2016-2017
Annual Assessment Report Template

For instructions and guidelines visit our **website**
or **contact us** for more help.

Please begin by selecting your program name in the drop down. If the program name is not listed, please enter it below:

BA Music

OR

Question 1: Program Learning Outcomes

Q1.1.
Which of the following Program Learning Outcomes (PLOs), Sac State Baccalaureate Learning Goals (BLGs), and emboldened Graduate Learning Goals (GLGs) **did you assess?** [**Check all that apply**]

- ☑ 1. **Critical Thinking**
- ☐ 2. **Information Literacy**
- ☐ 3. **Written Communication**
- ☐ 4. **Oral Communication**
- ☐ 5. Quantitative Literacy
- ☐ 6. **Inquiry and Analysis**
- ☐ 7. Creative Thinking
- ☐ 8. Reading
- ☐ 9. Team Work
- ☐ 10. Problem Solving
- ☐ 11. Civic Knowledge and Engagement
- ☐ 12. **Intercultural Knowledge, Competency, and Perspectives**
- ☐ 13. Ethical Reasoning
- ☐ 14. Foundations and Skills for Lifelong Learning
- ☐ 15. **Global Learning and Perspectives**
- ☑ 16. Integrative and Applied Learning
- ☐ 17. Overall Competencies for GE Knowledge
- ☑ 18. **Overall Disciplinary Knowledge**
- ☐ 19. **Professionalism**
- ☐ 20. Other, specify any assessed PLOs not included above:

a.
b.
c.

Q1.2.
Please provide more detailed background information about **EACH PLO** you checked above and other information including how your specific PLOs are **explicitly** linked to the Sac State **BLGs/GLGs**:

The applicable PLO for the BA Music degree is: *Demonstrate the ability to synthesize general knowledge of musical forms, processes, and structures and speak or write with knoledgeable and articulate confidence about music.* The PLOs for the Bachelor of Music degree is: *Analyze and explain musical forms, processes, and harmonic language in music from the seventeeth century to the present reflecting advanced knowledge of music theory and its developent from past to present.* and *Express their artistic opinions in an articulate, knowledgeable and persuasive manner, and formulate constructive criticism of musical performances or repertoire.*

These PLOs for Music link to the Baccalaureate Learning Goals of Competence in the Disciplines, Intellectual and Practical Skills, and Intergrative Learning.

In particular, this assessment plan deals with MUSC 5, Beginning Music Theory. That course, required of all music majors serves as a foundation for the study of music theory throughout the degree program. The course introduces technical concepts of music theory and the skills of aural theory. Mastery of this information at the outset of the major course of study is essential so that the student can successfully build upon the foundation and ultimately achieve the PLOs that require music analysis and synthesis.

Q1.2.1.
Do you have rubrics for your PLOs?

◉ 1. Yes, for all PLOs

○ 2. Yes, but for some PLOs

○ 3. No rubrics for PLOs

○ 4. N/A

○ 5. Other, specify: [_____]

Q1.3.
Are your PLOs closely aligned with the mission of the university?

◉ 1. Yes

○ 2. No

○ 3. Don't know

Q1.4.
Is your program externally accredited (other than through WASC Senior College and University Commission (WSCUC))?

◉ 1. Yes

○ 2. No (skip to **Q1.5**)

○ 3. Don't know (skip to **Q1.5**)

Q1.4.1.
If the answer to Q1.4 is **yes**, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

◉ 1. Yes

○ 2. No

○ 3. Don't know

Q1.5.
Did your program use the *Degree Qualification Profile* ("DQP", see http://degreeprofile.org) to develop your PLO(s)?

○ 1. Yes

◉ 2. No, but I know what the DQP is

○ 3. No, I don't know what the DQP is

○ 4. Don't know

Q1.6.
Did you use action verbs to make each PLO measurable?

◉ 1. Yes

○ 2. No

○ 3. Don't know

(Remember: Save your progress)

Question 2: Standard of Performance for the Selected PLO

Q2.1.

Select **OR** type in **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you *checked the correct box* for this PLO in Q1.1):

Overall Disciplinary Knowledge

If your PLO is **not listed, please enter it here**:

Q2.1.1.

