

Department of Music, CLASS



ASSESSMENT PLAN: B.A. in Music

Updated Date: Spring 2016; 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, music history, and world music;
SLO 4	Demonstrate an ability to relate musical expression to its historical, social, and cultural contexts;
SLO 5	Work collaboratively and respectfully with others in classroom and performance settings; and
SLO 6	Demonstrate an ability to integrate musical ideas, methods, theories, and practices, and communicate them to others clearly and persuasively in campus and community settings.

Years 1-3 (2014-16)

1. Which SLO(s) to assess	Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory, music history, and world music.
2. Assessment indicators	<p>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.</p> <p>Students in the last two quarters of the year-long 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>Indirect: In the Fall Quarter of the capstone music history course (MUS3156), students will undertake to perform a musical score dating from the European Medieval or Renaissance periods. Students will work in groups and will need to make performance decisions based on their historical understanding of the music, involving creative and critical thinking.</p> <p>In the Winter Quarter (MUS3156), each student will conduct a 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 a formal academic paper that is thesis-based, clearly organized, and well supported by academic sources. Students will need to fashion their own research questions and apply both analytical reasoning and critical thinking to answer them.</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 music performance (MUS3155) will be undertaken by groups of 3-4 students; the music research project (MUS3156) will be undertaken by each of the 30 or so students in that course.
4. Time (which quarter(s))	Fall & Winter 2014-15; and again in Fall & Winter 2015-2016 and 2016-2017.
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	Program results will be communicated to the faculty in Spring 2016. Discussion at these times will result in conclusions and decisions about refining methods and goals for future attempts. We intend this to be an on-going data collection project for our department.

Year 3: 2016-2017

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>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.</p> <p>Indirect: 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 2016-2017
5. Responsible person(s)	Buddy James and Danielle Gaudry
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	Results will be communicated to the faculty for review and discussion.

Year 4: 2017-2018

1. Which SLO(s) to assess	Work collaboratively and respectfully with others in classroom and performance settings.
2. Assessment indicators	<p>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;</p> <p>Indirect: Students will perform in public concerts and recitals, which require close collaboration among the musicians.</p>
3. Sample (courses/# of students)	MUS3501-05 (Major ensembles) and MUS3506 (Chamber ensembles)
4. Time (which quarter(s))	Fall, Winter Quarters 2017-2018
5. Responsible person(s)	Buddy James & Danielle Gaudry
6. Ways of reporting (how, to who)	Results will be reported directly to the Assessment coordinator
7. Ways of closing the loop	Results will be communicated to the faculty for review and discussion.

Year 5: 2018-2019

1. Which SLO(s) to assess	Demonstrate an ability to integrate musical ideas, methods, theories, and practices, and communicate them to others clearly and persuasively in campus and community settings.
2. 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.
3. Sample (courses/# of students)	MUS4610-4670
4. Time (which quarter(s))	Fall, Winter, Spring Quarters 2018-2019
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	Results will be communicated to the faculty for review and discussion.