.1		I.A-LA, III.A-LA
<i>Composition, Improvisation, and Arranging</i>	I.C.1, I.C.2	I.C-ME.1			I.B-LA, I.C-LA
<i>Technology</i>	I.D.1, I.D.2	I.D-ME.1	I.D-MT.1		I.D-LA
<b>II. Performance</b>					
<i>Sight-reading/Sight-singing</i>	II.A.1		II.A-MT.1		
<i>Keyboard</i>	II.B.1	II.B-ME.1	II.B-MT.1		II.B-LA
<i>Performance in Major Area</i>	II.C.1, II.D.1, II.D.2, II.E.1, II.E.2, II.E.3	II.E-ME.1, II.E-ME.2	II.C-MT.1, II.C-MT.2, II.C-MT.3, II.D-MT.1, II.D-MT.2, II.E-MT.1, II.E-MT.2, II.E-MT.3, II.E-MT.4, II.E-MT.5		II.C-LA, II.D-LA
<b>III. Music History/Literature</b>					
<i>Analysis</i>	I.A.1, I.A.2, III.A.1, III.A.2	I.A-ME.1			I.A-LA, III.A-LA
<i>History, Culture, and Stylistic Context</i>	I.B.1, III.B.1, III.B.2	III.B-ME.1			I.B-LA, III.B-LA
<i>World Music</i>	III.C.1, III.E.1				III.C-LA, III.E-LA
<b>IV. Professional Practice</b>					
<i>Advocacy</i>	III.F.1	III.F-ME.1	III.F-MT.1		
<i>Professional Practice</i>	III.E.2	IV-ME.1, IV-ME.2, IV-ME.4, IV-ME.5, IV-ME.6, IV-ME.7, IV-ME.8		IV-B.1, IV-B.2, IV-B.3, IV-B.4, IV-B.5, IV-B.6, IV-B.7	

**Appendix E**

**Undergraduate Portfolio Template**

**UNC-Pembroke**  
*Department of Music*

**UNDERGRADUATE PORTFOLIO PROGRAM**

Student Name: \_\_\_\_\_

Program of Study: \_\_\_\_\_

<b>Learning Domain</b>	<b>Areas of Focus</b>	<b>Student Learning Objectives</b>	<b>Related Courses</b>	<b>Artifact Numbers</b>	<b>Self-Reflection Links</b>
Theory	Analysis, Composition/ Improvisation/ Arranging, Technology				
Performance	Sight-reading, Sight-singing, Keyboard, Performance in major area				
Music History and Literature	Analysis, History, Culture, Stylistic Context, World Music				
Professional Practice	Advocacy, Professional Practice				

**Appendix F**  
**Graduate Portfolio Standards Chart**

The University of North Carolina at Pembroke  
**Master of Arts (MA) in Music Education, Master of  
Arts in Teaching (MAT),  
and Advanced Competencies Portfolio Standards  
(08/28/05)**

**INTRODUCTION**

This document is based on the *University of North Carolina at Pembroke (UNCP) Teacher Education Master's Candidate Standards* that form the frame of reference for the Master of Arts in Music Education, Master of Arts in Teaching, and Advanced Competencies coursework, portfolio, and culminating projects. This document also lists six core standards, twelve related content standards, and related indicators that are aligned with the *North Carolina Standard Course of Study for Music* (2000), the *National Standards for Arts Education* (1994), the *National Board for Professional Teaching Standards* (Music, 2000), the *National Council for the Accreditation of Teacher Education Content Standards* (NCATE, 2000), the *North Carolina Program Approval Standards for Music* (1993), the guidelines for music education listed in the *National Association of Schools of Music Handbook* (NASM, 1999), and *Every Child's Teacher in North Carolina* (1999), sets of *Core Standards* (including Technology and Diversity standards) and *Standards for the Master's Degree/Advanced Competencies License* approved by the North Carolina Professional Teaching Standards Commission and adopted by the State Board of Education for Master's degrees and advanced competencies licenses. (The core standards outline basic guidelines needed for a teacher of any subject area to be successful.) The ultimate goal of this document is to ensure that Master's and advanced competency level candidates address comprehensive goals and related standards during the processes of completing their required courses, portfolios, and culminating projects. The indexing of indicators facilitates the organization, reflection, and review of course- and project-related work and artifacts.