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

The disciplinary knowledge assessed was the overall content of MUSC 5, Beginning Music Theory. The course covers music fundamentals of scales, keys, intervals, and triads and then moves on to principles of simple harmonic analysis and partwriting. The assessment looked at agregated final grades for 90 students over two years. The course requires a final grade of C- to count for degree credit. The assessment determinied that nearly one third of students were unable to complete the course with a C- or better.

Q2.2.

Has the program developed or adopted **explicit** standards of performance for this PLO?

⦿ 1. Yes

○ 2. No

○ 3. Don't know

○ 4. N/A

Q2.3.

Please **provide the rubric(s)** and **standards of performance** that you have developed for this PLO here or in the appendix.

See attachment

📎 Matrix_MusicBA.docx
17.15 KB   📎 No file attached

Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the **PLO**, the **standard** of performance, and the **rubric** that was used to measure the PLO:
☑	☑	☑	1. In **SOME** course syllabi/assignments in the program that address the PLO
			2. In **ALL** course syllabi/assignments in the program that address the PLO

☐	☐	☐	
☐	☐	☐	3. In the student handbook/advising handbook
☐	☐	☐	4. In the university catalogue
☐	☐	☐	5. On the academic unit website or in newsletters
☑	☑	☑	6. In the assessment or program review reports, plans, resources, or activities
☐	☐	☐	7. In new course proposal forms in the department/college/university
☐	☐	☐	8. In the department/college/university's strategic plans and other planning documents
☐	☐	☐	9. In the department/college/university's budget plans and other resource allocation documents
☑	☑	☑	10. Other, specify: National accreditation reports.

Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

Q3.1.
Was assessment data/evidence **collected** for the selected PLO?

◉ 1. Yes

○ 2. No (skip to **Q6**)

○ 3. Don't know (skip to **Q6**)

○ 4. N/A (skip to **Q6**)

Q3.1.1.
How many assessment tools/methods/measures **in total** did you use to assess this PLO?

`1`

Q3.2.
Was the data **scored/evaluated** for this PLO?

◉ 1. Yes

○ 2. No (skip to **Q6**)

○ 3. Don't know (skip to **Q6**)

○ 4. N/A (skip to **Q6**)

Q3.2.1.
Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected:

Assessment data was collected from all sections of MUSC 5, Beginning Music Theory from Fall 2015, Spring 2016, Fall 2016, and Spring 2017. We primarily reviewed final grades for the 90 students enrolled and discovered that 70% passed with a C- or better and that 30% did not receive credit due to a final grade of D or F. We did not consider students who withdrew or took an Incomplete.

(Remember: Save your progress)

Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

Q3.3.

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

◉ 1. Yes

○ 2. No (skip to **Q3.7**)

○ 3. Don't know (skip to **Q3.7**)

Q3.3.1.
Which of the following direct measures (key assignments, projects, portfolios, course work, student tests, etc.) were used?
[**Check all that apply**]

☐ 1. Capstone project (e.g. theses, senior theses), courses, or experiences

☑ 2. Key assignments from required classes in the program

☐ 3. Key assignments from elective classes

☑ 4. Classroom based performance assessment such as simulations, comprehensive exams, or critiques

☐ 5. External performance assessments such as internships or other community-based projects

☐ 6. E-Portfolios

☐ 7. Other Portfolios

☑ 8. Other, specify: final course grades

Q3.3.2.
Please **provide** the direct measure (key assignments, projects, portfolios, course work, student tests, etc.) you used to collect data, THEN **explain** how it assesses the PLO:

The assessment covered the entirity of the course including all assignments, projects, and student exams. Each individual assignment, project, and exam measures the students' ability with key aspects of knowledge and skills presented in the course. In total, these comprise essential disciplinary knowledge in music theory required of all baccalaureate major concentration in music.

📎 **No file attached**   📎 **No file attached**

Q3.4.
What tool was used to evaluate the data?

