**2018-2019 Annual Program Assessment Report Guide**

Please submit report to your department chair or program coordinator, the Associate Dean of your College, and to [james.solomon@csun.edu](mailto:james.solomon@csun.edu), Director of the Office of Academic Assessment and Program Review, by **September 30, 2019**. You may, but are not required to, submit a separate report for each program, including graduate degree programs, which conducted assessment activities, or you may combine programs in a single report. **Please include this form with your report in the same file and identify your department/program in the file name.**

**College: MCCAMC**

**Department: MUSIC**

**Program: NASM review, Masters in Music in Music Industry Administration, GE: MUS105: Understanding Music**

**Assessment liaison: Katherine Ramos Baker**

1. **Please check off whichever is applicable:**

**A. \_\_X\_\_\_ Measured student work within program major/options : Masters Program: MIA**

**B. \_\_\_\_\_­\_\_ Analyzed results of measurement within program major/options**

**C. \_\_X\_\_\_ Applied results of analysis to program review/curriculum/review/revision major/options: NASM review**

**D. \_\_X\_\_\_ Focused exclusively on the direct assessment measurement of General Education Arts and Humanities student learning outcomes: MUS 105: Understanding Music**

1. **Overview of Annual Assessment Project(s).** On a separate sheet,provide a brief overview of this year’s assessment activities, including:

* an explanation for why your department chose the assessment activities (measurement, analysis, application, or GE assessment) that it enacted
* if your department implemented assessment **option A**, identify which program SLOs were assessed (please identify the SLOs in full), in which classes and/or contexts, what assessment instruments were used and the methodology employed, the resulting scores, and the relation between this year’s measure of student work and that of past years: (include as an appendix any and all relevant materials that you wish to include)
* if your department implemented assessment **option B**, identify what conclusions were drawn from the analysis of measured results, what changes to the program were planned in response, and the relation between this year’s analyses and past and future assessment activities
* if your department implemented **option C**, identify the program modifications that were adopted, and the relation between program modifications and past and future assessment activities
* if your program implemented **option D**, exclusively or simultaneously with **options** **A, B, and/or C**, identify the basic skill(s) assessed and the precise learning outcomes assessed, the assessment instruments and methodology employed, and the resulting scores
* in what way(s) your assessment activities may reflect the university’s commitment to diversity in all its dimensions but especially with respect to underrepresented groups
* any other assessment-related information you wish to include, including SLO revision (especially to ensure continuing alignment between program course offerings and both program and university student learning outcomes), and/or the creation and modification of new assessment instruments

1. **Preview of planned assessment activities for 2019-20.** Include a brief description as reflective of a continuous program of ongoing assessment.

**Overview of Annual Assessment Projects.**

Each of the following four assessment projects were made in consultation with the department chair and with approval of the music department faculty.

The Master of Arts in Music Industry Administration has begun assessing Music Department Student Learning Outcome #6, and the MIA Program Student Outcomes, specifically related to the Graduate Project.

NASM review. The Music Department’s Self-Study for the national outside accreditation agency.

GE Arts and Humanities assessment: MUS 105, Pre-test and Post-test

DFU follow up on MUS 105

**Preview of planned assessment activities for 2019-20.** The Music Department will be in various stages of assessment for this coming year:

Following the progress of two MIA cohorts as one completes the older degree requirements and one begins the revised degree requirements.

Response to the NASM evaluators report, which is due during this academic year.

Beginning stages of assessment for MUS201:Style/Literature of Music I and MUS202:Style/Literature of Music II. MUS201 was identified through the CSU Student Success Dashboard for Fall 2018 as the primary high DFU course in MCCAMC with a 36% DFU rate. MUS202, offered in spring semesters, will also be included.

Writing a 5-Year Department Assessment Plan.

**MUSIC INDUSTRY ADMINISTRATION, M.A.—Assessment 2018-2019**

The Master of Arts in Music Industry Administration has begun assessing Music Department Student Learning Outcome #6, and the MIA Program Student Outcomes, specifically related to the Graduate Project.