Standard I: The professional educator commands advanced knowledge and understandings in the specialty area and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for school subject matter through critical self-reflection.

Standard II: The professional educator commands advanced knowledge and understandings of educational theory and research and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for teaching and learning through critical self-reflection.

Standard III: The professional educator commands advanced knowledge and understandings of content pedagogy and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for teaching and learning through critical self-reflection.

Standard IV: The professional educator uses advanced knowledge and understandings of content, educational foundations, and content pedagogy to improve the learning and well being of diverse students.

Standard V: The professional educator uses advanced knowledge, understanding, and years of practical experience to provide leadership in various professional communities.



A Teacher Education Master's or Advanced Competencies Candidate:

NC Board of Education and UNCP Graduate Standards	Core Standards	Related Music Content Standards	Indicators
<p>I: <i>Plans implements, and evaluates instruction that <u>reflects intellectual rigor and depth of knowledge</u> in both the discipline of music and students' diverse learning needs. Commands advanced knowledge and understandings <u>in the specialty area</u> and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for school subject matter through <u>critical self-reflection</u>.</i></p>	<p>A. Knows the content he/she teaches. Demonstrates appropriate depth and breadth of knowledge in music, as defined in the NCSCOS.</p>	<p>1. Demonstrates essential skills of musical performance.</p>	<p>IA1a. Demonstrates a mastery of a major performance medium.                      IA1b. Utilizes literature from applied music studies to broaden/deepen his/her understanding of a wide range of musical styles.                      IA1c. Performs music expressively in various genres and styles.                      IA1d. Demonstrates expressive conducting (through live or videotaped performances) in various genres and styles.                      IA1e. Audiates written scores.                      IA1f. Analyzes and critically evaluates his/her own musical performances and performances of others.                      IA1g. Demonstrates basic piano skills and provides simple accompaniments.                      IA1h. Demonstrates basic vocal production skills.                      IA1i. Demonstrates basic instrumental skills.                      IA1j. Rehearses and conducts various types of ensembles.                      IA1k. Demonstrates mastery of <i>Set, Stimulus Variation, and Frames of Reference</i>.</p>
		<p>2. Possesses comprehensive knowledge of music history and music literature.</p>	<p>IA2a. Understands music history, and relates that understanding to Western and non-Western cultures.                      IA2b. Incorporates musical (theory, performance, etc.) and non-musical (literature, social and political life, other arts) disciplines in projects and activities.                      IA2c. Has knowledge of music literature, performance styles, and genres of Western and non-Western music.</p>
		<p>3. Possesses comprehensive knowledge of music theory and demonstrates essential aural skills.</p>	<p>IA3a. Applies theoretical and analytical knowledge in the analysis of musical compositions.                      IA3b. Improvises melodies and harmonizations.                      IA3c. Composes, harmonizes, and arranges music.                      IA3d. Discerns pitch and intonation in individual and group settings.                      IA3e. Audiates written scores.</p>
		<p>4. Possesses current knowledge of music technology and uses technology to create learning environments that support students' learning.</p>	<p>IA4a. Demonstrates a sound understanding of technology operations and concepts, including MIDI-based music writing and sequencing software, word processing, presentation software, web-based research, multi-media, etc.                      IA4b. Plans and designs effective learning environments and experiences supported by technology.                      IA4c. Implements curriculum plans</p>

