Department: Music and Dance
Program: Music
College: Humanities and Arts
Website: http://www.sjsu.edu/music/

Check here if your website addresses the University Learning Goals.

Program Accreditation (if any): National Association of Schools of Music (NASM)
Contact Person and Email: Dr. Janet Averett janet.averett@sjsu.edu

Date of Report: July 30, 2015

Part A
Music just completed a NASM Accreditation Cycle and Program Planning Self Study. The following reflects a few changes and updates since April 2015.

1. List of PLOs

List of Music Program Learning Outcomes (PLOs)

A. 1. hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of music, including sight-reading, keyboard proficiency, and analysis.
2. identify, discuss, and write about 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. work proficiently with 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. identify and discuss the repertory in their major performance area; 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. The PLOs below have been modified as of Spring 2015.

1. Perform, compose, conduct, or research at a professionally competent level, to be assessed in the final recital or project (final semester of 224).
2. Have an increased breadth of knowledge and skills beyond the undergraduate level in the foundational areas of music theory and history and in other areas related to their music concentration, assessed with final projects in 201, 202, 203 and the WCE for music theory and history.
3. Identify and use standard digital and paper research tools in music and produce a comprehensive bibliography that shows their ability to utilize standard scholarly tools relevant to their concentration area according to standards set in a research and bibliographic rubric, to be assessed in final projects for 200 and WCE.
4. Produce an independent creative or scholarly product that demonstrates technical proficiency in their concentration area and effective artistic and intellectual judgments, assessed in final projects for 203, 201, 200, 202, WCE, and in-class participation.

PLOs have been slightly revised since the last review. Faculty engaged in discussion curriculum committee meetings in Spring 2014 and Fall 2014, with the goal of wording outcomes to include the performance outcome expected, conditions and criteria. There is still some revision to be done for the UG PLOs. Discussion will take place AY 2015-16

Criteria for assessing levels of mastery are determined using national disciplinary standards (NASM) and CCTC standards for the Music education PLO (#8). The school just underwent a review process and will consider the results in further developing minimum criteria for levels of mastery for all PLOs.

The PLOs for the undergraduate and graduate programs are mostly “developed,” although some are highly developed: all appropriate for each level, representative of national disciplinary standards (NASM), descriptive of objectives, aligned with curriculum in a progressive way, assessed with a schedule and students have a good grasp of outcomes and expectations, although PLOs are not yet included in every syllabus. This is the next task.

2. Map of PLOs to University Learning Goals (ULGs)

Faculty curriculum committee discussion resulted in the creation of this map.

San Jose State University Music graduates will have developed:

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<th>SJSU goals:</th>
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Map of Graduate Program Learning Goals to University Learning Goals

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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

3. Alignment – Matrix of PLOs to Courses

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

Assessment: Diagnostic exams, periodic exams, final exams, in-class assignments and homework in music systems in:

- MUSC 009: Music fundamentals
- MUSC 01A: Music Systems 1A
- MUSC 01B: Music Systems 1B
- MUSC 02A: Music Systems 2A
- MUSC 02B: Music Systems 2B
- MUSC 03A: Music Systems 3A—summative course BA
- MUSC 03B: Music Systems 3B
- MUSC 04A: Music Systems 4A—summative course BM degrees
- MUSC 04B: Music Systems 4B—summative course BM degrees
- MUSC 006: Jazz Theory
- MUSC 25A: Piano Proficiency 1
- MUSC 25B: Piano Proficiency 2
- MUSC 25C: Piano Proficiency 3—summative course
- MUSC 27A: Fundamentals of Jazz Keyboard 1
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.

Course map to PLO:

Western art-music tradition:
MUSC 12: Medieval and Renaissance Music
MUSC 110: Baroque and Classical Music History
MUSC 111: Romantic and Modern Music History—summative course BA and BM
Breadth courses in non-Western musics:
MUSC 19: Music in World Cultures
MUSC 120: Worlds of Jazz
MUSC 40A: Jazz Improvisation I
MUSC 81, 181: Concert Attendance I and II (elective, although concert attendance required)
MUSC 148A: Improvisational Traditions of the World—Africa and the Diaspora or
MUSC 148B: Improvisational Traditions of the World--Asia

Elective work in
MUSC 112: Historical Periods in Western Music
MUSC 116: Aspects of Twentieth Century Music

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

Some specific tools: Entrance audition, weekly lessons and feedback as part of applied study, rehearsals with feedback, end of semester jury exams, concert performance. Barrier exam at the end of the sophomore year of study. Final semester of lessons and major ensemble or senior recital is summative assessment tool.

