Department: School of Music and Dance

Programs:

Bachelor of Arts in Music, Bachelor of Music with Concentrations in Performance, Jazz Studies, Composition and Music Education, Master of Arts in Music, Teacher Preparation (5th year credential program)

College: Humanities and Arts

Website: http://www.sjsu.edu/music/

Check here if your website addresses the University Learning Goals. <If so, please provide the link.>

Program Accreditation: National Associations of Schools of Music

Contact Person and Email: Janet Averett, janet.averett@sjsu.edu

Date of Report: May 29, 14

Part A

1. List of Program Learning Outcomes (PLOs)

   A. Learning Outcomes for all Bachelor Degrees in Music:

      After successful completion of the requirements for all Bachelor degrees in Music, students should be able to:

      1. demonstrate the ability to hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of music, including sight-reading, keyboard proficiency, and analysis.

      2. demonstrate a working knowledge of the history, traditions, practices, and cultures of the Western art-music tradition, along with related materials of non-Western musics.

      3. competently perform repertory appropriate to a university music program, utilizing skills and knowledge gained from the previous two learning outcomes.

      4. demonstrate a working proficiency in basic music technology, its applications, and its use in their area of specialization.

      5. successfully complete a capstone experience appropriate to their area of specialization.

   B. Additional Learning Outcomes for the Bachelor of Music Degrees:
After successful completion of the requirements for the Bachelor of Music degree, students should be able to:

6. perform standard repertoire competently and expressively, and provide musical leadership appropriate to a university music program as soloists, as conductors, and as members of major performing ensembles and smaller chamber ensembles.

7. demonstrate a working knowledge of the repertory in their major performance area and the ability to perform from a cross-section of that repertory through a successful capstone experience (a senior solo recital or senior recital of original compositions).

C. Learning Outcome for Teacher Preparation in Music:

B.M.—Music Education majors only or Subject Matter Preparation for Teaching Credential:

8. demonstrate basic performance skills as well as pedagogical and classroom methods appropriate for a music education major entering the field of public school teaching

D. Learning Outcomes for the Master of Arts in Music

The goals of the Master’s program are to prepare students for professional careers in performance, conducting, composition, teaching, and scholarship, while also preparing them for further music study in doctoral programs.

1. Demonstration of professional competence in a major field of study, such as performance, composition, conducting, etc.

2. Demonstration of both a theoretical and working knowledge of music theory and music systems at the Master’s level.

3. Demonstration of both a theoretical and working knowledge of music history, literature, and performance practices at the Master’s level.

4. Demonstration of critical thinking, research skills, and creative written and verbal communication at the Master’s level.

All faculty, area coordinators, advisors and the curriculum committee confer to decide on PLO content, assessment plan, and tools for mastery.

2. Map of PLOs to University Learning Goals (ULGs)
San Jose State University Graduates will have developed

<table>
<thead>
<tr>
<th>Specialized Knowledge: depth of knowledge required for a degree, as identified by the PLOs.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mastery in each step of an investigative, creative or practical project</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>An understanding of the implications of results or findings from a particular work in a societal context.</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Demonstrated an understanding of critical components of broad academic areas, the arts, humanities, social sciences, and sciences and their integration.</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Fluency in the use of specific theories, tools, technology and graphical representation.</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Skills and abilities necessary for life-long learning: critical and creative thinking, effective communication, conscientious information gathering and processing, mastery of quantitative methodologies, and the ability to engage effectively in collaborative activities.</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Ability to integrate theory, practice and problem-solving to address practical issues</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Ability to apply their knowledge and skills to new settings or in addressing complex problems</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Ability to work productively as individuals and in groups</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Ability to act intentionally and ethically to address a global or local problem in an informed manner with a multicultural and historical perspective and a clear understanding of societal and civic responsibilities</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Diverse and global perspectives through engagement with the multidimensional SJSU community.</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Key:

0 = **does not** contribute to development of the ULG
1 = **contributes** to the development of this ULG
2 = **moderately contributes** to the development of this ULG
3 = **strongly contributes** to the development of this ULG
The faculty curriculum committee developed the map.

