

2007-2008 Program Assessment Report: Music Department

Name of Department/Unit: Music Department

List of Programs:

- BA Breadth Studies
- BA Music Education
- BA Music Industry
- BA Music Therapy
- BM Music Performance
- BM Jazz Studies
- BM Music Composition/Commercial and Media Writing
- MA Music Education
- MM Music Performance
- MM Music Conducting
- MM Music Composition

Department/Unit Mission: The Music Department's vision is to be recognized by current and future students and the broader educational community as a professional, ethical and high quality Music Department that prepares musicians for diverse careers. To achieve this vision, the faculty of the Department of Music strives to inspire the highest level of creative activity and scholarship in advancing an understanding of the musical arts, their importance to human culture, and their power to affect social behavior through ever-evolving contemporary curricular and extra-curricular models.

Department/Unit Goals: The Department of Music is committed to demonstrating excellence as we provide the highest quality of professional training in music to students pursuing a broad variety of careers. To fulfill this mission, we create and perform music of diverse styles, apply and impart musical knowledge in all its forms, and offer artistic, cultural, and intellectual enrichment within and beyond California State University, Northridge.

Name of Assessment Liaison: Diane Roscetti

Name of College: Arts, Media and Communication

2007-2008 Program Assessment Report Assessment Activities for Music Program

Student Learning Outcomes (which SLOs were assessed?)	Assessment Dates (when was SLO assessed)	Assessment Procedures (what did you do?)	Summary of Findings (what did you learn?)	Use of Findings for Program Improvement (what recommendations for program improvement did you make?)
<p>SLO#2: Students will demonstrate an acquaintance with a wide range of music cultures of the world and their interrelationship with Western music traditions</p>	<p>January 23-May 9, 2008</p>	<p>Administered pre-test at beginning of semester to identify baseline of incoming proficiency on this SLO. At end of semester administered same test to determine improvement in knowledge.</p> <p>Embedded question in last exam to allow students to give their assessment of how successfully the course achieved the outcome described by this SLO.</p>	<p>At beginning of semester only 30% of students were able to name the styles selected. Only 8% were able to describe connections to Western music traditions. At the end of the semester, 94% were able to name the styles and 64% were able to describe the connections to Western traditions. This represents a significant improvement.</p> <p>While ALL students in the class felt this SLO was accomplished many agreed on some suggestions of improvement.</p> <p>1) Cover less breadth and more depth of music cultures. Students felt the class was too rushed and too many countries and styles were covered. They would have preferred a smaller number of styles covered in more depth.</p> <p>2) Students suggested less time be spent on logistics that were already covered in the syllabus, particularly instruction on how to write an excellent research paper (this course is WI- writing intensive).</p> <p>3) Students would like more guest and hands-on participation.</p>	<p>1) Rather than trying to discuss in class all the styles covered in the text, students should be responsible for this material on their own and class time should be reserved for studying 2-3 selected music cultures from each continent/culture area in detail. Guest and hands-on activities should coincide with these selected music cultures. This should assist us in improving student learning of the connections to Western traditions as well as more time can be spent on this aspect of the SLO.</p> <p>2) Less time will be spent on logistics already covered in the syllabus. We will explore the possibility of putting additional information normally delivered via lecture on a class website so that course time spent of discussing and listening to music can be maximized.</p>
<p>SLO#3: Students will understand how technology serves the field of music as a whole and demonstrate a working knowledge of the technological developments applicable to their area of specialization</p>	<p>January 23–May 9, 2008</p>	<p>Administered pre-test at beginning of semester to identify baseline of incoming proficiency on this SLO. At the end of the semester administered same test to determine improvement in knowledge.</p>	<p>At beginning of semester students scored an average of 54% on the pre-test. By the end of the semester students scored an average of 87%. The pre-test/post-test were broken down into four areas with the following scores.</p> <p>Pre-test:</p> <ul style="list-style-type: none"> • MIDI and Sequencing (59%) • Sound (59%) • Digital Audio (37%) • Synthesis and Sampling (53%) <p>Post-test:</p> <ul style="list-style-type: none"> • MIDI and Sequencing (89%) • Sound (88%) • Digital Audio (80%) • Synthesis and Sampling (89%) <p>Students had the least knowledge of digital audio coming in but were quite similar in other areas. Students had the greatest increase in their knowledge of digital audio—an improvement of 43%—but they still lagged behind the other areas by 8–9 percentage points. Students improved in the other areas by 30%, 29%, and 36%. These are satisfying improvements.</p>	<p>The skewing of the area scores on the pre-test suggests increased focus on the area of digital audio. The improvements in this area from the pre-test to the post-test suggest that the current pedagogy is effective, but the remaining 8–9% gap between the outcome for digital audio and the outcome for the other areas necessitates further improvements. We plan to enrich all of the areas with multimedia content on an updated course website and shift some of the learning from lecture-based to experientially based through guided exploration.</p> <p>One feature of the SLO not explicitly addressed so far is: “[students will]...demonstrate a working knowledge of the technological developments applicable to their area of specialization.” The existing assignments call for students to develop working knowledge of technological developments that are broadly applicable to all musical fields. Lecture content in the class currently addresses areas of specialization, but we plan to implement a feature of the class that will allow them to explore music technology in their field in greater depth most likely leading to a more individualized final project within their area of specialization.</p>

Student Learning Outcomes (which SLOs were assessed?)	Assessment Dates (when was SLO assessed)	Assessment Procedures (what did you do?)	Summary of Findings (what did you learn?)	Use of Findings for Program Improvement (what recommendations for program improvement did you make?)
<p>The student will demonstrate a continuing development of professional and scholarly competence in a selected area of study: Music Education, Music Performance, Composition or Conducting.</p>	<p>January 23- May 9, 2008</p>	<p>Students entering the graduate program must take placement tests in music history and music theory. Students not achieving a high enough grades on these tests must take remedial course in order to move into graduate level coursework in music history and analysis. The remaining assessment is done through coursework and papers in various graduate courses, and also through major area work such as public conducting, performances and a final thesis or dissertation.</p> <p>The Graduate Committee met to review graduate records. We compiled a list of graduate theses written over the past three years. We examined entrance exam scores and comments on final recitals.</p>	<p>Based on the numbers from the past two years only about 50 percent of the graduate students accepted pass theory and history placement tests. The half that don't pass have been put in MUS 200 level History or 300 level theory courses as remedial classes. We have received feedback from students that they don't feel they should be mixed in with lower-division students. By the time these students, and the students that pass the exams take the core curriculum in the graduate area they will have greatly increased their scholarly competence and this becomes evident when reviewing various thesis from the past five years and also by attending final graduate recitals.</p>	<p>We suggest adding a graduate music history review course (and possibly theory review) back into the graduate curriculum. It is somewhat degrading for graduate students who don't pass the entrance exam to be placed in sophomore level classes. With the increasing number of graduate students attending in coming years, we should have a sufficient number of students to fill these review classes.</p> <p>We would encourage the department to consider a final oral exam for graduate students or at least a final comprehensive written exam to ensure that we are meeting this SLO. We also suggest that future graduate applicants submit a substantial writing sample as part of the application process to establish a baseline that can assist us to further analyze student progress and ensure that we are making improvements in the program to address student needs.</p>