Music Department Student Learning Outcome #6:

Demonstrate professional competence in the execution of business processes and practices commonly employed within their area of specialization.

MIA Student Learning Outcomes

After successful completion of all requirements for the Master of Arts in Music Industry Administration, students will:

Demonstrate knowledge and identification of facts, terms, concepts, principles and theories within the music industry.

Identify the purpose, importance and critical function of copyright within the music industry.

Demonstrate professional competence and intellectual rigor in the execution of business practices and procedures common to the music industry.

Develop interpersonal skills and leadership qualities necessary for effectiveness in mixed artistic and non-artistic team-based business environments.

Develop interdisciplinary skills and entrepreneurial qualities necessary for career effectiveness within an evolving global music industry.

Recognize the importance of remaining both inquisitive and adaptable as the music industry continues to evolve.

Demonstrate the principles of exceptional character and assess the advantages, to both the individual and music industry alike, of incorporating them into one’s personality.

During the 2018-2019 academic year, at the request of the music department’s outside accrediting body, the National Association of Schools of Music (NASM), the faculty of the MIA program, under the organizational leadership and guidance of Academic Lead Andrew Surmani, re-evaluated the curriculum for this masters program based on:

current trends in the music industry

current trends in business

current trends in curriculum in the CSUN College of Business Administration and their measurement tools

comparison with other higher education institutions’ curriculum

the MIA graduation exit exam results

MIA culminating experiences (case studies)

In response to NASM and based on the above listed criteria and research, the program was modified by changing the Comprehensive Exam (MUS 697) to a Graduate Project (MUS 698MIA), to be implemented with the Fall 2019 cohort. (Essential elements of MUS 697 will now be integrated into various courses and experiences throughout the degree program.) The Graduate Project (MUS 698MIA) was designed to become a consultation report for a music business that demonstrates knowledge and skills acquired throughout the degree program:

Project management skills

Primary and secondary research skills in research design, data collection and analysis, and research-based recommendations

Consulting skills, including client management

The Graduate Project (MUS 698MIA) course assessment will be a combination of scores from the Faculty Advisor, evaluation of a Consulting Log, Peer to Peer Evaluation, the Final Report, the Academic Lead, an External Reader, and Client evaluation.

As of Fall 2019, the Program Learning Objectives Test for MIA, which had been administered as part of the Comprehensive Exam, is now being used as a Pre-Test for incoming cohorts.

**MIA Program Learning Objectives Pre-Test and Post Test**

A 10-question test covering basic knowledge of the major sectors of the music industry was given to MIA Cohort 8 when they started the program in Fall 2019. It was also administered to MIA Cohort 6 when they completed the program in Spring 2019. See separate document which includes the questions, possible answers and correct answers. The results are as follows:

**Cohort 8—Entered program in Fall 2019**

**Pre-Test Response Overall and % Correct per Question**

Mean – 43%

Lowest Score – 10%

Median – 40%

Highest Score – 90%

Standard Deviation – 19%

Q1: 50%

Q2: 50%

Q3: 29%

Q4: 68%

Q5: 32%

Q6: 37%

Q7: 37%

Q8: 26%

Q9: 58%

Q10: 39%

**Cohort 6—Competed program in Spring 2019**

**Post Test Response Overall and % Correct per Question**

Mean – 74%

Lowest Score – 60%

Median – 70%

Highest Score – 90%

Standard Deviation – 11%

Q1: 100%

Q2: 80%

Q3: 80%

Q4: 100%

Q5: 60%

Q6: 60%

Q7: 60%

Q8: 40%

Q9: 100%

Q10: 60%

Other assessment tools will be discussed and developed to track student progress and increase student comprehension throughout the degree as part of the 2019-2020 assessment plan.

