

Assessment: Course Four Column

SPRING / SUMMER 2016



El Camino: Course SLOs (FA) - Music

ECC: MUSI 102B:Advanced Sightsinging

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Sing Melodic Incipit Using the Number System and Solfege - Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system and solfege.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Spring 2015) Input Date: 04/03/2014</p>	<p>Presentation/Skill Demonstration - Students individually demonstrated their ability to sing an in class performance of Schubert's "Wasserflut" melodic minor excerpt using the number system(sang the pitches with the accurate note values) while clapping the triple meter.</p> <p>Standard and Target for Success: It is expected that 80% of the students will orally perform the selected melodic example with 80% accuracy in notes, rhythms and the number/solfege system.</p>		
<p>SLO #2 - Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p>	<p>Performance - During the final exam, students will sing two of the required scales, three intervals, two triads, a short melodic excerpt from the assigned Verdi melodies with modulations and Chapter 15 rhythmic drills of mixed meters. The instructor will randomly select the above mentioned requirement for each student to perform orally in class.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Based on the data collected, 80% performed with level 2 (80-89%) accuracy, 15% were at level 3 (90%+) and 5 % performed at level 1 (70-79%). Overall strengths: Students practiced in-class the assigned scales, melodies, intervals, triads and rhythmic drills over the last two weeks of the semester. Team practices outside class, computer lab hours using Auralia's on-line ear-training program and an</p>	<p>Action: Starting in the Beginning Sight-singing, I will introduce the intervals earlier in the semester and assign regular drills in singing and dictation, to prepare the advanced sight-singing student to be more attuned to hearing, identifying and singing these intervals with triadic inversions. (08/31/2016) Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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Input Date: 04/03/2014

Standard and Target for Success: It is expected that 80% of the students will successfully perform the requirements with 80% accuracy in notes, rhythms, intonation using the number/solfege system.

overall positive learning environment provided significant preparation for such successful results.

Areas of Improvement:

Students need more ear-training in singing triads with inversions and intervals of the 6, 7. (08/31/2016)

Faculty Assessment Leader: Joanna Nachev

Related Documents:

[MUSIC 102 B.docx](#)

Follow-Up: The instructor will evaluate the effectiveness of the proposed teaching strategy. (08/31/2017)

SLO #3 Identify Key Signatures at an Intermediate Level - Upon

completion of the course, students should be able to correctly identify key signatures, write and sing the major and minor scales and triads in root position, clap a rhythmic example in simple meter at an intermediate level.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 04/03/2014

ECC: MUSI 103A:Theory and Musicianship I

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Key Signatures - Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - During the 10th week of the semester, students were given a quiz where they were asked to write the key signatures for eight different major and minor keys and identify ten different major or minor keys given the key signature.</p> <p>Standard and Target for Success: In order to indicate success in correctly identifying and writing key signatures for all major and minor keys, I would expect the overall average score to be 75% or above.</p>		
<p>SLO #2 Triads and Seventh Chords - Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - During the 15th week of the semester, students were given a quiz. They were asked to spell nine different triads and seventh chords and identify nine different triads and seventh chords.</p> <p>Standard and Target for Success: It is expected that the average score on this quiz should be 80% or higher.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Total Students: 26</p> <p>Average Score: 87.81%</p> <p>High Score: 100% (seven students)</p> <p>Low Score: 36%</p> <p>Raw scores (from low to high) 36, 69, 72, 72, 72, 78, 81, 83, 83, 86, 89, 92, 94, 94, 94, 97, 97, 97, 100, 100, 100, 100, 100, 100, 100</p> <p>The overall results indicate that students in the class were quite proficient in regards to spelling and identifying triads and seventh chords. In fact, 24 out of 26 students scored 72% or higher on the quiz, and 15 of 26 (over 50%) scored 92% or above (an A). Only two students scored lower than 70%, and only one student failed the quiz. (09/02/2016)</p> <p>Faculty Assessment Leader: Patrick Schulz</p>	<p>Action: I will continue to work with the Music 103A class on spelling and identifying triads and seventh chords since it is a fundamental skill in regards to learning tonal harmony. I will also continue to give numerous spelling/identification quizzes in future classes to help ensure mastery. Students who have a difficult time with any part of the music theory curriculum can make use of the (free) music tutors in the library, my office hours, and several online resources that I list in my course packets. (09/02/2016)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #3 Minor Scales, Intervals, and Rhythm - Upon completion of the course, students should be able to sing minor scales, all simple intervals,</p>			

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short diatonic melodies, major and minor triads in root position and all inversions, and clap a rhythmic example in simple meter featuring subdivisions of the beat.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 12/14/2013

ECC: MUSI 120:Voice Class I

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Function of the Voice - Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath-support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic up to intermediate level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 01/24/2014</p>	<p>Performance - Singers were assigned a musical theater/pop/folk music solo from the beginning to advanced beginner level of solo repertoire. Each student was required to perform their individual song with live piano accompaniment as part of their 2-day final. The students were evaluated on the categories: 1. Effective Use of Voice 2. Text Delivery 3. Interpretation 4. Stage Presence 5. Musical Style 6. Relationship with Audience 7. Facial Expression</p> <p>Standard and Target for Success: 85% were expected to score in the I - II (superior-excellent) level</p> <p>Related Documents: VocalPerformanceEvaluationSheet2014.pdf</p>		
<p>SLO #2 Performing and Analyzing - Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 01/24/2014</p>	<p>Performance - Singers were assigned three solos from three contrasting genres: Classical/popular/musical theatre from the song repertoire for the beginning voice calss. Each student was required to perform these selections over the span of the semester in three separate performances/presentations. The instructor evaluated the singer on:</p> <ol style="list-style-type: none"> 1. Stylistic delivery 2. Use of vocal technique 3. Interpretation 4. Characterization <p>In addition, students attended</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>95% of the singers who performed the required repertoire scored in levels 3-2 (80-90%) category of this assessment. 13 students were assessed, 4 singers scored in level 2(80%) and 6 scored in the higher level 3 category.</p> <p>Overall performance strengths were demonstrated in the memorization of the selections and effective delivery in the interpretation and tone quality for each genre. Students were also equipped to identify and express the accurate technique in their written concert report analysis. Even though, beginning voice students struggle wit breath management and diction, they can successfully recognize its accuracy in professional performers, which was evident in</p>	<p>Action: Instruction will need to focus on more vocalises that strengthen breathing management and good diction. (08/31/2017)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Evaluate the new vocalizes implemented in class and workshops. (08/31/2017)</p>

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professional vocal/choral performances and analyzed the performer's delivery of the acquired vocal skills, interpretation, delivery, etc. with a written critique/concert report.
Standard and Target for Success: It is expected that 80% of the singers will score in the 80-89% (level 2) standard.

thier reports. (08/31/2016)
Faculty Assessment Leader: Joanna Nachev
Related Documents:
[MUSIC 120 A.docx](#)

SLO #3 Accuracy in Various

Languages - Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic up to intermediate level.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 01/24/2014

ECC: MUSI 130:Beginning Jazz Improvisation

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Chord Modes and Scales - Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in major and minor notations.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016) Input Date: 01/21/2014</p>	<p>Presentation/Skill Demonstration - Students will be individually tested on skills three times during the semester. The keys, chords, or scales assessed will be randomly selected in a drawing by each student and performed on their instrument. Vocalists will sing the assignment while playing it on the piano. Scores will be based on speed, accuracy, and number of attempts needed to play the required item correctly. (Active)</p> <p>Standard and Target for Success: It is expected that 80% of students will score 80% or better on the skills tests.</p> <p>Reviewer's Comments: (*NOTE: This SLO needs to be revised. It has been edited so as to no longer make sense. There is no such thing as a "chord mode" and the meaningless phrase "in major and minor notations" obscures the overall intent of the SLO. This assessment is simply of the ability to perform scales and chords used to create improvised melodies and harmonies in jazz.)</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Students were individually given three skills tests during the Spring 2016 semester. The keys, chords, or scales assessed were randomly drawn by each student and performed on their instruments.</p> <p>Test 1 (11 students total): Based on the data collected, 64% of the students performed with 90% accuracy or better, 91% performed with 80% accuracy or better, and 100% performed with 75% accuracy or better.</p> <p>Test 2 (11 students total): Based on the data collected, 64% of the students performed with 90% accuracy or better, 82% performed with 80% accuracy or better, and 100% performed with 75% accuracy or better.</p> <p>Test 3 (12 students total): Based on the data collected, 67% of the students performed with 90% accuracy or better, 92% performed with 80% accuracy or better, and 100% performed with 75% accuracy or better.</p> <p>That student success exceeded expectations indicates that higher standards can be set and/or additional material can be added to the tests. Standards and expectations were based on past class performance.</p> <p>Students who lacked the recommended preparation of Music Fundamentals or equivalent had the lowest test scores. (08/24/2016) Faculty Assessment Leader: Ann Patterson</p>	<p>Action: Recommend a 2nd semester Jazz Improv course, dividing the current content, objectives and SLO's into two levels of Jazz Improvisation study.</p> <p>Given jazz improvisation's difficulty and steep learning curve, a beginning level 16-week course is a very short time to acquire the knowledge and skills necessary to improvise on more than the simplest harmonic forms and to be able to continue developing on one's own after completing the course. Since this course is no longer repeatable, a second semester course (Jazz Improvisation II? Or Advanced Jazz Improvisation?) should be offered. As a recommended preparation for and in sequence with the second semester of Improvisation, the Jazz and Commercial Harmony course (Music 105) would greatly contribute to increased student learning in Music 30, allowing for more class lab time for practice and ensemble participation. (05/31/2017)</p> <p>Action Category: Curriculum Changes</p> <hr/> <p>Action: Create stronger SLO statements that represent broad goals, make musical sense, and are within the reach of a single semester course. (05/30/2017) Action Category: SLO/PLO Assessment Process</p>

