

<p style="text-align: center;">Program Level Outcomes Plan, May 2006 (revised - June 2007)</p>
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Course/Program Title: A.A. Degree with options in Music and Music Education

Course/Program Team: Joe Marschner

Expected Learning Outcomes

- Successfully transfer to a four year music program as a Junior.
 - Demonstrate sophomore level cognitive, affective and psycho-motor abilities in the music discipline
 - Related courses:
 - All program requirements and music electives are related to this outcome including the foreign language requirement

- Interpret and analyze the ways music functions in the culture at large
 - Critically evaluate musical performance based on a knowledge of the history of performance practices, techniques and styles.
 - Analyze compositional styles and techniques based on a knowledge of historical theory and practice from the Medieval period to the mid-Twentieth Century
 - Related courses:
 - MUS 101, 102, 201, 202, 105, applied lessons, foreign language
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- Increase artistic/professional competency in music through formal training
 - Perform standard repertoire as a soloist and as a part of an ensemble
 - Related courses:
 - MUS 103, 104, 106, 108, 109, 110, 170, 203, 204, 207, 208, 209, 210, 171, 175, 201, 202, applied lessons

- Enhance pedagogical skills and abilities (required for Music Education majors only)
 - Demonstrate pedagogical techniques in the teaching of basic musical concepts such as reading music, basic conducting and playing selected instruments
 - Related courses:
 - MUS 205, PSY 203, EDU 101, applied lessons

Assessment (How do or will students demonstrate achievement of each outcome?)

- Cognitive assessment:
 - At the course level, formative evaluations such as exams, quizzes and projects track student mastery of content and serve to isolate "gaps" in each student's knowledge of that content
 - At the program level, student success is tracked on a course by course basis; content mastery is cumulative and student success in subsequent coursework is the only measure currently used to assess cognitive progress in the program.
 - Areas of further development: A summative cognitive assessment is needed. A few ideas have been proposed for such a measure, but none has yet to be adopted. Also needed is a method for tracking the success of students

transferring to four year music programs. This measure might be based on graduation rates and/or program retention/attrition rates

- Affective assessment:
 - At the course level, formative assessments are given. Examples of course-level formative assessments include music performance critiques in MUS 101 and 102, limited composition and theoretical analyses of musical compositions in MUS 201 and 202, and engaging in the guided interpretation of musical pieces through the rehearsal process and performance of musical literature as a soloist or in ensembles.
 - There is currently no affective assessment at the program level other than the departmental jury which does give us some information about the student's affective abilities. A summative assessment should be developed along with any program level cognitive assessment.
- Psycho-motor assessment:
 - All transferring music students will be expected to have a certain degree of applied competency in an instrument or in voice. At the course level, progress is assessed by individual applied music instructors using a standard set of level criteria which includes level-specific exercises (scales and arpeggios, etc.) as well as level-specific musical literature. All students are also expected to perform the material they are working on, in public, at least once per semester.

At the program level, all music majors are assessed at the end of each academic year in a departmental jury. This serves as external validation of the instructor's assessment of the student's progress. The student is assigned his or her applied level at this time.

Validation (What methods have you used or will you use to validate your assessment?)

- At the program level, the cognitive and affective assessments need to be in place before they can be validated. Psycho-motor and some affective skills are assessed through the jury process.

Results (What do your assessment data show? If you have not yet assessed student achievement of your learning outcomes, when is assessment planned?)

There is insufficient data to show anything significant so far. We have not yet fully implemented the above assessment model. It was piloted in the 2005-2006 academic year by full-time faculty and required some revision of the assessments. The revised assessments piloted in 2006-2007 are on track to be implemented by adjunct faculty in the 2007-2008 academic year.

Follow-up (How have you used or how will you use the data to improve student learning?)

Data gathered from the original 2005-2006 pilot of assessments was used to reengineer those used in the extension of the pilot for the 2006-2007 academic year. We can begin to gather data across all MUS/MUA sections in the 2007-2008 academic year. This data, along with post-graduation tracking of student success is needed for internal/external validation.

Budget Justification

Starting in the Spring of 2004, we raised our MUS 101 offerings from 8-10 sections per academic year to 16 sections per academic year; all had high enrollments. In the Spring of 2005 we began to add sections as the need arose and we are now at 20-22 sections of MUS 101 per academic year - not counting the 2-5 sections offered each summer. We now teach approximately 50 sections of MUS courses per academic year - the equivalent of a full time load for five faculty members, not to mention numerous sections of MUA (applied music) courses offered. A new full-time music faculty member should be added to the Humanities division.

Ensembles are an important part of any music program. By the the Fall of 2007, we will have three different ensembles up and running - Chorus, Jazz ensemble and Wind ensemble. All of these ensembles have particular equipment needs.

Risers for the chorus were purchased in the Spring of 2007. Sheet music for performances will be necessary.

We have begun revitalizing the Jazz ensemble and we were able to update and replace some equipment in the Spring of 2007. There is more to be done. Sheet music, percussion equipment and new music stands top the list.

The wind ensemble, a cross-listing with Cont. Ed., will help those students who play instruments such as French Horn, Oboe, Bassoon, etc. These students cannot normally fit into a Jazz ensemble, and so they lack the needed performance ensemble credits listed in the catalog for music majors. Since this is a new ensemble, sheet music will be needed along with some concert-band specific percussion equipment. Music stands, chairs, etc. can be shared with the other ensembles.

Storage is essential if we intend to offer such ensembles. Some reëvaluation of the use of space in the theater seems essential. More space is needed and should be planned for in the capital budgeting process.

MUS 175 Intro to Electronic Music has been a continued success. In Spring 2007 equipment was added to allow each Macintosh in ATC 116 to be a complete music workstation. We have not, however, upgraded the music software in several years, and this should be done in the 2007-2008 academic year.

In a storage area behind CLR 111, there are five filing cabinets full of assorted music. This music is worth thousands of dollars and should be cataloged and moved to a more convenient storage space. Cataloging this music is a mammoth task. Some resources should be available to hire a temporary worker (perhaps a student worker) to catalog what we have. This worker would NEED to have the ability to read music to do this correctly and efficiently.

All of the pianos here at HCC, and any pianos belonging to HCC located in off-campus locations should be put on a tuning schedule of at least twice a year for those that receive limited use and three to four times a year for those in heavy use. Pianos that have sustained significant damage over the years (such as the instruments in CLR 123 and CLR 111) should be let go on open bid or otherwise disposed of. A new Grand piano for use in the Kepler theater is needed, but reasonable storage for a new instrument is also necessary. This could require some modification of the Kepler theater, but perhaps not enough to warrant being placed in the capital budget. Storage in the Kepler NEEDS studying