Humanities Department
Program/Unit-Level Assessment Liaison Report
Spring 2020

Liaison Report prepared by __David Richardson___

Liaison Project Start Date: __Various__

OVERVIEW: The Humanities department is, among other things, [1] the primary home for four specific credentials (a.k.a. Programs):

- Associates in Fine Arts (AFA) in Music Education;
- Associates in Fine Arts (AFA) in Music Performance;
- Basic Certificate in Music Technology;
- Basic Certificate in Music Business.

Thus, assessment activities in the department involved multiple projects. This year, there were three separate threads—two related to Program Assessment, each related to two of the associated credentials, and one related to Philosophy, specifically a 'unit' made up of the Philosophy 105: Logic courses.

Thread #1: Assessment of the AFA degrees—This project has been ongoing for the last six years. The Associate in Fine Arts (AFA) in Music Education and the AFA in Music Performance both require students to complete a series of four classes in which they receive private lessons in the use of their primary instrument. At the end of each class, students engage in a juried music performance, evaluated by their instructor and at least one other Music faculty member.

These classes (and juries) are typical for these, and advanced degrees, however they are not treated the same everywhere—some schools emphasize the quality of student performance applying high standards for performance, while others emphasize the process and tend to pass students through regardless of the quality of their performance. Our full-time Music faculty were univocal in their conception of the HWC program as consistent with the former (performance quality), and thus, given that our instructors come from many different music programs, our Music faculty members identified one important question to be whether all of the private lesson instructors also shared that conception and evaluated student juries accordingly. Secondly, they were interested in the quality of student performance, both in terms of meeting the outcomes and in terms of overall student development toward three core competencies—professionalism, instrument musicality, and instrument technique—across the course sequence. Early stages (Fall 2014) of the project involved the development of a working rubric for the juries that would enable data collection and analysis (completed in Fall 2016), followed by the establishment of procedures that would ensure interrater reliability and easy, accurate data collection, and the development of data collection analysis and interpretation techniques that fit faculty members' questions, both the original ones and any new ones that might arise (completed Fall 2018). The next phase of this Assessment project is focused on the longitudinal tracking of students' skill development and demonstration of the core competencies, as well as tracking any measurable effects (if there are any) of learning initiatives. This year's activities included:

T1, Stage 1: Departmental Buy-in and Outcome Definition—Learning outcomes for the four courses related to this unit of assessment (Music 181, 182, 281, and 282) are foregrounded by the rating instruments (see Appendix A) used by jurors, effectively promoting their twice-annual

[1] The Harold Washington College Humanities Department is a nexus of interdisciplinarity, featuring a variety of academic fields (including Art History, Cinema Studies, Dance, Ethnicity and Cultural Studies, Literature, Music, Philosophy, and Sex and Gender Studies), related to the analysis, interpretation, and appreciation of artifacts of human creativity, as well as their production. Many of the department's courses are used to fulfill General Education requirements for Associates in Arts (AA) and Associates in Sciences (AS) degrees. There are some "pathways" (i.e., "concentrations") for AA and AS degrees associated with departmental disciplines (e.g., Dance, Philosophy), however the "concentrations" are more guidance than requirement and make up a small portion of the overall degree.

consideration and discussion. This year discussions related to the outcomes took place both in November's department meeting and in subsequent email discussions. No changes were made this year, however, there was discussion of possible changes in future semesters.

T1, Stage 2: Assessment Research and Design—The statistically verified effectiveness of our rating rubric, in terms of interrater reliability established in 2018 remained evident in the fall 2019 results, allowing us to move forward with a "Progress Dashboard" pilot program intended to both communicate and track student achievement in the juries for both students and instructors. Initial designs were shared with select instructors for feedback on clarity, with experimentation aimed at design efficiency and clarity, as well as ease of use for future assessment liaisons. The basic design was originally scheduled to be presented at the department's October department meeting, however schedule conflicts prevented the presence of 2/3rds of our music faculty at that meeting, and so presentation and approval was pushed back, and finally achieved, at the November department meeting.

T1, Stage 3: Pilot Assessment Tools and Processes—Following approval, I created an initial set of "Student Dashboards" over the following week and distributed them to instructors with a cover sheet explaining the dashboard and its purpose. Each instructor received a cover sheet and dashboards for each of their students, updated as appropriate with data from the previous two semesters' reliable assessments. Unfortunately, the information about the dashboard—both what it was and what we hoped instructors would do with it—was communicated in type-written words rather than sounds (or notes!) and so the result was some rather significant confusion on the part of instructors. It was a fairly disastrous pilot at least in part because of the later-than-ideal distribution and partly through some gaps in the chain of communication, not least of which was the non-reading preferences of many music faculty members. Some faculty members took the dashboard to be a new rating rubric for the juries. Others, because of the Thanksgiving holiday, did not see or even know anything about the document until the penultimate week of the semester, by which time it was too late to go over the document with their students in any kind of useful, formative manner. In short, the pilot clearly showed that significant additional frontloading of information will be required before the document can be used as intended. Spring semester discussions at a department meeting, generally affirmed the department's desire to try again, to keep the general design of the document with a few minor changes (e.g. tweaks to colors, instrument information) and a commitment to try again (see Appendix B for a few examples).

T1, Stage 4: Administer Specific Assessment— The music instructors successfully rated Music Juries in both Fall 2019 (36 students). It's less clear, at the time of this writing, how successful the juries were for the Covid-19 interrupted Spring 2020 semester; 64 students were enrolled in the four unit classes, however the number of successfully competed Zoom juries remains unknown at the time of this report's submission.

Fall data was entered in December 2019 and January 2020, and analyzed in the following months (see below), and entered into Student Dashboards, along with data from Summer of 2019. Spring Jury data will be entered once the Private Instructor Coordinator has gathered all of it and passed it to me, after which it will be analyzed in the early fall.