**NASM—Assessment Report—2018-2019**

The Interim Music Department Chair, in consultation with all degree area heads, full-time faculty, part-time faculty, staff, and students, is the primary author and reporting officer for the NASM self-study, the report to the music department’s outside accrediting agency. During all of Fall 2018 and through January 2019, the chair assembled the qualitative and quantitative evidence, authored the narrative of the report, and assembled the curricular tables required by NASM, and presented it in its various stages of completion for faculty approval at each faculty meeting. After the final faculty approval, it was submitted to the NASM Commission on Accreditation. The report is 211 pages of printed narrative, a digital portfolio, and appendices that include 27 curricular tables.

The first page of the document demonstrates the scope of the accreditation:

National Association of Schools of Music Self-Study, presented for consideration by the NASM Commission on Accreditation by California State University, Northridge.

For Renewal of Plan Approval and Final Approval of Listing

Bachelor of Arts in Breadth Studies in Music

Bachelor of Arts in Music Industry Studies

Bachelor of Arts in Music Education

Bachelor of Arts in Music Therapy

Bachelor of Music in Keyboard (Organ Performance, Piano Performance, Piano Pedagogy)

Bachelor of Music in String Performance (Orchestra Strings, Classical Guitar)

Bachelor of Music in Percussion Performance

Bachelor of Music in Winds

Bachelor of Music in Vocal Arts

Bachelor of Music in Composition (Composition, Commercial and Media Writing)

Bachelor of Music in Jazz Studies

Master of Music in Composition

Master of Music in Performance (Guitar, Percussion, Piano, Strings, Vocal, Winds)

Master of Music in Conducting (Orchestra, Band/Wind, Choral)

For Renewal of Plan Approval

Master of Music in Collaborative Piano Performance

Master of Arts in Music Industry Administration

The index has four sections:

Purposes and Operations: mission statements, overall descriptions of the program, size and scope, faculty and staff, resources,

Instructional Programs Portfolio: detailed descriptions of each of the programs and how they meet NASM guidelines

Evaluations, Planning, Projections: includes projected improvements and changes for the department as well as future issues

Management Document Portfolio (digital only): includes documents related to:

Purposes and Operations: includes financial statements, Section 600, RTP procedures, faculty workloads, instrument inventories, library and learning resources

Instructional Programs: includes information on recitals, graduate programs, 10-year GE enrollment patterns

Evaluation, Planning, Projections: includes assessment reports from 2014-15 through 2017-18, Improving Music General Education Report, internship evaluation, music core revision proposal, and Master of Arts in MIA Curriculum Proposal.

Appendices: Music scholarships, auditions forms, curricular tables.

Under “Future Issues”:

Replacement of tenure lines in the department

The need for additional recital space

Increasing need to consider curriculum outside the conservatory model

Personalizing the learning experience and serving individual student’s needs as the faculty to student ratio rises

Increasing scholarship available to students

University impaction

Here was the schedule of the NASM team visit to CSUN in March 2019:

**CSUN Self Study 2019 – NASM Visit Days**

**Sunday March 10**

3:00pm-4:00pm: Disney’s *Silly Symphony* with the CSUN Symphony Orchestra – The Younes and Soraya Nazarian Center for the Performing Arts

4:00pm-5:00pm: Walk-through of Cypress Hall and Nordhoff Hall

6:00pm: Dinner

**Monday March 11**

11:30am-12:30 pm: CSUN Music Student Showcase – Cypress Recital Hall

12:30pm: Lunch Available- CY 101

1pm-2pm: Conference Call with President Dianne Harrison and Interim Provost Stella Theodoulou – CY 101

**Tuesday March 12**

9am-10am: Meeting with Dean Dan Hosken - Dean’s Office NH 211

10am-11am: Meeting with Faculty – CY101

11am-12pm: Meeting with students – CY 101

12pm: Lunch Available – CY101

1pm-1:30pm: Tour of Library with Professor Lindsay Hansen Brown (Mary Ellen Poole)

1pm-2pm: Student Teaching Observation -Off-Campus at Monroe High School (Stephen Parsons)

The NASM team sent their response to the report and their visit in late summer. The 25-page document is primarily supportive of the music department, with primary concerns regarding faculty load, the need to hire full-time faculty in voice and in collaborative piano, and developing a Master of Music in Jazz Studies. Dr. Thachuk is currently writing the response to the accreditation team’s report, which is due during this academic year.