3. Alignment – Matrix of PLOs to Courses

It should be noted that the School attempts to meet the competency standards of its accreditation agency, the National Association of Schools of Music. NASM mandates assessment accountability. The following learning outcomes and objectives specifically address the competencies detailed in NASM 2013-2014 Handbook.

The music unit also affirms that becoming an accomplished musician or musician-teacher requires the acquisition of a body of skills that enables individual as well as collaborative artistic achievement or accomplishment. A musician at any given moment can play several roles—that of creator, interpreter, performer, composer, scholar, researcher, historian, and/or theorist. Thus, there is no single way to quantify achievement of proficiency in artistic achievement. While certain technical skills can be measured or quantified, other artistic abilities cannot. A quality, such as musical expression, is intangible and often quite subjective. The music unit does not seek to impose a single standard or metric by which all students can be measured, but provide a framework and standards that enable each student to progress from their individual starting points.

The program learning goals and objectives for music programs are purposely both detailed and specific, yet broad and vague. They often entail multiple experiences and are thus assessed holistically across that range of experiences without a single capstone requirement that can demonstrate even a minimum competency. Therefore, multiple courses, requirements and tools are included to assess achievement of particular learning goals. Some specific assessment tools used in courses and other requirements are detailed for the goal. The overall program assessment tool, however, and the most important outcome is whether the student graduates.

Faculty discussion. The faculty regularly visits student achievement in faculty meetings, when it might discuss ways to improve the performance of an individual student. The faculty has also revised its curriculum and objectives in recent years in order to be more current, to better meet NASM standards, and to meet new statewide and campus mandates regarding total units in degrees. We will re-visit all undergraduate curricula to ensure that programs recently cut in units are still meeting NASM breadth and depth competencies.

Course work (exams, papers, projects, journals, performances). Courses that develop musicians and provide opportunities for meeting learning objectives use multiple formative and summative assessment tools: e.g., regular quizzes, papers that allow opportunities for feedback and improvement, summative exams and projects, and rehearsals (formative) that constantly build towards performance (summative).

Diagnostic entrance evaluations. In the undergraduate area entrance evaluations assess the present state of a student’s knowledge, requiring a minimum set of standards at the start of the program to
ensure that a student will be able to complete the program. Graduate entrance evaluations assess the entering student’s mastery of music core competencies at the undergraduate level to ensure their preparedness for the most intense intellectual work of graduate seminars.

At the undergraduate level students are tested in their applied area and in music systems. In music systems, the student may remediate through course work. In applied study, the student must meet minimum performance standards to be accepted into that performance (or composition) area. The diagnostic evaluation also allows for placement along a scale of levels representing semesters. Placement enables the student and instructor to have an idea of how many semesters of applied study s/he will need to gain proficiency to give that final project or senior recital. At the graduate level, students who fail sections of the entrance evaluation will be required to take appropriate remedial undergraduate coursework and/or MUSC 204: Materials for Graduate Studies. Entering graduate students admitted as “Conditionally Classified” who fail all sections of the entrance evaluation may be disqualified from the program.

**Formative jury exams.** At the end of each semester all students must perform or present a jury examination representing the semester’s work. All of the faculty of the student’s applied area (e.g., voice, woodwinds, brass, music technology, jazz studies, strings, composition, piano) assess the student’s achievement along a specific set of criteria. The student receives evaluation and written comments from each faculty member pointing to areas needing improvement for the next semester’s work and jury. These written comments are kept in the student’s file in the school’s music office.

**Formative/summative junior qualifying exams.** The junior qualifying exam/jury represents summative assessment for lower division applied study and qualifies the student for upper division study. It is a longer examination, evaluated just like the other juries, although the criteria for performance are much more specific. If the student does not pass this exam with an overall grade of C-, s/he cannot continue in the music program.

**Regular faculty feedback.** Music students receive constant feedback, formative assessment, from instructors in various forms. For example, in every weekly private applied lesson (on, e.g., clarinet, violin), the student receives direct verbal feedback and instruction from the instructor, much like the master/apprentice model. Assessment of the week's work/practice then leads to directives for the next week. Besides improvement in performance skills, the ultimate goal is independent preparation where the student teaches him-/herself. Such didactical instruction also takes place in ensemble work where directives are both concrete and abstract, teaching students to teach themselves to be good musicians. Other instances of regular faculty feedback take place in courses such as Musc 111 and Musc 100W, with weekly “listening journal” entries, written responses and verbal discussions of weekly readings.