T1, Stage 5: Data Analysis—In Fall 2019, I completed analysis on the previous semester's data (Spring 2019) which, as reported in my *Assessment Times* article, provided three important results:

> *First, assessments of students pursuing our AFA degrees in Music Education and Music Performance have provided clear evidence of students ongoing success in demonstrating learning outcomes in a crucial four-course sequence of private lesson instruction, especially with*

respect to students performance of musical works in a jury evaluated by their instructor and an outside observer (e.g., in Spring 2019, 85% of Music 181 students (n=22) are rated as having demonstrated the intended outcome for that course level by both observers and that is also true for 86% of Music 182 students (n=14). Furthermore, when comparing the percentages of students rated as "Proficient" (i.e., transfer-ready) in various categories such as Professionalism, Musicality, and Technique, we see clear evidence of student growth and progress.

[Second], the area where students were least proficient after their first semester of private instruction was in their ability to play sight-read music, only 9.1% of Music 181 students were rated as proficient, leaping to 44.4% of Music 182 students. That progress is exciting to see, especially in light of some changes in curricular emphasis that have been a serendipitous result of our assessment efforts.

In Fall 2017, we realized that only 16% of our students were being tested in their juries for their ability to sight-read music, a number that had been around the same level in previous years. Once our faculty saw the data, which was not even something we were trying to collect information about, our faculty re-emphasized this aspect of the course with their own students and with our department adjuncts. The following semester, the number jumped to 34%, and the next semester to 76%. In May of 2019, 88% of our students (n=42) were tested in their juries for their ability to sight-read (and play) music.

Data from Fall 2019 showed similar success rates for students' music performance in Music 181 (83%; n=10) and Music 182 (91%; n=10), as well as higher than previous success rates in the 200-level classes [(100%; n= 7) & (75%; n=3)]. Students were, again, least proficient in "Sight Reading" with only 14% (n=1) of students tested in Music 181 rated as "Proficient" and 50% (n=4) of Music 182 students earning a rating of "Proficient" or better. This data mirrors, though with some improvement, the pattern in Spring 2019 data, especially the significant leap in student achievement.

Unfortunately, with respect to the third finding—the percentage of students asked to sight read—there was some drop off from the previous trend line. In Fall 2019, 64% (n=23) of the juries required students to sight read, which was a drop from the previous year's totals.

I also compiled and shared detailed data related to outcome achievement and each of the assessment rating categories (Professionalism, Musicality, Technique, Scales, and Sight Reading), compiling them into a report presented for review and discussion among music faculty (see Appendix C).

T1, Stage 6: Supporting Evidence-Based Change (Use of Findings)—Previously mentioned improvements in the consistency of instruction and testing related to sight reading, as well as unmentioned improvements in the consistency of jury staffing continue to benefit students and the program. In the Fall, Summer, and Spring of 2019, as well as Fall of 2018, 100% of juries featured two jurists, up from 96% in the spring of 2018, and 92% in the fall of 2017. Additional ideas for changes and improvements are anticipated to come from the deeper analysis of core competencies discussed above, as well as trends shown by the longitudinal tracking of individual students rendered readily visible in the Dashboards. We are particularly interested in possible preparation and retention effects of formative discussion of past jury performances that we hope the Dashboards will foster between students and their instructors.

Thread #2: Assessment of the Basic Certificates—I have been working with the leadership of these two programs (Tony Florez (Music Technology) and Mick Laymon (Music Business)) since Fall 2018 to make progress in assessing student learning in these programs through the respective "capstone projects" that are built into the curriculum in the form of an independent project. This year's activities included:

T2, Stage 1: Departmental Buy-in and Outcome Definition—Both program leaders recognize the importance and value of assessment. Fall 2019 efforts focused on building on curriculum mapping and associated revisions from the previous year to finalize and adopt Program Learning Objectives and Outcomes for each of the two certificates (see Appendix D), which were completed and approved within the department in February 2020.

T2, Stage 2: Assessment Research and Design—Following the successful model of the juries, attention (thus far) has primarily revolved around development of a rubric for the evaluation and assessment of students' capstone projects, completed in Music 225: Individual Project, which is a required component of both programs. Collaborative development of an initial design was, unfortunately, interrupted by this spring's international pandemic at an early stage of discussion, as were the experiences of the eight students enrolled in Music 225 pursuing certificates. It is our aim to continue the drafting process in order to have a rubric ready to pilot for Fall 2020.

T2, Stage 3: Pilot Assessment Tools and Processes—As stated above, our aims of developing a draft rubric were interrupted, but had they not been, the goal was to pilot what we had developed on the Spring 2020 projects. It is our intent to continue the development work upon the resumption of academic activities, abnormal though they may be, in order to pilot the rubric this coming fall.

T2, Stage 4: Administer Specific Assessment—We have not yet completed a full cycle of assessment for either of these programs, but are working diligently to develop one. The small size and collaborative nature of the programs allows for a lot of individualized attention and deep faculty awareness of student progress and work quality, so, there is less faculty concern/interest in that regard than in the degree program, but the possibility of involving non-faculty members (e.g. industry experts, directors of other music programs) offers interesting potential for providing crucial student feedback while also publicizing student talents and program capabilities.

T2, Stage 5: Data Analysis—Since we have conducted neither pilot nor specific assessment, there has, as yet, been no data to analyze. Hopefully that will change next year.

T2, Stage 6: Supporting Evidence-Based Change (Use of Findings)— Again, without an assessment, there is no data, and without data, there is no mechanism for 'evidence-based change,' which does not mean, however, that there has been no change. As I have said in many reports and articles previously, it remains my belief that the most useful aspect of any assessment project, by far, are the beneficial results of curriculum discussions and the surfacing of previously un- or under-explored issues and the ways that such discussions generate intentional and shared backward design of student learning experiences. That part of the process is invaluable and well under way. I look forward to sharing what fruits we find as we move through the additional stages of the process.

