ASSESSMENT REPORT
ACADEMIC YEAR 2018 – 2019
REPORT DUE DATE: 11/01/2019

- Who should submit the report? – All majors, minors (including interdisciplinary minors), as well as graduate and non-degree granting certificate programs of the College of Arts and Sciences.
- Programs can combine assessment reports for a major and a minor program into one aggregate report as long as the mission statements, program learning outcome(s) evaluated, methodology applied to each, and the results are clearly delineated in separate sections.
- Undergraduate, graduate and certificate programs must submit separate reports
- It is recommended that each assessment report not exceed 10 pages. Additional materials (optional) can be added as appendices.
- A curricular map should be should be submitted along with each assessment report (we suggest that the curricular map should be informed by recent assessment outcomes).

Some useful contacts:

1. Prof. Alexandra Amati, FDCD, Arts – adamati@usfca.edu
2. Prof. John Lendvay, FDCD, Sciences – lendvay@usfca.edu
3. Prof. Mark Meritt, FDCD, Humanities – meritt@usfca.edu
4. Prof. Michael Jonas, FDCD, Social Sciences – mrjonas@usfca.edu
5. Prof. Suparna Chakraborty, AD Academic Effectiveness – schakraborty2@usfca.edu

Academic Effectiveness Annual Assessment Resource Page:

https://myusf.usfca.edu/arts-sciences/faculty-resources/academic-effectiveness/assessment

Email to submit the report: assessment_cas@usfca.edu

Important: Please write the name of your program or department in the subject line.

For example: FineArts_Major (if you decide to submit a separate report for major and minor);

FineArts_Aggregate (when submitting an aggregate report)

I.   LOGISTICS

1. Please indicate the name and email of the program contact person to whom feedback should be sent (usually Chair, Program Director, or Faculty Assessment Coordinator).

Alexandra Amati, x2072, adamati@usfca.edu

2. Please indicate if you are submitting report for (a) a Major, (b) a Minor, (c) a Major and Minor aggregated report (in which case, each should be explained in a separate paragraph as in this template), (d) a Graduate or (e) a Certificate Program

Minor in music

3. Please note that a Curricular Map should accompany every assessment report. Have there been any revisions to the Curricular Map?

There have been no revisions (except for the course PASJ 180 now called MUS 180 and MUS 392 now MUS 302).

	PLO1 Analyze musical trends, works, and methodologies within their socio-historical context	PLO2 Apply musical skills in performing, teaching, composing, writing, or presenting	PLO3 Understand and articulate how music is integral to a humane and just society
required classes			
MUS 100 Musicianship and principles of tonal theory (may be fulfilled with MUS 300 by advanced students)		I & D (M in 300)	
MUS 101 Music Appreciation (may be fulfilled with MUS 301 or 302 by advanced students)	I & D (M in 301/302)		I (D in 301/302)
MUS 180 Music and Social History	I & D		M

elective choices (8 units required)			
MUS 110/111 Music Ensembles (0-2 units)		D	
MUS 12x Music lessons (2 units)	I	I & D/M depending on level of student	
MUS 2xx Cultural studies (Core F)	D & M		D
MUS 31x upper division theory classes		M	D

1. MISSION STATEMENT & PROGRAM LEARNING OUTCOMES

2. Were any changes made to the program mission statement since the last assessment cycle in October 2018? Kindly state "Yes" or "No." Please provide the current mission statement below. If you are submitting an aggregate report, please provide the current mission statements of both the major and the minor programs

- **Mission Statement (Minor):**

No change

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.

2. Were any changes made to the program learning outcomes (PLOs) since the last assessment cycle in October 2018? Kindly state "Yes" or "No." Please provide the current PLOs below. If you are submitting an aggregate report, please provide the current PLOs for both the major and the minor programs.

Note: It is expected that PLOs will vary in level of mastery between different programs in the same discipline (e. g., a major and minor in the same subject area). Major revisions in the program learning outcomes need to go through the College Curriculum Committee (contact: Professor Joshua Gamson, gamson@usfca.edu). Minor editorial changes are not required to go through the College Curriculum Committee.