**Student advising.** Students are advised by a program advisor in accordance with the minimum requirements of the university. They are also encouraged to seek advice at any time. Often the private instructor or area coordinator serves in an advising capacity. Advising helps to ensure that the student’s are on track towards a timely graduation and often identifies problem areas and possible solutions.

**Formative performance requirements.** Besides juries and the summative junior and senior (or
master's) recitals, students have other required opportunities to develop and improve performance skills. They must perform every semester in closed and open forums (repertory or master classes, studio recitals, public group student recitals). These forums allow for the development of repertory and address other performance issues, such as stage fright, memorization, and stage presence. Formative verbal and/or written assessment is provided by the student's applied instructor.

**Recitals, portfolios, theses and projects.** Summative requirements include the performance of junior and senior recitals for B.M.-Performance, Jazz Studies and Composition students, senior recital for B.M.-Music Education students, or the completion of a project or recital for B.A. students.

In the graduate program, Master's level recitals are required for performers and conductors, theses or other projects for the academic music disciplines, and a thesis composition and performance for composers.

**Comprehensive written Master's exams.** Students in the M.A. program must also pass a comprehensive written exam in three areas—their individual area emphasis, music history and music systems/theory—that assess the four PLOs of the graduate program (See III D.).

**Grades.** A minimum grade of C- is required in all music courses and juries for the B.A and B.M. (except Musc 100W which requires a C). For the subject matter preparation in music for the teaching credential, the minimum requirement is a B- and demonstration of state mandated competencies via an entrance interview/exam.

M.A. students are required to earn a minimum grade of B for each of their courses and must maintain a cumulative GPA of 3.00 on a 4.00 scale.

**Alumni/Exit surveys.** Finally, while we do use exit surveys as a tool to "see how well we're doing" regarding the student's perception of his/her preparation for graduate work, we have found the surveys thus far to be more of a popularity contest and an opportunity for students to vent frustration rather than a reliable measure of whether s/he is a competent musician or has met required learning objectives. We plan to revisit this tool to see if the questions can be more objectively tied to outcomes and learning objectives. This survey was submitted with a prior report.

**Other evidence of student achievement.** As outlined NASM Self-Studies and Program Planning Self Studies, the school informally keeps up with its graduates and what they do after graduation. While we do not have specific numbers of those who continue in graduate school, enter doctoral programs, earn teaching credentials or enter other music careers, we do have a general idea of what our graduates are doing. Further, some faculty might also informally inquire about, e.g., the performance of an individual student on the music theory or history portion of graduate entrance exam. However, this anecdotal evidence is only useful in a general sense and cannot easily be factored into the specific learning objectives below. Additional evidence includes competitions where the students or student groups receive awards and/or commendation.
Map of PLOS to course work and other assessment tools:

1. demonstrate the ability to hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of a large body of music, through verbal, visual and aural analysis, sight-reading, and keyboard proficiency.

**Assessment:** Diagnostic exam in music systems. Introduced, reinforced and advanced through Music fundamentals (009), Music Systems IA, IB, IIA, IIIA 25A-B (piano proficiency).

Additional in-depth assessment for B.M-Performance: Advanced through Music Systems IIIB, IVA, IVB, Musc 103 (Form and Analysis), Musc 104 (Counterpoint), Musc 106 (Orchestrations). For BM-Jazz Studies: Introduced, reinforce and advanced through Musc 106A and 106B (Jazz Theory and Arranging I and II) and Musc 27 (Jazz keyboard).

**Some specific tools:** Assignments, in class work, and feedback and exams all courses.

Final grades in all music classes must be a C- or better.

2. demonstrate a working knowledge of the history, literature, traditions, practices, and cultures of the Western art-music tradition, along with related materials of non-Western musics.

