



**COMMITTEE ON ACADEMIC PLANNING AND REVIEW  
ANNUAL PROGRAM REPORT**

College	CLASS
Department	Music
Program Unit	
Reporting for Academic Year	2012-2013
Department Chair	John Eros
Date Submitted	8/16/2013

**1. SELF-STUDY (about 1 page)**

**A. Five-year Review Planning Goals**

Our most recent 5-year Program Review outlined a set of planned program changes, with the goal of implementing those changes by our next accreditation cycle in 2019-2020. Those changes were presented in the areas of curriculum, faculty, and resources. Curricular changes pertained to degrees (proposal of a Bachelor of Music Degree and a Master of Music Education Degree, revision of the current Bachelor of Arts Degree, exploration of a “blended” music education program, and exploration of online/self-support offerings) and course offerings (restoration of audio production courses, increased diversity of ensembles, pursuit of state certification for the music education program).

**B. Five-year Review Planning Goals Progress**

With the move from 6 to 3 full-time tenure/track faculty shortly before the beginning of the academic year, the department was not able to address as many goals as it might have otherwise. However, progress was made on a number of fronts. After thorough consideration, the department has suspended its proposal for a Bachelor of Music Degree. However, the program has met its goal of revising the Bachelor of Arts degree to reflect a truer liberal arts degree, with necessary proposals having been accepted at the CLASS level. The music education coordinator has submitted the required self-study to the California Committee on Teacher Credentialing and anticipates state approval of the music education sequence. The department has increased its course offerings to reflect greater cultural diversity, through the creation of an African Drumming ensemble and a Latin jazz combo.

Although not a goal of the recent five-year plan, it is also worth mentioning that the department has recently renewed its relationship with the California Music Educators Association, in the form of hosting festivals on campus. This long-time relationship was abruptly terminated some years ago, and the recent rekindling of the relationship will, we believe, be of tremendous benefit to both the university and the greater community.

### **C. Program Changes and Needs**

The department experienced particularly rapid change during 2012-2013. Since 2011-2012, the department has seen the departure of three tenure/tenure-track faculty and a long-time, highly valued staff member. The department has successfully hired two new tenure-track faculty in the areas of Director Bands and Director of Jazz Studies, which are two pivotal roles in the department. The department has also hired a new staff member to oversee the Music Resource Center.

As mentioned in our 5-Year Report, the department will soon be in need of new tenure-track faculty, as two other faculty members will be entering the final year of FERP in 2013-2014. These faculty teach in the areas of applied piano, of which we have a large number of students, and theory/composition, which is an area fundamental to a BA in music.

The department is also in need of having our two 10/12 staff members restored to 12/12. It has become apparent that these roles are critical to the new department projects being undertaken. The department's publicity and outreach needs have grown significantly. The department has expanded its presence as a host of festivals for area schools and colleges, requiring a great deal of communication with area teachers and directors. Also, with the addition of entrance auditions, it is necessary for area teachers and directors to receive timely notice of these auditions, such that CSUEB's materials are not overshadowed by those of competing CSU's. The department's equipment and technology needs have also grown, in addition to other projects that have not been able to be completed such as projects involving equipment, and recordings of student ensembles. The department is adversely impacted, to a significant degree, by the absence of these key staff members during July and August.

## **2. SUMMARY OF ASSESSMENT (about 1 page)**

### **A. Program Student Learning Outcomes**

1. Quickly identify rhythms and pitches and maintain pitch accuracy for application in performance or composition;
2. Bring an enriched tone production with improved technical skills to the performance of their primary instrument;
3. Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history;
4. Develop the ability to work collaboratively and respectfully with other musicians in a performance context;
5. 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.

### **B. Program Student Learning Outcome(s) Assessed**

Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history

### **C. Summary of Assessment Process**

The program assessment process is still being developed. However, it is worth noting that the department administered its first-ever Exit Survey to graduating students, as a means to provide concrete data for the faculty to consider in assessing the program.

### **D. Summary of Assessment Results**

Preliminary results of the 2013 Exit Survey suggest the following: 1) the department should address its academic advising mechanism, 2) policies might be more clearly stated, 3) the majority of students feel that expectations and learning outcomes are clearly stated. Of these, the faculty will consider academic advising in particular, through the creation of a formalized system for students to meet with faculty periodically. The department also plans to add an exit interview for graduating students in spring 2014.

