

Assessment: Course Four Column

FALL 2015



El Camino: Course SLOs (FA) - Music

ECC: MUSI 101:Music Fundamentals

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Close Position Dominant Seventh Chord - By the end of the semester, students will be able to construct or identify a close position dominant seventh chord and its inversions within any major or minor key.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 04/03/2014</p>	<p>Exam/Test/Quiz - As part of their final exam, the students in my Music 101 classes were asked to both construct and identify dominant seventh chords in different keys.</p> <p>Standard and Target for Success: My standard for success in this SLO was that 75% of the students in the music fundamentals classes would score 70% or higher on this portion of the exam.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The results of this SLO assessment were that 85% of the students in the Music 101 classes received scores of 70% or higher on the section of their final exam which pertained to this SLO. (01/28/2016)</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p>	<p>Action: I will continue to work with my music fundamentals students on close position dominant seventh chords, particularly focusing on having them write these chords on the board while in class. I notice that this activity contributes greatly to the students' understanding of challenging concepts. (01/28/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 102A:Beginning Sight Singing

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Key Signatures, Major Scale and Tonic Triad - Upon completion of the course students should be able to correctly identify key signatures, write and sing the major scale and the tonic triad.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 04/03/2014</p>	<p>Exam/Test/Quiz - In the written portion of the midterm exam, students were asked to identify four major scales by the key signatures and write the key signatures of 5 major scales in both treble and bass clef. For the singing portion of the exam, they were asked to identify the key of the melodic example and sing the major scale and triad out loud.</p> <p>Standard and Target for Success: It is expected that 80% of the students will successfully identify key signatures and sing the major scale and triad with 80% in pitch accuracy and correct intonation.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Total Students: 23</p> <p>Average score: 85%</p> <p>High Score; 100% (10 students)</p> <p>Low scores 50%, 65%</p> <p>Based on the data collected, 12 students performed with 90% and better accuracy, 6 performed with 80% accuracy, 4 students performed with 70% accuracy and 2 students with 60% and below accuracy.</p> <p>Overall Strengths:</p> <p>Students were required to write out major scales, identify key signatures through drills and quizzes, as well as homework assignments in learning the circle-of-fifths. Singing major scales and triads were reinforced in class, through simple melodies, triad exercises and homework. I encourage students to team-up and work together on ear-training and singing out-loud.</p> <p>Areas of Improvement:</p> <p>25% of the students need to invest more time in learning the circle-of-fifths and applying the formulas in identifying Key signatures more swiftly and accurately.</p> <p>(02/01/2016)</p> <p>Faculty Assessment Leader: Dr. Joanna Nachev</p>	<p>Action: Assign extra take-home drills for learning the circle-of-fifths and include additional quizzes to gauge the pace in learning the key signatures. (02/01/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 103B:Theory and Musicianship II

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Leading-Tone Chords - Upon completion of the course, students should be able to spell and identify secondary dominants and secondary leading-tone chords in the context of all major and minor keys.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - During the 14th week of the semester, students were given a quiz where they were asked to spell eight different applied chords (secondary dominants and secondary leading-tone chords) using key signatures and identify seven applied chords using Roman numerals.</p> <p>Standard and Target for Success: It is expected that the average quiz score for all students who took the quiz will be 70% or above.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Total Students: 16</p> <p>Average Score: 70.6%</p> <p>High Score: 100%</p> <p>Low Score: 30%</p> <p>Raw scores (from low to high) 30%, 33%, 41%, 59%, 63%, 65%, 72%, 72%, 72%, 76%, 85%, 87%, 91%, 91%, 93%, 100%</p> <p>The overall results indicate that students in the class were somewhat proficient in regards to spelling and identifying secondary dominants and secondary leading-tone chords. Ten of the sixteen students (62.5%) scored 72% or better on the quiz. However, six students (37.5%) scored lower than 70% on the quiz. The lowest three scores were 30%, 33%, and 41%. After asking students about these lower scores, one student mentioned that he had forgotten how to spell/identify these chords and was taken by surprise when I gave the quiz. (01/28/2016)</p> <p>Faculty Assessment Leader: Patrick Schulz</p>	<p>Action: Periodic review throughout the semester (after the concept is initially discussed) will be beneficial. I will also give further spelling/identification quizzes in future classes to help ensure mastery by a higher percentage of students. These quizzes will be scattered throughout the semester, beginning with the week after the concept is initially discussed and continuing to near the end of the semester. Students who have a difficult time with any part of the music theory curriculum can make use of the music tutors, my office hours, and several online resources. (01/28/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 105:Commercial/Jazz Theory Musicianship