○ 1. **No** rubric is used to interpret the evidence (skip to **Q3.4.4.**)

○ 2. Used rubric developed/modified by the faculty who teaches the class (skip to **Q3.4.2.**)

◉ 3. Used rubric developed/modified by a group of faculty (skip to **Q3.4.2.**)

○ 4. Used rubric pilot-tested and refined by a group of faculty (skip to **Q3.4.2.**)

○ 5. The VALUE rubric(s) (skip to **Q3.4.2.**)

○ 6. Modified VALUE rubric(s) (skip to **Q3.4.2.**)

○ 7. Used other means (Answer **Q3.4.1.**)

Q3.4.1.
If you used other means, which of the following measures was used? [**Check all that apply**]

☐ 1. National disciplinary exams or state/professional licensure exams (skip to **Q3.4.4.**)

☐ 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to **Q3.4.4.**)

☐ 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to **Q3.4.4.**)

☑ 4. Other, specify: NASM standards   (skip to **Q3.4.4.**)

Q3.4.2.
Was the **rubric** aligned directly and explicitly **with the PLO**?

◉ 1. Yes

○ 2. No

○ 3. Don't know

○ 4. N/A

Q3.4.3.
Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the rubric**?

◉ 1. Yes

○ 2. No

○ 3. Don't know

○ 4. N/A

Q3.4.4.
Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the PLO**?

◉ 1. Yes

○ 2. No

○ 3. Don't know

○ 4. N/A

Q3.5.
How many faculty members participated in planning the assessment data **collection** of the selected PLO?

Three

Q3.5.1.
How many faculty members participated in the **evaluation** of the assessment data for the selected PLO?

Three

Q3.5.2.
If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

○ 1. Yes

◉ 2. No

○ 3. Don't know

○ 4. N/A

Q3.6.
How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

We evaluated the final scores of all students enrolled in all sections of the course over four semesters.

Q3.6.1.
How did you **decide** how many samples of student work to review?

Since we were interested in the overall outcomes, we chose to consider all students.

Q3.6.2.
How many students were in the class or program?

90

Q3.6.3.
How many samples of student work did you evaluated?

90

Q3.6.4.
Was the sample size of student work for the direct measure adequate?

- ◉ 1. Yes
- ○ 2. No
- ○ 3. Don't know

(Remember: Save your progress)

Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)

Q3.7.
Were indirect measures used to assess the PLO?

- ○ 1. Yes
- ◉ 2. No (skip to **Q3.8**)
- ○ 3. Don't Know (skip to **Q3.8**)

Q3.7.1.
Which of the following indirect measures were used? [**Check all that apply**]

- ☐ 1. National student surveys (e.g. NSSE)
- ☐ 2. University conducted student surveys (e.g. OIR)

☐ 3. College/department/program student surveys or focus groups

☐ 4. Alumni surveys, focus groups, or interviews

☐ 5. Employer surveys, focus groups, or interviews

☐ 6. Advisory board surveys, focus groups, or interviews

☐ 7. Other, specify: [_____]

Q3.7.1.1.
Please explain and attach the indirect measure you used to collect data:

[   ]

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Q3.7.2.
If surveys were used, how was the sample size **decided**?

[   ]

Q3.7.3.
If surveys were used, how did you **select** your sample:

[   ]

Q3.7.4.
If surveys were used, what was the response rate?

[   ]

Question 3C: Other Measures (external benchmarking, licensing exams, standardized tests, etc.)

Q3.8.
Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

◉ 1. Yes

◯ 2. No (skip to **Q3.8.2**)

◯ 3. Don't Know (skip to **Q3.8.2**)

Q3.8.1.
Which of the following measures was used? [**Check all that apply**]

☐ 1. National disciplinary exams or state/professional licensure exams

☐ 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)

☐ 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)

☑ 4. Other, specify: | NASM standards |

Q3.8.2.
Were other measures used to assess the PLO?

◯ 1. Yes

◉ 2. No (skip to **Q4.1**)

◯ 3. Don't know (skip to **Q4.1**)

Q3.8.3.
If other measures were used, please specify:

[ ]

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(Remember: Save your progress)

Question 4: Data, Findings, and Conclusions

Q4.1.
Please provide simple tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO in **Q2.1**:

See Attached.

📎 MUSC 5 grade tracking.xlsx
14.35 KB   📎 No file attached

Q4.2.
Are students doing well and meeting the program standard? If not, how will the program work to improve student performance of the selected PLO?