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SLO #2 Identify an Existing Jazz

Musical Example - Upon successful completion of this course, the student should be able to identify and transcribe an existing jazz musical example at an introductory level.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 01/21/2014

SLO #3 Perform and Improvise a Solo Piece

- Upon completion of this course, the student should be able to perform by memory, in a small ensemble, a jazz piece and improvise a solo appropriate to the harmonic structure and style of the piece.

Course SLO Status: Active

Course SLO Assessment Cycle: 2017-18 (Fall 2017)

Input Date: 01/21/2014

ECC: MUSI 131A:Beginning Piano I

<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 an elementary level piano piece with accurate notes, rhythms and fingerings.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Summer 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - In the performance section of their final exam, students will be asked to play an elementary level piano piece with accurate notes, rhythms and fingerings.</p> <p>Standard and Target for Success: It is expected that 85% of students will score 75% or more on this SLO.</p> <hr/> <p>Performance - Student performs a popular song given specific chord fingerings, strumming pattern, and tempo indication.</p> <p>Standard and Target for Success: Student performance is graded on Fingering, Tempo, Rhythm, and Technique. It is expected that 80% of the class will score 75% or better on this SLO.</p> <p>Reviewer's Comments: With many students in 147A having experience playing chords (and no knowledge of reading notation) this assessment typically scores very high. Moreover, by connecting the course content with music they are familiar with improves student engagement.</p>		
<p>SLO #2 One-Octave Scales - Upon completion of the course, students will be able to play one-octave harmonic minor scales on a, e and d, hands-together.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Summer 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - As part of their final exam, students will be asked to perform 1 octave harmonic minor scales on a, e and d, hands-together.</p> <p>Standard and Target for Success: I expect that 80% of my students will score 75% or above on this SLO.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Summer 2016)</p> <p>Standard Met? : Standard Met</p> <p>As part of their final exam, my 131A students were asked to perform 1 octave harmonic minor scales on a, e and d, hands-together. It was a challenging part of the exam, and yet 90% of the students were able to successfully play the scales with accurate notes and fingerings. (09/07/2016)</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p> <p>Related Documents:</p>	<p>Action: One teaching strategy that I believe could be implemented as an enhancement to the teaching of this SLO would be to integrate instruction on how to play hands-together scales in more relaxed fashion. When students work very hard on a particular technical skill they often develop tension in their wrists, arms and shoulders. This tension can cause</p>

Course SLOs	Assessment Method Description	Results	Actions
	<p>Reviewer's Comments: The students in this class worked very hard, and they did remarkably well on this SLO. It is quite challenging to play scales hands-together with accurate fingerings, especially for beginning pianists.</p> <p>Exam/Test/Quiz - As part of their final exam, students will be asked to play one-octave harmonic minor scales on a, e and d, hands-together.</p> <p>Standard and Target for Success: I expect that 85% of the students in my 131A: Beginning Piano class will score 75% or above on this SLO.</p> <p>Reviewer's Comments: This is a challenging activity, as it takes a great deal of practice and focus on fingerings to successfully put scales hands-together.</p>	<p>TracDat Template 131A.doc</p>	<p>physical problems if it is allowed to continue over an extended period of time. To address this issue, I plan on utilizing stretching exercises and guided relaxation techniques to assist students in identifying and reducing muscle tension and stiffness. (07/11/2017)</p> <p>Action Category: Teaching Strategies</p>
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<p>SLO #3 Chord Progressions - Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-alone.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Summer 2017)</p> <p>Input Date: 12/14/2013</p>			

ECC: MUSI 145 :Beginning Percussion Instruments

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Techniques and Rudiments - Upon completion of the course, students will be able to demonstrate basic elements of proper drum playing techniques and rudiments in a given piece of music. Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016) Input Date: 12/14/2013</p>	<p>Performance - In an individual performance of a given piece of music, students will demonstrate elements of proper Snare drum playing techniques including: hand position, instrument posture, finger control, rudiments, and instrument tuning. Standard and Target for Success: It is expected that 85% of the students will use correct percussion playing techniques when playing a given piece of music. It is expected that 80% of the students will learn the 40 Rudiments.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Twelve students performed two exercises from the class text, Alfred’s Drum Method book 1; Solo #19 and #21. 90% of the students used proper finger technique, 100% used the proper hand position, 90% used proper posture, 80% kept a steady pulse, and 100% employed the proper instrument Rudiment performance. The only technique which did not meet the desired target for success was in completion of all rudiments. Two students did not use the proper buzz roll technique, they did not meter their rolls. (08/12/2016) Faculty Assessment Leader: Dean Koba</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 rolling individual notes. (06/02/2017) Action Category: Teaching Strategies</p>
<p>SLO #2 Correct Rhythms - Upon completion of the course, students will be able to demonstrate the ability to execute correct rhythms appropriate to stylistic performance practices of a given piece of modern drum music. Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016) Input Date: 12/14/2013</p>	<p>Performance - In an individual performance of a given piece of music, students will demonstrate elements of proper Swing style or Rock styles on drum set Standard and Target for Success: It is expected that 95% of the students will use correct percussion playing techniques when playing a given piece of music. It is expected that 90% of the students will learn the Rock and Swing styles.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Twelve students performed two exercises from the class text, The Complete Idiot’s Guide to Playing Drums. Pages #152 & 161. 90% of the students used proper finger technique, 100% used the proper hand position, 90% used proper posture, 75% kept a steady pulse and 100% employed the proper chart interpretation performance during performance. The only technique which did not meet the desired target for success was a steady pulse. (08/26/2016) Faculty Assessment Leader: Dean Koba</p>	<p>Action: The number of exercises for articulation are sufficient for the course. More individual Drum set performance is needed early in the semester to ensure that students understand and employ the proper execution for their solo piece. (03/06/2017) Action Category: Teaching Strategies</p>
<p>SLO #3 Terminology and Symbols - Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of contemporary drum</p>			

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set music.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 12/14/2013

ECC: MUSI 146 :Beginning String 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 string instrument playing techniques in a given piece of music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - In an individual or group performance of a given piece of music, students will demonstrate elements of proper string playing techniques including tuning, tone production, dynamics, intonation, vibrato, bowing technique (bow distribution and strokes), and posture.</p> <p>Standard and Target for Success: It is expected that 80% of students will use proper string playing techniques in a given piece of music.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Five students performed musical selections from the class text, "Strictly Strings, Book 1", individually and in a group</p> <p>100% of students correctly tuned their instruments</p> <p>80% had excellent posture</p> <p>80% had correct bowing</p> <p>80% had correct tone production and dynamics</p> <p>60% had excellent intonation and vibrato</p> <p>(07/11/2016)</p> <p>Faculty Assessment Leader: Lubo Velickovic</p>	<p>Action: Students performed very well, individually and in a group. They should work more on intonation and vibrato, through individual exercises and more graded in-class quizzes (every second week). (07/11/2016)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #2 Pitches and Rhythms - Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms of a given piece of string music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - In an individual given piece of music, students will demonstrate correct pitches and accurate rhythms.</p> <p>Standard and Target for Success: It is expected that 80% of students will use correct pitches and accurate rhythms in a given piece of music</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Five students performed musical selections from the class text, "Strictly Strings, Book 1", individually</p> <p>60% of students were excellent in demonstrating correct pitches, and 20% were fair</p> <p>80% were excellent in demonstrating accurate rhythms, and 20% were fair</p> <p>(07/11/2016)</p> <p>Faculty Assessment Leader: Lubo Velickovic</p>	<p>Action: Students performed very well, individually. They should work more on controlling the accurate execution of the pitches. Students should practice more extensions to execute accurate half steps, whole steps, and steps and a half in given exercises to secure pitches, such as augmented seconds and diminished seconds. In future, we need to assign all three types of minor scales (natural, harmonic, and melodic) in order to reinforce sensitivity for accurate pitches. Students should use the metronome to practice different tempis. I should give more rhythmical and theoretical quizzes in order for students to better understand punctuated rhythms. (07/11/2016)</p> <p>Action Category: Teaching Strategies</p>