- **PLOs (Minor):**

No changes:

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.

3. State the particular program learning outcome(s) you assessed for the academic year 2018-2019. What rubric did you use?

Having assessed the first two in the past two years we are closing the cycle with PLO 3

Rubric:

	Excellent	Good	Acceptable	Unacceptable
Uses appropriate, ethical, and specific language to address social issues as related to music	*Can confidently, clearly, and correctly articulate social issues as related to music in society*	*Can articulate issues related to music in society in a good and articulate way most of the time*	*Can articulate issues related to music in society in an acceptable way some of the time*	*Cannot articulately address social issues as related to music in society*
Understands how music can be, is, and has been, a force for social and political change	*Can discuss coherently and knowledgeably how music and musicians have affected or can affect social justice and change in society*	*Can discuss coherently and knowledgeably how music and musicians have affected or can affect social justice and change in society in some cases*	*Can sometimes discuss appropriately but superficially how music and musicians have affected or can affect social justice and change in society*	*More times than not is unable to articulate and understand how music and musicians have affected or can affect social justice and change in society*
Understands the culture- and community-specific value of music	*Has a broad and deep understanding of what music's function and value is in society or in a particular community*	*Has a good, if at times spotty grasp of the value and function of music in the community and society*	*Has an approximate but acceptable understanding of the value and function of music in the community and society*	*Does not understand the value and function of music in the community and society*
Contextualizes musics in their appropriate community environment	*Can contextualize various musical expressions and events in their environment and can articulately explain it*	*Is aware at a superficial but quite complete level of the context of the music(s) under examination and can talk about it at a good level*	*Can contextualize various musical expressions in their environment about half the time*	*Is not able to understand the context and environment of music(s)*

The Role of Rubrics

The rubric is the single most important thing you need for assessment, and putting time and thinking into designing a good rubric is going to make the entire process a lot easier, faster, and meaningful. Your rubric should break down your chosen PLO into the smallest measurable components, so that the assessment of each piece of work becomes linear and easy, and the calibration among different faculty assessing more objective. If you still have to debate a while whether that one line of the rubric has been fulfilled or not, chances are your rubric item is still an aggregate and can be broken down further into smaller components. Once you have made a detailed rubric, then not only the "grading" work will be faster and straightforward, but at the end of it you will have data that is significantly more meaningful. For example, some parts of the PLO may be in tiptop shape while others may need to be massaged or tweaked, with more attention given to that particular item in class. Conversely, your data may show you that the PLO itself is not what you thought it should be—it may be that it duplicates something other PLOs include or that a crucial part

of what you teach is getting lost in the cracks between your PLOs. So do make sure that the rubric is as detailed and thorough as you possibly can manage (a short rubric in fact makes the grading longer, as counterintuitive as that seems).

3. METHODOLOGY

Describe the methodology that you used to assess the PLO(s).

For example, "the department used questions that were inputted in the final examination pertaining directly to the <said PLO>. An independent group of faculty (not teaching the course) then evaluated the responses to the questions and gave the students a score for responses to those questions."

Important Note – WSCUC advises us to use "direct methods," which consist of a <u>direct evaluation of a student work product</u>. "Indirect methods" like exit interviews or student surveys can be used only as additional complements to a direct method.

<u>For any program with fewer than 10 students</u>: If you currently have fewer than 10 students in your program (rendering your statistical analysis biased due to too few data points), it is fine to describe a multi-year data collection strategy here. It would be important to remember that <u>every 3 years</u>, we would expect you to have enough data to conduct a meaningful analysis.

<u>Important</u>: *Please attach, at the end of this report, a copy of the rubric used for assessment.*

- **Methodology used (Minor):**

Students had a final project which involved them going back to a playlist they had created at the beginning of the semester, including 8-10 songs they were listening to, and reflecting on how their list had changed, based on what they learned in the class (Music and Social History, formerly PASJ 180, now MUS 180), and based on that students had to submit a personal reflection as follows:

1. Review one of the first assignments, your Playlist
2. List ways your Playlist has transformed from this course
3. Create a 3-minute audio or video reflection that speaks to this change

Excellent Individual Reflections will...