Thread #3: Assessment of Philosophy (Logic Unit)—Over the summer of 2019, I read Kathleen Gabriel's *Teaching Unprepared Students: Strategies for Promoting Success and Retention in Higher Education,* and in it encountered a survey, called a "Performance Prognosis Survey," created by Saundra McGuire for her Chemistry class at LSU to both introduce and encourage research-based, productive learning strategies and tactics through their documented effects on student achievement. I was intrigued by the possible applications to our logic classes, which are similar in many ways to the STEM classes for which this survey, appropriately adapted, was recommended. Logic in particular, but also Philosophy in general, is—like Chemistry—a field in desperate need of any and all tools that demonstrate mitigation, if not correction, of the persistent, significant racial and gender outcome disparities.

T3, Stage 1: Departmental Buy-in and Outcome Definition—Though this project marked a directional change from the philosophy assessment work of the previous year or two, when I told colleagues about the possibility of an assessment project built around an adaptation of this "Performance Prognosis" for Logic classes, they were enthusiastic. Logic classes are consistently at or near the bottom of our course success rates for philosophy classes and in the department as a whole. Though it is not (yet) part of the Master Syllabus, my logic class (and a few colleagues') promise that successful students will have demonstrated their ability to "select and apply effective strategies to self-regulate their learning." One possible future outcome of this project would be to revise the Philosophy 105 Master Syllabus to include this outcome for all classes, a promise made feasible (hopefully) by a successful demonstration of the survey's correlation to student performance, first on a pilot basis in my classes, and then, again hopefully, across our logic sections. The document would be both the instructional tool and measure.

T3, Stage 2: Assessment Research and Design—As suggested above, the survey I developed over the summer of 2019 and began piloting in my classes in Fall 2019 was a direct adaptation of Saundra McGuire's original, which had thirteen yes/no questions and a corresponding prognosis (e.g., "10-13 Yes responses could expect an A on the upcoming exam"). I kept most of her original questions, though some required some minor edits to better fit Logic, and I added eight more questions related to challenges that are more specific to our context. Colleagues who have taught and were teaching Logic reviewed the survey and provided valuable, constructive feedback.

T3, Stage 3: Pilot Assessment Tools and Processes—I piloted an early version of the survey in the week prior to the first exam in my logic class (Week 4 of the Fall 2019 semester). Fifty students from two classes completed the survey. When I reviewed the data from the first iteration, I realized that there were some problems with the survey as written. A few of the questions asked whether students "had or would" do things, which led to answers that were less than fully accurate. For example, about 20% of the students stated that they "have (or will)" attend office hours when they have questions, but at the time they took the survey, exactly one had actually visited my office and the number did not change in the time between the survey taking and the exam.

I then edited the survey to remove any and all future tense to rule out the sort of optimistic thinking that inflated the affirmative response totals in factually inaccurate ways and repeated the procedure for the second exam (52 students completed the survey), third (45 students), and fourth (40 students), building a spreadsheet of individual responses, their sum, and the students' exam scores (see Appendix E for the most recent version of the survey).

T3, Stage 4: Administer Specific Assessment—The optimistic plan I started with was to pilot the developed survey during the fall semester and actually deploy it in the spring, but, as you'll read below, problems revealed in the data analysis of the pilot necessitated more revision and experimentation in the Spring, which was, lamentably, disrupted by the pandemic-related shut-down of normal operations and the move to emergency remote instruction.

T3, Stage 5: Data Analysis—My analysis of the pilot data aimed at discovering, first, if there was actually a correlation (as I hoped and expected) between students answering "Yes" to more of the questions and higher scores on the exam. Second, I wanted to know if one or more of the questions related more strongly than others to higher (or lower) scores.

I completed the initial analysis myself, aggregating the two classes together, and, as expected given the aforementioned problems, found a very slight correlation (r= .1415) between the number of affirmative student responses and their exam scores, which is pretty much the same as not finding one. This outcome is also, perhaps, explained by the fact that the first weeks of the course are focused on general concepts and topics that some students will have had exposure to and so exam performance can be confounded by prior knowledge, as well as student misconceptions about the phrases like "prepare adequately for class," not to mention the effects of self-doubt and more.

The response/score correlation was much higher for the second exam (r = .3805), which is still weak, but closer to a moderate correlation. The correlation rose again for the third exam (r = .4385) and once again for the fourth and final exam (r = .4676). Despite the improvement, though, the correlation was still too weak to allow for a confident projection, in the form of the original survey's prognosis of answers to scores. In other words, the survey was not yet reliable enough to offer to students as a predictor of their score, as McGuire had used hers. In light of those results, I decided to attempt a second pilot in the Spring semester, with a slightly revised process—namely I intended to give the survey after the exam to see if that led to differences in student self-assessment, especially early in the semester. Obviously, the results would not be conclusive since the sample sizes were small, the students were all different (as well as the term), and so on, but I thought I might try anyway to see if there were different effects for further investigation while I tried to figure out the individual question analysis.

In the end, in order to get information about whether individual questions—or some subset of questions—had outsized (or no) effects, I needed the help of the committee's data analyst, Gustav Wiberg. He completed an analysis of the questions, calculating the slope of the line that is the linear fit of the correlation between an affirmative answer to the individual question and the exam score (see Appendix F for his graph of the line slopes for most of the questions; the questions to the left had the highest correlation with exam scores, and those with a negative slope indicate that an affirmative answer correlated with a *lower* score).