Although 70% of students are passing the course, we are very concerned that 30% are not. In those cases, students either repeat the course or are no longer retained as music majors. Neither are positive outlooks for student success. As a result of this assessment, we have reinstated MUSC 4, Elements of Music. Starting in Fall 2017, students are given music theory placement exams. Those who demonstrate lack of fundamental knowledge are advised into MUSC 4. Our hypothesis is that students who complete MUSC 4 will be more successful when they take MUSC 5 the following semester.

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Q4.3.
For the selected PLO, the student performance:

○ 1. **Exceeded** expectation/standard

○ 2. **Met** expectation/standard

◉ 3. **Partially** met expectation/standard

○ 4. Did not meet expectation/standard

○ 5. No expectation/standard has been specified

○ 6. Don't know

Question 4A: Alignment and Quality

Q4.4.
Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

◉ 1. Yes

○ 2. No

○ 3. Don't know

Q4.5.
Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

◉ 1. Yes

○ 2. No

○ 3. Don't know

Question 5: Use of Assessment Data (Closing the Loop)

Q5.1.
As a result of the assessment effort and based on prior feedback from OAPA, do you anticipate *making any changes* for your program (e.g. course structure, course content, or modification of PLOs)?

◉ 1. Yes

○ 2. No (skip to **Q5.2**)

○ 3. Don't know (skip to **Q5.2**)

Q5.1.1.

Please describe *what changes* you plan to make in your program as a result of your assessment of this PLO. Include a description of how you plan to assess the impact of these changes.

As a result of this assessment, we have reinstated MUSC 4, Elements of Music. Starting in Fall 2017, students are given music theory placement exams. Those who demonstrate lack of fundamental knowledge are advised into MUSC 4. Our hypothesis is that students who complete MUSC 4 will be more successful when they take MUSC 5 the following semester.

Q5.1.2.
Do you have a plan to assess the *impact of the changes* that you anticipate making?

◉ 1. Yes

◯ 2. No

◯ 3. Don't know

Q5.2.

Since your last assessment report, **how have the assessment data from then been used** so far?	1. Very Much	2. Quite a Bit	3. Some	4. Not at All	5. N/A
1. Improving specific courses	◯	◉	◯	◯	◯
2. Modifying curriculum	◯	◯	◉	◯	◯
3. Improving advising and mentoring	◯	◉	◯	◯	◯
4. Revising learning outcomes/goals	◯	◯	◉	◯	◯
5. Revising rubrics and/or expectations	◯	◯	◯	◉	◯
6. Developing/updating assessment plan	◯	◯	◯	◉	◯
7. Annual assessment reports	◯	◯	◉	◯	◯
8. Program review	◯	◯	◯	◯	◉
9. Prospective student and family information	◯	◯	◉	◯	◯
10. Alumni communication	◯	◯	◯	◉	◯
11. WSCUC accreditation (regional accreditation)	◯	◯	◯	◉	◯
12. Program accreditation	◯	◯	◉	◯	◯
13. External accountability reporting requirement	◯	◯	◉	◯	◯
14. Trustee/Governing Board deliberations	◯	◯	◯	◯	◉
15. Strategic planning	◯	◯	◉	◯	◯
16. Institutional benchmarking	◯	◯	◯	◉	◯
17. Academic policy development or modifications	◯	◯	◯	◉	◯
18. Institutional improvement	◯	◯	◉	◯	◯
19. Resource allocation and budgeting	◯	◯	◯	◉	◯
20. New faculty hiring	◯	◯	◉	◯	◯
21. Professional development for faculty and staff	◯	◯	◉	◯	◯
22. Recruitment of new students					

		◉		

23. Other, specify: [   ]

Q5.2.1.
Please provide a detailed example of how you used the assessment data above:

The assessment data collected in regards to music literature and history resulted in a redistribution of units from 6 units of lower division and 6 units of upper division to 9 units of lower division and 3 units of upper division. The additional emphasis on lower division allowed us to offer students much more detailed surveys of music literature that adequately encompass music from the Medieval Period thought the present day. The upper division course has been altered into a Research in Music History course in which the students to original research using primary sources. Overall, we are well satisfied that students are getting a comprehensive experience in this area and that we have significanly improved on the PLOs for the Bachelor of Music programs.

Q5.3.

