

MINOR IN MUSIC

ASSESSMENT REPORT ACADEMIC YEAR 2024 – 2025

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OVERVIEW

As this is my first assessment report, I am informed by previous reports and by my experience in the Music Program, having worked here as a full-time faculty member and program coordinator since Fall 2025. Details for this report are compiled from the Performing Arts Departmental archive drive, collected assets from full-time faculty, and scores from final presentations. Previous reports for the Music Program minor were filed by Byron Au Yong, who is no longer employed by USF.

MISSION STATEMENT

The Minor in Music program recognizes students' passion for the discipline and builds on it to deepen their knowledge and skills and to inspire them to use their art for the betterment of society.

PROGRAM LEARNING OUTCOMES

1. Analyze musical trends, works, and methodologies within their socio-historical context.
2. Apply musical skills in performing, teaching, composing, writing, or presenting.
3. Understand and articulate how music is integral to a humane and just society.

CURRICULAR MAP

| | PLO 1: Analyze musical trends, works, and methodologies within their socio-historical context. | PLO 2: Apply musical skills in performing, teaching, composing, writing, or presenting. | PLO 3: Understand and articulate how music is integral to a humane and just society. |
|-------------------------------------|---|--|---|
| MUS 100: Intro to Music Theory | | I and D | |
| MUS 101: Western Music Appreciation | I and D | | I |
| MUS 180: Music and Social History | I and D | | D |

| | | | |
|--|---------|---|---|
| MUS 110/111: Music Ensembles (0-2 units) | | D | |
| MUS 2xx: Cultural Studies (Core F) | D and M | | D |
| MUS 31x: Upper Level Theory | | M | D |

ASSESSMENT METHODOLOGY DESCRIPTION

PLO 1: Analyze musical trends, works, and methodologies within their socio-historical context

For AY 2021–2022, PLO 1 was assessed using student work products from the following courses:

- MUS 216: Music and Queer Community
- MUS 203: Music and Social Protest (asynchronous)
- MUS 312: Career Development in the Arts

These courses were selected because they explicitly engage students in historical, cultural, and methodological analysis of music and require students to situate musical works and practices within broader social, political, and community contexts.

Direct assessment methods for PLO 1 included:

- Analytical writing assignments examining musical works, movements, or practices within specific socio-historical frameworks.
- Discussion-based reflections (written and asynchronous) connecting musical trends to issues of identity, activism, labor, and social change.
- Applied research and presentation materials demonstrating students' ability to contextualize music-making within professional, historical, and ethical frameworks.

Assessed work products reflect students' ability to:

- Identify key musical trends and methodologies
- Analyze music in relation to social movements, communities, and historical moments
- Articulate connections between music, power, and social justice

COURSES & WORK PRODUCTS ASSESSED

| COURSE | WORK PRODUCT | INSTRUCTOR |
|---|---|--------------|
| MUS 216: Music & Queer Community in SF | Critical Reflection Essays & Community-Based Analysis Project | Thomas Kurtz |
| MUS 203: Music & Social Protest (online, asynchronous) | Weekly Analytical Discussion Posts & Final Synthesis Essay | Thomas Kurtz |

| | | |
|---|---|--------------|
| MUS 312: Career Development in the Arts | Professional Case Study Analysis & Artist Context Statement | Thomas Kurtz |
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ASSESSMENT PROCEDURES

MUS 216: Music and Queer Community:

Students completed a series of critical reflection essays and a community-based analysis project focused on queer musical practices in historical and contemporary contexts. Assignments required students to analyze musical works, performances, or sound-based practices in relation to LGBTQ+ history, community formation, and cultural resistance.

Assessment emphasized students’ ability to:

- Situate musical practices within queer historical and social frameworks
- Analyze music as a tool for identity formation and community belonging
- Apply interdisciplinary methodologies drawn from musicology, queer studies, and public history

MUS 203: Music and Social Protest (Asynchronous)

In this asynchronous course, students completed weekly discussion posts analyzing protest music across historical periods and social movements, as well as a final synthesis essay connecting multiple case studies.

Assessment emphasized:

- Depth of socio-historical analysis
- Ability to compare musical strategies across movements
- Use of course readings and listening examples to support claims

MUS 312: Career Development in the Arts

Students completed a professional case study analysis and an artist context statement, requiring them to examine how musicians navigate historical, economic, and institutional structures in the arts.

Assessment focused on students’ ability to:

- Analyze artistic labor within historical and social systems
- Articulate how musical careers are shaped by race, gender, sexuality, class, and access
- Connect professional practice to broader cultural and ethical considerations

RUBRICS

Across all three courses, assessed work products were evaluated using a three-point rubric aligned with PLO 1:

| CRITERIA | BELOW EXPECTATIONS | MEETS EXPECTATIONS | EXCEEDS EXPECTATIONS |
|--------------------------|--|---|---|
| Socio-Historical Context | Limited or inaccurate historical framing | Accurate historical framing with relevant | Sophisticated, nuanced integration of history |

| | | | |
|--------------------------|---|---|--|
| | | connections | and context |
| Analytical Depth | Descriptive rather than analytical | Precise analysis supported by examples | Insightful, original analysis connecting multiple perspectives |
| Methodological Awareness | Minimal engagement with analytical frameworks | Appropriate use of course methodologies | Strong command of interdisciplinary approaches |

DESCRIPTION OF RESULTS

| LEVEL | NUMBER OF STUDENTS |
|----------------------|--------------------|
| Below Expectations | 2 |
| Meets Expectations | 21 |
| Exceeds Expectations | 8 |

MUS 216: The majority of students met or exceeded expectations, particularly in their ability to connect musical practices to queer community histories and contemporary cultural contexts.

MUS 203: Students demonstrated strong analytical growth over the course of the term, with final synthesis essays showing improved integration of historical examples and theoretical frameworks.

MUS 312: Students met expectations in contextualizing musical careers within broader social and economic systems, with several students exceeding expectations through particularly nuanced case study analyses.

INTERPRETATION OF RESULTS

These results indicate that the Music Minor curriculum is effectively supporting students' ability to analyze musical trends, works, and methodologies within their socio-historical context. Students demonstrated a strong capacity to connect music to social movements, community histories, and professional practices, aligning closely with the goals of PLO 1.

The interdisciplinary nature of MUS 216, MUS 203, and MUS 312 appears to strengthen students' analytical skills by encouraging them to draw connections between music, identity, activism, and labor.

FUTURE CONSIDERATIONS

Future assessment cycles may benefit from:

- Including additional lower-division courses to track earlier development of PLO 1
- Refining shared rubrics across Music, Dance, and Theater minors to support cross-program alignment
- Expanding opportunities for students to engage with archival or primary-source materials