NC Board of Education and UNCP Graduate Standards	Core Standards	Related Music Content Standards	Indicators
			that include methods and strategies for applying technology to maximize student learning. IA4d. Applies technology to facilitate a variety of effective assessment and evaluation strategies.
			IA4e. Uses technology to enhance his/her productivity and professional practice. IA4f. Understands the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and applies those principles in practice.
<p>II. <i>Understands and employs <u>methods of research</u> to examine and improve instructional effectiveness and students achievement.</i> Commands advanced knowledge and understandings of <u>educational theory and research</u> and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for teaching and learning through critical self-reflection.</p>	<p>A. Is reflective about his/her practice.</p>	<p>1. Seeks opportunities to enhance professional growth.</p>	<p>IIA1a. Refines skills through study and reflection. IIA1b. Participates in peer evaluation. IIA1c. Incorporates instructors' evaluations into ongoing work and study. IIA1d. Continues to refine and advance musicianship skills. IIA1e. Creates personal and listening journals and professional portfolios. IIA1f. Creates and evaluates portfolio artifacts. IIA1g. Understands the value of membership in professional organizations and participates in professional development opportunities. IIA1h. Has an awareness of available materials and resources. IIA1i. Investigates and solves educational problems through data gathering, action research, and evaluation of student learning, classroom processes, and school practices. IIA1j. Modifies instruction and learning environments based on assessment of student learning problems and successes. IIA1k. Monitors the effects of instructional actions, selection of materials, and other instructional decisions on students' learning and behavior.</p>
<p>III. <i>Applies the <u>theoretical, philosophical, and research bases</u> for educational practice in elementary, middle, and secondary school classrooms to <u>improve student learning</u>.</i> Plans, implements, and evaluates instruction that is rigorous, coherent, and consistent with a well-developed theoretical and philosophical stance and with best practices <u>emerging from educational research</u>.</p>	<p>A. Knows how to teach students.</p>	<p>1. Possesses a thorough knowledge of the <i>NC Standard Course of Study</i> and MENC National or Department of Defense Education Agency (DoDEA) Standards across the K-12 music spectrum.</p>	<p>IIIA1a. Implements the Standard Course of Study and MENC National or DoDEA Standards to provide sequential instruction that is developmentally appropriate. IIIA1b. Generates multiple paths to knowledge. IIIA1c. Seeks, implements, and evaluates the best pedagogical practices for music taught within the context of a specific school setting. IIIA1d. Reads educational literature critically, including theoretical, philosophical, and research materials.</p>

NC Board of Education and UNCP Graduate Standards	Core Standards	Related Music Content Standards	Indicators
<p>Commands advanced knowledge and understandings of <u>content pedagogy</u> and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for teaching and learning through critical self-reflection.</p>		2. Uses comprehensive assessment.	III A2a. Implements a variety of assessment strategies to diagnose, monitor, assess, and summarize student learning.
		3. Creates and fosters dynamic learning environments.	<p>III A3a. Maintains a positive learning environment that engages students in learning.</p> <p>III A3b. Recognizes multiple intelligences to enhance musical learning.</p> <p>III A3c. Uses knowledge of affective, cognitive, social, physical, and psychomotor development of students to provide appropriate musical instruction at all levels of competencies.</p> <p>III A3d. Analyzes and articulates relationships between and among theory, philosophy, educational research, and best practice.</p> <p>III A3e. Designs and modifies instruction based on well-articulated theory, philosophy, educational research, and best practice.</p> <p>III A3f. Incorporates findings from educational literature into school and classroom strategies to improve student learning.</p>
<p>IV: <u>Understands and links subject matter and students' developmental and diverse needs in the context of school settings. Incorporates knowledge of the nature of the learner, learning processes, variations in learning abilities and learning styles, and strategies for evaluating learning. Plans, implements, and evaluates instruction that is responsive to wide variations in students' learning needs and learning styles.</u> Uses advanced knowledge and understandings of content, educational foundations, and content pedagogy to improve the learning and well being of diverse students.</p>	<p>A. Demonstrates success in teaching a diverse population of students.</p>	<p>1. Uses diversity as a strength in the classroom.</p>	<p>IV A1a. Understand the central concepts, tools of inquiry, and structures of music and can create classroom environments and learning experiences that make these aspects of music accessible, meaningful, and culturally relevant for diverse learners.</p> <p>IV A1b. Understands how students' cognitive, physical, socio-cultural, linguistic, emotional, and moral development influence learning and addresses these factors as well as IEP components when making instructional decisions.</p> <p>IV A1c. Works collaboratively to develop linkages with parents/caretakers, school colleagues, community members, and agencies that enhance the educational experiences and well being of diverse learners.</p> <p>IV A1d. Acknowledges and understands that diversity exists in society and utilize this diversity to strengthen the classroom environment to meet the needs of individual learners. Understands and respects differences between the learning behaviors and outcomes expected in diverse communities.</p> <p>IV A1e. Demonstrates leadership by contributing to the growth and development of their colleagues, their school, and the advancement of educational equity.</p>