### **3. STATISTICAL DATA (about 1 page)**

Planning and Institutional Research produce program statistics annually in standard format. These statistics will be attached to the Annual Report of the Program Unit. This statistical document is expected to be approximately one page long and will contain the same data as required for the five-year review including student demographics of majors, student level of majors (e.g. Juniors, Seniors), faculty and academic allocation, and course data.

The following links might be helpful:

- a) Student demographics of majors (recent of Fall 2011)

Student level, as presented via the link, is only available as BA and MA. Junior, senior, etc. is not present.

	BA Female	BA Male	MA Female	MA Male
Black, Non-Hispanic	1	2		
American Indian or Alaska Native				
Asian	3	3	4	
Pacific Islander				
Hispanic	5	8	1	1
White	13	30	3	12
Multiple Ethnicity	1	2	1	
Race/Ethnicity Unknown	7	5	1	
Non-resident Alien	29	12	3	6

- b) Degrees Conferred by the program (recent of Fall 2012)

BA	15
MA	3

- c) SFR's by discipline

Term SFR (recent of Fall 2012)

Tenured & Tenure-Track	17.13
Lecturer	18.05
Lower Division	32.59
Upper Division	12.51
Graduate	10.22
Total	17.77

- d) Course History data (recent as of spring 2012)

Number Sections	152.0
Enrollment	1134
Avg. Section Size	23.9

The Annual Report may include one or two pages of supplemental information, as appendices, in the form of graphical presentation (e.g., line graphs), tables, and pertinent discussion, which summarize the data of the last several (3-5) years to make changes and trends more apparent.

## Curriculum Map for Student Learning Outcomes Assessment, CSU East Bay

**Degree:** B.A. Music

**Dept:** MUS

**Levels:** I=Introduced; P=Practiced; M=Mastered (terms adopted from WASC recommendations)

**Indicators** A=Assignments; E=Essays; R=Research Project/Papers; T=Objective Tests;

**Symbols:** X=Exams of Mixed Types (tests, short answers, essays); O=Other Types of Work

V=Variable (may vary from different sections or instructors)

e.g., **T50**=The indicator is an Objective Test, which constitutes 50% of the course evaluation

**Instructions:**

- 1) Enter a course ONLY if that course is part of the requirement of the relevant major (either core, option requirement, or elective). Enter the course according to the course number, from smallest to the largest numbers).
- 2) For each course, for the course line (see example 01), use the pull down list (click the cell, and the downward arrow will show) to indicate at what level the material is addressed for each SLO. For the Indicators line, enter the symbols, such as T50, O35, etc., to indicate the type of work and the % of its weight of the course evaluation (Round to every 5%, e.g., 15, 20, 25, etc.)
- 3) If the SLO maps to any ILO, enter the same values under that ILO for the same course (see example 01). Map ALL relevant ILOs when appropriate.

**Reveal SLO/ILO text:** Mouse over each SLO or ILO, the full text of that SLO/ILO will show on the screen.

Serial #	Course Prefix	Course #	SLO1	SLO2	SLO3	SLO4	SLO5	SLO6	ILO1	ILO2	ILO3	ILO4	ILO5	ILO6	Note
01	MUS	1027													
	Indicators		O40	O15					O15	O10					
02	MUS	1028													
	Indicators		O40	O15					O15	O10					
03	MUS	1029													
	Indicators		O40	O15					O15	O10					
04	MUS	1031													
	Indicators		O10	O15	O40	O10	O10		O15	O10		O10		O10	
05	MUS	1032													
	Indicators		O10	O15	O40	O10	O10		O15	O10		O10		O10	
06	MUS	1033													
	Indicators		O10	O15	O40	O10	O10		O15	O10		O10		O10	
07	MUS	1155													
	Indicators		X10	O10	x15	O10	O30		X10	O10	O10	O10		X30	
08	MUS	1314													
	Indicators		T25	O10	O10	O10	O10					O10		O15	
09	MUS	1315													
	Indicators		T25	O10	O10	O10	O10					O10		O15	
10	MUS	1316													
	Indicators		T25	O10	O10	O10	O10					O10		O15	
11	MUS	1610-70													
	Indicators		O20	O20		O20	O20		O20	O20		O10		O20	
12	MUS	2027													
	Indicators		O40	O15					O15	O10					
13	MUS	2028													