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

Course map to PLO:

Lower division courses of applied study:
Each course letter demonstrates increasing mastery and proficiency.
MUSC 30, 30A, B, C, D Piano, Piano 1-4
MUSC 31, 31A, B, C, D: Harpsichord or Organ, Harpsichord or Organ 1-4
MUSC 33, 33A, B, C, D: Voice, Voice 1-4
MUSC 34, 34A, B, C, D: Strings, Strings 1-4
MUSC 35, 35A, B, C, D: Woodwinds, Woodwinds 1-4
MUSC 36, 36B, C, D, E: Brass, Brass 1-4
MUSC 37, 37A, B, C, D: Percussion, Percussion 1-4
MUSC 38, 38B, C, D, E: Composition, Composition 1-4
MUSC 39A, B, C, D: Jazz: Improvisation, Composition or Arranging 1-4

Lower division large ensembles:

Lower division chamber ensembles:
MUSC 60A: Choraliers, MUSC 60B: Chamber Orchestra, MUSC 60C: Chamber Music, MUSC 60D: Collegium Musicum, MUSC 60F: Small Jazz Ensembles, MUSC 60H: Percussion Ensemble, MUSC 60J: Jazz Ensemble MUSC 60L: Woodwind Ensemble, MUSC 60M: Saxophone Ensemble, MUSC 60O: Trombone Ensemble MUSC 61: Styles and Interpretation of Opera I, MUSC 63: Styles and Interpretation of Opera II

Upper division course titles below are the same as the lower division numbers above:
MUSC 130, 130A, B, C, D—Summative assessment final semesters (D or E) and below same:
MUSC 131, 131A, B, C, D—Summative
MUSC 133, 133A, B, C, D—Summative
MUSC 134, 134A, B, C, D—Summative
MUSC 135, 135A, B, C, D—Summative
MUSC 136, 136B, C, D, E—Summative
MUSC 137, 137A, B, C, D—Summative
MUSC 138, 139B, C, D, D—Summative
MUSC 139A, B, C, D—Summative

Large ensemble performance: Each BM student takes four semesters; final semester is summative assessment.
MUSC 150A, 151, 152, 153, 154, 155 (starting Fall ’15), 157, 159
Chamber ensemble performance: BM students take four semesters; final semester is summative assessment.
Breadth classes in opera repertory for BM-voice students:
MUSC 161, 163

Breadth study for voice and piano performance include multiple semesters:
Repertory Classes—final semester is summative assessment:
MUSC 144: REP: Solo Lit., Performance and Pedagogy
MUSC 145: REP: Performance Concepts

MUSC 182: Senior Project (BA only) and only if student performs a recital

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

Course map to PLO:
MUSC 13: Music Technology (all students)
MUSC 102: Orchestration (BM students—summative assessment)
MUSC 106A: Jazz Arranging I
MUSC 106B: Jazz Arranging II—summative assessment
MUSC 167: Electro-Acoustic Music I
MUSC 168: Electro-Acoustic Music II—summative assessment in BA and BM Composition
MUSC 170A: Fundamentals of Sound Recording
MUSC 170B: Intermediate Sound Recording—summative assessment BA and BM Composition
MUSC 170C: Advanced Sound Recording Production—summative assessment when offered
MUED 175: Practicum in Music Education—summative assessment for BMED as students must demonstrate proficiency and knowledge gained in 13 and 102 to arrange and use technology for hypothetically realistic instrumentation or voices
MUSC 182: Senior Project (if senior project is in BA with emphasis 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.

Course Map to PLO:
MUSC 129D
MUSC 130D
MUSC 131D
MUSC 133D
MUSC 134D
MUSC 135D
MUSC 136E
MUSC 137D
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 program (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.

Lower division courses of applied study:
MUSC 30, 30A, B, C, D Piano, Piano 1-4
MUSC 31, 31A, B, C, D: Harpsichord or Organ, Harpsichord or Organ 1-4
MUSC 33, 33A, B, C, D: Voice, Voice 1-4
MUSC 34, 34A, B, C, D: Strings, Strings 1-4
MUSC 35, 35A, B, C, D: Woodwinds, Woodwinds 1-4
MUSC 36, 36B, C, D, E: Brass, Brass 1-4
MUSC 37, 37A, B, C, D: Percussion, Percussion 1-4
MUSC 38, 38B, C, D, E: Composition, Composition 1-4
MUSC 39A, B, C, D: Jazz: Improvisation, Composition or Arranging 1-4

Lower division large ensembles:

Lower division chamber ensembles:
MUSC 60A: Choraliers, MUSC 60B: Chamber Orchestra, MUSC 60C: Chamber Music, MUSC 60D: Collegium Musicum, MUSC 60F: Small Jazz Ensembles, MUSC 60H: Percussion Ensemble, MUSC 60I: Jazz Ensemble MUSC 60J: String Ensemble, MUSC 60K: Brass Ensemble, MUSC 60L: Woodwind Ensemble, MUSC 60M: Saxophone Ensemble, MUSC 60O: Trombone Ensemble, MUSC 61: Styles and Interpretation of Opera I, MUSC 63: Styles and Interpretation of Opera II

Course titles below are the same as the lower division numbers above:
MUSC 130, 130A, B, C, D—Summative semester
MUSC 131, 131A, B, C, D—Summative  
MUSC 133, 133A, B, C, D—Summative  
MUSC 134, 134A, B, C, D—Summative  
MUSC 135, 135A, B, C, D—Summative  
MUSC 136, 136B, C, D, E—Summative  
MUSC 137, 137A, B, C, D—Summative  
MUSC 138, 139B, C, D, E—Summative  
MUSC 139A, B, C, D—Summative  
Upper division ensemble participation—students take four semesters; the final semester is summative assessment  
MUSC 150A, 151, 152, 153, 154, 155 (starting Fall ’15), 157, 159  
Breadth classes:  
MUSC 161, 163  
Breadth Repertory Classes:  
MUSC 144: REP: Solo Lit., Performance and Pedagogy (final semester is summative)  
MUSC 145: REP: Performance Concepts (final semester is summative)  
Conducting Classes:  
MUSC 147A: Beginning Conducting  
MUSC 147B: Advanced Conducting: Instrumental—summative assessment  
MUSC 147C: Advanced Conducting: Choral—summative assessment  
Additional coursework that supports this PLO:  
MUSC 41A: Applied Lyric Diction, MUSC 41B: Applied Lyric Diction and FREN 1X (Online Beginning French) or ITAL 1X (Beginning Online Italian)  
7. identify and discuss the repertory in their major performance area; 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.  
Formative assessment is provided in applied lesson feedback and semester performance exams leading up to the final senior recital. Students in the BM in Performance must also present a junior recital. Junior recital is presented during level 6 below and the senior during level 8.  
MUSC 130B, 130D: Piano 6 and  
MUSC 131B, 131D: Harpsichord or Organ 6 and 8  
MUSC 133B, 133D: Voice 6 and 8
MUSC 134B, 134D: Strings 6 and 8
MUSC 135B, 135D: Woodwinds 6 and 8
MUSC 136C, 136E: Brass 6 and 8
MUSC 137B, 137D: Percussion 6 and 8
MUSC 138C, 138E: Composition 6 and 8
MUSC 139D: Jazz: Improvisation, Composition, or Arranging 8

MUSC 144: REP: Solo Lit., Performance and Pedagogy—with increasing proficiency, students must be able to discuss works performed in the multiple semesters of this class
MUSC 145: REP: Performance Concepts—with increasing proficiency, students must be able to discuss works performed in the multiple semesters of this class.

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

Course Map to PLO:

MUSC 26A: Voice Fundamentals
MUSC 28: Guitar Fundamentals
MUSC 122A, B: Fundamental Techniques of Woodwinds
MUSC 123A, B: Fundamental Techniques of Brass
MUSC 127A, B: Fundamental Techniques of Strings
MUSC 125D: Percussion Fundamentals
MUSC 146A: Pedagogy--Piano
MUED 170A: Teaching Instrumental Music
MUED 170B: Teaching Choral Music
MUED 142: Introduction to Music Education: Early Field Experience
MUED 175: Practicum in Music Education

Each course represents a standard in NASM or CCTC or that must be met, thus each course is part of summative assessment, where proficiency must be shown before entering the Credential program.

Assessment Plan for the Master of Arts in Music degree with Map of Courses to PLO:

New PLOs for the MA program with a list of courses/projects that map to them.

1. Perform, compose, conduct, or research at a professionally competent level, to be assessed in the final recital or project (final semester of Musc 224).
2. Have an increased breadth of knowledge and skills beyond the undergraduate level in the foundational areas of music theory and history and in other areas related to their music concentration, assessed with final projects in Musc 201, 202, 203 and the WCE* for music theory and history.
3. Identify and use standard digital and paper research tools in music and produce a comprehensive bibliography that shows their ability to utilize standard scholarly tools relevant to their concentration area according to standards set in a research and bibliographic rubric, to be assessed in final projects for Musc 200 and WCE*. 