NC Board of Education and UNCP Graduate Standards	Core Standards	Related Music Content Standards	Indicators
			IVA1f. Is a reflective practitioner who is committed to educational equity. IVA1g. Develops activities that integrate diversity education with the curriculum and enhance understanding and appreciation of diverse cultures through the study of "World" music. IVA1h. Recognizes the educational and therapeutic benefits of music to optimize learning for all students with special needs. IVA1i. Encourages the development of social and interpersonal skills through music. IVA1j. Designs and modifies instruction that is responsive to differences among learners that are influenced by development, exceptionalities, and diversity. IVA1k. Seeks actively to increase understanding of and respect for differences in students' development, exceptionalities, and diversity. IVA1l. Creates a classroom environment in which all learners feel welcome and can be successful. IVA1m. Reflects on, diagnoses, and prescribes instruction that fosters student learning.
<p>V: <u>Demonstrates self-directed, self-reflective professional behavior and the importance of providing leadership to colleagues and communities through collaboration.</u></p> <p>Uses advanced knowledge, understanding, and years of practical experience <u>to provide leadership</u> in various professional communities.</p>	<p>B. Respects and cares about his/her students.</p> <p>A. Demonstrates leadership.</p>	<p>1. Models attitudes and behaviors that reflect professional and ethical standards.</p> <p>1. Models attitudes and behaviors that reflect professional and ethical standards.</p> <p>2. Interacts effectively with others in the school, the community, and beyond.</p> <p>3. Advocates for quality music education programs.</p>	<p>IVB1a. Maintains a professional rapport with students.</p> <p>VA1a. Complies with laws governing copyrights and royalties.            VA1b. Has an awareness of effective financial management.            VA1c. Initiates professional inquiry through reading, dialogue, professional development, and action research.</p> <p>VA2a. Uses expertise of others, including professional musicians and colleagues from Higher Education programs, to enrich the school music program.            VA2b. Works collaboratively with parents.            VA2c. Networks with community resource people, arts councils, local music clubs, organizations, businesses, and agencies.            VA2d. Participates in collaborative leadership and mentorship activities to solve educational problems at the levels of classroom, school building school system, and community.</p> <p>VA3a. Promotes high quality programs as essential to the total curriculum.</p>

<b>NC Board of Education and UNCP Graduate Standards</b>	<b>Core Standards</b>	<b>Related Music Content Standards</b>	<b>Indicators</b>
	B. Is reflective about his/her practice.	1. Models attitudes and behaviors that reflect professional and ethical standards.	VB1a. Articulates a personal philosophy of music education. VB1b. Seeks, evaluates, and applies well-grounded suggestions for improvement provided by educators, parents, students, and community leaders.

**Appendix H**  
**Graduate Portfolio Template**



*Department of Music*

**GRADUATE PORTFOLIO PROGRAM**

**Student Name:** \_\_\_\_\_

**Program of Study:** \_\_\_\_\_

<b>Learning Domain</b>	<b>Areas of Focus</b>	<b>Music Content Indicators</b>	<b>Related Courses</b>	<b>Artifact Numbers</b>	<b>Self-Reflection Links</b>
Specialty Area	Music Performance, Music History and Literature, Music Theory, Music Technology				
Educational Theory and Research	Self-reflection, Philosophy, Mission, Vision, Methodology				
Content Pedagogy	Teaching, Assessment				
The Learning and Well-Being of Diverse Students	Diverse Learners, Respect for Students				
Leadership	Leadership and Self-reflection				