**Assessment:** Introduced in Musc 12; Advanced in Musc 110, 111, 120. Reinforced in all performance ensembles and repertory classes (144, 150-159, 160A-T) and through required concert attendance (Music 81/181 or assessed through applied jury). Non-western practices introduced, reinforced and advanced through Musc 19 (BM-MUED only) Musc 40A or 148A or 148B.

**Some specific tools:** Assignments, periodic and final exams and research papers in Musc 12, 110, 111. Final projects/exams in Musc 19, 40A 120, 148A, B.

Final grades in all music classes must be a C- or better (in Musc 120 a C is required).

3. competently perform repertory appropriate to a university music program, utilizing skills
and knowledge gained from the previous two learning outcomes.

**Assessment:** Introduced, reinforced and advanced in applied study courses (Musc 30-39, 130-139), ensemble performance (Musc 50-59, Musc 150-159, Musc 60A-T, Musc 160A-T), repertory classes (Musc 144, 145) and the capstone project (Musc 182 for B.A).

**Some specific tools:** Entrance audition, weekly lessons and feedback as part of applied study, rehearsals with feedback, end of semester jury exams, concert performance.

Final grades in all music classes must be a C- or better.

4. demonstrate a working proficiency in basic music technology, its applications, and it use in their area of specialization.

**Assessment:** Introduced, reinforced and Advanced in Musc 13. Reinforced and advanced for B.A. in Music Technology, B.M. Composition and Jazz Studies concentrations through Musc 167 (Introduction to Electro-Acoustics), Musc 168 and Musc 170A (Beginning Recording), Musc 170B (Intermediate Recording), composition portfolio requirements. For B.M. Performance and Music Education concentrations, also through Musc 102 (Orchestration).

**Some specific tools:** Project specific to specialization for B.A. or B.M Performance, Music Education or Jazz Studies concentrations in Musc 13. Final projects in Musc 167, 168 and Musc 170A, B for composition, specific composition projects requiring technology demonstration in composition portfolio. Musc 182, final capstone project for B.A. in Music Technology.

Final grades in all music classes must be a C- or better.

5. successfully complete a capstone experience appropriate to their area of specialization.

**Assessment:** All students must complete either a senior recital or a senior project in their area of specialization. B. A. students only must register for Musc 182. Assessed by faculty on a Pass/No Pass basis in area of specialization during the final semester of applied study or other coursework leading up to the capstone project. Reinforced and advanced through coursework (of various possibilities) and advising by area coordinator in area of specialization.

**After successful completion of the requirements for the Bachelor of Music degrees, students should be able to:**

6. perform standard repertoire competently and expressively, and provide musical leadership appropriate to a university music program as soloists, as conductors, and as
members of major performing ensembles and smaller chamber ensembles.

Assessment: In addition to in-depth assessment of SLO (3) above, students in these programs (B.M. Performance, Composition and Jazz Studies Concentrations) must complete a junior solo recital. They must also take additional courses in chamber music—Musc 60A-T, 160A-T—and Conducting—Musc 147A, Musc 147B or C. The junior recital is assessed on a pass-no pass basis by the faculty in the area and paperwork is kept on file for each student. Other courses are assessed as already described in detail and must be passed with a C- or better.

7. demonstrate a working knowledge of the repertory in their major performance area and the ability to perform from a cross-section of that repertory through a successful capstone experience (a senior solo recital or senior recital of original compositions).

Assessment: Students in these programs must present a one-hour senior (B.M. MuEd. is 30-minute) recital either as performers of major literature in their area or as composers of original compositions. Two faculty assess this capstone recital on a pass-no pass basis and records are kept on file in the main music office.

8. demonstrate basic performance skills as well as pedagogical and classroom methods appropriate for a music education major entering the field of public school teaching.

Students in this program must earn a B- or better in all coursework.


Some specific tools: Daily feedback and practice in all classes. Periodic performance and written exams for Musc 122AB, 123AB, 127AB, 125D and 170B. Final exam is like a performance jury. Final exams in 370A and 370B, e.g., include demonstration of a compendium of techniques for classroom teaching.

Assessment Plan for the Master of Arts in Music degree:

Students must earn a grade of B or better in all graduate courses in music.