4. Produce an independent creative or scholarly product that demonstrates technical proficiency in their concentration area and effective artistic and intellectual judgments, assessed in final projects for 203, 201, 200, 202, WCE*, and in-class participation.

WCE = Written Culminating Exam

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

4. Planning—Assessment Schedule

   No change from 2013-2014

5. Student Experience

   No change from 2013-2014. We will start the process of getting PLOs listed in appropriate

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. All of the data elements requested below can be obtained for your program from the IEA website at: http://iea.sjsu.edu/Assessment/ProgRev/default.cfm. Select your college, program, course prefix, and department from the dropdown menus. The data needed for items 6-9 below should appear.>

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

   Overall first-time freshmen 6-yr graduation rate is 56.8%, above the college and university and CSU rates. URM is 54.5% and non-URM is 55.6%, also above Chancellor goals. New transfer is 37%; no information is available for new credential.

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

   Demand for the program has been somewhat static during the past five years, owing to changing entrance requirements (limiting and then lifting service area requirements). However enrollments for Fall 2014 and for Fall 2015 are expected to show a slight increase based on the number of scholarships accepted in Music performance.

3. SFR and average section size (per program)

   The MUED and MUSC subject SFR is somewhat misleading, although SFR is smaller in the more specialized MUED courses. Lower division SFR is 24.2, upper division SFR is 11.9 and Graduate SFR is 6.1. The undergraduate SFR is 18.05 overall—much higher than similar schools of the same size and scope nationally, where the average SFR is 12. The average headcount per section is also misleading because music has one-to-one instruction where each instructor has a total possibility of 16 sections of applied instruction based on course level (e.g., 388) and whether the student is taking that course for one or two units. Thus, the headcounts of 14.2 for lower division, 8.2 for upper division and 2.0 for graduate division seem quite low, when, in fact, except for the one-to one (S-factor) instruction, headcounts are much larger.
4. See #3 above. Music is arguably not a “cost-effective” major due to the one-to-one instruction reported in section #3. Faculty loads are 12 units of teaching. It is discipline standard and necessary to have one-to-one instruction in music and is necessary to meet accreditation standards. Small sections and this one-to-one instruction are offset by larger GE and music seminar classes.

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

Music and Dance (cannot separate) FTEF is 12.9 with the T/TT percentage at 51%, still above the college and university but well below prior stats of close to 80%

**Part C**

**Closing the Loop/Recommended Actions**

1. **Please list all ongoing recommended actions for your program.** Recommended actions might arise from: the previous program planning cycle, feedback from a previous annual assessment report, or other feedback. Indicate and describe activities undertaken this year designed to improve learning and/or program quality and health.> Music and Dance just completed a Program Planning Cycle and NASM Self-Study and site visit. Music has made and will make curricular changes to meet NASM standards and PLOs.

   - Re-introduction of the requirement of MUSC 19 to meet NASM breadth standard for music history (done for Fall 15)
   - Inclusion of pedagogy in the BM in performance degree: discussion and implementation ’15-’16.
   - Inclusion of MUSC 147A: Beginning Conducting class into the BM-performance degree for piano majors (PLO 6): discussion and implementation ’15-’16.
   - Inclusion of MUSC 147A: Beginning Conducting class into BM-Jazz Studies degree (PLO 6): same as above.
   - Re-introduction of Theory Placement Exam for music transfer students; students will be encouraged to audit classes to meet proficiency and mastery of PLO 1: Fall 2015
   - Investigation into using a hardcover published text for MUSC 1A, 2A, 3A and 4A to enhance student learning tools to meet PLO 1: ongoing.
   - Re-introduction of one year of required ensemble participation for BA students to meet PLO 3 and NASM performance and musicianship standard.
   - Re-introduction of requirement one year of applied study (MUSC 30A-39D) for BA students to meet PLO 3 and NASM performance and musicianship standard.
   - Additionally, data was collected for PLO4, 8 and MA 3-4. No action is recommended for these at this time.

2. **Assessment Data**

   The data for this report is contained in the Music and Dance Program Planning Self-Study, the NASM Self-Study and the NASM site visitor’s report. Grades in summative courses were also analyzed as well the WCE for Music History, Theory and Applied area.

3. **Analysis**

   Students continue to achieve and meet all PLOs with minimum standards at an acceptable rate (above 80%).

4. **Proposed changes and goals (if any)**

   See 1. above and the assessment schedule. Another goal is to improve recruitment and advising strategies.