**Appendix H**  
**Sample Reflection**



## Sample Self-Reflection

### Objective I.A.1

In my Theory III class, we were asked by Dr. Larry Arnold to analyze two contrasting scores. When I first studied the scores, I noticed that they did have the same key signature. I felt very comfortable as I began to identify the chord structure of each composition. However, I was somewhat perplexed when I had to identify the two Neopolitan 6<sup>th</sup> chords that Dr. Arnold asked us to find. The Neopolitan chord has the supertonic as the root. The supertonic is lowered one-half step. A major chord is built upon the lowered supertonic. The Neopolitan 6<sup>th</sup> chord is found in first inversion. For example, in the key of C-major, the Neopolitan 6<sup>th</sup> chord would be F-A flat-D-flat. To overcome the challenge of identifying the chords, I simplified the process by looking for the lowered supertonic. When I found an incidence of the lowered supertonic, I analyzed the chord to determine if it was in fact a Neoplitan 6<sup>th</sup> chord. Through completing this project, I learned how to identify the basic elements of chord structure by analyzing two contrasting works. Having the opportunity to analyze chord structure will benefit me valuably as I begin a career in instrumental music education. When writing my own arrangements and compositions, I can apply my studies in chord structure to writing parts for concert-pitched instruments.

**Appendix I** †  
**Sample Student Reflections**

Student A  
Bachelor of Music in Music Education Candidate  
Self-Reflection

**Objective III.B-ME.1:** A student can identify, describe, compare, and contrast aspects of music literature of both Western and non-Western origin and apply such knowledge to curriculum development, lesson planning, and daily classroom and performance activities.

In my Music History I class, we were asked by Dr. George Walter to describe the development of the motet from the 12<sup>th</sup> through the 14<sup>th</sup> centuries. I first encountered the motet during this class. I had heard the term used before, but I was unsure of what it meant. While researching and writing this essay, I developed a deeper understanding of the motet. Vocal music has evolved enormously since the Medieval Period. Not surprisingly enough, the music of this period still has a vital role in the genre of vocal music today. Through completing this project, I learned how the motet has impacted the development of Western music. Having the opportunity to research music literature like the motet will benefit me valuably as I begin a career in instrumental music education. When developing lesson plans, I can apply my knowledge of Western music literature to design meaningful lessons for my students. I will include historical references to music and both Western and non-Western music into the curriculum. I believe that it is will important for my students to have a broader knowledge of our musical "culture," so that they will have an appreciation for all musical styles.

**Objective I.A.2:** The student can identify and explain musical forms, processes, and structures, and apply this knowledge in a variety of contexts appropriate to their specific area of specialization.

**Objective: I.C-ME.1:** The student can compose and arrange music to meet the needs and ability levels of school performing groups and classroom situations.

In my Theory III class, we were asked by Dr. Jonathan Maisonpierre to write a composition in rounded binary form that included a secondary dominant chord and modulated keys to the subdominant. As I began, I decided that I would compose the piece in C Major. I felt very comfortable working in this key and being able to identify chords in this key signature. As I began to think about the composition, I knew what the form would have to be and felt comfortable writing in this form. The form would need to include two sections, in which the second section would include a portion of the first section. This would classify the composition as rounded binary form. I also knew that I would have to modulate to the key of F Major at some point, since it is the subdominant. I went to the piano and began to work with the melody line. I knew that I would have to include a B-flat in the melody to make the modulation. As I was working with the melody, I thought of a way to make the modulation by incorporating the secondary dominant. In the key of F Major, the dominant seventh chord is spelled C-E-G-B flat. Since I was writing in the key of C-Major, this chord would be considered the V7/V, which classifies it as a secondary dominant. With the essential elements in hand, I was able to finish writing the composition. Through completing this project, I learned how to compose music utilizing varying musical elements such as form and modulation. Composition was something that I was somewhat insecure about at first, until I

understood how various musical elements work together to make a composition. Being able to work on each element separately made it much easier for me to compose this piece. Having the opportunity to write this composition will benefit me valuably as I begin a career in instrumental music education. When writing my own arrangements and compositions, I can apply my studies by writing parts for concert-pitched instruments that are at the appropriate difficulty for my students and include varying musical elements. I will be able to create challenging compositions and arrangements that will interest the students and keep them motivated and excited about music.

**Objective III.C.1** A student can recognize and classify literature beyond the area of specialization via attendance at recitals, concerts, and other performance venues.

**Objective III.B-ME.1:** A student can identify, describe, compare, and contrast aspects of music literature of both Western and non-Western origin and apply such knowledge to curriculum development, lesson planning, and daily classroom and performance activities.