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Chords and Modes - Students will be expected to play at the keyboard all the diatonic 7th chords in a given major or minor key, to play all the modes of a given major scale, and, given the symbol for a major, minor, dominant, diminished, or half diminished 7th chord, play the chord in root position and play the scale(s) associated with that chord.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Presentation/Skill Demonstration - Students will be individually tested on keyboard skills three times during the semester. The keys, chords, or scales assessed will be randomly selected in a drawing by each student and performed at the piano. Scores will be based on speed, accuracy, and number of attempts needed to play the required item correctly.</p> <p>Standard and Target for Success: It is expected that 80% of students will perform the selected scales and/or chords with 75% accuracy or better.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Enter text here.</p> <p>Test 1 (14 students total): Based on the data collected, 43% of the students performed with 90% accuracy or better, 71% performed with 80% accuracy or better, and 86% (12 students) performed with 75% accuracy or better. The remaining 2 students were at 60% and 66 % accuracy.</p> <p>Test 2 (14 students total): Based on the data collected, 64% of the students performed with 90% accuracy or better, 71% performed with 80% accuracy or better, and 93% (13 students) performed with 75% accuracy or better. The remaining unprepared student scored 30% accuracy.</p> <p>Test 3 (14 students total): Based on the data collected, 36% of the students performed with 90% accuracy or better, 57% performed with 80% accuracy or better, and 79% (11 students) performed with 75% accuracy or better. The remaining 3 students were at 61%, 61%, and 43% accuracy.</p> <p>Most of the students demonstrated theoretical knowledge by reproducing most of the various scales and chords, but many scores were lower due to the amount of time and tries it took to do so. Items that were incorrectly performed were often those related to keys containing four or more sharps or flats. Scores on Test 3 were generally lower when the student was tested on diatonic chords in minor keys and/or when the student was required to play an alternate or additional scale associated with the chord.</p> <p>Student scores were for the most part aligned with their amount of preparation coming into this class. Those whose preparation was only Music 101 (Music Fundamentals) consistently had the lowest scores while, as expected, the remaining students' scores often related to how many</p>	<p>Action: ALTERNATE ACTION: If course cannot be revised, recommend that Music 103A be the prerequisite for Music 105. I could then spend less time reviewing Fundamentals and also move the class at a faster pace without leaving the Music 101 students (6 out of 15 this semester) behind, thus having more time to devote to musicianship skills. (08/29/2016)</p> <p>Action Category: Curriculum Changes</p> <hr/> <p>Action: Recommend to the Music Department that either this class becomes a 5 hr/4 unit class comparable to 103A, or revise the course so that it covers less theory material or drops the "Musicianship" element. More time should be spent on keyboard drill in class and the standards for assessment raised. However, this is not possible as I have already neglected ear training drill in order to focus on keyboard drill because of this SLO. When the ear training SLO comes up for assessment, I will then need to minimize keyboard drill. In short, there is not enough time in a three hour per week class to devote to keyboard skills and ear training skills as well as cover the theory material in the course outline. The title, course outline, and SLO's for Music 105 all include "Musicianship". The amount of content in Music 105 is</p>

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		<p>semesters of the Music 103/203 Theory and Musicianship series (or equivalent) they had completed. (02/08/2016)</p> <p>Faculty Assessment Leader: Ann Patterson</p>	<p>comparable to that of Music 103A, Theory and Musicianship I, yet 103A is a 5 hr a week, 4 unit class. (08/29/2016)</p> <p>Action Category: Curriculum Changes</p> <hr/> <p>Action: Make a new request for a document camera for Room 106 so we don't have to move back and forth between Room 203 (smart classroom) and 106 (keyboard classroom). This will save time, improve the organization and flow of the class, and improve lecture effectiveness. (Note: my initial request for a "smart classroom" upgrade for Room 106 was 7 years ago.) (05/02/2016)</p> <p>Action Category: Program/College Support</p>