	Indicators	O40	O15					O15	O10				
14	MUS 2029 Indicators	I O40	I O15					I O15	I O10				
15	MUS 2031 Indicators	P O10	P O15	P O40	P O10	P O10		P O15	P O10		P O10		P O10
16	MUS 2032 Indicators	P O10	P O15	P O40	P O10	P O10		P O15	P O10		P O10		P O10
17	MUS 2033 Indicators	P O10	P O15	P O40	P O10	P O10		P O15	P O10		P O10		P O10
18	MUS 2610-70 Indicators	I O20	I O20		I O20	I O20		I O20	I O20		I O10		I O20
19	MUS 3051 Indicators	M O10	M O15	M O40	M O10	M O10		M O15	M O10		M O10		M O10
20	MUS 3061 Indicators	M O10	M O15	M O40	M O10	M O10		M O15	M O10		M O10		M O10
21	MUS 3062 Indicators	M O10	M O15	M O40	M O10	M O10		M O15	M O10		M O10		M O10
22	MUS 3155 Indicators	P O10		P X40	P X10	P O10		P X30	P O20	P O10	P O10		P O20
23	MUS 3156 Indicators	M O10		M X40	M X10	M O10		M X30	M O20	M O10	M O10		M O20
24	MUS 3157 Indicators	M O10		M X40	M X10	M O10		M X30	M O20	M O10	M O10		M O20
25	MUS 3501-09 Indicators	M O10	M O10		M O10				M O10		M O20		M O10
26	MUS 3506 Indicators	M O10	M O10		M O10				M O10		M O20		M O10
27	MUS 3610-70 Indicators	P O20	P O20		P O20	P O20		P O20	P O20		P O10		P O20
28	MUS 4610-70 Indicators	M O20	M O20		M O20	M O20		M O20	M O20		M O10		M O20

# Department of Music, CLASS



## ASSESSMENT PLAN: B.A. in Music

Updated Date: Spring 2013; by Peter K. Marsh

### PROGRAM MISSION

[CSUEB Missions, Commitments, and ILOs, 2012](#)

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	Develop the ability to work collaboratively and respectfully with other musicians in a performance context;
SLO 5	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.



## 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
2. Assessment indicators	<p><b>Direct:</b> 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.</p> <p><b>Indirect:</b> 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).</p>
3. 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.
4. Time (which quarter(s))	Winter & Spring 2014
5. Responsible person(s)	Jeffrey Miller (music theory), Peter Marsh (music history)
6. Ways of reporting (how, to who)	Results will be communicated directly to the Assessment coordinator; website availability will be announced in Winter Quarter.
7. 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.
2. Assessment indicators	<p><b>Direct:</b> 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.</p> <p><b>Indirect:</b> Students at the third and fourth levels (typically juniors and seniors) are required to organize and perform public recitals.</p>
3. Sample (courses/# of students)	Applied music courses: MUS3610-3670 and MUS4610-4670

4. Time (which quarter(s))	Fall, Winter, Spring Quarters
5. Responsible person(s)	Buddy James
6. Ways of reporting (how, to who)	Jury results and recital programs will be maintained by the department and communicated to the Assessment coordinator.
7. 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.
2. Assessment indicators	<b>Direct:</b> 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; <b>Indirect:</b> Students will perform in public concerts and recitals, which require close collaboration among the musicians.
3. Sample (courses/# of students)	MUS3501-05 (Major ensembles) and MUS3506 (Chamber ensembles)
4. Time (which quarter(s))	Fall, Winter Quarters
5. Responsible person(s)	Buddy James
6. Ways of reporting (how, to who)	Results will be reported directly to the Assessment coordinator
7. 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.
2. Assessment indicators	<b>Direct:</b> 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.
3. Sample (courses/# of students)	MUS4610-4670
4. Time (which quarter(s))	Fall, Winter, Spring Quarters
5. Responsible person(s)	Assessment coordinator, Applied instructors
6. Ways of reporting (how, to who)	Results will be reported to the Assessment coordinator
7. Ways of closing the loop	