As a UNCP music major, I am required to attend four concerts each semester and write a review, which is sent through the music department listserv. When I attended this concert, I listened very closely to each performance and analyzed how the music was presented. At the conclusion of the performance, I researched each of the pieces performed and reviewed their characteristic elements. Through completing this project, I learned the importance of recognizing and analyzing music from attending a performance. Having the opportunity to attend and review the concert will benefit me valuably as I begin a career in instrumental music education. I can apply my knowledge of the aspects of a performance in creating lesson plans for my classroom. By doing this, I can make my lessons motivating and meaningful to my students. I will be able to make references to the performances that my classes will attend and relate them to the music in which we perform. I believe that it is important for my students to have a deeper knowledge and understanding of the aspects of performing in various settings. It is equally important for them to be able to write reviews of concerts by examining the technical, historical, and aesthetic elements of the performance. This experience will be beneficial not only for me, but my future classroom.

**Appendix J**  
**Undergraduate Rating Scale**

**The University of North Carolina at Pembroke  
The Department of Music  
Undergraduate Portfolio Rating Chart**

**Student** \_\_\_\_\_

**Date** \_\_\_\_\_

The student must receive a rating of 2 or better on every standard. Any standard receiving a rating of 1 or 0 must be revised and resubmitted.

**Rating Scale:**

3 = The student presents exemplary documentation of and reflection on the relationship between program standards and his/her own professional development.

2 = Artifacts and reflections are provided for all performance indicators. The student's reflections evidence conceptual understanding of the standard.

1 = One or more artifacts and/or reflections is/are missing for one or more of the standard's performance indicators.

0 = No or inappropriate documentation of and/or reflection are provided for the standard's performance indicators.

<b><u>The student demonstrates:</u></b>	<b><u>3</u></b>	<b><u>2</u></b>	<b><u>1</u></b>	<b><u>0</u></b>	<b><u>Weight</u></b> (Multiply rating by )	<b><u>Weighted Score</u></b>
<u>1. Comprehensive knowledge in the area of THEORY and refers to specific and relevant examples from practice, coursework, or reading.</u>					<u>6</u>	
<u>2. Comprehensive knowledge in the area of PERFORMANCE and refers to specific and relevant examples from practice, coursework, or reading.</u>					<u>6</u>	
<u>3. Comprehensive knowledge in the area of MUSIC HISTORY AND LITERATURE and refers to specific and relevant examples from practice, coursework, or reading.</u>					<u>6</u>	
<u>4. Comprehensive knowledge in the areas of (A) PROFESSIONAL PRACTICE and/or (B) LIBERAL STUDIES, referring to specific and relevant examples from practice, coursework, projects, or reading.</u>					<u>6</u>	
<u>5. Attitudes that support LIFELONG LEARNING, continued MUSICAL PARTICIPATION and GROWTH, and willingness to CHANGE; and that demonstrate RESPONSIBILITY and RESPECT for others.</u>					<u>3.33</u>	
<u>6. TECHNOLOGICAL proficiency.</u>					<u>3</u>	
<u>7. Effective ORAL AND WRITTEN communication.</u>					<u>3</u>	

Check:  Rating postponed pending revision and resubmission of artifacts and/or reflections.

The candidate has satisfied the portfolio requirement. Weighted score reflects ratings of 2 or better in all categories.

Total score \_\_\_\_\_

**Signatures of Faculty Reviewers** (Must include a quorum of full-time faculty members. Involvement of private instructor, if adjunct, is at the discretion of the instructor.)



**Appendix K**  
**Graduate Portfolio Rating Scale**

**The University of North Carolina at Pembroke  
The Department of Music  
Graduate Portfolio Rating Chart**

**Student** \_\_\_\_\_ **Date** \_\_\_\_\_

The student must receive a rating of 2 or better on every standard. Any standard receiving a rating of 1 or 0 must be revised and resubmitted.

**Rating Scale:**

3 = The student presents exemplary documentation of and reflection on the relationship between program standards and his/her own professional development.

2 = Artifacts and reflections are provided for all performance indicators. The student's reflections evidence conceptual understanding of the standard.

1 = One or more artifacts and/or reflections is/are missing for one or more of the standard's performance indicators.