ECC: MUSI 111:Music Appreciation Survey

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - An exam was designed to test the ability of the student to describe the elements of music.</p> <p>Standard and Target for Success: It is expected that students will achieve a minimum of 70% on this exam.</p> <p>Reviewer's Comments: The exam covered Renaissance to 20th c. music.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>An exam was given to test the ability of the student to recognize the elements of music - Renaissance to 20th c. musical examples were chosen. The student average was 77%. (01/12/2016)</p> <p>Faculty Assessment Leader: Dr. William Doyle</p> <p>Faculty Contributing to Assessment: Dr. James Hurd</p>	<p>Action: Choose new musical examples. (01/12/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 112:Music Cultures of World

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - On the final exam, students were asked a variety of questions designed to test their ability to recognize/describe the elements of music.</p> <p>Standard and Target for Success: The standard for this test was 70%.</p> <p>Reviewer's Comments: Examples were chosen from Baroque - 21st c. music.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The results were tabulated and the average for the class was 77% (01/12/2016)</p> <p>Faculty Assessment Leader: Dr. William Doyle</p> <p>Reviewer's Comments: Examples were selected from Baroque - 21st c. music.</p>	<p>Action: Choose new musical examples. (01/12/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 116:History of Rock Music

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - Results from a quiz question and the midterm listening exam were combined.</p> <p>The quiz question deals with the influences of Fats Domino requiring students to accurately recognize elements of music for understanding. The student must recognize that the artist was influenced by Tin Pan Alley style of composition (AABA form) and the "boogey-woogey" style piano playing with an active bass line, characteristic rhythmic elements, and stylistic harmonies.</p> <p>The mid-term listening exam was for Led Zeppelin's Stairway to Heaven. The student is asked to recognize tempo changes in the various sections of the song, arpeggiated guitars and full rock ensemble, and dynamic changes throughout the song.</p> <p>Standard and Target for Success: 85% of the students will score 75% or above on this SLO.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Results of Quiz pertaining to SLO #1</p> <p>90% or better: 63%</p> <p>75% to 89%: 33%</p> <p>74% or lower: 4%</p> <p>Quizzes - 75% or better: 96%</p> <p>Results of Listening Exams pertaining to SLO #1:</p> <p>90% or better: 61%</p> <p>75% to 89%: 27%</p> <p>74% or lower: 11%</p> <p>Exams – 75% or better 88%</p> <p>Average above 75% in Quizzes and Exams: 92% (02/05/2016)</p> <p>Faculty Assessment Leader: Ryota Jonathan Minei</p>	<p>Action: Moving forward, frequent application of the elements of music throughout all discussions of style and disruptive changes in rock music in every era should continue to be applied. These elements should also be specifically referred to in the writing assignments where students are asked to report on concerts attended and in their position papers where they are asked to defend whether or not they believe that rock music is dead or continues on today. (02/05/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 117:Music of the Beatles

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Journal/Log - Students were asked to keep a Journal of select musical examples. Upon completion of the class, the results were tabulated.</p> <p>Standard and Target for Success: The standard I set for this test was 70%.</p> <p>Reviewer's Comments: Perhaps switch to an exam next time to compare results?</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The results from the Journal were corrected and tabulated. The average was 81%. (01/12/2016)</p> <p>Faculty Assessment Leader: Dr. William Doyle</p> <p>Reviewer's Comments: Perhaps compare the results with a test?</p>	<p>Action: Switch to an exam... compare this to the Journal results from Fall 2015. (01/12/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 131B:Beginning Piano II

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Notes Rhythms and Fingerings - Upon completion of the course, students will be able to play an early-intermediate level piano piece with accurate notes, rhythms and fingerings.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - To assess this SLO, I had my students play an early-intermediate piano piece as part of their final exam for the class. They each performed for me individually, so that I was able to evaluate the accuracy of their notes, rhythms and fingerings.</p> <p>Standard and Target for Success: It is expected that 85% of the students will score 75% or higher on this performance exam.</p> <p>Reviewer's Comments: My students exceeded the target for success, as 95% of them scored 75% or higher on this performance exam.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The highest score in the class was 100%, and the lowest was 70%. The overall average was 95%, in that 95% of the students scored 75% or higher on this SLO. (01/28/2016)</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p>	<p>Action: I will continue to focus on spending as much individual time as possible with my piano students, as this seems to improve their overall accuracy level. (01/28/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 143 :Beginning Woodwind Instruments