Once he had those, he did groupings of the five questions with the steepest slopes, ten questions with the steepest slopes and thirteen questions with the steepest slopes, finding that all of the subsets showed higher correlations to exam scores than the full set, with the 13-question set showing the highest. You might, rightly, be wondering if those were Dr. McGuire's original questions, but unfortunately, they were not—more than half of the top 13 were questions that I added to her survey. One caveat, though, is that when Gustav sent me his analysis, in early March, I realized that he had used all of the answers against all of the exam scores, including the spurious first set. Unfortunately, before I was able to discuss and clarify the issue with the data set (and what I hoped he might do), we were subjected to shelter-in-place rules and all of the educational scrambling that the last half of the spring term entailed. From that point on, all of our assessment efforts were focused on issues related to remote learning, student needs, and effective instruction. The pilot was effectively put on hiatus.

In April, I did some preliminary analysis of the Spring data for the first and second exams, both of which were conducted normally before the Covid-19 restrictions went into effect, and found wildly different results in my two courses. One had twice as high of a correlation with the first exam score (r = .2427) as the fall classes had while the other was just below zero (-.0363), resulting in an even lower total result despite the absence of the future tense in the survey. Fewer students took the survey this time (41 students took the survey for Exam #1), possibly because it was offered the day *after* the exam rather than before, but nonetheless the results proved confusing.

The second exam proved equally confusing, as the course with the low correlation on the first showed the highest correlation of any class yet on the second (r = .6939) while the other class stayed almost the same as it had on the first exam, but went *down* slightly (r = .2315). The sample had shrunk further (32 students took the survey after Exam #2, representing just 52.5% of the potential total), but regardless the results were baffling. I was looking forward to seeing if they stabilized on the third and fourth exams when, as I've said, everything changed, effectively nullifying the project.

T3, Stage 6: Supporting Evidence-Based Change (Use of Findings)—Despite the mysteries and difficulties of the first year's effort on this project, I still believe in its potential, especially for helping students learn effective study practices and learning self-regulation, even in courses taught by instructors who do not teach such things explicitly. I think it may be possible to scale the survey's use to learn some interesting things about student study practices and learning beliefs—both at the beginning of the term and later on, which might show us some things about how students' actions, decisions, and self-regulation, especially in STEM-type courses, are affected by their experiences. Like everything else in the world, to continue on, this project will have to be adapted to the new reality, delivered electronically, and tested some more. But I'm excited to find out what we can find out and look forward to next year's version of this report.

Success Factors: Liaison Coordinator Jeff Swigart remains a mensch and wonderful source of ideas, support, and encouragement. Our data analyst, Gustav Wiberg was also quite helpful and will be missed in the upcoming year as he spends it on an exciting new project. Finally, Committee Chair Erica McCormack remains a source of illumination and inspiration. Her advice and suggestions and general excellence as a colleague, and department/college leader, all make my assessment work—and that of the entire committee—much better than it would be without her care, attention, and insight.

Recommendations: I hope everyone manages to keep in mind the various precepts of ancient philosophical wisdom, especially Stoic and Epicurean, that apply so very well during these challenging and difficult times. In particular, I recommend the handbook of Epictetus. Seneca is a wonderful writer, too, though somewhat less trustworthy in terms of his philosophical earnestness and commitment. If you'd rather read an excellent, accessible, and contemporary presentation of Stoicism, check out Massimo Pigliucci's *How to Be A Stoic: Using Ancient Philosophy to Live a Modern Life.*

Appendix A: Rating Instrument Example

(See next page)

M181 Jury Evaluation & Assessment Form *Indicates Required

Student Name * _____ Instrument * _____

Instructor Name _____ Piece(s)_____

I am the student's instructor ☐ I am NOT the student's instructor ☐

NOTES & COMMENTS

Professionalism (Punctuality, Appearance/Attire, Presence, Interactions with Jurors)

Musicality (e.g., Dynamic Range, Melody/Rhythm Accuracy, Stylistic Articulations, Use/Manipulation of Tempo)

Technique (e.g., Technical Articulation/Diction, Tone Quality, Intonation Accuracy)

M181 Jury Evaluation & Assessment Form

OUTCOME EVALUATIONS: In this jury performance did the student:

	NOT Attempted	Attempted But NOT Adequately Demonstrated	Attempted & Adequately Demonstrated
Play or sing major scales/vocalizations (or other technique) appropriate for the instrument and level*	☐	☐	☐
Sight-read basic melodic lines*	☐	☐	☐
Perform approximately 5 minutes of repertoire, including at least two contrasting pieces*	☐	☐	☐

ASSESSMENT RATINGS

Assess the student's ***current*** skill level in relation to that appropriate for AFA Music program GRADUATES.
(Note: "Beginning" is appropriate as a rating for levels indicating college-entry readiness (or not); "Proficient" indicates transfer-readiness.)

Professionalism *	Beginning	Developing	Proficient	Accomplished
Overall	☐	☐	☐	☐
(Includes: Punctuality, Appearance/Attire, Presence, Interactions with Jurors)				

Musicality *	Beginning	Developing	Proficient	Accomplished
Overall	☐	☐	☐	☐
(Includes: Dynamic Range, Melody/Rhythm Accuracy, Stylistic Articulations, Use/Manipulation of Tempo)				

Technique *	Beginning	Developing	Proficient	Accomplished
Overall	☐	☐	☐	☐
(Includes: Technical Articulation/Diction, Tone Quality, Intonation Accuracy)				

Scales	N/A	Beginning	Developing	Proficient	Accomplished
Scale Performance	☐	☐	☐	☐	☐

Sight Reading	N/A	Beginning	Developing	Proficient	Accomplished
Overall	☐	☐	☐	☐	☐
(Includes: Dynamic Range, Melody/Rhythm Accuracy, Stylistic Articulations, Use/Manipulation of Tempo)					

Appendix B: Selected Student Dashboard Examples (with names redacted)

(See next page)

Student Progress Dashboard STUDENT: [redacted] Instrument: Bass

ASSESSED CATEGORIES

Professionalism: Punctuality, Appearance/Attire, Presence, Interactions with Jurors

Musicality: Dynamic Range, Melody/Rhythm Accuracy, Stylistic Articulations, Use/Manipulation of Tempo

Technique: Technical Articulation/Diction, Tone Quality, Intonation Accuracy

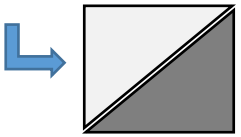
Scales: Performance of scales

Sight Reading: Dynamic Range, Melody/Rhythm Accuracy, Stylistic Articulations, Use/Manipulation of Tempo for an unrehearsed musical composition performed.