**MUS150: Understanding Music—Assessment Report 2018-2019**

Part I: General Education Assessment: Arts and Humanities

**MUS150: Understanding Music** is an introductory-level General Education course. The multiple instructors, while using differing texts, share common outcomes and assignments. Below are statements from the common portions of the syllabus that relate to the formation of the Pre-Test and Post-Test to measure student learning.

**University Catalog Description**: History of Western music traditions, examining musical style and structure, relationships with other art forms and aspects of their roles in Western Culture. Lecture, listening, discussion and outside concert attendance. (Available for General Education, Arts and Humanities.)

**General Education Goal for the Arts and Humanities:**

Students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts, literatures, religions and philosophy.

**General Education Student Learning Outcome #5 for this course:**

Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy or religion and a comprehension of the historical context within which a body of work was created or a tradition emerged.

**Course Student Learning Outcome #1:**

Demonstrate an introductory knowledge of musical stylistic periods and important composers through quizzes, mid-term and final examinations.

In consultation with the instructors teaching MUS105 in Fall 2018, a ten-question multiple choice test was developed by the music department assessment liaison to be used as both pre-test and post-test. This test included common musical terms, forms, and stylistic periods that are included in virtually all introductory music courses and texts. All questions in the pre-test and post-test were identical. The Pre-Test was administered in the first week of the semester. The Post-Test was administered during Week 14 of the semester. The statistics below are combined from three sections of MUS105, Spring 2019.

**Pre-Test and Post-Test Statistics—provided by the assessment liaison**

253: Number of students from the three sections who completed the Pre-Test

214: Number of students from the three sections who completed the Post-Test

Percentage of correct answers by question:

Q1: Pre-Test: 60%; Post-Test: 81%

Q2: Pre-Test: 80%; Post-Test: 93%

Q3: Pre-Test: 70%; Post-Test: 87%

Q4: Pre-Test: 45%; Post-Test: 61%

Q5: Pre-Test: 68%; Post-Test: 84%

Q6: Pre-Test: 36%; Post-Test: 75%

Q7: Pre-Test: 81%; Post-Test: 87%

Q9: Pre-Test: 23%; Post-Test: 23%

Q10: Pre-Test: 42%; Post-Test: 77%

The difference in numbers of students completing the test has two possible explanations:

Students change their schedules through the third week of classes, so some students who took the pre-test were no longer enrolled in the course by Week 14.

Student persistence in MUS105 has been an ongoing challenge, a challenge that has been identified by the instructors, the department and the dean of the college. This is a challenge that has also been identified in many general education courses, and the university has worked with departments and instructors in significant ways, such as forming eLearning communities. As mentioned in the 2017-2018 Assessment Report, five music faculty (four who taught MUS105 and one that taught MUS107) participated in a CSUN eLearning Community from June 2017-May 2018.

For 2019-2020, the faculty will meet with the assessment liaison to discuss the results of the pre- and post-tests and their possible impact on student learning.

Part II: DFU interventions follow up from 2017-2018

The faculty who teach MUS105 continue to consult frequently with each other during the semester regarding increasing student success and student persistence both in person and through email. Four activities emerged:

Earlier and more frequent email contact with students who earn lower grades and/or do not complete assignments.

Beta-testing of the Canvas Messaging Dashboard that was designed and developed by the Director of Data and Analytics Helen Heinrich’s team. With this tool I was able to quickly identify:

The number of missed assignments from each student in the class.

The number of late assignments from each student in the class.

The cumulative grade of each student.

Sort students by missed assignments or late assignments or cumulative grades or a combination of these.

AND then send a quick bulk email/mail merge message to the group of students individually that addressed them individually.