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Proper Techniques - Upon completion of the course, students will be able to demonstrate basic elements of proper woodwind instrument playing techniques in a given piece of woodwind music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - In an individual performance of a given piece of music, students will demonstrate elements of proper woodwind playing techniques including: breath support, embouchure, tonguing, note fingerings, hand position, instrument assembly, posture, and instrument tuning.</p> <p>Standard and Target for Success: It is expected that 85% of the students will use correct woodwind playing techniques when playing a given piece of music.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Twelve students performed two exercises from the class text, Essential Elements 2000; exercises #67 and #74. 90% of the students used proper breath support, 90% used the proper embouchure, 75% used the proper tonguing technique, 100% used the proper note fingerings, 100% used the proper hand position, 100% used proper instrument assembly, 90% used proper posture, and 100% employed the proper instrument tuning procedure. The only technique which did not meet the desired target for success was in proper tonguing of individual notes. Two students did not use the tongue at all when playing individual notes, instead using only the breath. One student used the tongue but did not maintain consistent use through various articulations and slurs. (12/09/2015)</p> <p>Faculty Assessment Leader: Dane Teter</p>	<p>Action: The number of exercises for articulation are sufficient for the course. More individual testing is needed early in the semester to ensure that students understand and employ the proper technique for tonguing individual notes. (09/14/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 144 :Beginning Brass Instruments

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Playing Techniques - Upon completion of the course, students will be able to demonstrate basic elements of proper brass instrument playing techniques in a given piece of music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - In an individual performance of a given piece of music, students will demonstrate elements of proper brass playing techniques including: breath support, embouchure, tonguing, note fingerings, instrument assembly, hand position, posture, and instrument tuning.</p> <p>Standard and Target for Success: It is expected that 85% of the students will use correct brass playing techniques when playing a given piece of music.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Five students performed two exercises from the course text, Essential Elements 2000; exercises #67 and #74. 100% used proper breath support, 100% used proper embouchure, 90% used proper tonguing, 90% used proper hand position, 100% used correct instrument assembly, 90% used proper posture and 100% employed the proper tuning procedure. All students were able to demonstrate the proper playing techniques for brass instruments. Two of the students had had prior experience in playing a brass instrument before enrolling in the course. (12/09/2015)</p> <p>Faculty Assessment Leader: Dane Teter</p>	<p>Action: Students in this course were able to meet the standard for success. Since the course is taught concurrently with the Beginning Woodwind Instruments course, there will be an increased emphasis on tonguing technique to ensure students understand the proper technique and application for the various articulations. (09/14/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 147A :Beginning Guitar

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Rhythm, Posture, Technique and Fingering - Ability to play a musical piece demonstrating consistent rhythm, proper posture, technique, correct fingering and use of proper finger positions.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - The average of the first three performance quizzes will be used to track the improvement of the students' ability to demonstrate consistent rhythm, proper posture, technique, correct fingering, and use of proper finger positions.</p> <p>Standard and Target for Success: It is expected that 85% of the students will score 4 or above on this SLO</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Class averages for performance quizzes 1 through 3</p> <p>Rubric:</p> <p>1 point for Posture</p> <p>1 point for Technique (hand and finger position)</p> <p>1 point for Proper Rhythm</p> <p>1 point for Proper Tempo (keeping with the metronome)</p> <p>Quiz 1: 74% scored 4 on this SLO</p> <p>Quiz 2: 89% scored 4 on this SLO</p> <p>Quiz 3: 95% scored 4 on this SLO</p> <p>Average score of 4 on this SLO for quizzes 1-3 is 86% (02/05/2016)</p> <p>Faculty Assessment Leader: Ryota Jonathan Minei</p>	<p>Action: Future sections of MUSI 147A will continue to use this rubric for all 10 performance quizzes as well as for the midterm and final performance exams. Constant use of metronome in class for introducing new materials has proven helpful. Students who struggle technically should be asked to sit in the front rows while those who have fewer technical issues should sit further back so that more attention can be given to the students who need more immediate feedback for improvement. (02/05/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 152abcd:Concert Choir

