Department of Music, CLASS

D:\GuoDocuments\AssoDean\Assessment-WASC\Tools\CSUEB Logo - Office Document Files\CSUEB_Logo_CMYK_small.tif

# **ASSESSMENT PLAN: B.A. in Music**

### Updated Date: Spring 2013; by Peter K. Marsh

| PROGRAM MISSION |
| --- |
| [CSUEB Missions, Commitments, and ILOs, 2012](http://www20.csueastbay.edu/about/strategic-planning/files/pdf/CSUEB%20Mission,%20Commitments%20and%20ILOs,%202012%20June%2019.pdf)  The Music Department at CSUEB integrates rigorous academic training with a driving passion for the making of great music: the classics from the European-American tradition, great jazz, the new 'classics' of our own time, world music, experimental music and more. The Music curriculum is designed to serve the needs of students who have career goals in performance, composition, music technology, jazz, public school or private teaching, or graduate study, as well as those who are pursuing other fields of study and choose music as an elective. |

|  |  |
| --- | --- |
| PROGRAM STUDENT LEARNING OUTCOMES (SLOs) | |
| Students graduating with a BA in music will be able to: | |
| SLO 1 | Quickly identify rhythms and pitches and maintain pitch accuracy for application in performance or composition; |
| SLO 2 | Bring an enriched tone production with improved technical skills to the performance of their primary instrument; |
| *SLO 3* | Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history; |
| SLO 4 | Demonstrate the ability to work collaboratively and respectfully with other musicians in a performance context; |
| SLO 5 | Integrate musical ideas, methods, theory, and practice, and to communicate them to others clearly and persuasively, in classroom and performance settings. |
|  |  |

|  |  |  |
| --- | --- | --- |
| Year 1-2 (2012-2014) |  | |
| 1. Which SLO(s) to assess | | 3) Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history | |
| 1. Assessment indicators | | **Direct:** Students in the final stages of music theory must demonstrate their ability to analyze musical problems similar to ones they may encounter as professional performers (e.g. the need to realize the bass line of an eighteenth century composition, to harmonize a melodic line, or to compose an extension of a given musical idea). To do so, they would need to identify the theoretical concepts expressed in this problem (analytical reasoning and critical thinking) and then apply creative thinking to answer it. Students in the last two quarters of the capstone music history course (MUS3056-3057) will be given examples of musical scores on their final exams. Each student will need to apply complex analytical reasoning and critical thinking to answer questions about each score example.  **Indirect:** Students in each of the last two quarters of the capstone music history course (MUS3156-3157) will conduct a group research project focused on a particular musical composition, composer, or historical problem that will involve musical score analysis and the critical reading of historical texts; the end product of this research will be an in-class presentation and public webpage aimed at teaching the viewer/audience about the subject (creative thinking). | |
| 1. Sample (courses/# of students) | | We will undertake the analysis of the final exams in music theory courses MUS2033 and one of the following (MUS3051, 3061, or 3062), each with 30-35 students. The research project will be undertaken by groups of 3-4 students in MUS3056 and 3057, each with 35-40 students. | |
| 1. Time (which quarter(s)) | | Winter & Spring 2014 | |
| 1. Responsible person(s) | | Jeffrey Miller (music theory), Peter Marsh (music history) | |
| 1. Ways of reporting (how, to who) | | Results will be communicated directly to the Assessment coordinator; website availability will be announced in Winter Quarter. | |
| 1. Ways of closing the loop | | Begin to prepare students for these assessments in the Fall Quarter of each of these course series, i.e. MUS2031 and 2032 (theory); MUS3155 (history). | |

|  |  |  |
| --- | --- | --- |
| Year 3: 2014-2015 |  | |
| 1. Which SLO(s) to assess | | Bring an enriched tone production with improved technical skills to the performance of their primary instrument. | |
| 1. Assessment indicators | | **Direct:** Music majors who take applied lessons need to undergo a performance jury before they can advance to a higher level of lessons. Departmental faculty along with the student’s applied teacher listen to the student at the end of their third quarter of applied lessons (often, Spring Quarter) and determine if he or she has developed in tone production and technical skills enough to advance to the next level.  **Indirect:** Students at the third and fourth levels (typically juniors and seniors) are required to organize and perform public recitals. | |
| 1. Sample (courses/# of students) | | Applied music courses: MUS3610-3670 and MUS4610-4670 | |
| 1. Time (which quarter(s)) | | Fall, Winter, Spring Quarters | |
| 1. Responsible person(s) | | Buddy James | |
| 1. Ways of reporting (how, to who) | | Jury results and recital programs will be maintained by the department and communicated to the Assessment coordinator. | |
| 1. Ways of closing the loop | |  | |

|  |  |  |
| --- | --- | --- |
| Year 4: 2015-2016 |  | |
| 1. Which SLO(s) to assess | | Develop the ability to work collaboratively and respectfully with other musicians in a performance context. | |
| 1. Assessment indicators | | **Direct:** The directors of the various departmental ensembles and the supervisor of chamber ensembles will assess each student’s ability to work collaboratively and respectfully with his or her classmates in musical activities as part of their grade;  **Indirect:** Students will perform in public concerts and recitals, which require close collaboration among the musicians. | |
| 1. Sample (courses/# of students) | | MUS3501-05 (Major ensembles) and MUS3506 (Chamber ensembles) | |
| 1. Time (which quarter(s)) | | Fall, Winter Quarters | |
| 1. Responsible person(s) | | Buddy James | |
| 1. Ways of reporting (how, to who) | | Results will be reported directly to the Assessment coordinator | |
| 1. Ways of closing the loop | |  | |

|  |  |  |
| --- | --- | --- |
| Year 5: 2016-2017 |  | |
| 1. Which SLO(s) to assess | | Demonstrate the ability to integrate musical ideas, methods, theory, and practice, and to communicate them to others clearly and persuasively, in classroom and performance settings. | |
| 1. Assessment indicators | | **Direct:** Students will be required to write program notes for their senior recital that demonstrate an understanding of the primary musical concepts expressed in the music they perform as well as of its historical context. Furthermore, each applied instructor will assess their student’s ability to perform the music according relevant historical performance practice. | |
| 1. Sample (courses/# of students) | | MUS4610-4670 | |
| 1. Time (which quarter(s)) | | Fall, Winter, Spring Quarters | |
| 1. Responsible person(s) | | Assessment coordinator, Applied instructors | |
| 1. Ways of reporting (how, to who) | | Results will be reported to the Assessment coordinator | |
| 1. Ways of closing the loop | |  | |