Using a common performance calendar for the concert reports assignment. This calendar listed over 90 performance in the greater Los Angeles area, including free concerts and low-cost or student priced tickets. I have included the first two of 18 pages of concerts with hyperlinks to information about the concerts and tickets.

**Approved Concerts: MUS105, Spring 2019**

This list contains more than 90 professional-level and university-level performances. I have provided the websites for each of the performances so that you may be sure to have up-to-date information: *concerts can be cancelled, concerts can be moved to other locations, concerts can have different pricing*, depending on whether you take advantage of student discount prices.

I have included some concerts that are free, many that cost $10 and under, many that are $10-20, and then some that are significantly more expensive. Three organizations provide special ticket prices for students: the Los Angeles Philharmonic, CSUN Valley Performing Arts Center, and the New West Symphony. Please consult the websites listed below so that you may receive their special student pricing.

Los Angeles Philharmonic: special tickets for students ($10 and $20)

<https://www.laphil.com/students>

CSUN Valley Performing Arts Center—The Soraya: CSUN Student, Faculty, Staff, and Alumni Discounts

Student tickets are $12—be sure to follow the directions on the website

<http://www.valleyperformingartscenter.org/tickets/csun-discounts/>

New West Symphony, which performs in Thousand Oaks and Oxnard:

Connect! Club, offers a subscription of $40 for 4 concerts with 2 tickets each

<https://newwestsymphony.org/families-students/>

**February**

Thurs., Feb. 7—8 p.m.

Chinese New Year:

Los Angeles Philharmonic, with performances by violinist Ray Chen.

Walt Disney Concert Hall

Music by Huanzhi, Saint-Säens, Du Yu, An-Lung Huang, Liu Tieshan, and Ravel.

[**https://www.laphil.com/events/performances/184/2019-02-07/chinese-new-year/**](https://www.laphil.com/events/performances/184/2019-02-07/chinese-new-year/)

Fri., Feb. 8—7:30 p.m.

USC Thornton Wind Ensemble

Works by Navarro, Dahl, and Schuller

USC Bovard Auditorium

Free and open to the public.

<https://music.usc.edu/events/details/?event-id=1505247>

Fri., Feb. 8—8 p.m.

Sat., Feb. 9—8 p.m.

Buddha Passion (U.S. premiere, LA Phil commission)

Los Angeles Philharmonic, Los Angeles Master Chorale, vocal soloists, including indigenous singers

Walt Disney Concert Hall

<https://www.laphil.com/events/performances/188/2019-02-08/buddha-passion/>

Fri., Feb. 8—8 p.m.

Sat., Feb. 9—3 p.m. and 8 p.m.

Sun., Feb. 10—3 p.m.

1776: The Musical

CSUN: The Soraya

<https://www.thesoraya.org/calendar/details/1776>

Sat., Feb. 9—7:30 p.m.

Judicael Perroy, guitar: Guest Artist Recital

CSUN: Cypress Recital Hall (Music Dept.)

Student tickets: $7

<https://www.csun.edu/mike-curb-arts-media-communication/music/events/judicael-perroy-guitar-guest-artist-recital>

Sat., Feb. 9—7:30 p.m.—Thousand Oaks Civic Arts Plaza

Sun., Feb. 10—3 p.m.—Oxnard Performing Arts Center

The Romantics: Frechette, Beethoven, Brahms

New West Symphony

<https://newwestsymphony.org/2018-2019-masterpiece-series/the-romantics/>

For student tickets, subscribe to Connect! Club:

<https://newwestsymphony.org/families-students/>

Sun., Feb. 10—3 p.m.

Bible Women: The Concert—Voices of Our Mothers

UCLA Schoenberg Hall

Free

<https://music.usc.edu/events/details/?event-id=1506118>

The music department will continue to monitor student progress in MUS105 through 2019-2020.

Respectfully submitted,

Katherine Ramos Baker

Music Department Assessment Liaison