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SLO #3 Terminology and Symbols -
 Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for bowing, and perform them in a given piece of classical music.
Course SLO Status: Active
Course SLO Assessment Cycle: 2017-18 (Spring 2018)
Input Date: 12/14/2013

ECC: MUSI 147B:Beginning Guitar II

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Rhythm, Posture, Technique and Fingering - Upon Completion of the semester the student will be able to play a musical piece demonstrating consistent rhythm, proper posture, technique, correct fingering and use of proper fingerings in closed and open positions.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 11/19/2014</p> <p>Comments:: Match timeline with MU 247 since they are taught concurrently. [W. Cox e-mail 04.06.2016]</p>	<p>Presentation/Skill Demonstration - As part of the final exam grade, students perform a classical guitar composition one-on-one with the instructor. A rubric was constructed for correct notes, rhythm, tempo, fingering, and proper posture (technique scores are accounted for in posture and fingering).</p> <p>Standard and Target for Success: It is expected that 85% of the students will score 75% and above</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Assessment: The piece used to for assessment is the Waltz by Bartolome Catalayud. It is rudimentary classical guitar repertoire where 3/4 of the semester focused on reading and playing melodies with a plectrum. Students were given very broad instruction on classical guitar techniques and notational elements germane to the style. On a scale of 50 points, 10 points each was given to assessing notes, rhythm, tempo, proper fingering, and posture.</p> <p>Results: The average score of this assessment came to 93% which was higher than expected. 10 points maximum was assigned to proper notes, rhythm, tempo, fingering, and posture for a total of 50 points each on this portion of the exam. All students exhibited 10's in posture. Other scores: there was an average of 9.7 in rhythm. 9.2 in fingering, 8.7 in tempo, and 8.6 in correct notes.</p> <p>Analysis: There were low scoring outliers in areas of fingering with students with previous experience. This suggests that they student made outside choices in fingerings in spite of teacher's instructions. Given the high percentage it is also likely that a more difficult piece would have yielded more specific data on areas that may need further improvement. (09/09/2016)</p> <p>Faculty Assessment Leader: R. Jonathan Minei</p>	<p>Action: Instruction of classical guitar techniques, notation, and special challenges can be addressed earlier in the semester so that more difficult pieces can be used in the assessment. (09/09/2016)</p> <p>Action Category: Teaching Strategies</p>
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Course SLOs	Assessment Method Description	Results	Actions
	<p>Standard and Target for Success: It is expected that 85% of the students will score 75% and above</p> <p>Presentation/Skill Demonstration - As part of the final exam grade, students perform a classical guitar composition one-on-one with the instructor. A rubric was constructed for correct notes, rhythm, tempo, fingering, and proper posture (technique scores are accounted for in posture and fingering).</p> <p>Standard and Target for Success: It is expected that 85% of the students will score 75% and above</p>		
<p>SLO #2 Strumming Chords - Upon completion of the semester the student will be able to demonstrate strumming chords (bar chords and jazz harmonies) in time with proper fingerings and consistent rhythm.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 11/19/2014</p> <p>Comments:: Match timeline with MU 247 since they are taught concurrently. [W. Cox e-mail 04.06.2016]</p>	<p>Performance - Students are asked to perform two pieces for examination. One is a popular song that uses bar chords and the second is a jazz standard using jazz harmonies. This semester the students performed Hotel California by the Eagles and Isn't She Lovely by Stevie Wonder.</p> <p>Standard and Target for Success: Students are graded on fingering, tempo, rhythm, and technique. 80% of the students are expected to score 75% or better on this SLO.</p> <p>Reviewer's Comments: The students performed very well on this assessment. The popular songs allow the student to connect course content with music they are already familiar with and allows for greater engagement. Jazz standards can have mixed results depending on the repertoire chosen. The song choice this semester was very well received and yielded successful results.</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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SLO #3 Notating and Executing Major

Scales - Upon completion fo the semester the student will be able to notate and execute major scales in all 12 keys and extract the (4) primary triads (major, Minor, diminished, augmented) in various positions.

Course SLO Status: Active

Course SLO Assessment Cycle: 2017-18 (Fall 2017)

Input Date: 11/19/2014

Comments: Match timeline with MU 247 since they are taught concurrently. [W. Cox e-mail 04.06.2016]

ECC: MUSI 151abcd:Mixed Chorus

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Carrying the Voice - 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: 2014-15 (Spring 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students will sing the accurate rhythm, pitch, text, dynamics, and stylistic interpretation of Michael Haydn's "Magnificat" and Rollo Dillworth's "Shine on me". Their end of the year performance will be videographed and assessment.</p> <p>Standard and Target for Success: 90% of the singers/students will perform and deliver the selected musical pieces with musicality and proper choral artistry with 80% accuracy.</p>		
<p>SLO #2 Voice Parts - Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Singers will perform Johannes Brahms' " German Requiem" in four-part harmony, standing in their section. All seven movements of this major work will be accompanied by a full symphony orchestra.</p> <p>Standard and Target for Success: 80% of the singers/students will perform and deliver the selected major work with 80% accuracy with musicality, proper harmonies, rhythmic sensitivity, in a blended balance against the orchestra.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>18 singers performed the major choral work by Johannes Brahms' "A German Requiem" with the English text at the Marsee Auditorium for the final performance of the Spring Semester. They were joined by 110 choral singers from the Chorale and Concert Choir accompanied by the ECC Symphony.</p> <p>95% of the Mixed Chorus singers scored in the 3 category of (90-99) target.</p> <p>Overall Strengths: The complexity of this major work was delivered with a sense of sensitivity to the mood, respect for the composer's intent and artistic commitment to the choral/orchestral interpretation.</p> <p>Areas of Improvement: Attention in blend and balance is needed in movements 4, 6 and 7 among the four choral sections. (09/05/2016)</p> <p>Faculty Assessment Leader: Joanna M. Nacheff</p> <p>Related Documents:</p> <p>MUSIC 151.docx</p>	<p>Action: Allocate more rehearsal time on the longer and more challenging movements of a major work. Rehearsing the singers in a mixed format will strengthen their independence and part-learning as well as improve their blend. (09/05/2017)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Determine results by evaluating the teaching strategies adopted. (09/05/2017)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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SLO #3 Critiquing a Performance -
 Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.
Course SLO Status: Active
Course SLO Assessment Cycle: 2016-17 (Spring 2017)
Input Date: 12/14/2013

ECC: MUSI 190abcd:Applied Music/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 of a given piece of intermediate level music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students will perform music they have worked on in their individual lessons for a panel of faculty members who are experts in their discipline. Faculty members will evaluate note and rhythmic accuracy according to the stylistic performance practices for the individual pieces.</p> <p>Standard and Target for Success: It is expected that 80% of the students will execute the notes and rhythms with at least 80% accuracy.</p> <p>Related Documents: SLO RUBRIC Applied Music SLO 1 Sp 2015.pdf</p>		
<p>SLO #2 Proper Stage Department - Upon completion of the course, students will be able to demonstrate elements of proper stage department in a solo performance.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students will present a musical performance of compositions they have worked on in their individual lessons for a panel of faculty members who are experts in their discipline. Students will be assessed on elements of stage department including stage entrance and exit, eye contact with audience, bows, spoken announcements and introductions, accompanist acknowledgements, attire, and poise/stage presence throughout the presentation.</p> <p>Standard and Target for Success: It is expected that 85% of the students will demonstrate elements of stage department with at least 85% degree of professionalism.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>28 Students enrolled in the Instrumental and Keyboard section of Applied Music performed juried finals for the faculty in their discipline. 90% of the students demonstrated professionalism in their entrance and exit of the stage. 80% of the students made excellent eye contact with the audience. 10% made minimal eye contact and 10% made no eye contact at all. 95% of the students executed proper bowing technique before and after their performance. 5% forgot to bow. 85% of the students properly announced themselves and their musical composition. 10% made the announcement were were either difficult to hear or understand. 5% forgot to announce their compositions. Only eight of the students required an accompanist for their performance. All eight properly introduced and acknowledged their accompanist before and after the performance. 95% of the students wore the appropriate attire for the juried final. 5% did not</p>	<p>Action: Students will be instructed in the proper elements of stage department. Students will demonstrate these elements in three class performances. Elements of proper stage department will be reviewed prior to the Juried Final performance. (12/15/2016)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Elements of proper stage department are provided in the Applied Music Handbook and discussed in class during the first weeks of the semester. After that time, individual issues are addressed as the occur in class performances. (11/08/2016)</p>