4. Share five insights from Music and Social History that show how you've developed (5 points)
5. Show an action you will take as a musician in the future (5 points)

We then evaluated these reflections with the rubric above. Both of the music professors (Prof. Byron Au Yong who taught the class and Prof. Alexandra Amati) evaluated each of the reflections for each of the Music Minors who had submitted them (one hadn't). The total number of students evaluated was 6.

What are the major takeaways from your assessment exercise?

This section asks you to highlight the results of the exercise. Pertinent information here would include:

a.   how well students mastered the outcome at the level they were intended to,

b.   any trends noticed over the past few assessment cycles, and

c.   the levels at which students mastered the outcome based on the rubric used.

To address this question, among many other options, one option is to use a table showing the distribution, for example:

Level	Percentage of Students
Complete Mastery of the outcome	8.7%
Mastered the outcome in most parts	20.3%
Mastered some parts of the outcome	66%
Did not master the outcome at the level intended	5%

Results (Minor):

Given the small sample, results are quite rough, but they are heartening. Of the six students this is the percentage of acquisition and real number of students:

	Excellent	Good	Acceptable	Unacceptable
Uses appropriate, ethical, and specific language to address social issues as related to music	5(83.3%)	1(16.6%)	0	0
Understands how music can be, is, and has been, a force for social and political change	4(66.7%)	1(16.6%)	1(16.6%)	0
Understands the culture- and community-specific value of music	4(66.7%)	1(16.6%)	1(16.6%)	0
Contextualizes musics in their appropriate community environment	5(83.3%)	0	1(16.6%)	0

V.   CLOSING THE LOOP: ACTION PLAN BASED ON ASSESSMENT RESULTS

1. Based on your analysis in Section 4, what are the next steps that you are planning in order to achieve the desired level of mastery in the assessed learning outcome? This section could also address more long-term planning that your department/program is considering and does not require any changes to be implemented in the next academic year itself.

- **Closing the Loop (Minor):**

The results will help us clarify the directions given to students in order for them to direct their attention to the material in the way that we had initially intended. We also intend to specifically

go through the grading rubrics with the students to clarify what each element or requirement actually means. Most of the students are actually mastering the outcome very well. For the others (and all) we will try to better emphasize that the point of the instruction is to look at the material though a lens that is political and social rather than technical. We should emphasize that the tiny number of students in the sample (six) might also have skewed the results in either direction. Further assessment in subsequent years will make the picture more complete.

6. **What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2017-2018, submitted in October 2018)? How did you incorporate or address the suggestion(s) in the more recent assessment discussed in this report?**

- **Suggestions (Minor):**

Obviously the comments referred to the PLO we assessed last year, so that didn't really apply. However, some questions were asked about PLO #3 not being Mastered anywhere, which we clarified above (it will be mastered, in fact, in MUS 180), and a question was asked about a PLO to ILO map, but we don't believe that's required for minors. The analysis from an outsider into our program and assessment was very helpful though, and it did color our work.

VI. BIG PICTURE

What have you learned about your program from successive rounds of assessment? Is a picture of the whole program starting to emerge? For example, what areas of strength have emerged? What opportunities of improvement have you identified?

- **Big Picture (Major/Graduate/Certificate):**

- **Big Picture (Minor):**

A minor unfortunately affords only a very limited contact with the students, a mere 20 units, but given our goals (to give students an understanding of function of the art of music in society, to teach them some rudiments of practical music making and music theory, and to have them understand the history of it, at least at a general broad level), we believe the program as is now is fulfilling its mission. Our hope is that students will go above and beyond the minimum required, and a. significant number of them do, either by taking more than the 20 units, or by

taking more advanced classes (for example substituting MUS 300 for MUS 100 or MUS 301/302 for MUS 101).

VII. Feedback to your Assessment Team

What suggestions do you have for your assessment team (the Faculty Directors of Curriculum Development and the Associate Dean for Academic Effectiveness)? What can we do to improve the process?
I am biased!

ADDITIONAL MATERIALS

(Any rubrics used for assessment, relevant tables, charts and figures should be included here)