To what extent did you apply **last year's feedback** from the Office of Academic Program Assessment in the following areas?	1. Very Much	2. Quite a bit	3. Some	4. Not at All	5. N/A
1. Program Learning Outcomes	○	○	◉	○	○
2. Standards of Performance	○	○	○	◉	○
3. Measures	○	○	◉	○	○
4. Rubrics	○	○	○	◉	○
5. Alignment	○	○	○	◉	○
6. Data Collection	○	○	◉	○	○
7. Data Analysis and Presentation	○	○	◉	○	○
8. Use of Assessment Data	○	○	◉	○	○
9. Other, please specify: [ ]	○	○	○	○	○

Q5.3.1.
Please share with us an example of how you applied **last year's feedback** from the Office of Academic Program Assessment in any of the areas above:

It was important in helping to create this year's assessment document.

(Remember: Save your progress)

Additional Assessment Activities

Q6.
Many academic units have collected assessment data on aspect of their program *that are not related to the PLOs* (i.e. impacts of an advising center, etc.). **If** your program/academic unit has collected data on program *elements*, please briefly report your results here:

[blank box]

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Q7.
What PLO(s) do you plan to assess next year? [**Check all that apply**]

☐ 1. **Critical Thinking**

☐ 2. **Information Literacy**

☐ 3. **Written Communication**

☐ 4. **Oral Communication**

☐ 5. Quantitative Literacy

☐ 6. **Inquiry and Analysis**

☐ 7. Creative Thinking

☐ 8. Reading

☐ 9. Team Work

☐ 10. Problem Solving

☐ 11. Civic Knowledge and Engagement

☐ 12. **Intercultural Knowledge, Competency, and Perspectives**

☐ 13. Ethical Reasoning

☐ 14. Foundations and Skills for Lifelong Learning

☐ 15. **Global Learning and Perspectives**

☐ 16. Integrative and Applied Learning

☐ 17. Overall Competencies for GE Knowledge

☐ 18. **Overall Disciplinary Knowledge**

☐ 19. **Professionalism**

☐ 20. Other, specify any PLOs not included above:

a. [_____]
b. [_____]
c. [_____]

Q8. Please attach any additional files here:

📎 No file attached   📎 No file attached   📎 No file attached   📎 No file attached

Q8.1.
Have you attached any files to this form? If yes, please list every attached file here:

Program Information (**Required**)

Program:

(If you typed your program name at the beginning, please skip to Q10)

Q9.
Program/Concentration Name: [skip if program name appears above]
BA Music

Q10.
Report Author(s):
Ernie Hills

Q10.1.
Department Chair/Program Director:
Ernie Hills

Q10.2.
Assessment Coordinator:
Robin Fisher

Q11.
Department/Division/Program of Academic Unit
Music

Q12.
College:
College of Arts & Letters

Q13.
Total enrollment for Academic Unit during assessment semester (see Departmental Fact Book):
273

Q14.
Program Type:

◉ 1. Undergraduate baccalaureate major

○ 2. Credential

○ 3. Master's Degree

○ 4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)

○ 5. Other, specify:

Q15. Number of **undergraduate degree programs** the academic unit has?
2

Q15.1. List all the names:

Bachelor of Arts

Bachelor of Music

Q15.2. How many concentrations appear on the diploma for this undergraduate program?

1

Q16. Number of **master's degree programs** the academic unit has?

1

Q16.1. List all the names:

Master of Music

Q16.2. How many concentrations appear on the diploma for this master's program?

1

Q17. Number of **credential programs** the academic unit has?

1

Q17.1. List all the names:

Teaching Credential Single Subject in Music

Q18. Number of **doctorate degree programs** the academic unit has?

0

Q18.1. List all the names:

When was your **assessment plan**...	1. Before 2011-12	2. 2012-13	3. 2013-14	4. 2014-15	5. 2015-16	6. 2016-17	7. No Plan	8. Don't know
Q19. developed?	○	◉	○	○	○	○	○	○
Q19.1. last updated?	○	◉	○	○	○	○	○	○

Q19.2. (REQUIRED)
Please **obtain** and **attach** your latest **assessment plan**:

Assessment Plan2012.doc
37 KB

Q20.
Has your program developed a **curriculum map?**

○ 1. Yes

◉ 2. No

○ 3. Don't know

Q20.1.
Please **obtain** and **attach** your latest **curriculum map**:

No file attached

Q21.
Has your program indicated in the curriculum map where assessment **of student learning** occurs?

