

# Course or Program Assessment Summary [http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

This form can be used to record SLO assessment plans and results for courses or programs. It is recommended that this document be stored on a group drive, or in MyCuesta.

Division: **Performing Arts** Program: **Music (Jazz Studies)** Date: **3/3/14** v. 3 2012

Courses in program, or course: \_\_\_\_\_Jazz Studies\_\_\_\_\_

Faculty involved with the assessment and analysis: **Ron McCarley**

Course-to-program outcome mapping document\*\* is completed Yes X No \_\_\_\_\_

1	Student Learning Outcome Statements x Program <input type="checkbox"/> Course	<ol style="list-style-type: none"> <li>1. Analyze the theoretical elements of a solo or piece of music.</li> <li>2. Practice effectively</li> <li>3. Improvise and respond to aesthetic content</li> <li>4. Work effectively as a team/ensemble</li> <li>5. Perform well in terms of stating melodies well, intonation, groove and ensemble playing.</li> </ol>
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	All program outcomes are closely tied to course outcomes. Please see attached program mapping for more detail (part of this document).
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	For a program like ours assessing program SLOs within courses is the only thing that makes sense. We serve a wide range of students from future career musicians to hobbyists and the only way to evaluate how we are serving them is a gather the data in the courses. While much of the data is subjective and unstandardized, this can still be used for internal planning purposes and reflection.
4	Assessment Results Summary (summarize Data)	<p>There has been a major rewrite of curriculum and many of the classes are new this year and some classes have not even been offered yet. And even some of the classes that have been offered have revised SLOs. So the numbers below represent assessment from Spring 2013.</p> <p>This shows an attempt to compile assessment across all of the classes that are considered primary classes for the jazz studies major:</p> <ol style="list-style-type: none"> <li>1. 89% This is the only purely analytical aspect of our major. It is also the lowest of the scores.</li> <li>2. 93% The ability to practice effectively is one of the main indicators of future success.</li> <li>3. 95% An important skill that is taught well here.</li> <li>4. 95% This is a high score, and I think that it reflects the students exceptional abilities to work together.</li> <li>5. 90% These are very important 'real-world' skills in music.</li> </ol>
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	This year represents a major rewrite of our curriculum and a year of transition. It will take some time to really know how effective the results are. While our students do exceptionally well in areas that relate to working together and self-expression, the areas of analysis and fundamental music skills could be much higher. The appearance is that our modifications seems to helping.
6	Recommended Changes & Plans for Implementation of	It is recommended that further assessment be completed in the Spring of 2015.



intonation, groove and ensemble playing.														
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

### **MUS 204A Music Theory II**

1. Write and identify any 7th chord in root position and inversion. (relates to program SLO 1)
2. Using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys: Realize a figured bass; harmonize a given melody. (relates to program SLO 1)
3. Conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys in binary and ternary forms. (relates to program SLO 1)
4. Compose music using musical elements included in course content. (relates to program SLO 1, 3)

### **MUS 204B MUSIC THEORY III**

1. Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion and borrowed chords and other mixture chords (secondary and double) in root position and inversion. (relates to program SLO 1)
2. Realize a figured bass and harmonize a given melody using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences. (relates to program SLO 1)
3. Analyze music in terms of harmony using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences and in terms of form using binary and ternary forms. (relates to program SLO 1)
4. Compose music using musical elements included in the course content. (relates to program SLO 1, 3)

### **MUS 204C MUSIC THEORY IV**

1. Write and identify in context borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants. (relates to program SLO 1)
2. Write and recognize examples of enharmonic modulation. (relates to program SLO 1)
3. Define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm. (relates to program SLO 1)
4. Compose music using musical elements included in course content. (relates to program SLO 1, 3)

### **MUS 205A MUSICIANSHIP II**

#### **Student Learning Outcomes**

1. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. taking dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords. B. taking dictation of rhythms with subdivided beats in simple and compound meters. C. taking harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals. (relates to program SLO 2, 5)
2. Demonstrate the ability to "audiate" a musical score by: A. sight reading and performing rhythms with subdivided beats in simple and compound meters. B. sight singing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords. (relates to program SLO 2, 5)

### **MUS 205B MUSICIANSHIP III**

1. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. Taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures. B. Taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys. C. Aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys. (relates to program SLO 2, 5)
2. Demonstrate the ability to "audiate" a musical score by: A. Sight reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters. B. Preparing and sight singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys. (relates to program SLO 2, 5)

### **MUS 205C MUSICIANSHIP IV**

1. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian). B. taking dictation of chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies. C. taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. D. aurally identifying and transcribing harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly-related keys. (relates to program SLO 2, 5)
2. Demonstrate the ability to "audiate" a musical score by: A. sight reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. B. preparing and sight singing chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies. (relates to program SLO 2, 5)

### **MUS 212 Applied Music**

1. Perform on their instrument or voice in a musically expressive manner and demonstrate the proper characteristics involved in, and related to, musical production. (relates to program SLO 5)
2. Demonstrate an ability to work in collaboration with other musicians, using proper rehearsal and performance techniques with accompanists and/or instrumental and choral ensembles. (relates to program SLOs 4 and 5)
3. Display critical thinking and listening skills through written critiques (ie, concert reports) of performances concerning artistic expression, performance practice, and selection of repertoire. (relates to program SLOs 1 and 3)
4. Demonstrate preparedness for future career opportunities.