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Notation, Rhythm, and Text - Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students will sing the accurate melody, rhythm, text, dynamics and stylistic interpretation of "Christmas Time" arranged by David Willcocks and "Keep Your Lambs" arranged by Andre Thomas. The "Holiday Choral Extravaganza" showcased the Concert Choir singing five selections, which included the pieces assigned for SLO #1.</p> <p>Standard and Target for Success: 85% of the singers/students will perform and deliver the selected pieces with musicality and proper choral artistry with 80% accuracy.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met?: Standard Met</p> <p>56 singers performed the two selections on December 6 at the end of the semester concert. 80% average scoring represented the students who performed the required songs scored in the 3-4(Good-Excellent) category. Scoring was as follows: (1=Poor, 2=Fair, 3=Good, 4=Excellent)</p> <p>In the Soprano and Alto sections: 10% scored in the 2-1(Fair - Poor) in intonation and rhythmic accuracy, 90% scored in the 3-4 (Good-Excellent) category.</p> <p>In the Bass and Tenor sections: 75% scored in the higher range of 3-4(Good-Excellent) and 25% scored in the 2-1(Fair - Poor) category in matching pitch and blend.</p> <p>Strengths: The Strength of the Concert Choir lies in the make-up of the personnel/student who enrolls in this non-auditioned choral ensemble. A large number of the singers are Music Majors with Voice as their area of study and training. These singers carry the sections and create the desired choral tone and musical expression.</p> <p>Areas of Improvement: The reason for the lower success in the male voices is due to the fact that the large ensemble is a co-requisite for the Applied Music Program and many instrumentalists, such as guitar and piano majors, have never sung in a choral group nor as solo singers. They are unfamiliar with the singing technique and the proper use of the voice. Another challenge for non-singers is in ear-training and pitch-matching as well. (02/03/2016)</p> <p>Faculty Assessment Leader: Dr. Joanna Nachev</p>	<p>Action: I plan to spend more rehearsal time working with the Bases and Tenors on matching pitch and tonal blend in sectionals during class. Provide Websites with MP3 recordings of the repertoire at the beginning of the semester for study outside the classroom. Place CDs in the Music Library for dubbing and usage by every choral student. (02/03/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 215A:Music History and Literature up to 1750

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - Test was given with appropriate questions for this SLO.</p> <p>Standard and Target for Success: The target was for 70% on the test results, SLO questions.</p> <p>Reviewer's Comments: The student average was 81%. This was better than expected. I believe the 'push' that I made for Study Groups really helped this particular class average.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The students were asked a variety of question in regards to the melody, harmony, etc. of 3 pieces of music. The answers were tabulated and the class average was 81% on this test. (01/12/2016)</p> <p>Faculty Assessment Leader: Dr. William Doyle</p> <p>Reviewer's Comments: Since the standard was met, no changes are anticipated for the next round of SLOs.</p>	<p>Action: Choose new musical examples. (01/12/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 222:Opera Workshop

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Character Development - Upon successful completion of this course, students should be able to demonstrate consistent character-development in a musical performance.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students were assessed based on their ability to research the story-line, character background and character motivations of the scene(s) assigned for the end-of-semester performance.</p> <p>Standard and Target for Success: It is expected 90% of students will score in the 4-5 (Good - Excellent) standards.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Of the 24 students assessed, the data was as follows: (scoring: 1 = Poor, 2 = Fair, 3 = Average, 4 = Good and 5 = Excellent)</p> <ul style="list-style-type: none"> - Story knowledge of the scene: 98% scored 5 (Excellent), 2% scored 4 (Good) - Background of the character: 90% scored 5, 10% scored - Motivations and desires of the character: 85% scored 5, 10% scored 4, 5% scored 3 <p>The overall performances were quite amazing. Each student performed with a focus and purpose with which they did not start the semester. It is also apparent students taking the class for the fourth semester performed with a confidence and skill-set level only achieved through course-repetition.</p> <p>The area still needing more attention, would appear to fall under 'Motivations and Desires of the Characters' - (85% scored 5 [Excellent]). (02/05/2016)</p> <p>Faculty Assessment Leader: Vicki Muto</p>	<p>Action: Classes, at the beginning of the semester (first 4-5 weeks), allocated to solo singing for the teaching of character development.</p> <p>Also, another consideration would be to bring back, the class 'The Singer as Actor.' This class is one devoted to individual musical character-development, through solo singing. Finding this process, In a solo situation, could definitely speed-up and deepen the process involving a scene with two or more performers. (02/05/16) (02/05/2017)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 231A:Intermediate Piano I