○ 1. Yes

◉ 2. No

○ 3. Don't know

Q22.
Does your program have a capstone class?

◉ 1. Yes, indicate: MUSC 184: Senior Seminar

○ 2. No

○ 3. Don't know

Q22.1.
Does your program have **any** capstone project?

◉ 1. Yes

○ 2. No

○ 3. Don't know

(**Remember**: Save your progress)

ver. 5.15/17

CALIFORNIA STATE UNIVERSITY, SACRAMENTO
DEPARTMENT OF MUSIC

ASSESSMENT PLAN

Overview and Mission

The Department of Music offers a traditionally based course of study dedicated to providing thorough training and understanding for students planning careers in music. Degree options available are the Bachelor of Arts, Bachelor of Arts with Music Management concentration, Bachelor of Music in Performance and Composition, and Master of Music in Conducting, Composition, Music Education, Music History/Literature, and Performance. In conjunction with the Bachelor of Arts or Bachelor of Music degrees, students may prepare for a teaching credential. A minor requiring sixteen units is also available.

The focus of all programs is on performance and in-depth preparations in the academic disciplines of music. Course requirements in many ways resemble those at major conservatories and schools of music from throughout the United States. The faculty itself represents many of America's most prestigious music schools and conservatories, and their curricular expectations replicate their experiences.

The Department subscribes to the National Schools of Music statement of purpose in regard to musicianship.

> Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to areas of concentration and to communicate effectively across the specializations of musical practice.

Primary Program Goals

A.   To prepare students as performers on a major instrument.

B.   To prepare students in the historical perspectives of music.

C.   To prepare students in the theoretical elements of music.

D.   To prepare students in the supporting areas of aural theory skills, keyboard skills, conducting, and technology.

Student Competencies*

By the end of undergraduate study, students should have:

A.   Performance

    1.   Developed competence in at least one major performance area.
    2.   Performed a cross-section of the music from the complete repertory of the particular performance medium.
    3.   Developed technical skills requisite for artistic self-expression at the level appropriate for the particular music concentration.
    4.   Participated in the ensemble experience throughout the baccalaureate program.
    5.   Been exposed to large and varied body of music through attendance at recitals, concerts, operas, and other performances.

B.   History

    1.   Acquired a general knowledge of the major styles, genres, forms, and composers from the middle ages to the present.
    2.   Acquired an historical perspective of music based upon musical literature and the social context of its creation, including an exposure to music from non-western world cultures.
    3.   Worked independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; repertory and history.

C.   Theory

    1.   Studied theoretical applications of music from the seventeenth century to the present.
    2.   Developed (a) an understanding of the common elements and organizational patterns of music and their interaction, and (b) the ability to employ this understanding in aural, verbal and visual analyses.
    3.   Sufficient knowledge of musical forms, processes, and structures to use this knowledge compositional, performance, scholarly, pedagogical, and historical contexts.

D.   Supporting Areas

    1.   Acquired aural theory competency.
    2.   Acquired keyboard competency.
    3.   Acquired conducting and rehearsal skills.
    4.   Acquired skills and understanding in the use of music technology.

* certain statements drawn from National Association of Schools of Music 1997-1998 Handbook

Assessment Procedures

A.   Performance

1. Entering Audition - Each entering music major is required to declare a major performance area and perform a ten-minute audition of prepared music before being admitted to the Department. The performance is evaluated by a panel of professors representing the major performance area. Students that demonstrate the ability to complete the applied requirements for a music degree are admitted to the program and assigned a semester level from one through eight. Students that do not demonstrate the ability to complete the applied requirements for a music degree are advised to study independently and retake the audition at a later date.

2. Semester Auditions - During final examinations, each student enrolled in applied musicperforms a semester audition of prepared music for a panel of professors representing the major performance area. A student that has performed a recital during the semester is not required to play a semester audition. The types of semester auditions are:

    Jury Auditions - Each student performs a ten-minute (B.A.) or twenty-minute (B.M.) recital of prepared music   Based on the quality of the performance together with the appropriate level of the literature, the faculty panel makes the decision to pass the student to the next semester level, hold the student at the present level for another semester, or recommend that the student repeat the performance at the beginning of the next semester.