1. Demonstration of professional competence in a major field of study.

Assessment: Entrance evaluation and audition requirements, course work in core, applied (Musc 224), ensemble, and elective areas; final masters thesis, recital, or project; comprehensive written masters exams in student’s major area.
Some specific tools: Admission audition or portfolio of work assessed by area faculty for preparedness for graduate-level study; coursework in MUSC 224 and/or MUSC 299 develops expertise in emphasis area; recitals, theses, compositions, and projects are evaluated by area faculty advisor and committee for student demonstration of basic area standards, and written records are kept in the student’s file. Comprehensive written masters exams demonstrates student’s knowledge in area subject.

2. Demonstration of Master’s-level knowledge of music theory and systems.

Assessment:

Passage with at least 80% in entrance evaluations in music theory measures this core competency at the undergraduate level as a foundation for graduate study; students with deficiencies remediate though undergraduate coursework or Musc 204: Materials for Music Studies. Students then proceed to graduate seminar coursework in theory (Musc 202), which students must pass with a “B” or better; finally, students must pass the comprehensive written Master’s exam in music theory/systems.

Some specific tools: Assignments and final projects or exams in Musc 202 (Studies in Musical Systems). Comprehensive written masters exams demonstrates the student’s knowledge of music systems and theory.

3. Demonstration of Master’s-level knowledge of music history

Assessment:

Passage with at least 80% in entrance evaluations of the six eras of music history measure this core competency at the undergraduate level as a foundation for graduate study; students with deficiencies remediate though undergraduate coursework or Musc 204: Materials for Music Studies. Students then proceed to graduate seminar coursework in history (Musc 201), which students must pass with a “B” or better; finally, students must pass the history portion of the comprehensive written Master’s exam.

Some specific tools: Assignments and final project in Musc 201 (Studies in Music History). Comprehensive written exam demonstrates student’s knowledge of music history.

4. Demonstration of critical thinking, research skills, and written and verbal communication at the master’s level.

Assessment:

Admission requirements of the University; TOEFL, IELTS, or Pearson Test of English;
entrance portfolio work for academic emphases; music history entrance evaluation essays. Weaknesses detected in this area may be addressed through undergraduate coursework in MUSC 100W. Competency and mastery advanced through coursework in Musc 200, 201, 202, 203 and other graduate-level courses.

Some specific tools: Research assignments, analytical assignments, and critical papers required in 200-level courses. The three questions of the comprehensive written Master’s exam demonstrate student’s ability at graduate-level critical thinking, research, and written communication.
4. Planning – Assessment Schedule

2014-2018 Music Program Assessment Schedule

<table>
<thead>
<tr>
<th>S 14</th>
<th>F 14</th>
<th>S 15</th>
<th>F 15</th>
<th>S 16</th>
<th>F 16</th>
<th>S 17</th>
<th>F 17</th>
<th>S 18</th>
<th>F 18</th>
</tr>
</thead>
</table>

Discussion of student achievement will be ongoing, PLOs and assessment strategies updated as the programs and PLOs change. Reporting will occur in the above indicated semesters.

5. Student Experience

The posting of PLOs at the music website is in process. ULGs are currently only communicated to students via the university website, although we have plans to incorporate them in our website.

Our faculty believes the ULGs need to be re-written to include better action verbs.

Part B

<The following items 6-9 will be provided by the IEA office by March 1 every year. The departments are welcome to obtain the data on their own, and/or to report other relevant data for their particular programs if deemed important.>

4. Graduation Rates for Total, Non URM and URM students (per program and degree)

<These numbers can be obtained for your program from the IEA website at http://www.iea.sjsu.edu/ under Retention/Graduation. URM stands for Under-Represented Minorities. In some cases, the number of students who choose to report their ethnicity is too small to compute a reliable number, so please check if this is the case before interpreting. The university targets for first-time freshmen 6-yr graduation rates set by the Chancellor’s Office are 51.6%, 47.8%, and 53.2%, for total, URM and Non-URM populations, by 2015-2016. The university targets for transfer and graduate students are not specifically published, but generally improvement is expected here too.>

5. Headcounts of program majors and new students (per program and degree)

<The headcount of majors in your program can be found at the IEA website at http://www.iea.sjsu.edu/Assessment/ProgRev/default.cfm by major and concentration under your
program name. The number of students entering your program can be found under Applied, Admitted, Enrolled on the same page. A robust and/or increasing enrollment provides evidence of demand for your program. >