Course SLOs	Assessment Method Description	Results	Actions
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display professionalism in their attire. 80% of the students demonstrated professionalism in their poise and stage presence during their performance. 20% of the students demonstrated good poise and stage presence but their nervousness was clearly visible. (06/13/2016)

Faculty Assessment Leader: Dane Teter

Faculty Contributing to Assessment: P. Chambers-Salazar; W. Doyle; J. Hovorka; J. Hurd; M. Jaque; J. Mack; J. Mitchell; K. Lobitz; L. Velickovic

SLO #3 Terminology for Musical

Expression - Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology for musical expression in a performance of a given piece of intermediate level music from the standard repertoire.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 12/14/2013

ECC: MUSI 203 :Theory and Musicianship III

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Spelling and Identifying Chords - Upon completion of the course, students should be able to spell and identify Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords (Italian, French, and German) in the context of all major and minor keys.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - During the 10th week of the semester, students were given a quiz where they were asked to spell eight different chords (Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords) using key signatures and identify ten chords using Roman numerals.</p> <p>Standard and Target for Success: In order to indicate success in correctly identifying and spelling Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords, I would expect the overall average score to be 75% or above.</p>		
<p>SLO #2 Intervals, Chords, Melodies and Rhythms - Upon completion of the course, students should be able to sing all simple intervals, major and minor triads in all inversions, all diatonic seventh chords in root position, the dominant seventh chord in all inversions, a diatonic melody, and a rhythmic example in simple or compound meter featuring multiple subdivisions of the beat.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - During the final week of the semester, students were given an eight minute aural skills exam. Each student was given the exam in private and asked to sing three simple intervals, two inverted triads, two diatonic seventh chords in root position, a dominant seventh chord in root position and all inversions, a (prepared) diatonic melody, and a (prepared) rhythmic example featuring multiple subdivisions of the beat.</p> <p>Standard and Target for Success: It is expected that the average score by all students who took the exam should be above 80%.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Total Students: 11</p> <p>Average Score: 81.45%</p> <p>High Score: 96%</p> <p>Low Score: 67%</p> <p>Raw scores (from low to high) 67, 69, 70, 81, 81, 82, 83, 84, 91, 92, 96</p> <p>The overall results indicate that students were proficient in regards to their ear training during this fourth unit of aural skills training in Music 203. Eight students out of eleven scored over 80% on the assessment, and the average score was 81.45%. Only two students scored below 70%, and no student failed the aural skills exam. (09/02/2016)</p> <p>Faculty Assessment Leader: Patrick Schulz</p>	<p>Action: Progress toward ear training proficiency is very important for students studying music. I will continue to work with the Music 203 class on these aural skills. In the future, I plan to give students one fewer aural skills exam during the semester, but give each student more time during each exam to complete all the required skills. I am hoping this model will be a bit more manageable for students and create a situation where they will prepare more fully for each individual exam. Students will still be required to master the same skills, which will be divided among three exams instead of four. Students who have a difficult time with any part of the music theory curriculum can make use of the (free) music tutors in the library,</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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my office hours, and several online resources that I list in my course packets. They also have a free serial number to download a powerful ear training program on their personal computer called EarMaster Pro. (09/02/2016)

Action Category: Teaching Strategies

SLO #3 Identifying and Labeling a

Sonata - Upon completion of the course, students should be able to identify and label all major parts of a sonata form movement written for piano during the Classical Era. Labels should include Exposition, Development, Recapitulation, Principal Theme, Transition, Secondary Theme, Closing, Retransition, and Coda or Codetta if necessary.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 12/14/2013

ECC: MUSI 215B:Music History and Literature - 1750 to Present

<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. Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Spring 2015) Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - Students will take an exam where the questions focus on the elements of music - melody, harmony, etc. Standard and Target for Success: It is expected that 75% of the students will score 70%</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Students were given an exam where they were given questions regarding the elements of music - i.e., in a listening example, identify the dominant musical element. They scored, on average, 76%. (05/06/2016) Faculty Assessment Leader: William Doyle</p>	<p>Action: Continue to focus on the elements of music during the lectures - pointing out dominant musical features in selected compositions. (05/06/2016) Action Category: Teaching Strategies</p>
<p>SLO #2 Comparing and Contrasting - Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences. Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Spring 2015), 2015-16 (Spring 2016) Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - Students will take an exam with questions dealing with musical style periods. Standard and Target for Success: It is expected that 75% of the students will score 70%</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Students were given a series of listening examples from the various musical style periods (Classical, Romantic, 20th c., 21st. c.). They were asked to choose the appropriate era. the students were able to successfully identify 79% of the examples. (05/06/2016) Faculty Assessment Leader: William Doyle</p>	<p>Action: Continue to develop the listening examples to help focus on musical styles. (05/06/2016) Action Category: Teaching Strategies</p>
<p>SLO #3 Musical Style Periods - Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods. Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Spring 2015), 2016-17 (Spring 2017) Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - Students will take an exam in which they will have to identify the characteristics of musical style. Standard and Target for Success: It is expected the 75% of the students will score 70%</p> <p>Exam/Test/Quiz - Students were given a test that asked them to listen to, and then distinguish between, the characteristics of historical style periods -- such as instruments, texture, genre, melody, harmony, etc. Standard and Target for Success: It</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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is expected that 80% of the students will score 75% on this SLO.

Reviewer's Comments: The test was given during, and as a part of, the Final Exam.

ECC: MUSI 220:Voice Class II

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Function of the Voice - Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath-support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic through intermediate level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 01/24/2014</p>	<p>Performance - Singers were assigned a classical selection/student from the Intermediate level of solo repertoire. Each student was required to perform their individual song in their final class presentation as part of the final. The students were evaluated on the categories:</p> <ol style="list-style-type: none"> 1. Effective Use of Voice 2. Text Delivery 3. Interpretation 4. Stage Presence 5. Musical Style 6. Relationship with Audience 7. Facial Expression <p>Standard and Target for Success: 85% were expected to score in the I - II (superior-excellent) level</p> <p>Related Documents: Song Interpretation Evaluation Form.doc</p>		
<p>SLO #2 Performing and Analyzing - Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic through intermediate level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p>	<p>Performance - Singers were assigned three solos from four contrasting genres: Classical/popular/musical theatre/folk from the song repertoire for the Intermediate voice class. Each student was required to perform these selections over the span of the semester in three separate performances/presentations. The instructor evaluated the singer on:</p> <ol style="list-style-type: none"> 1. Stylistic delivery 2. Use of vocal technique 	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>95% of the singers who performed the required repertoire scored in levels 3-2 (80-90%) category of this assessment. 8 students were assessed, 3singers scored in level 2(80%) and 4 scored in the higher level 3 category, while 1 student scored in level 1 category.</p> <p>Overall performance strengths were demonstrated in the memorization of the selections and effective delivery in the interpretation and tone quality for each genre. Students were also well equipped to identify and express the accurate technique in their written concert report analysis.</p>	<p>Action: Instruction will need to focus on more vocalises that strengthen IPA vowel and consonant production in several romantic languages. (09/05/2017)</p> <p>Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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Input Date: 01/24/2014

Students were also required to attend a professional performance and critique the performer using the vocal technique standards studied in class.

Standard and Target for Success:
80% of the singers/students will perform and deliver the selected major work with 80% accuracy and analytical skill.

Areas of Improvement: Students are challenged with pronunciation of foreign language songs. They are limited in identifying accurate International Phonetic Alphabet symbols to improve their enunciation.