    Junior Qualifying Audition - During the jury audition for the second semester sophomore level, the student is evaluated on the basis of probable success in performing a senior recital (B.A.) or a junior and senior recital (B.M) during the next four semesters. As with the prior jury auditions and based on the quality of the performance together with the appropriate level of the literature, the faculty panel makes the decision to pass the student to the upper division level, hold the student at the present level for another semester, or recommend that the student repeat the performance at the beginning of the next semester.

    Junior/Senior Recital Permission - During jury auditions prior to a junior or senior recital, each student performs a twenty-minute program that includes movements or excerpts from the compositions that will be performed on the recital. Based on the quality of the performance together with the appropriate level of the literature, the faculty panel gives permission for the student to perform a junior or senior recital, recommends that the student repeat the recital permission performance at the beginning of the next semester or holds the student at the present level so that the student may repeat the performance at the end of the next semester.

B. Music Theory

    1. Entering Music Theory Examination of Written and Aural Skills - Each entering music major is required to take the CSUS Music Theory Placement Exam before

being assigned to music theory classes. The instrument has both aural and harmony components and is written at four levels: A, B, C and D. Based on the student's background in music theory, an appropriate level of the test is administered and graded by a music theory professor. The student is assigned to music theory courses on the basis of the results of this diagnostic examination.

2. Music 110B Capstone Literature & Analysis Presentation and Paper - see below

C. Music History

Music 110B Capstone Literature & Analysis Presentation and Paper - A Capstone component is included in Music 110B: History of Music. The course has as a terminal requirement the writing of a paper and presentation that serves as verification of comprehensive understanding in music theory, analysis, literature, and history. Specifically, a major solo or chamber work will be selected that the student has recently performed. The composition will serve as a basis for research which includes a historical analysis together with a formal theoretical analysis of the music. The paper will be presented to the 110B class and evaluated by the professor or a panel of faculty members. The paper should show evidence of acceptable writing and research skills. The presentation should show evidence of acceptable speaking skills and the use of appropriate media devices.

D. Supporting Areas

1. Entering Keyboard Examination - The Entering Keyboard Examination is given to each new student by a member of the piano faculty before the start of classes. Each student is asked to perform components of the Music 14B final examination. This includes sight reading appropriate literature, performing prepared piano repertoire, all major and minor scales, keyboard chord patterns in major and minor keys, transposition of melodies, and harmonization of simple melodies. Based on the professor's evaluation, the student is granted competency and is exempt from taking piano classes or is assigned to an appropriate piano class, 14B-D.

2. Keyboard Proficiency Examination - The Keyboard Proficiency Examination may be taken at any time but is usually included in Music 14D: Basic Piano IV. Specifically, Keyboard Proficiency is achieved by performing at a satisfactory level intermediate piano selections, sight reading a variety of textures, accompanying soloists in performance and scales, arpeggios, chord progressions and melodic transposition. The Keyboard Proficiency Examination is administered and evaluated by the Music 14D instructor or a member of the piano faculty.

3. Music 1 Aural Theory Barrier Examination - The Barrier Examination includes

intermediate interval identification; melodic, harmonic and rhythmic dictation; and sight-singing of melodies. The Barrier Examination is administered and evaluated by the Music 1 instructor. Student competency in intermediate aural skills is acquired by passing the Music 1 Barrier Examination. Students that pass the Barrier Examination are eligible to enroll in Music 2: Musicianship II.

4.   Music 2 Aural Theory Barrier Examination - The Barrier Examination includes advanced interval identification; melodic, harmonic and rhythmic dictation; and sight-singing of melodies. The Barrier Examination is administered and evaluated by the Music 2 instructor. Student competency in advanced aural skills is acquired by passing the Music 2 Barrier Examination.

E.   Graduating Senior Assessment Survey

A Graduating Senior Assessment Survey will be completed by each student during the spring semester prior to graduation. The assessment instrument is a fifteen-item survey which asks the student to rate on a five-point Likert scale how well the competencies, as stated in this document, were met during the undergraduate program. Data from the survey will be used in assessing course material and for revision of the assessment program.