HOW TO READ THE CHART

√ = Outcome Demonstrated
X = Outcome NOT Demonstrated
-- = Not Attempted

Your Instructor's rating



Observer's Rating

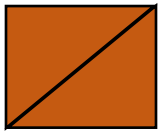
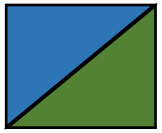
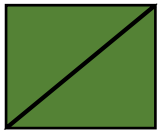
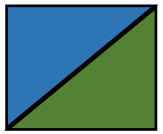
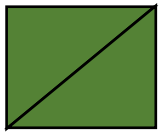
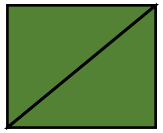
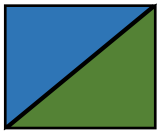
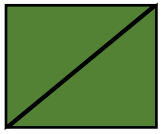
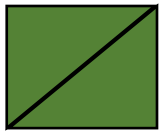
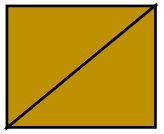
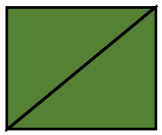
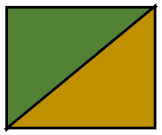
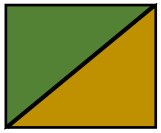
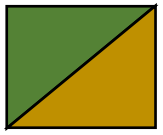
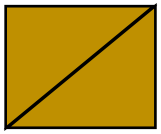
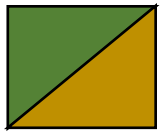
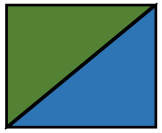
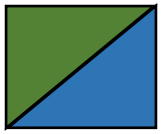
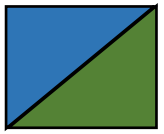
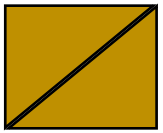
RATINGS

Blue: Accomplished

Green: Proficient (Transfer Ready)

Yellow: Developing

Orange: Beginning (College Ready)

	OUTCOMES	Inst	Obs	PROFESSIONALISM	MUSICALITY	TECHNIQUE	SCALES	SIGHT-READING
Music 181 (FA18)	Play/sing Major Scale	√	√					
	Sight Read	X	X					
	Perform 5 Mins	√	√					
Music 182 (SP19)	Play/sing Minor Scale	√	√					
	Sight Read	X	X					
	Perform 10 Mins/2x	√	√					
Music 281 (SU19)	Play/sing Adv'cd Scale	X	X					
	Sight Read	X	X					
	Perform 10 Mins/2x	√	X					
Music 282 (FA19)	Play/sing Adv'cd Scale	X	X					
	Sight Read	X	X					
	Perform 15 Mins/2x	X	√					

Student Progress Dashboard STUDENT: [redacted] Instrument: Voice

ASSESSED CATEGORIES

Professionalism: Punctuality, Appearance/Attire, Presence, Interactions with Jurors

Musicality: Dynamic Range, Melody/Rhythm Accuracy, Stylistic Articulations, Use/Manipulation of Tempo

Technique: Technical Articulation/Diction, Tone Quality, Intonation Accuracy

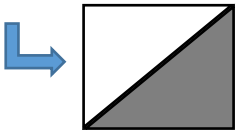
Scales: Performance of scales

Sight Reading: Dynamic Range, Melody/Rhythm Accuracy, Stylistic Articulations, Use/Manipulation of Tempo for an unrehearsed musical composition performed.

HOW TO READ THE CHART

√ = Outcome Demonstrated
X = Outcome NOT Demonstrated
-- = Not Attempted

Your Instructor's rating



Observer's Rating

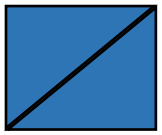
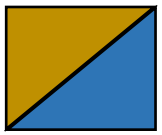
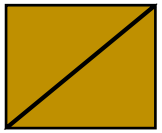
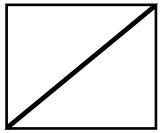
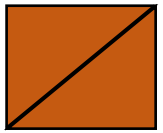
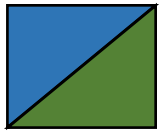
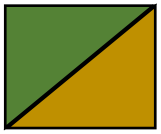
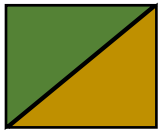
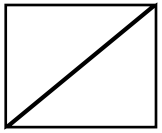
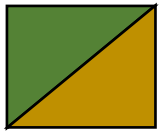
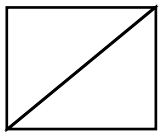
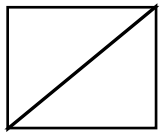
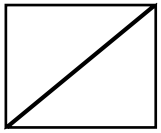
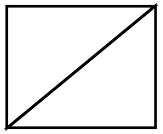
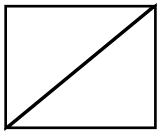
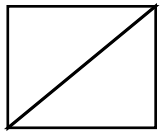
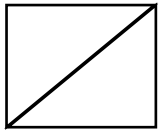
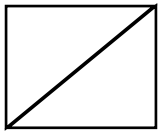
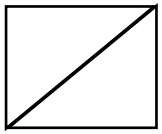
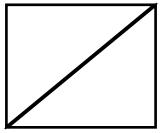
RATINGS