0 = No or inappropriate documentation of and/or reflection are provided for the standard's performance indicators.

<b><u>The student demonstrates:</u></b>	<b><u>3</u></b>	<b><u>2</u></b>	<b><u>1</u></b>	<b><u>0</u></b>	<b><u>Weight</u></b> (Multiply rating by )	<b><u>Weighted Score</u></b>
1. <u>Comprehensive knowledge in the area of THEORY and refers to specific and relevant examples from practice, coursework, or reading.</u>					<u>6</u>	
2. <u>Comprehensive knowledge in the area of PERFORMANCE and refers to specific and relevant examples from practice, coursework, or reading.</u>					<u>6</u>	
3. <u>Comprehensive knowledge in the area of MUSIC HISTORY AND LITERATURE and refers to specific and relevant examples from practice, coursework, or reading.</u>					<u>6</u>	
4. <u>Comprehensive knowledge in the areas of (A) PROFESSIONAL PRACTICE and/or (B) LIBERAL STUDIES, referring to specific and relevant examples from practice, coursework, projects, or reading.</u>					<u>6</u>	
5. <u>Attitudes that support LIFELONG LEARNING, continued MUSICAL PARTICIPATION and GROWTH, and willingness to CHANGE; and that demonstrate RESPONSIBILITY and RESPECT for others.</u>					<u>3.33</u>	
6. <u>TECHNOLOGICAL proficiency.</u>					<u>3</u>	
7. <u>Effective ORAL AND WRITTEN communication.</u>					<u>3</u>	

Check:  Rating postponed pending revision and resubmission of artifacts and/or reflections.  
 The candidate has satisfied the portfolio requirement. Weighted score reflects ratings of 2 or better in all categories.

Total score \_\_\_\_\_

**Signatures of Faculty Reviewers** (Must include a quorum of full-time faculty members. Involvement of private instructor, if adjunct, is at the discretion of the instructor.)

**Appendix L**  
**Post-Portfolio Survey Results**

**UNC-Pembroke Department of Music**  
**Pilot Portfolio Program**  
**Post-Survey**

Directions: Using the Likert scale of 1 being strongly disagree, 2 being disagree, 3 being somewhat agree, 4 being agree, and 5 strongly agree, choose the best for each statement below.

- The portfolio provided an opportunity to demonstrate my strengths and weaknesses.
- The portfolio allowed me to think reflectively about my work.
- Alignment of artifacts with standards was an important part of the portfolio
- The most important part of the portfolio was the reflection process.
- I was provided with the necessary resources to complete the portfolio.
- The expectations for the portfolio were clear and understandable.
- The portfolio served as an evaluation of my own learning.
- I feel that portfolios should be a requirement to demonstrate learning outcomes.
- Overall, the portfolio experience was positive.

Directions: Answer the following questions using specific examples when appropriate. You may write on the back for additional space.

1. What do you feel were some positive and negative experiences that you had when completing the portfolio?
2. In your opinion, what are some strengths/weaknesses of the pilot portfolio program?
3. What aspects of the portfolio did you find useful? What do you find not useful?
4. What comments/suggestions do you have for improving the portfolio program?

**Appendix M**  
**Post-Portfolio Survey Results**

**UNC-Pembroke Department of Music**  
**Pilot Portfolio Program**  
**Post-Survey Results**

<b>Statement</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Somewhat Agree</b>	<b>Agree</b>	<b>Strongly Agree</b>
The portfolio provided an opportunity to demonstrate my strengths and weaknesses.	0	0	1	2	3
The portfolio allowed me to think reflectively about my work.	0	0	1	0	5
Alignment of artifacts with standards was an important part of the portfolio	0	0	0	2	4
The most important part of the portfolio was the reflection process.	0	0	0	1	5
I was provided with the necessary resources to complete the portfolio.	0	1	0	1	4
The expectations for the portfolio were clear and understandable.	1	0	0	3	2
The portfolio served as an evaluation of my own learning.	0	0	1	4	1
I feel that portfolios should be a requirement to demonstrate learning outcomes.	0	1	2	3	0
Overall, the portfolio experience was positive.	0	0	2	4	0

