

Course Outcomes Guide

Directions: Please complete this form to document your progress toward improving student learning. For each item, indicate your progress and your anticipated next steps. Thank you!

Course/Program Title: MUS102: History of Jazz

Date: 1/24/15

Course/Program Team: Daniel Webber

Expected Learning Outcomes

- I. Students will be able to demonstrate a proficient understanding of the elements of music as they relate to the various styles of jazz music.
- II. Students will be able to demonstrate a proficient ability to listen to and provide critical commentary on examples of music from the various styles of jazz music.
- III. Students will be able to demonstrate an understanding of the history and major contributors to the history of jazz music. This would include but is not limited to discussing:
 - a detailed narrative history of the genre and its various stylistic off-shoots
 - significant performers, composers, producers, etc.
 - cultural, economic, and technological influences on and from jazz music

Assessment (How do or will students demonstrate achievement of each outcome? Please attach a copy of your assessment electronically.)

- I. Through an assessment known as a “Listening Critique” or “Critical Listening Analysis” students compose a critical response to a number of pieces of music. A portion of the critique response is focused on students analyzing and commenting on the elements of music and how they are treated in a song/recording (e.g. melody, harmony, rhythm, instruments used, recording techniques, etc.). (see below)
- II. In a similar assessment to the listening critique (or in a different portion of the above “listening critique”), students will analyze a selection of music and be able to identify which style or sub-genre it exemplifies. In addition, by analyzing elemental characteristics, and performance tendencies of the given selection, students will also identify (with proper defense) the possible artist/band who created it.
- III. As part of the final exam, each student will be assigned a specific genre/style/trend of jazz music (Dixieland, Bebop, Modal Jazz, Free Jazz, etc.); the student will then compose a written response detailing the aural characteristics, important developments (social and

musical) related to assigned genre/style/trend, notable contributors, and significant documents (songs, albums, writings, etc.) of the assigned genre/style/trend.

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

- As additional sections of MUS102 are added to the schedule and/or different instructors begin teaching the course, I will arrange for assessment norming session where all instructors of the course will compare assessment results to ensure we are calculating grades and collecting data in similar fashions.

- Additionally, if and when the opportunity presents itself, I will seek to conference with instructors of similar courses at other community colleges for the same purpose of the norming sessions described above.

- I took a History of Jazz course at Shenandoah University as part of my professional development. During the course I was exposed to some new music and literature resources. Additionally, I was able to observe the teaching and assessment practices of a University professor. This gave me a number of new ideas on how to improve my own assessments. For example, re-writing portions of tests/quizzes to test critical listening in new ways.

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

- Assessment is regularly taking place and data is being collected and analyzed.

- Through informal conversations with an adjunct instructor (FCC, Shepherd) it was determined that these assessments are in line with what other local institutions are doing. Additionally, it was determined that our classes are succeeding at an equal or greater rate in meeting outcomes as classes in those institutions.

	Course Outcomes:			Gen Ed Outcomes	
	#1	#2	#3	#1	#2
SP13	13/13	13/13	13/13	12/13	12/13
SP14	11/11	11/11	11/11	11/11	7/11

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

- I will be using the data I collect to identify areas of weakness, both of students learning and my teaching methods. If students consistently show weakness in a particular assessment area, I will tailor the course and my teaching method in order to address the identified weakness(es).

Budget Justification (What resources are necessary to improve student learning?)

At the current time there are no resource necessities.

Course Outcomes Assessment MUS102-Critical Analysis

Listen to the musical selection very carefully. As you listen, compose a four-paragraph critical analysis essay about the piece. Follow the instructions below for each paragraph.

Paragraph 1: Compose a paragraph discussing the formal elements of music and how you experience them in the selection. Some of the terms and concepts you should consider are listed below

Rhythm	meter	tempo	melody
Consonance	dissonance	harmony	dynamics
tonality	texture timbre	instruments	

Paragraph 2: Compose a paragraph discussing the possible genre or form that you feel this selection represents. In your discussion be sure to explain why you feel it is representative of that genre or form using proper musical terminology. Some terms and concepts you should consider are listed below.

Introduction	head	solos (order)
Twelve-bar blues		thirty two-bar song form

Paragraph 3: Compose a paragraph discussing which style period you believe the selection to be representative of and identify a possible composer/performer for the work. Be sure to cite specific musical traits that are present within the selection and with which style period they are mostly commonly connected.

Early New Orleans Jazz (Dixieland)
Swing
Bebop
Cool
Hard Bop
Free Jazz
Bossa Nova

Paragraph 4: Compose a paragraph discussing your personal reaction to the selection. This paragraph may include some expression of your opinion, but should not be limited to that. Use

this paragraph as an opportunity to show some things that you have learned this semester that may not be addressed by other areas of the critical analysis or exam.