Blue: Accomplished

Green: Proficient (Transfer Ready)

Yellow: Developing

Orange: Beginning (College Ready)

	OUTCOMES	Inst	Obs	PROFESSIONALISM	MUSICALITY	TECHNIQUE	SCALES	SIGHT-READING
Music 181 (SP19)	Play/sing Major Scale	--	--					
	Sight Read	X	X					
	Perform 5 Mins	√	√					
Music 182 (FA19)	Play/sing Minor Scale	--	--					
	Sight Read	X	X					
	Perform 10 Mins/2x	√	√					
Music 281	Play/sing Adv'cd Scale	_	_					
	Sight Read	_	_					
	Perform 10 Mins/2x	_	_					
Music 282	Play/sing Adv'cd Scale	_	_					
	Sight Read	_	_					
	Perform 15 Mins/2x	_	_					

Appendix C: Full Music Data Report

(See next page)

Music Assessment Report about Spring Juries

May 2019 DATA

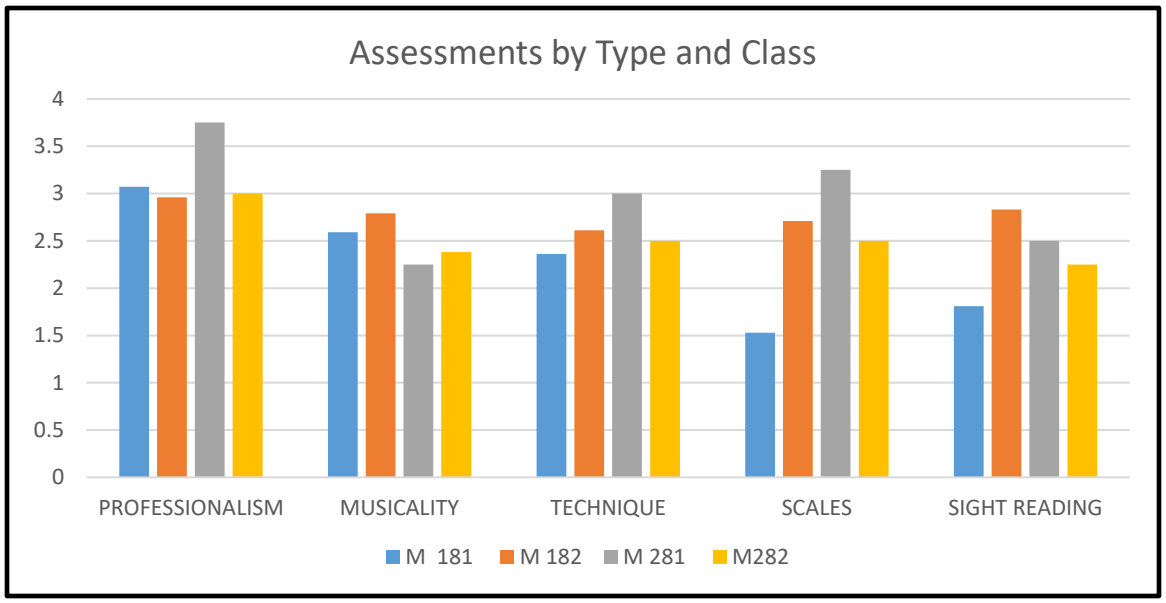
Outcomes Demonstration

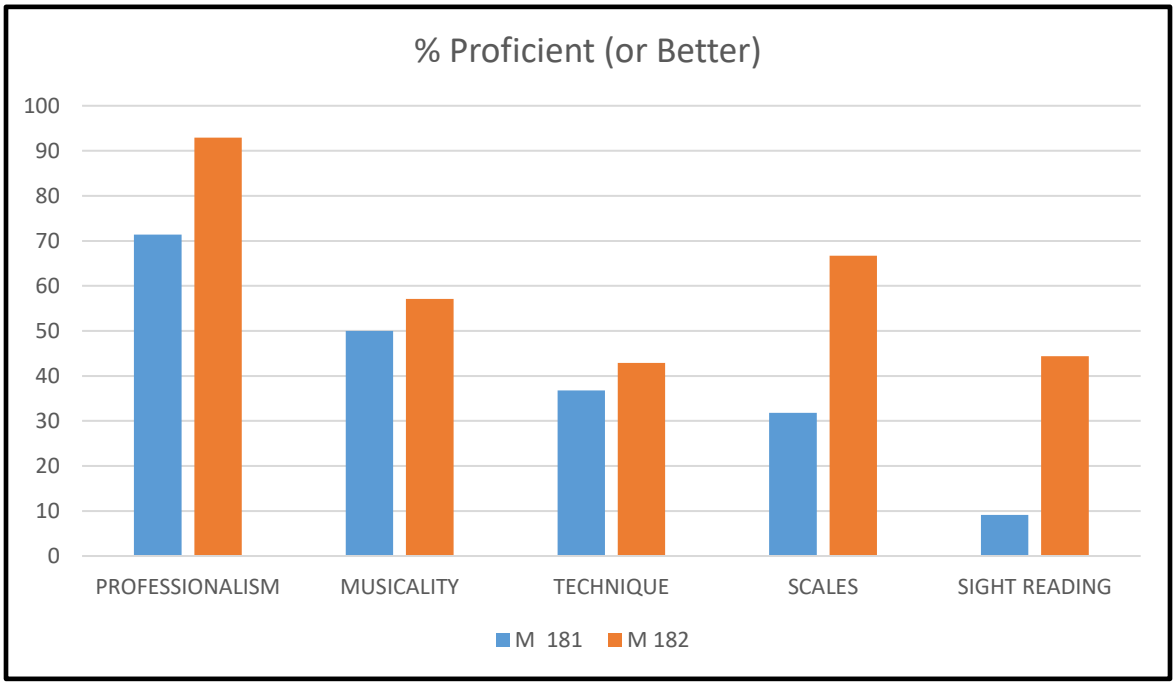
	Play/Sing Scale				Sight Read				Performance minutes/#			
	DEMOSTRD #	%Ps	NOT Splt	Agrd	n/a	DEMOSTRD #	%Ps	NOT Splt	Agrd	n/a	DEMOSTRD #	%Ps	NOT Splt	Agrd	n/a
M 181 (22)	11	92%	1	0	10	5	26%	7	7	3	17	85%	3	0	2
	12/22 Tested					19/22 Tested					20/22 Tested				
M 182 (14)	9	75%	3	0	2	4	33%	5	3	2	12	86%	1	1	0
	12/14 Tested					12/14 Tested					14/14 Tested				
M 281 (2)	1	50%	1	0	0	1	50%	1	0	0	1	50%	0	1	0
	2/2 Tested					2/2 Tested					2/2 Tested				
M282 (4)	0	0%	2	1	1	1	25%	2	1	0	4	100%	0	0	0
	4/4 Tested					4/4 Tested					4/4 Tested				

