Assessment AY 2020-21
Music minor program

Program coordinator: Alexandra Amati (adamati@usfca.edu, 415-422-2072)

Neither the mission statement nor the PLOs have been changed from last year. Here they are:

Mission: 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.

PLOs:
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.

The curricular map hasn't changed either. Here it is:

	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

The **assessment schedule** has been the following:
AY 2016-2017—we assessed PLO 2
AY 2017-2018—we assessed PLO 1
AY 2018-2019—we assessed PLO 3
AY 2019-2020—alternate report (about the distance learning)
AY 2020-2021—we are assessing PLO 1
AY 2021-2022—we will assess PLO 2
AY 2022-2023—we will assess PLO 3 (I forget if that is the year of the next APR)

For this year we are assessing PLO 1 using the **rubric** developed in 2018:

	Excellent	Good	Acceptable	Unacceptable
Can situate works within their chronological place	*Can confidently, clearly, and correctly place composers and compositions within the historical context*	*Has a good idea of where composers and compositions fall within the historical context and can express it clearly*	*Has approximate idea of where composers and compositions fall within the historical context*	*Cannot place works and composers in the chronological continuum*
Can analyze trends and connections between works and eras	*Can discuss coherently and completely the connections between works, ideas, trends, and styles of different periods and places*	*Has a demonstrated competent but not comprehensive understanding of the connections between works, ideas, trends, and styles of different periods and places*	*Can sometimes discuss connections between works, ideas, trends, and styles of different periods and places but not always, and not always with a broad understanding*	*More times than not cannot see connections between works, ideas, trends, and styles of different periods and places*
Uses appropriate methodologies to discuss music works	*Has a broad and deep understanding of what methodologies and terminology is used to analyze music works, and*	*Has a good, if at times spotty grasp of the methodologies and terminology used to analyze music works*	*Has an approximate but acceptable understanding of the methodologies and terminology*	*Does not understand the methodologies and terminology used to analyze music works*

	demonstrates its use		*used to analyze music works*	
Contextualizes works in their appropriate socio-economic environment	*Can situate most or all the times musical works in their appropriate socio-economic environment and can articulately explain it*	*Is aware at a superficial but quite complete level of the appropriate socio-economic environment of musical works*	*Can place musical works in their appropriate socio-economic environment about half the time*	*Is not able to recognize that works of art are dependent on and related to their socio-economic environment*

We are using the final reflections and projects in MUS 180 Music and Social History. All together there are 8 music minors in the class (all the others were PASJ majors with a music concentration). Note that of those minors, 3 were majors at the time but converted to minors and thus I'm counting them in the tally.

The results were quite heartening:

	Excellent	Good	Acceptable	Unacceptable
Can situate works within their chronological place	4	1	3	
Can analyze trends and connections between works and eras	4	3	1	
Uses appropriate methodologies to discuss music works	3	3	2	
Contextualizes works in their appropriate socio-economic environment	4	4		

This means that fully 50% of the students met the learning goal at the highest possible level, and none were below the acceptable threshold. The sample size is quite small, but there is certainly room for improvement. The chronological sequencing of works is harder for students in a class where there is no chronological sequence of unit content, unlike other classes where that is more obvious. However, the students were obviously proficient in making meaningful connection between the various eras and styles. In future iterations of the class more attention should be put

both in placing chronologically the various trends and ideas, but also in exploring the methodologies and terminologies of music critique and analysis.

Though I have done this by myself as my other full time colleague was on family leave, I am sharing the results with him and also with the adjunct faculty who are teaching classes that music minors take.

The comments by Mark Meritt in the previous years encourage us to continue to do as we are doing and to make the process more transparent to students (we are sharing grading rubrics and the like now). I thank him for his thoughtful and thorough analysis of our report.