(09/05/2016)

Faculty Assessment Leader: Joanna M. Nachev

Related Documents:

[MUSIC 220.docx](#)

SLO #3 Accuracy in Various

Languages - Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic through intermediate level.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 01/24/2014

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>SLO #2 Three-Octave Major Scales - Upon completion of the course, students will be able to play three-octave major scales in C and G, hands-together.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - During a performance assessment, students will be asked to play three-octave major scales in C and G, hands-together.</p> <p>Standard and Target for Success: It is expected that at least 75% of students will score at least 70% on this part of their performance assessment.</p>		
<p>SLO #3 Three-Octave Arpeggios - Upon completion of the course, students will be able to play three-octave arpeggios in C and G major, hands-together.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Exam/Test/Quiz - As part of their final exam, students will be asked to play three-octave arpeggios in C and G Major, hands-together.</p> <p>Standard and Target for Success: I expect that 85% of my 131A: Beginning Piano I students will score 75% or above on this SLO.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>95% of my students scored 75% or higher on this SLO. Students did quite well on this SLO. This was a notable result, since hands-together arpeggios are quite challenging in terms of both fingering and coordination, and many students find them to be one of the most difficult technical skills that we work on in this class. I did a significant amount of in-class individual coaching on this skill, and I believe that the most important finding from this data is that one-on-one observation and assistance are invaluable in terms of helping students to achieve mastery of challenging technical exercises. (05/11/2016)</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p>	<p>Action: One teaching strategy that I believe could be implemented as an enhancement to the teaching of this SLO would be to integrate instruction on how to practice hands-together arpeggios using an additive technique. I will teach the students to begin their practice session by playing only the first 4 notes of the arpeggio hands-together, a range which includes the first position shift in the right hand arpeggio. Once they have mastered this, I will teach them to add one note at a time, repeating each segment until it is easy to play. They will be</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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encouraged to first add notes going up the keyboard, and then to take a break before beginning the process on the descending side of the arpeggio. (05/11/2016)
Action Category: Teaching Strategies

ECC: MUSI 247:Intermediate Guitar

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>															
<p>SLO #1 First and Second Position - Demonstrate the ability to perform a piece utilizing proper tempo, fingerings, dynamics, and rhythms using both First and Section Position. Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016) Input Date: 12/14/2013</p>	<p>Presentation/Skill Demonstration - As part of the final exam grade, students prepare a classical guitar composition in both the first and second position performed one-on-one with the instructor. A rubric was constructed for correct notes, rhythm, tempo, fingering, and proper posture (technique scores are accounted for in posture and fingering). Standard and Target for Success: It is expected that 85% of the students will score 75% and above</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Assessment: Students prepared to perform a classical guitar piece, a Waltz by Julio Sagreras displaying notes in the first and second position of the guitar. Rubric was constructed to score 10 points each in proper notes, rhythm, tempo, fingering, and posture for a total of 50 points on this part of the final exam. Results: All but one student scored 50 out of 50 points. The one outlier student scored 43/50 for a score of 86%. Analysis: The students who continue to Intermediate Guitar (MUSI 247) have tended to have high skill level on the guitar. The high scores on this element of the assessment was not at all surprising. (09/09/2016) Faculty Assessment Leader: R. Jonathan Minei</p>	<p>Action: As this semester of 247 was taught in a combined section with 147B, it is advisable that some of the lab hours are dedicated strictly to the 247 students so that more intensive guitar techniques can be taught at a higher- level, and more difficult repertoire can be selected to yield better assessment of skills. (09/09/2016) Action Category: Teaching Strategies</p>															
<p>SLO #2 Moveable Chord Forms - Demonstrate the ability to utilize proper moveable chord forms (Maj, Min, dom7th) in tempo in a medium-difficulty piece. Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/14/2013</p>	<p>Performance - Student is asked to perform a piece that utilizes moveable chord forms for major, minor, and dominant 7th chords. Standard and Target for Success: Student is graded on fingering, tempo, rhythm, and technique. Proper strumming/comping rhythms and chord changes must be precisely executed. 80% of the students are expected to score 75% or better in this SLO. Reviewer's Comments: The students performed The Way by Fastball which uses very unique strumming techniques as well as very standard moveable chord forms. The students with better guitars score higher on this assessment. At this 247 level it is</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Student asked to perform The Way by Fastball Key of F#m. Chords: F#m, Bm, C#7, F#7, A, E7, D6 Tempo: 100BPM Strum Pattern: Modified Rumba</p> <table border="1" data-bbox="955 1161 1165 1323"> <tr><td>100%</td><td>1/7</td><td>14%</td></tr> <tr><td>90-99</td><td>2/7</td><td>29%</td></tr> <tr><td>80-89</td><td>2/7</td><td>29%</td></tr> <tr><td>76-79</td><td>1/7</td><td>14%</td></tr> <tr><td>70-75</td><td>1/7</td><td>14%</td></tr> </table> <p>One student fell below standard of success. Overall meets standard for success of the assessment of this SLO. [less] Faculty Assessment Leader R. Jonathan Minei Faculty Contributing to Assessment Reviewer's Comments (03/25/2017)</p>	100%	1/7	14%	90-99	2/7	29%	80-89	2/7	29%	76-79	1/7	14%	70-75	1/7	14%	<p>Action: The repertoire for assessing this SLO is currently working very well. Variation of this repertoire is always necessary. Inclusion of music helpful for recruiting for the jazz guitar program may be helpful. (02/28/2017) Action Category: Teaching Strategies</p>
100%	1/7	14%																
90-99	2/7	29%																
80-89	2/7	29%																
76-79	1/7	14%																
70-75	1/7	14%																

Course SLOs	Assessment Method Description	Results	Actions															
	<p>common that the entry level guitars are not suitable for maximum success with the course content. The students still scored very well and worked very hard for this assignment. Repertoire choice has a very direct effect on student engagement for this SLO.</p>	<p>Faculty Assessment Leader: ryota jonathan minei Faculty Contributing to Assessment: ryota jonathan minei</p> <hr/> <p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Student asked to perform The Way by Fastball Key of F#m. Chords: F#m, Bm, C#7, F#7, A, E7, D6 Tempo: 100BPM Strum Pattern: Modified Rumba</p> <table border="1"> <tr><td>100%</td><td>1/7</td><td>14%</td></tr> <tr><td>90-99</td><td>2/7</td><td>29%</td></tr> <tr><td>80-89</td><td>2/7</td><td>29%</td></tr> <tr><td>76-79</td><td>1/7</td><td>14%</td></tr> <tr><td>70-75</td><td>1/7</td><td>14%</td></tr> </table> <p>One student fell below standard of success. Overall meets standard for success of the assessment of this SLO. (04/28/2015) Faculty Assessment Leader: R. Jonathan Minei</p>	100%	1/7	14%	90-99	2/7	29%	80-89	2/7	29%	76-79	1/7	14%	70-75	1/7	14%	<p>Action: Given the variety of skill levels that enter into this 247 level, maintaining this repertoire and difficulty level shows successful assessment of this SLO. Instruction should continue to use comparable repertoire at this tempo and difficulty level. (04/25/2017) Action Category: Teaching Strategies</p>
100%	1/7	14%																
90-99	2/7	29%																
80-89	2/7	29%																
76-79	1/7	14%																
70-75	1/7	14%																

SLO #3 Focused Unit Guitar Style -
Demonstrate a basic understanding of the focused unit guitar style in performance using proper fingerings, rhythms, chord forms, time feel, dynamics, balance, and specific stylistic aspects in a duo ensemble setting.
Course SLO Status: Active
Course SLO Assessment Cycle: 2017-18 (Fall 2017)
Input Date: 12/14/2013