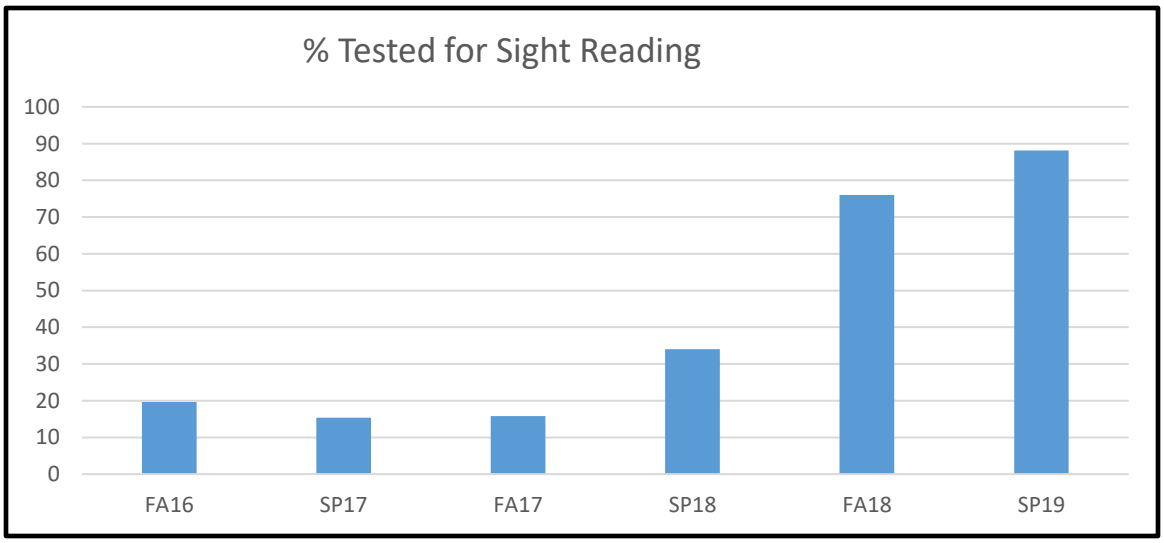
PROGRESS RATINGS

	PROFESSIONALISM	MUSICALITY	TECHNIQUE	SCALES	SIGHT READING
MUSIC 181 (22)					
Average	**3.07**	**2.59**	**2.36**	**2.90 (1.53)**	**1.81**
# Proficient+	15	10	7	7	2
% Proficient+	71.4%	50%	36.8%	70% / 31.8%	15.4% / 9.1%
NO ENTRY (1/Both)	1	2	3	12	9
MUSIC 182 (14)					
Average	**2.96**	**2.79**	**2.61**	**2.71**	**2.83**
# Proficient+	13	8	6	8	4
% Proficient+	92.9%	57.1%	42.9%	66.7%	44.4%
NO ENTRY (1/Both)	0	0	0	2	5
MUSIC 281 (2)					
Average	**3.75**	**2.25**	**3.00**	**3.25**	**2.5**
# Proficient+	2	1	1	1	1
% Proficient+	100%	50%	50%	50%	50%
NO ENTRY (1/Both)	0	0	0	0	0
MUSIC 282 (4)					
Average	**3.0**	**2.38**	**2.5**	**2.5**	**2.25**
# Proficient+	4	0	1	0	1
% Proficient+	100%	0%	25%	0%	25%
NO ENTRY (1/Both)	0	0	0	3	2

% Proficient is of those tested (Total – No Entry = # Tested)


Assessments by Type and Class
4
3.5
3
2.5
2
1.5
1
0.5
0
PROFESSIONALISM
MUSICALITY
TECHNIQUE
SCALES
SIGHT READING
M 181
M 182
M 281
M282


% Proficient (or Better)
100
90
80
70
60
50
40
30
20
10
0
PROFESSIONALISM
MUSICALITY
TECHNIQUE
SCALES
SIGHT READING
M 181
M 182


% Tested for Sight Reading
100
90
80
70
60
50
40
30
20
10
0
FA16
SP17
FA17
SP18
FA18
SP19

Appendix D: Learning Objectives & Outcomes for Basic Certificates in Music Technology & Music Business

(See next page)

Music Technology Basic Certificate Objectives and Outcomes

Student Learning Objectives:

Students who pursue the basic certificate in music technology will:

- Learn the terminology, theory, history, and use of standard, current industry equipment, software, and digital audio workstations for recording and mixing;
- Understand, plan, and execute each element of the entire recording and audio engineering process, from preproduction through project completion;
- Learn effective techniques for mixing and mastering recorded projects, as well as video and audio editing techniques;
- Develop foundational musical knowledge, including musical theory and history, as well as keyboard skills;
- Use and transfer studio skills to run live audio events;
- Learn and fulfill industry expectations and standards in relation to professionalism, collaboration, and communication.