Assessment Implementation Procedures

Most of the components of the Department of Music's Assessment Plan have been implemented with two exceptions:

1.   The Music 110B Capstone Literature & Analysis Presentation and Paper has been implemented, however, the standards have not been formalized by the faculty.

2.   The Bachelor of Arts Degree with a Music Management Concentration is currently in its third year. The course that would contain the capstone component, Music 197: Music & Business has not been offered.

Department: **Music**   Program: **Bachelor of Arts, Music Concentration**

With the degree "Bachelor of Arts in Music", graduates will be able to:

1. Able to demonstrate basic technique and performance skills on his/her instrument and in ensemble, as well as basic keyboard and sight singing skills. He/she will reach this learning objective through the following courses and assessment tools:

Course	Title	Assessment Tools
MUSC 3XA (4 semesters)	Applied Study (Lower Div.)	Jury exam each semester
MUSC 13X (elective	Applied Study (Upper Div.)	Jury exam each semester
MUSC 14C	Basic Keyboard Skills	Final exam testing skills including scales, arpeggios, sight-reading and transposition
MUSC 142/3X	Large Performing Ensemble	Choir, Band or Orchestra rehearsal and performance
MUSC 151 (elective)	Fundamentals of Conducting	Final exam conducting from a score with student ensemble

2. Show a general knowledge of the major styles, genres, and composers in their socio-political context from the seventeenth century to the present. He/she will reach this learning objective through the following courses and assessment tools:

Course	Title	Assessment Tools
MUSC 9	Music in World Cultures	Papers and exams about the role of music and its manifestations in various cultures
MUSC 10A/B	Survey of Music Literature	Emphasis on listening skills and writing about music. Final exams/term papers
MUSC 110A/B (elective)	History of Music	Writing and speaking about music from early Greeks to contemporary using harmonic analysis, aural evaluation and historical context. Final exams/term papers

3. Demonstrate the ability to synthesize general knowledge of musical forms, processes, and structures and speak or write with knowledgeable and articulate confidence about music. He/she will reach this learning objective through the following courses and assessment tools:

Course	Title	Assessment Tools
MUSC 5, 6 & 7 (3 semesters)	Music Theory	Written exams and rigorous testing of aural skills each semester with increasing difficulty and complexity
MUSC 103 (elective)	Counterpoint	Written exams, term project
MUSC 105 (elective)	20th C Music	Written exams, score analysis, term paper
MUSC 106 (elective)	Form & Analysis	Score analysis, term project
MUSC 184 (**Capstone)**	Senior Seminar	Senior Portfolio Project & Career Planning

Dimension	Discipline Learning	Integrative Learning	Intellectual Skills	Applied Skills	Civic Engagement
Remembering	Learns terminology for and functions of music theory and form from the 17th C to the present.	Able to list historical periods, major composers and stylistic development of music in Western Civilization and other cultures		Learns to play his/her instrument proficiently.	
Understanding		Grasp the role of social context in the historical and stylistic development of music.		Able to sight-sing, write melodic dictation and harmonic analysis at a proficient level. Has acquired basic keyboard skills including sight-reading and scales at a competent level. Is competent in the use of music notation software	Understand the value of music in society and as it relates to other fields.
Applying	Recognizes musical styles and genres from various historical periods			Performs in various ensembles with informed stylistic and technical proficiency	Participates in department outreach programs such as FeNAM and String Project
Analyzing	Analyze & explain theoretical and historical elements in various genres of classical music			Analyze general and detailed components of music, i.e. harmonic, structural and stylistic.	
Evaluating		.	Able to make informed assessments of musical compositions and performances	Able to critically evaluate his/her own performance and that of peers.	
Creating		Able to apply knowledge of music to other liberal arts disciplines	Assemble artifacts of entire college experience in a public poster session (**capstone**)	Practice and prepare independently for performance (juries)	Integrate music with other disciplines in community forums and venues

	No of students completing the class	Pass (C or better)	Fail (D or below)
Fall 2015	39	29 74%	10 26%
Spring 2016	19	12 63%	7 37%
Fall 2016	22	16 73%	6 27%
Spring 2017	10	6 60%	4 40%
total:	90	63 70%	27 30%