ECC: MUSI 253abcd:Chorale

<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 sing their individual voice part within a quartet of four-part harmony, 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: 2014-15 (Spring 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students were assigned "Musica Animam Tangens" by Joshua Shank arranged for eight-part a cappella voices. At the end of the semester students were asked to perform the piece in the assessment week (final class week) during the dress rehearsal. The Chorale stood in mixed format, in a single line surrounding the seats of the Haag Recital Hall. Eight students at a time were being evaluated on notation accuracy, rhythmic precision, text delivery, blend, balance, and musicality.</p> <p>Standard and Target for Success: It is expected that 85% of the students will score in the 4 – 3 (Excellent – Good) standards.</p>		
<p>SLO #2 Voice Parts - Upon completion of the course, students will be able to sing at an intermediate level, independently and correctly, their voice part against all eight parts, adhering to required harmonic progressions, good intonation and rhythmic complexity for all the pieces in the repertoire.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Singers will perform Moses Hogan's "I can tell the World", Paul Baster's "Alleluia", Victoria's "O Quam Gloriosum" and David Childs' "Where Your Bare Foot Walks", from four to ten part harmonies while standing in mixed format.</p> <p>Standard and Target for Success: 80% of the singers/students will perform and deliver the selected major work with 80% accuracy with musicality, proper harmonies, rhythmic sensitivity, and a blended tone quality.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>27 singers performed the choral selections at Chapman University Community College Choral Festival. 90% of the Chorale singers scored in the 3 category of (90-99) target.</p> <p>Overall Strengths: The complexity and contrasting styles of this repertoire highlighted the abilities of this premier choral ensemble. They performed three pieces in mixed format and in a cappella. The harmonies, rhythms, blend, and beautiful tone quality were most evident in their passionate interpretation and delivery.</p> <p>Areas of Improvement: Attention to the balance among the four voice parts: Soprano, alto, tenor and bass were uneven in certain segments of these selections.</p> <p>(09/05/2016)</p> <p>Faculty Assessment Leader: Joanna M. Nachev</p>	<p>Action: Spend more rehearsal time on voicing each section, earlier in the semester, and require more listening while singing. (09/05/2017)</p> <p>Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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Related Documents:

[MUSIC 253.docx](#)

SLO #3 Critiquing a Performance -

Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an advanced level.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 12/14/2013

ECC: MUSI 259abcd :Music Production Workshop

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Individualized Vocal Parts - Upon completion of the course, students should be able to carry their individual memorized vocal parts within the entire theatre production using accurate notation, rhythm, and text for the entire musical for the semester.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Assessment Students receive a solid week of music rehearsal, prior to the teaching of any physical staging of the production or choreography. The first few days concentrate on the basic learning of notes (including basic note reading and musical terminology) of each musical number. Once the students are familiar and confident with their individual parts, focus shifts to teaching choral blend and balance, intonation, appropriate stylistic choices (in reference to the period of the piece), memorization of material, diction, and breath control. The results are reviewed by the instructor, who, in turn, groups students according to ability to achieve an overall balance of choral sound. Once the students incorporate acting and movement into the rehearsal process, notes are given by the instructor at the end of each rehearsal session, focusing on the measured improvement of said requirements, as necessary.</p> <p>Standards or Rubric Students must be able to perform their individual memorized vocal parts within an entire musical theatre production with a focus on musicality, choral blend, diction, breath control, and vocal projection. The singing of harmonies is a requirement.</p>		

Course SLOs	Assessment Method Description	Results	Actions
	<p>Students must show a level of focus and continued quality of performance skills over multiple performances spanning three weekends.</p> <p>Standard and Target for Success: STANDARD: 100% of students will achieve either Good or Satisfactory ratings.</p>		
<p>SLO #2 Voice Parts - Upon completion of the course, students will be expected to sing at an advanced level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity with choreography, blocking and stage presence.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016) Input Date: 12/14/2013</p>	<p>Performance - Upon completion of the course, students will be expected to sing at an advanced level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity with choreography, blocking and stage presence.</p> <p>Standards or Rubric</p> <p>Standard and Target for Success: Standards or Rubric Students must be able to perform their individual memorized vocal parts within an entire musical theatre production with a focus on musicality, choral blend, diction, breath control, and vocal projection. The singing of harmonies is a requirement.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Assessment Data</p> <p>The learning environment and instruction that were provided to students were fostering to develop an interest to promote and advance musical theater. Young students and community members who were in this class had different levels of experience in musical theatre. Together, they were nurtured and challenged for a thought provoking level of conscientious that perhaps, could apt the level of their performance in the future.</p> <p>Observable Patterns This production does not follow the typical mainstream Broadway shows for it is by Sondheim. The melodic, rhythmic and harmonic rhymes are approached by compositional technique that is almost foreign to the ears of the majority. The students were eager to learn their parts but had to be coached and reminded almost every rehearsal for the intricate parts that are unconventional. Few rehearsals prior to the opening night, the challenges continued when the cast first heard the orchestra. Adjustments were made and the eagerness and excitement of the students were evident that progression towards ‘perfecting’ the musical showed improvement. The opening and closing nights were huge success! In between shows were remarkable good and audience members loved it!</p>	<p>Action: The SLO statement can only achieve great result if the Department of Fine Arts can incorporate The an additional funding to incorporate a required Singing, Acting, or Dance class per week, during the semester that the musical is performed. This will not only make the rehearsal process productive but it would be beneficial to students, instructors and audience members. (06/01/2018) Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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One hundred percent of the students met the class standard by achieving GREAT and ABOVE SATISFACTORY in all areas. Students who did not have formal voice lesson or little experience in musical theater attended additional coaching and masterclasses that the instructor provided for extra credit. The end result was rewarding to students, instructor and audience members.

Implications and Future Directions
 Students would gain an incredible learning experience and excellent result will be achieved if the department can incorporate an additional required Singing, Acting, or Dance class per week, during the semester that the musical is performed. This will not only make the rehearsal process productive but it would be beneficial to students, instructors, and audience members.

(05/04/2016)

Faculty Assessment Leader: Nove Deypalan

SLO #3 Character Creation - Upon completion of the course, students should be able to demonstrate character creation through the use of musical performance in a live theatrical production according to professional standards.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 12/14/2013

ECC: MUSI 260abcd:Woodwind Ensembles

<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 woodwind chamber music.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Spring 2015) Input Date: 11/07/2013</p>	<p>Performance - Student will do an in class performance of two woodwind ensemble pieces, 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 perform the notes and rhythms of the music with 80% accuracy.</p> <p>Related Documents: SLO RUBRIC Woodwind Ensemble.docx SLO RUBRIC Woodwind Ensemble SLO 1 Sp 2015.pdf</p>		
	<p>Performance - Five students in Woodwind Ensemble II performed “La Bouree” by Michael Praetorius and “Dish Rag” by Margot Jemmet in a public concert at El Camino. The performance was recorded and then analyzed for note and rhythm accuracy.</p> <p>Standard and Target for Success: The target for success is 80% of the students will execute the notes and rhythms with 80% accuracy.</p>		
<p>SLO #2 Playing Techniques - Upon completion of the course, students will be able to demonstrate elements of proper woodwind instrument playing techniques in a performance of a given piece of intermediate level, classical music.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p>	<p>Performance - Student will do an in class performance of two woodwind ensemble pieces, 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 perform with good (80%+) to excellent (90%+) tone, blend, balance, intonation, instrument position and</p>		

Course SLOs	Assessment Method Description	Results	Actions
<p>Input Date: 11/07/2013</p>	<p>Related Documents: SLO RUBRIC Woodwind Ensemble.docx</p> <p>Performance - Students will perform a movement from a composition in the standard repertoire for woodwind ensemble, appropriate for the instrumentation of the ensemble. Students will be assessed on their ability to demonstrate proper woodwind playing techniques including tone production, intonation, embouchure, breath support, finger/hand position, instrument position, and posture.</p> <p>Standard and Target for Success: It is expected that 80% of the students will be able to demonstrate the proper elements of woodwind playing technique with 85% accuracy.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Four students performed movements from Mozart's "Divertimento No. 11, K. 251" in a public performance. 100% of the students demonstrated proper tone production, embouchure, finger/hand position, instrument position and posture with 100% accuracy. 50% of the students demonstrated their technique in intonation with greater than 90% accuracy. The other 50% demonstrated 80% accuracy in intonation. 75% of the students demonstrated 100% accuracy in breath support. 25% demonstrated breath support with 85% accuracy. (06/13/2016)</p> <p>Faculty Assessment Leader: Dane Teter</p>	<p>Action: Proper woodwind playing techniques will continue to be emphasized in the class instructor. Greater emphasis will be placed on proper breath support and intonation. (12/08/2016)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Proper breath support and tuning procedures have been a topic for discussion and exercises in each class period. Students have used instrument tuners regularly to check their intonation. This is improving their understanding of pitch and intonation. (11/08/2016)</p>
<p>SLO #3 Terminology and Symbols - Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for articulation, dynamics, and form, and perform them in a given piece of intermediate level woodwind chamber music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 11/07/2013</p>	<p>Performance - Student will do an in class performance of two woodwind ensemble pieces, 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 the symbols and terminology in a piece of music and perform the music with 80% accuracy.</p> <p>Related Documents: SLO RUBRIC Woodwind Ensemble.docx</p>		