Student Learning Outcomes:

Students who complete this certificate will be able to:

- Demonstrate fluency in recording software, hardware, digital audio workstations, computers, etc.;
- Select, set-up, and use the most appropriate equipment needed for recording sessions or live audio events;
- Record, Mix, and Master at industry-standard quality;
- Develop effective, comprehensive plans for projects, from start to finish;
- Demonstrate basic aural, keyboard, and music theory knowledge;
- Work well in teams, as well as independently;
- Exhibit professionalism through time management and clear, effective planning, communication, and execution.

Music Business Basic Certificate Objectives & Outcomes

STUDENT LEARNING OBJECTIVES:

Students who pursue this credential will:

~Understand the foundations of musical structure;

~ Gain basic skills keyboard and vocal skills to create or reproduce music;

~ Create or collaborate in the creation of music or music events;

~ Study the Music Industry and understand the various roles and the ways they interact;

~ Consider past and current models of the industry to understand past changes and anticipate future ones;

~ Learn the essential concepts of business and marketing;

~ Apply the essential concepts of business and marketing in the service of a musical creation;

~ Begin building a professional network of aspiring and current music industry professionals.

STUDENT LEARNING OUTCOMES:

Students who complete this certificate will be able to:

- Read and use common conventions of musical notation;
- Sight-read and play foundational aspects of music on a keyboard;
- Sight sing intermediate level melodies;
- Discuss music history and major trends in the production and selling of music;
- Define key legal elements of the industry (i.e. licensing, copyright, royalties, performing rights, contracts);
- Demonstrate competency in basic business writing;
- Collaborate toward a shared goal;
- Nurture musical creations through all stages, from idea to performance to recording and final production;
- Utilize social media and other technology and techniques effectively in support of a project;
- Complete an internship at a music industry business, such as a recording studio, radio station, or jingle house.

Appendix E: Philosophy/Logic Performance Prognosis Survey

(See next page)

Performance Diagnosis for Logic

1. I understood that responsibility for learning (and my interest in the course) lies primarily with me—that I must do the learning, and find my own interests or, when I am uninterested, be patient and understand that as I learn more, I will get more interested (i.e., I understand the "learner's paradox" described by Leamnson).	TRUE	FALSE
2. I always kept my phone, social media notifications, and other distractions OFF or out of reach/view when I was in class AND when I was studying.	TRUE	FALSE
3. I consistently worked through the assigned chapters (or at least the Website content) ***before*** the class meeting in which we covered the material.	TRUE	FALSE
4. I consistently attended class, actively participated, AND "made" notes in class, processing the instructor and text-author's words into writing and/or putting concepts and definitions in my own words, diagrams, images, etc.	TRUE	FALSE
5. I interacted with my notes later the same day (or soon as possible) to rework them and mark areas of confusion.	TRUE	FALSE
6. I kept a learning log of my answers to the central organizing questions of classes.	TRUE	FALSE
7. I regularly considered my prior knowledge about the topics, and I was deliberate about connecting what I was learning to what I knew before.	TRUE	FALSE
8. I went to office hours or tutoring to discuss questions, confusions, my interests in logic/philosophy, or get confirmation that I was completing problems correctly.	TRUE	FALSE
9. I consistently completed problems/exercises from the book and the web sites as we went.	TRUE	FALSE
10. I reworked, in multiple, spread-out sessions (not just one long cram session), the problems/exercises from the book/web sites in the days leading up to the exam, interleaving my prep with other tasks.	TRUE	FALSE
11. I spent some time studying logic at least five days per week (not including class-time).	TRUE	FALSE
12. I consistently spent at least six hours per week (not including class-time) reading, thinking about, or working on logic since the first week of class.	TRUE	FALSE
13. I taught concepts to friends, family members, strangers at work, pets, myself in the mirror, stuffed animals, imaginary students, etc.	TRUE	FALSE
14. I ensured that I memorized key terms, technical definitions, and concepts by self-testing regularly with flashcards, cold recall attempts, and/or use of mnemonic devices.	TRUE	FALSE
15. On my own (i.e., not JUST in class), I made diagrams or some sort of graphic organizer (e.g., concept map, flowchart) of the concepts and their relationships to each other.	TRUE	FALSE
16. I formed or joined a study group with classmates to review and discuss concepts, exercises, and questions.	TRUE	FALSE
17. I consistently returned to earlier concepts and exercises to re-confirm my understanding, re-enforce my memory, and connect previous information to current course topics.	TRUE	FALSE
18. I read and employed at least some advice described in the Leamnson reading ("To Learn (Your First Job)").	TRUE	FALSE
19. I responded to difficulties I had and errors that I made with patience for myself and an understanding that mistakes are necessary to learning; I asked, "What do I understand so far?" instead of wondering why I didn't "get it" (and, whenever possible), wrote out my understanding.	TRUE	FALSE
20. I remain confident that I can learn the material of this course if I can put in the required time/effort.	TRUE	FALSE
21. I had a good night's sleep on the night before the exam.	TRUE	FALSE

SOURCE: Adapted from McGuire, S.Y. (2008). In Appendix B of Gabriel, K.F.. *Teaching Underprepared Students.* Sterling, VA: Stylus, 2008, pp.125-126.

Appendix F: Philosophy Individual Question Analysis