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Notes Rhythms and Fingerings - Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - As part of their final exam, my 231a students will be asked to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.</p> <p>Standard and Target for Success: My target for success for this SLO is that 80% of students will score 75% or higher on this part of their final exam.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>As part of their final exam, my 231a students played a mid-intermediate level piano piece, and i graded them on the accuracy level of their notes, rhythms and fingerings. The results were that 90% of the class received a score of 85% or higher on this part of their final. (01/28/2016)</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p>	<p>Action: I will continue to spend as much one-on-one time as possible with my piano students. I have noticed that there is a direct correlation with one-on-one help and the students' overall accuracy in their performance exams. (01/28/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 231B:Intermediate Piano II

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Notes, Rhythms, and Fingering - Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>As part of their final exam, my 231b students will be asked to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.</p> <p>Standard and Target for Success: My target for success for this SLO is that 80% of my students will score 75% or higher on the part of their final which addresses this SLO.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>On the section of their final exam which addressed this SLO, 90% of my 231b students scored 75% or higher.</p> <p>(01/28/2016)</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p>	<p>Action: To continue to improve my students accuracy level on notes, rhythms and fingerings, I will spend as much one-on-one time as possible with each student. I have noticed a direct correlation between one-on-one work and my students' overall accuracy on their performance exams. (01/28/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 232 :Advanced Piano

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Notes, Rhythms, and Fingerings - Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - As part of their final exam, I will grade students on the accuracy of their notes, rhythms and fingerings in an early-advanced level piano piece.</p> <p>Standard and Target for Success: The target for success on this SLO will be that 80% of the students will receive a score of 75% or higher on this section of their final exam.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The results of this SLO were that 95% of my Music 232 students received a score of 75% or higher on the section of their final exam which pertained to this SLO. (01/28/2016)</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p>	<p>Action: To continue to improve my students accuracy level on notes, rhythms and fingerings, I will spend as much one-on-one time as possible with each student. I have noticed a direct correlation between one-on-one work and my students' overall accuracy on their performance exams. (01/28/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 265abcd :Symphonic Band

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Stylistic Performance Practices - Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 11/07/2013</p>	<p>Performance - Students will give a public performance of a John Zdechlik's "Chorale and Shaker Dance" which will be audio and video recorded. The recordings will be used to analyze the correct execution of pitches and rhythms in a passage from the piece of music.</p> <p>Standard and Target for Success: It is expected that 80% of the students will execute the pitches and rhythms with at least 80% accuracy (good) or better.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>25 students, combined with 31 students enrolled in the Community Band for Older Adults, gave a public performance which included "Chorale and Shaker Dance". 80% of the students were able to perform the correct pitches and rhythms in the appropriate style of the music with at least 90% accuracy. 10% percent were able to perform with better than 80% accuracy. 10% were only able to perform the music with better than 75% accuracy. These students tend to have fewer years of playing experience than other students in the ensemble. (11/19/2015)</p> <p>Faculty Assessment Leader: Dane Teter</p>	<p>Action: Students with less experience in playing their instruments will receive additional coaching by the instructor and student section leaders. In some cases, individual instrumental parts may need to be simplified to meet the performance level of the students while still challenging their musical development. (05/12/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 290 :Intermediate Applied Music or Private Lessons

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Pitches and Rhythms - Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students will give a class performance of a chosen solo from the standard repertoire for their instrument. The performance will be critiqued in class by the instructor. The critique will include an analysis of the execution of pitches and rhythms performed in the appropriate stylistic performance practices.</p> <p>Standard and Target for Success: It is expected that 85% of the students will execute the pitches and rhythms with at least 85% accuracy (good) or better.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Four students performed at least two prepared musical selections, one of their choosing and one chosen from a list by a member of the adjudicating faculty. 100% of the students were able to execute the correct pitches and rhythms in the appropriate stylistic performance practices at the correct tempo. The students in this course have already completed four semesters of preparation prior to enrolling in this course. During their preparation they received individual instruction in music which emphasized proper performance techniques and accuracy. The level of difficulty increased with each semester, but the importance of accuracy was instilled in the students from the first semester. (12/10/2015)</p> <p>Faculty Assessment Leader: Dane Teter</p> <p>Faculty Contributing to Assessment: P. Chambers, J. Hurd, L. Roberts, W. Doyle, M. Jaque, J. Mack, J. Hovorka, J. Mitchell</p>	<p>Action: During the semester students will receive individual instruction and coaching by their private teacher. At the conclusion of the semester students will be evaluated by a panel of Applied Music faculty members in the discipline in a mock audition format. (05/12/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 565:Community Band for the Older Adult