ECC: MUSI 261abcd:Brass Ensembles

<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 brass ensemble music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 11/07/2013</p>	<p>Performance - Student will do an in class performance of two brass ensemble pieces, 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 perform the note and rhythms with 80% accuracy.</p> <p>Related Documents: SLO RUBRIC Brass Ensemble.docx</p>		
	<p>Performance - Six students performed "An American Hymn" by Matthias Keller and "Music of the Night" by Andrew Lloyd Webber arranged by Jack Gale in a public concert held at El Camino College. The performance was recorded then analyzed for note and rhythm accuracy.</p> <p>Standard and Target for Success: The target for success is 80% of the students will execute the notes and rhythms with 80% accuracy.</p> <p>Related Documents: SLO RUBRIC Brass Ensemble SLO 1 Sp 2015.pdf</p>		
<p>SLO #2 Playing Techniques - Upon completion of the course, students will be able to demonstrate elements of proper brass instrument playing techniques in a performance of a given piece of intermediate level music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-</p>	<p>Performance - Student will do an in class performance of two brass ensemble pieces, 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 perform with good (80%+) to excellent (90%+) tone, blend, balance,</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Six students performed Lennie Niehaus' "Portraits" in a public performance. 100% of the students demonstrated proper tone production, embouchure, finger/hand position, instrument position and posture with 100% accuracy. 60% of the students demonstrated their technique in intonation with greater than 90% accuracy. The other 40%</p>	<p>Action: Proper brass instrument playing techniques will continue to be emphasized in the class instructor. Greater emphasis will be placed on proper breath support and intonation. (12/08/2016)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Proper breath support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>16 (Spring 2016) Input Date: 11/07/2013</p>	<p>instrument position and posture. Related Documents: SLO RUBRIC Brass Ensemble.docx</p>	<p>demonstrated 80% accuracy in intonation. 85% of the students demonstrated 100% accuracy in breath support. 15% demonstrated breath support with 85% accuracy. (06/14/2016) Faculty Assessment Leader: Dane Teter</p>	<p>and tuning procedures have been a topic for discussion and exercises in each class period. Students have used instrument tuners regularly to check their intonation. This is improving their understanding of pitch and intonation. (11/08/2016)</p>
<p>SLO #3 Terminology and Symbols - Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for musical expression, and perform them in a given piece of intermediate level brass choir music. Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Spring 2017) Input Date: 11/07/2013</p>	<p>Performance - Student will do an in class performance of two brass ensemble pieces, which will be recorded. The recording will be used to assess the SLO. Standard and Target for Success: 80% of the students will interpret the musical symbols and terminology and perform them with 80% accuracy. Related Documents: SLO RUBRIC Brass Ensemble.docx</p>		

ECC: MUSI 262abcd:Percussion Ensembles

<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 rhythms appropriate to stylistic performance practices of a given piece of intermediate level, contemporary percussion ensemble music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 11/07/2013</p>	<p>Performance - Student will do an in class performance of two percussion ensemble pieces, 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 perform the music with 80% accuracy of notes and rhythms</p> <p>Related Documents: SLO RUBRIC Percussion Ensemble.docx</p> <hr/> <p>Performance - Students performed “Kaleidoscope” by Chris Crockerell and “4/4 For Four” by Anthony Cirone in a public concert held at El Camino College. The performance was recorded and then analyzed for student accuracy.</p> <p>Standard and Target for Success: The target success is 80% of the students will execute 80% of the notes and rhythms accurately</p> <p>Related Documents: SLO RUBRIC Percussion Ensemble SLO 1 Sp 2015.pdf</p>		
<p>SLO #2 Playing Techniques - Upon completion of the course, students will be able to demonstrate elements of proper percussion instrument playing techniques in a performance of a given piece of intermediate level drum music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p>	<p>Performance - Student will do an in class performance of two percussion ensemble pieces, 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 perform with proper instrument playing techniques, posture, and balance of the ensemble with 80% accuracy</p>		

Course SLOs	Assessment Method Description	Results	Actions
<p>Input Date: 11/07/2013</p>	<p>Related Documents: SLO RUBRIC Percussion Ensemble.docx</p> <p>Performance - Student will execute a piece of music in public performance. They will be assessed on the ability to demonstrate proper percussion instrument playing techniques including: stick/mallet grip, hand position, tone production for the various percussion instruments, instrument tuning, instrument position, and posture.</p> <p>Standard and Target for Success: 80% of the students will demonstrate the mastery of percussion instrument playing techniques with greater than 80% accuracy.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Five students played John Hearnes' "Ultraviolat" in a public performance. Instruments used in the performance included bells, xylophone, marimba, vibraphone, timpani, drum set, triangle, suspended cymbal, crash cymbals, wind chimes, and wood block. 100% of the students demonstrated the proper hand position and grip for mallets and sticks while playing the piece of music. The proper technique for tone production was used by 100% of the students with 100% accuracy. Only one student needed to tune an instrument, and did so with 90% accuracy. All of the required pitches were tuned but the intonation was off on two of them. 100% of the students were able to play the instruments demonstrating the proper instrument position and posture needed to play them with 100% accuracy. (06/14/2016)</p> <p>Faculty Assessment Leader: Dane Teter</p>	<p>Action: Instruction in proper instrument tone production and tuning will be emphasized at the beginning of each semester. (09/13/2016)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Students were instructed in the proper techniques of tone production during the first few class meetings. This group of students was more experienced than previous semester so they needed less remedial instruction. (11/08/2016)</p>
<p>SLO #3 Terminology and Symbols - Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for dynamics, tempi and form, and perform them in a given piece of intermediate level percussion ensemble music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 11/07/2013</p>	<p>Performance - Student will do an in class performance of two percussion ensemble pieces, 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 the symbols, terminology, and form of a composition and perform it with 80% accuracy.</p> <p>Related Documents: SLO RUBRIC Percussion Ensemble.docx</p>		

ECC: MUSI 266abcd:Big Band Jazz

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Intonation, Dynamic, Balance, and Phrasing - Students will be able to demonstrate the ability to blend in an ensemble using proper intonation, dynamic, balance, and phrasing.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015)</p> <p>Input Date: 01/21/2014</p>	<p>Performance - 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, Basie Straight Ahead. 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: For all categories, Excellent = 4; Good = 3; Fair = 2; Poor = 1</p> <p>See attached document for table</p> <p>Related Documents:</p> <p>SLO Rubric Jazz Big Band FOR TRACDAT.docx</p>		
	<p>Performance - The students were all required to perform an ensemble passage excerpt from Dizzy Gillespie's composition "Groovin' High". They performed both individually and with the entire ensemble. Students were given a score of 1-4 based on their performance level for each of the following elements: Blend, Intonation, Dynamics, Articulation,</p>		

Course SLOs	Assessment Method Description	Results	Actions
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Standard and Target for Success:
70% of students will score Good or better to achieve the assessment.

Rubric:

Balance Within the Ensemble
Overall Dynamics
Proper Intonation
Phrasing Within the Style

4 points = Excellent, 3 points = Good,
2 points = Fair, 1 point = Poor

SLO #2 Big Band Styles and Composers - Students will be able to identify and differentiate basic big band styles by periods and composer.
Course SLO Status: Active
Course SLO Assessment Cycle: 2015-16 (Spring 2016)
Input Date: 01/21/2014

Multiple Assessments - The students were given a drop the needle quizzes in which they were to identify composers, soloists and band leaders from significant recordings. In addition, students were instructed to do a research paper in which they were to describe the styles of several key big bands and jazz soloists.
Standard and Target for Success:
Excellent=4, Good=3, Fair=2, Poor=1
Based on Rubric: It is expected that 70% of students will score 3 or above.