**Narrative Questions:**

1. What do you feel were some positive and negative experiences that you had when completing the portfolio?

*Negative-I am unsure how to approach the project at first.*

*Positive-I felt I gained insight from my reflections and considered how my school work might actually be applied to specific teaching scenarios.*

*I wish I would have known about the portfolio when I first came to school, then I would have saved the majority of my work.*

*It was sometimes confusing. It was hard to find artifacts that would work from classes that I took in the beginning of my study here.*

*I think the portfolio is a good tool to put our best work in one place for organization purposes. I don't know if demonstrating learning outcomes is the goal most students will think of when they make their portfolio. I do think it should be required, but to show quality examples of the student's work. When I'm working on mine, I'm not thinking "how does this demonstrate a learning outcome." I'm thinking, "is this the best example of the work I did for others to see."*

*Pro-Having a template and an example to begin with were definite positive and useful tools.*

*Con-Worrying about a computer hard drive crash without backing up my documents. It would be more usefully if the portfolio had been emphasized more throughout the program.*

2. In your opinion, what are some strengths/weaknesses of the pilot portfolio program?

*Weakness-a student's lack of knowledge with setting up webpages and links to their portfolio.*

*Strength-The guidelines/standards upon which the portfolio is set up.*

*A big strength was the example reflections and question guide, it let me know exactly what was desired.*

*Instructions were somewhat unclear. Requirement sections were hard to understand.*

*Strengths-on-line portfolio is more portable and easier to access, at this time, I believe it is not limited in size, the instructor is in charge of helping us with this, useful template.*

*Weaknesses-not sure about PowerPoints, it should have been emphasized from the beginning of the program. Perhaps the reflection could be put in as part of the final documentation of each course and review/added to/changed as the student learning better skills throughout their course of study.*

*A big strength of program was the example reflection and question guide. It let me know exactly what was desired*

*Having several examples of reflections with artifacts would help the students to know what is expected. Examples would help guide students who might be having difficulties selecting artifacts and writing the reflections.*

3. What aspects of the portfolio did you find useful? What do you find not useful?

*I found the reflection section most useful.*

*Sample reflections and question guide were useful, also the fact that someone went over the standards and explained what kind of artifacts applied.*

*It is useful to organize assignments.*

*The biggest useful aspect is the reflection. Like a good lesson plan that restates the objectives in a review, the reflection process helps to bring out the points that impacted the student's learning of a particular lesson.*

*Not as useful was fitting the artifact into which standard it met. Most of use were looking at how we should think about our own learning.*

*The self-reflection guide was very helpful. It allowed me to know exactly how to focus my thoughts on my learning.*

4. What comments/suggestions do you have for improving the portfolio program?

*Develop a guidebook on how to set up an online portfolio*

*Have several examples of reflections and artifacts*

*Knowing the specific number of times an artifact can count.*

*The instruction needs to be more clear cut. Perhaps a guide to accompany the project. More of the required sections should correspond with the CARE matrix. Two portfolios is a lot of work. It should start with the 2006-2007 catalog.*

*It would have been helpful to know the specific SLOs for each course. As I went to select artifacts, I had a hard time determining where an artifact should be placed. The professors should list the SLOs that are relevant for their courses in the syllabus. This would be very helpful.*



**Appendix N**  
**Optional Questionnaire for Faculty**

## Portfolio Questionnaire for Faculty and Staff

**Directions:** Please answer the following questions listed below concerning portfolios.

1. Have you used portfolios in your respective courses/programs?  
(If yes, skip to question three. If no, answer question two only).
2. What would help you implement a portfolio requirement for your courses/programs?
3. What types of portfolios do you use (i.e. hard copy, electronic)?
4. How are artifacts organized in the portfolio (i.e. by student learning goals)?
5. How is self-reflection implemented in the portfolio?
6. What positive outcomes have you observed and/or experienced with portfolios?
7. What difficulties have you observed and/or experienced with portfolios?

Comments/Suggestions:

Thank you for taking the time to complete this questionnaire. If you would like more information, please contact Jason Atkinson, graduate student and adjunct faculty member at the University of North Carolina at Pembroke, at (910) 521-6230 or [jason.atkinson@uncp.edu](mailto:jason.atkinson@uncp.edu).