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Pitches and Rhythms - Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students will give a public performance of a John Zdechlik's "Chorale and Shaker Dance" which will be audio and video recorded. The recordings will be used to analyze the correct execution of pitches and rhythms in a passage from the piece of music.</p> <p>Standard and Target for Success: It is expected that 80% of the students will execute the pitches and rhythms with at least 80% accuracy (good) or better.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>31 students, combined with 25 students enrolled in the Symphonic Band, gave a public performance which included "Chorale and Shaker Dance". 90% of the students were able to perform the correct pitches and rhythms in the appropriate style of the music with at least 90% accuracy. 10% percent were able to perform with better than 80% accuracy. Students enrolling in the Community Band for Older Adults have already completed four semesters of Symphonic Band for credit where they have learned how to identify and execute pitch and rhythm patterns in music. They bring a greater level of experience and accomplishment to the class which allow for the selection of more challenging music to be performed. Some of these students have already performed the musical selection in the vast prior experiences. (11/19/2015)</p> <p>Faculty Assessment Leader: Dane Teter</p>	<p>Action: Music of varying degrees of difficulty, which include relatively newly written compositions, will be chosen to challenge the technical and artistic levels of musicianship of the students. (05/12/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 567:Jazz Band for the Older Adult

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Pitches and Rhythms - After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 01/21/2014</p>	<p>Presentation/Skill Demonstration - I used a variety of methods to assess students' performing skills. To assess students' reading skills and ability to blend in the ensemble using proper intonation, dynamics, balance, and phrasing, students were asked to perform excerpts from Sammy Nestico's arrangement, Sweet Georgia Brown. For assessing students' ability to identify styles by period and composer, students were asked to play blues forms using different grooves in the style of various eras. For assessing students' abilities to improvise in a jazz context, all students were asked to improvise solos individually with rhythm section accompaniment in various keys of the 12 bar blues form.</p> <p>Standard and Target for Success: The standard set for accuracy of note choice and rhythmical accuracy in reading skills expectation was 70%.</p>	<p>Semester and Year Assessment Conducted: 2013-14 (Spring 2014)</p> <p>Standard Met? : Standard Met</p> <p>Based on the data collected. 40% of students performed with 90% accuracy or better, 40% of students performed with 80-90% accuracy, and 10% performed with an average of 70% accuracy. 10% of students performed below 70%.</p> <p>Overall Performance Strengths: Students showed great enthusiasm and progress through the course of the semester at pinpointing the proper style needed to adequately perform big band repertoire from various eras. The students also showed remarkable progress in their ability to improvise on basic jazz forms in a variety of keys. They showed improvement throughout the semester in their ability to perform together as a unit. The students also showed great aptitude at performing proper musical techniques together in the ensemble.</p> <p>Areas for Improvement: Students generally showed weak progress in the area of musical dynamics and musical interaction during improvisation. Due to the students' very wide range of experience levels and technical abilities, it was sometimes difficult to achieve musical subtleties demonstrated by professional musicians. Many of these discrepancies in student ability have been ironed out for future semesters with a more stringent audition process. The rhythm section in the band was the weakest section, showing the least progress in regards to rhythm, style and accompanying improvising soloists. Providing classes geared towards rhythm section players, such as drum set class, bass technique class, jazz piano class and rhythm section techniques class would help the students to develop important rhythm section skills. Also providing these specific classes for students will develop the skills required to transfer to a University music program and prepare them for a career in the music field.</p> <p>(09/11/2014)</p>	<p>Action: Areas for Improvement: Students generally showed weak progress in the area of musical dynamics and musical interaction during improvisation. Due to the students' very wide range of experience levels and technical abilities, it was sometimes difficult to achieve musical subtleties demonstrated by professional musicians. Many of these discrepancies in student ability have been ironed out for future semesters with a more stringent audition process. The rhythm section in the band was the weakest section, showing the least progress in regards to rhythm, style and accompanying improvising soloists. Providing classes geared towards rhythm section players, such as drum set class, bass technique class, jazz piano class and rhythm section techniques class would help the students to develop important rhythm section skills. Also providing these specific classes for students will develop the skills required to transfer to a University music program and prepare them for a career in the music field.</p> <p>Several strategies to improve reading ability would be to dedicate at least a portion of every class to introducing new material to facilitate ease of sight reading in the big band context.</p> <p>(10/06/2014)</p>