### **MUS 223 Vocal Jazz Ensemble**

- Refine all learning objectives of MUS 228 (Mixed Choir) (relates to program SLOs 4 and 5)
- Refine individual ensemble skills:
  - Independence of part singing (relates to program SLO 5)
  - Blend (relates to program SLO 5)
  - Stylistic interpretation (relates to program SLO 5)
  - Vocal jazz improvisation (relates to program SLO 3)
  - Greater appreciation for the uniqueness of American pop/jazz music (relates to program SLO 1)

### **MUS 224 Vocal Jazz Workshop**

1. Provide written and oral demonstration of jazz scales and modes (relates to program SLOs 1 and 2)
2. Interpret written music for vocal performance (relates to program SLOs 1, 2 and 3)
3. Demonstrate critical listening skills by forming good intonation (relates to program SLO 5)
4. Demonstrate several improvisation techniques (relates to program SLO 3)
5. Prepare lead sheets for jazz performance and accompaniment (relates to program SLOs 1 and 4)

### **MUS 238 Music Appreciation: Jazz**

1. Demonstrate a basic understanding of the elements of Jazz using appropriate terminology. (relates to program SLO 1)
2. Identify musical instruments and different jazz ensembles and recognize the difference between improvisation and precomposed sections. (relates to program SLO 1)
3. Analyze and evaluate live jazz performances. (relates to program SLO 1)
4. Discuss Jazz in its historical context. (relates to program SLO 1)

### **MUS 231 Jazz Ensemble**

1. Perform a part in large jazz group well in terms of stating melodies well, intonation, playing stylistically and playing within the concept of groove. (relates to program SLO 5)
2. Sight read well (relates to program SLOs 2, 5)
3. Work as part of a team/ensemble and rehearse effectively including responding to a director and punctuality (relates to program SLO 4)
4. Practice effectively (same as program SLO 2)

### **MUS 232 BEGINNING JAZZ IMPROVISATION**

1. Perform all basic scales, chords and techniques used in jazz improvisation. (relates to program SLO 1, 2, 5)
2. Improvise a solo in a jazz setting. (relates to program SLO 3)
3. Transcribe and perform a recorded solo. (relates to program SLO 1, 3, 5))
4. Follow along with a chord progression while playing and not get lost. (relates to program SLO 3)

### **MUS 233 Jazz Improvisation**

1. Demonstrate all basic scales, chords and techniques used in jazz improvisation. (relates to program SLOs 1,2 and 3)
2. Improvise a solo in a jazz setting. (relates to program SLO 3)
3. Analyze a recorded solo. (relates to program SLO 1)
4. Reharmonize a jazz piece and recognize reharmonizations in other pieces (relates to program SLO 1, 3 and 5)

### **MUS 245 Jazz Workshop**

1. Perform a part in a small jazz group well in terms of intonation, intonation, rhythm, expression, playing stylistically and playing within the concept of groove. (relates to program SLO 4, 5)
2. Memorize parts and improvise in the jazz idiom. (relates to program SLO 3, 5)

3. Work as part of a team/ensemble and rehearse effectively including responding to a director, punctuality and professional conduct. (relates to program SLO 4)

4. Practice effectively. (relates to program SLO 2)

The chart below indicates where the data for the program outcome averages comes from. Some classes have only been offered once or not at all at this point and so do not have assessment data.

	MUS 204A	MUS 205A	MUS 204B	MUS 205B	MUS 204C	MUS 205C	MUS 212	MUS 223	MUS 224	MUS 227	MUS 231	MUS 232	MUS 233	MUS 238	MUS 245	Average
1. Analyze the theoretical elements of a solo or piece of music.	85	90	92				X		X				90	X		89
2. Practice effectively	X	X	X				75		X	95	93		X		96	93
3. Improvise and respond to aesthetic content	X	X	X				X	84	X	96			100		94	95
4. Work effectively as a team/ensemble							X	X	X	95	91				96	95
5. Perform well in terms of stating melodies well, intonation, groove and ensemble playing.							68	92	X	97	90		X		93	90