

# Assessment Report Music Program Minor

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## Overview

There are currently 45 registered Music minors at the University of San Francisco. This report includes assessments for 31 of the minors. As this is the first assessment report I have submitted, I am informed by previous reports, as well as my experience in the Music Program having worked here as full-time faculty and program co-coordinator since Fall 2016. Details for this report are compiled from the Performing Arts Departmental archive drive, collected assets from adjunct music faculty, and exam scores from Canvas. Previous reports for the Music Program minor were filed by Alexandra Amati, who is on sabbatical.

## Mission Statement

*Same as the previous report.*

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.

As the Performing Arts and Social Justice major and minors in the Dance and Theater program will revise curriculum in the upcoming year, I include the mission statement for the Dance and Theater program minors, as a reminder to possibly align the goals in a future assessment report.

Dance: The goal of the minor is to develop artists who are not only technically competent and versatile but who have also explored the conceptual, compositional, and creative processes underlying dance as an artistic form. Working closely with faculty and peers, students will develop the means to understand the body, stimulate the imagination, and challenge the intellect.

Theater: Ideal for students who have a passion for Theater, the 20-unit Theater minor allows students to specialize in acting, theater-making, or technical theater/design.

## Program Learning Outcomes

*Same as the previous report.*

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

Changes from the previous report noted in **bold**.

	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.
Required Courses			
MUS 100 <b>Intro to Music Theory</b> (may be fulfilled with MUS 300 by advanced students)		I and D (M in 300)	
MUS 101 Music Appreciation (may be fulfilled with MUS 301 or 392 by advanced students)	I and D (M in 301/392)		I
MUS 180 Music and Social History	I and D		D
Elective Choices (8 units required)			
MUS 110/111 Music Ensembles (0-2 units)		D	
MUS 12x Music Lessons (2 units)	I	I and D (M for advanced students)	
MUS 2xx Cultural Studies (Core F)	D and M		D
MUS 31x <b>Upper Level Theory</b>		M	D

## Assessment Schedule

AY 2015-2016 APR

AY 2016-2017 PLO 2 assessed

AY 2017-2018 PLO 1 assessed

AY 2018-2019 PLO 3 assessed

AY 2019-2020 Remote learning reflection

AY 2020-2021 PLO 1 assessed

**AY 2021-2022 Assessing PLO 2**

AY 2022-2023 Will assess PLO 3

AY 2023-2024 Will assess PLO 1

AY 2024-2025 Will assess PLO 2

AY 2025-2026 Will assess PLO 3

AY 2026-2027 APR (Fall 2026)

## Assessment Methodology Description

Methods to assess PLO 2 (Apply musical skills in performing, teaching, composing, writing, or presenting) for this year (AY 2021-2022) include student work products from the PLO 2 Column for MUS 100 Intro to Music Theory and MU 12x Music Lessons.

For PLO 2, direct assessment methods applied include:

- MUS 100 Intro to Music Theory scores from the Midterm Exam to demonstrate application of musical skills in composing and writing.
- MUS 12x Lessons verbal and written observations of individual student performances to demonstrate the application of musical skills in performing, composing, and presenting.
- In PLO 2, I was unable to locate student work products that could fulfill the application of “musical skills in teaching,” so this PLO may be updated for future assessments.

Assessed work products are from the following courses for 31 music minors. Five of the minors are currently in both MUS 100 and Lessons, so there are 36 work products total.

Course	Work Product (students)	Instructor
MUS 100-01 Intro to Music Theory	Midterm Exam (12)	Byron Au Yong
MUS 120-02 Voice Lessons	Mid-Semester Review (3)	Judith May
MUS 120-03 Voice Lessons	Mid-Semester Review (4)	Judith May
MUS 120-04 Voice Lessons	Mid-Semester Review (4)	Carolyn Burgoyne
MUS 120-05 Voice Lessons	Mid-Semester Review (5)	Rick Roberts
MUS 122-02 Piano Lessons	Mid-Semester Review (4)	Paul McCurdy
MUS 123-01 Violin and Viola Lessons	Mid-Semester Review (4)	Daria D’Andrea

## Assessment Methodology Description (continued)

Music minor scores for the MUS 100 Midterm were calculated by Canvas and interpreted by instructor Byron Au Yong based on a 50 question exam that he created as an online assessment. Verbal and written assessments for MUS 120/122/123, are as follows:

MUS 120 Voice Lessons music minors were assessed with real time feedback provided by instructors Carolyn Burgoyne and Judith May, and observed by Byron Au Yong, during the in-person Mid-Semester Review where all the Voice Lesson students performed in Lone Mountain's Studio Theater, on October 8, from 11:30AM to 2:00PM.