Course SLOs	Assessment Method Description	Results	Actions
		Faculty Assessment Leader: David Sills	Action Category: Teaching Strategies
	<p>Performance - Students were assigned a standard big band arrangement, "All of Me" arranged by Billy Byers for the Count Basie Orchestra and asked to perform an ensemble passage both individually and collectively.</p> <p>Standard and Target for Success: Rubric: 4=Excellent 3=Good 2=Fair 1=Poor It is expected that 90% of students will perform at 2 or higher.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Accuracy of Pitches: 40% scored 4, 40% scored 3, 20% scored 2, 0% scored 1</p> <p>Accuracy of Rhythms: 40% scored 4, 40% scored 3, 20% scored 2, 0% scored 1</p> <p>Playing in appropriate style with swing feel: 33% scored 4, 33% scored 3, 33% scored 2, 0% scored 1</p> <p>Maintaining consistent temp: 33% scored 4, 17% scored 3, 33% scored 2, 17% scored 1 (01/31/2016)</p> <p>Faculty Assessment Leader: David Sills</p> <p>Reviewer's Comments: Overall Strengths and areas for improvement:</p> <p>The fact that many of the students had repeated the course several times significantly helped their performance over-all. Also, the progress achieved through the course of the semester on each element was significant. As many of the students are older and had more extensive experience, they tended to do well on elements regarding style. Most students had been playing their respective instruments many years and there-fore accuracy in pitch, rhythm, and style were well integrated in their ability.</p> <p>Areas for Improvement:</p> <p>Students ability to play in steady tempo showed to be the weakest element, and therefore it has been recommended in future courses to stress the use of metronomes in practice as well as additional rhythm applications available online.</p>	<p>Action: Future use of metronomes in course lectures and assignments using metronomes and rhythm applications to improve students ability in maintaining consistent tempos will be brought into the general day to day teaching strategies. (01/31/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 570:Orchestra for the Older Adult

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Pitches and Rhythms - Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students will perform in public a composition from the standard orchestra literature, which will be recorded. The recording will be used to assess the SLO.</p> <p>Standard and Target for Success: 80% of the students will interpret and perform the music according to the terminology and symbols with 80% accuracy.</p> <p>Related Documents: SLO RUBRIC ENSEMBLE.docx</p> <p>Performance - Students will give a public performance of a John Williams' "Across the Stars" which will be audio and video recorded. The recordings will be used to analyze the correct execution of pitches and rhythms in a passage from the piece of music.</p> <p>Standard and Target for Success: It is expected that 80% of the students will execute the pitches and rhythms with at least 80% accuracy (good) or better.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>28 students, combined with 33 students enrolled in the Symphony Orchestra, gave a public performance which included "Across the Stars". 70% of the students were able to demonstrate the ability to perform the pitches and rhythms of the piece with greater than 90% accuracy. 15% were able to perform with at least 80% accuracy. 15% of the students performed with greater than 70% accuracy. The students in this course are older adults. Some have many years of performance experiences, others have very fewer years. All woodwind, brass, and percussion musicians are advanced players with lots of experience in either orchestra or band. The string players come from a wider range of experience levels. There are no other ensembles at El Camino which allow them to gain more experience before being challenged with music of greater difficulty. Of the students with less experience, all of them do well in passages where the tempo is less demanding. It is certain passages with lots of notes at a high speed that present the most problems. In general rhythmic accuracy is greater than pitch accuracy. (12/01/2015)</p> <p>Faculty Assessment Leader: Dane Teter</p>	<p>Action: Students needing additional guidance in learn and executing their music will be able to participate in section rehearsals led by the instructor and section leaders. Practice recording demonstrating the correct pitches and rhythms in the appropriate stylistic performance practices will be available to all students. (05/10/2016)</p> <p>Action Category: Teaching Strategies</p>