6. **SFR and average section size (per program)**

The student-to-faculty ratio (SFR) and the average headcount per section can be found at the IEA website at [http://www.iea.sjsu.edu/Courses/default.cfm#Prefix](http://www.iea.sjsu.edu/Courses/default.cfm#Prefix) under your department name. SFR and average section sizes provide some measure of cost-effectiveness and faculty load. The values can be compared to the college and/or university averages, or a comparable program at another university, if applicable. Any SFR ratios or average section sizes that are either much bigger or smaller than average should be explained and or addressed.

7. **Percentage of tenured/tenure-track instructional faculty (per department)**

This percentage can be calculated with information on the IEA website at [http://www.iea.sjsu.edu/Faculty/default.cfm#Dept](http://www.iea.sjsu.edu/Faculty/default.cfm#Dept) under your department name. Under Instructional Faculty - Full Time Equivalent Faculty (FTES) - by Tenure Status, the FTEF in each category is listed for each semester. Take the sum of tenured and probationary FTEF, and divide by total FTEF. In 2012, SJSU’s ratio was 53.1%, and we rank 20/23 of all of the CSUs. The highest ratio in the CSU system is 70.6%.

**Part C**

8. **Closing the Loop/Recommended Actions**

The music unit is reporting on PLOs 5, 6 in the UG programs and 1. in the M.A. programs.

5. For the last Fall 2012, Spring 2013 and Fall 2013, any student who has attempted a capstone project in the UG programs has completed it during the planned semester. There was only Incomplete, which was completed in the next semester. 99.9% of recitals that were planned in the final semester of applied study for B.M. degrees were completed in the semester planned with only two being delayed. There are no plans for changes with assessment of this PLO.

6. Music students are also successful in achieving this PLO. After reviewing grades for performance, repertory and conducting courses, as well as success in junior and senior recitals, no new action for assessment of this PLO is recommended at this time.

D. 1. Master’s students are completing final theses, recitals and composition recitals in a timely manner. The music unit is happy to report that in the past two years, the incoming cohort progressed through the program together and graduated on time, except for one student. All completed their capstone projects in their areas of specialization: performance recitals, conducting recitals, and composition recitals. No action is recommended for improvement in the assessment strategies for this PLO.

The graduation rate has improved with excellent advising by the current graduate program advisor, Dr. Gordon Haramaki. Further, the supervising faculty maintains close tabs on students, since the
final project or recital must be completed in the final semester of applied study.

9. Assessment Data

The data used for this report are grades in the courses that evaluate and demonstrate achievement of the PLOs as well as end of semester jury exam grades and in-person evaluation of the final projects or recitals by faculty. Data was collected from three semesters.

10. Analysis

Achievement of all three PLOs analyzed seems to be improving, as does the quality of capstone projects and performing ability. One contribution is the break-out of applied lessons into levels that also specify more specific achievements. At the same time, individual artistic achievement is just that: individual. No one size fits all. Some students will excel in technical ability while others might excel in the expressive (and difficult to measure) component of music. It is the latter that is difficult to achieve for most student musicians.

11. Proposed changes and goals (if any)

Changes in the coming year might result from the changes in our UG programs due to the mandated reduction to 120 units and mandated raised class minimum enrollments. We were forced to eliminate a breadth competency (MUSC 19) in music history and literature that will have to be addressed in our upcoming accreditation and self-study. The assessment plan was also revised to reflect this change.

Raised minimum enrollments mean less individual attention in class and the lowering of competency and proficiency: a detriment to a music program where individual attention to technique in execution is paramount. It is hoped that class minimums will once again be lowered.

Since the last assessment plan (2007) was written, our B.A. was changed to be a broader liberal arts degree. The performance component and requirements were greatly reduced. Thus, we have re-written our PLOs and assessment plan to reflect this change. Other PLOs were re-written with improved language and to reflect what we are currently doing.

We will be revisiting all of our programs in the coming two years due to program planning and the application for accreditation renewal. Site visits will take place in Spring 2015.