MUS 122 Piano Lesson music minor performances were assessed with written feedback provided by instructors Byron Au Yong, Daria D'Andrea, Poppea Dorsam (cello faculty), and Paul McCurdy in MA 122, on October 8, from 10:30 to 11:20AM.

MUS 123 Violin and Viola Lesson music minor performances were assessed with written feedback provided by instructors Daria D'Andrea, Poppea Dorsam, and Paul McCurdy, observed by Byron Au Yong in MA 122, on October 8, from 9:30 to 10:20AM.

The other courses in the PLO 2 Column include MUS 110/111 Music Ensembles and MUS 300 and MUX 31x Upper Level Theory:

Music Ensembles are a way for students to apply skills to be part of a musical group, such as a choir or jazz ensemble. As these skills are developing (D) where students are part of ensemble assignments (e.g., singing in the tenor section of a choir) throughout the semester, they were omitted from this assessment.

Upper Level Theory courses are only offered in the spring semester. In Spring 2021, these courses were under-enrolled. They were omitted as they provided limited data.

## Rubrics

For MUS 100 Intro to Music Theory, the Midterm Exam included 50 questions in five sections.

1. Rhythmic Durations and Pitches (1-10)
2. Meters and Time Signatures (11-24)
3. Major Scales, Minor Scales, and Scale Degrees (25-39)
4. Key Signatures (40-44)
5. Modes and the Chromatic Scale (45-50)

The scoring guide for this Exam was a number of points out of 10, with 10 being the highest.

For MUS 12x Music Lessons, the Mid-Semester Review was based on verbal or written faculty feedback in a three-point rubric, where a student is below, meets, or exceeds expectations.

Expectations	Below	Meets	Exceeds
<b>Preparation</b> (evidence of regular and effective rehearsal, knows music well, memorized)			
<b>Performance Expertise</b> (posture and control, awareness of audience)			
<b>Technical Proficiency and Musicianship</b> (rhythmic precision, appropriateness of tempo, intonation, interpretation, phrasing)			

## Description of Results

### MUS 100 Intro to Music Theory Midterm Exam Results

Meets expectations includes scores from 8.2 to 8.8.

Exceeds expectations includes scores from 9.8 to 10.

#### 12 Music Minor Students

Exam Scores (out of 10)	Meets	Exceeds
8.6	x	
10		x
9.8		x
9	x	
8.8	x	
8.8	x	
8.2	x	
8.6	x	
9.6	x	
10		x
10		x
9.6	x	

## MUS 12x Lessons Results

MUS 120 Voice Lessons faculty provided verbal feedback archived in video documentation.

MUS 122 Piano Lesson faculty provided written feedback archived as PDFs.

MUS 123 Violin and Viola Lesson faculty provided written feedback archived as PDFs.

### 24 Music Minor Students

Expectations	Below	Meets	Exceeds
<b>Preparation</b> (evidence of regular and effective rehearsal, knows music well, memorized)	1	18	5
<b>Performance Expertise</b> (posture and control, awareness of audience)	1	16	7
<b>Technical Proficiency and Musicianship</b> (rhythmic precision, appropriateness of tempo, intonation, interpretation, phrasing)	1	20	3

These results indicate that courses designed for students to apply musical skills in performing, composing, writing, or presenting are effective:

For MUS 100, the average score for the assessment work product is 9.25/10, with eight students “meeting” and four students “exceeding” expectations.

For MUS 12x, an average of 18 students “meet” expectations with an average of five students “exceeding” expectations. A voice student did not show up for the in-person Mid-Semester Review, which contributes to the one “below” expectation mark.

## Description of Sharing with Faculty

My understanding is that the Music Minor Assessment has not been shared with adjunct faculty in previous years. I am excited to share these findings with them as a way to continue improving the Music Program’s course design and teaching methods to ensure students are meeting or exceeding the program learning outcomes in Music.

## Feedback from Previous Reports

As this is my first time submitting this annual assessment, feedback for previous reports provided by Mark Meritt encouraged me to provide a larger sample size of students and their work products. I look forward to continuing to align music with the dance and theater minors in the Performing Arts Department to help USF faculty and students achieve program learning outcomes through assessment.