Semester and Year Assessment Conducted: 2015-16 (Spring 2016)
Standard Met? : Standard Met
Identification Of Big Band Composers- 35% Scored 4, 35% scored 3, 25% scored 2, 5% scored 1
Identification of Jazz Soloists- 20% Scored 4, 20% scored 3, 40% scored 2, 20% scored 1
Research Paper/Historical Analysis of Jazz Big Bands- 40% scored 4, 40% scored 3, 20% scored 2, 0% scored 1
Identification of Period of big band performance- 30% scored 4, 40% scored 3, 25% scored 2, 5% scored 1 (09/07/2016)
Faculty Assessment Leader: David Sills
Reviewer's Comments: Students showed excellent progress in demonstrating historical big band Knowledge throughout the semester. Like other disciplines in music, students that had taken the class previously and students with the most years experience showed the highest level of knowledge. Even the least experienced students showed remarkable progress in awareness of big band styles and knowledge of composers and bandleaders. The research paper focusing on various big band leaders and jazz soloists was met with much enthusiasm and executed successfully by most students. Some areas for improvement: There was a general lack of knowledge from the average student

Action: Implementing weekly listening and analysis assignments to develop students ability to identify and understand a wider range of jazz styles will be beneficial. (09/07/2016)
Action Category: Teaching Strategies

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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regarding the identification of jazz soloists. Although improvement was seen throughout the semester, only the most experienced students did well in this area. More early jazz education in the form of jazz history and appreciation classes would be greatly beneficial in exposing more music students to the influential and important jazz artists.

SLO #3 Improvisation Within A Jazz

Context - Students will be able to demonstrate a basic knowledge of improvisation within a jazz context.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 01/21/2014

ECC: MUSI 267abcd :Jazz Band

<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: 2013-14 (Fall 2013), 2014-15 (Spring 2015), 2016-17 (Fall 2016)</p> <p>Input Date: 01/31/2014</p>	<p>Performance - Students were assigned the piece "Tiptoe" by Thad Jones in week 9 of the semester and evaluated according to a rubric. At the end of the semester students were asked to perform the piece in the assessment week (final class week). Students were informed they would be evaluated on pitch accuracy, rhythmic accuracy, appropriate swing feel, phrasing and articulation accuracy, ensemble blend and correct tempo.</p> <p>Standard and Target for Success: 85% of students involved in the assessment would score 4 or better in all (6) categories noted on the Assessment Description. Scoring as follows (1 = poor, 2 = below average, 3 = developing skill but not command 4 = good command, 5 = mastery of skill)</p> <p>Reviewer's Comments: This assessment was given in a pre/post format. Tiptoe was an excellent choice as it provided challenges within the rhythm section in relation to style mastery and swing feel. It also provided innate challenges for the saxes and brass with a "tutti" ensemble section in which the entire horn section must play with accuracy together as a unit.</p>		
	<p>Performance - Students were assigned the piece "Hang Gliding" by Maria Schneider in week 4 of the semester and evaluated according to</p>		

Course SLOs	Assessment Method Description	Results	Actions
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a rubric. At the end of the semester students were asked to perform the piece in the assessment week (final class week). Students were informed they would be evaluated on pitch accuracy, rhythmic accuracy, phrasing and articulation accuracy, ensemble blend and correct tempo.

Standard and Target for Success:
85% of students involved in the assessment would score 4 or better in all (6) categories noted on the Assessment Description. Scoring as follows (1 = poor, 2 = below average, 3 = developing skill but not command 4 = good command, 5 = mastery of skill)

Performance - Students were assigned the piece "Maids of Cadiz," arranged by Gil Evans in week 3 of the semester. With this unusually slow tempo piece, audio clips of various recordings of this tune were used as listening assignment. After a several weeks of rehearsals during class, students were asked to perform the piece in the assessment week (final class week). Students were informed they would be evaluated on pitch accuracy, rhythmic accuracy, phrasing and articulation accuracy, ensemble blend and correct tempo.

SLO #2 Big Band Styles and Composers - Demonstrate a basic understanding of big band styles by period and composer.
Course SLO Status: Active
Course SLO Assessment Cycle: 2012-

Exam/Test/Quiz - Students will be assigned a set of compositions to listen to via access to the class team site. Students should be able to identify the performing big band or key soloist featured. This is

Course SLOs	Assessment Method Description	Results	Actions
<p>13 (Fall 2012), 2015-16 (Spring 2016) Input Date: 01/31/2014</p>	<p>administered in the form of a written multiple-choice exam. Standard and Target for Success: Students will be evaluated according to the following standards: 18 or above correct = Mastery 15 or above correct = Understanding 10 or above = developing Below 10 = insufficient Reviewer's Comments: In future we may want to disaggregate the exam answers to find out if students are weaker in identifying the stylistic sounds of different performer's bands or the questions that involve the identification of key soloists. Presentation/Skill Demonstration - Students will be assigned a set of compositions to listen to via access to the class team site. These compositions represent different periods from 1940s to the present day and by composers such as Gil Evans, Thad Jones, Bob Mintzer and John Daversa. Students are asked to listen, practice and transcript (if needed). Then they are asked to demonstrate in class both in ensemble and solo settings. Standard and Target for Success: 90% of students involved in the assessment would score 4 or better in both ensemble and solo settings demonstrations. Assessment Description. Scoring as follows (1 = poor, 2 = below average, 3 = developing skill but not command 4 = good command, 5 = mastery of skill) Reviewer's Comments: The process</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met Mastery of Skill = 5 Good Command = 10 Developing Skill but not Command = 3 Below Average = 1 Poor = 0 (04/27/2016) Faculty Assessment Leader: Alan Chan Reviewer's Comments: AC 4/27/2016: The focus of in-class skill demonstrations prove to be an effective way to check students' progress on their listening and practicing to master various styles of music from different periods. Most of the students who have mastered the style (5) tend to be older adults that have more previous musical experience. Many who have good command (4) have spent decent amount of time working on the materials by themselves or during sectional practices. Those who are "Developing" are still working on their musicianship skills in general. Overall, this method is an effective way to accumulate experience in playing different styles of big band jazz music by a variety of composers in a 4-semester cycle.</p>	<p>Action: Further attentions are needed for the students who are scored 3 (Developing Skill) or 4 (Below Average). One solution is to choose 2-3 compositions that are more straightforward jazz which would be more playable for students with lower musicianship level, while still represent different historical styles. (04/27/2016) Action Category: Teaching Strategies</p>

Course SLOs	Assessment Method Description	Results	Actions
	<p>of listening and practicing provides an effective way for students to master music of various style period by imitating and studying using methods described in the above Assessment Method Description. A variety of music was selected to make sure students are aware of contrasting styles and apply different playing skills to play the music in a way that matches the style of the composition.</p>		
<p>SLO #3 Improvisation Skills - Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting. Course SLO Status: Active Course SLO Assessment Cycle: 2013-14 (Fall 2013), 2017-18 (Fall 2017) Input Date: 01/31/2014</p>	<p>Performance - Students will be asked to improvise (2) choruses of a jazz solo over a standard 12 bar jazz blues form in the following keys (C, Bb, F) Standard and Target for Success: Students will demonstrate the following skills and improvisational devices during their solo on the following scale (3 = Command, 2 = Development in Context, 1 = basic use, 0 = not used). Students should register at least a 2 in every category to meet basic requirements.</p> <ol style="list-style-type: none"> 1. Blues Scale 2. Arpeggiation of Chords 3. Melodic Quotes 4. Jazz Vocabulary Piece 5. Keeping Track of Form 		

ECC: MUSI 268abcd :Symphony Orchestra

Course SLOs	Assessment Method Description	Results	Actions
<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, classical orchestra music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 11/07/2013</p>	<p>Performance - Students will perform a multi-movement composition in a public concert. The performance will be recorded for use in assessing the SLO.</p> <p>Standard and Target for Success: 80% of the students will play the notes and rhythms with 80% accuracy.</p> <p>Related Documents: SLO RUBRIC Symphony Orchestra.docx</p>		
	<p>Performance - Students will present a public performance of a work from the standard orchestral repertoire. The performance will be audio recorded for assessment of pitch and rhythmic accuracy</p> <p>Standard and Target for Success: 80% of the students will perform with greater than 80% accuracy of pitch and rhythm.</p>		
<p>SLO #2 Playing Techniques - Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques in a performance of a given piece of intermediate level orchestra music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016)</p> <p>Input Date: 11/07/2013</p>	<p>Performance - Students will perform a multi-movement composition in a public concert. The performance will be recorded for use in assessing the SLO. During the performance, the instructor will do a visual assessment of instrument playing positions and posture.</p> <p>Standard and Target for Success: 80% of the students will play with good (80%+) to excellent (90%+) tone, blend, balance, intonation, instrument position and posture.</p> <p>Related Documents:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>Five students were enrolled in Music 268 Symphony Orchestra. Four were string players (violinists), one was brass (horn). Students performed Wolf-Ferrari's "Intermezzo II from 'The Jewels of the Madonna'" in a public performance. They were assessed on tone production, intonation, embouchure, breath support, finger/hand/arm position, instrument position, and posture. 100% of the students demonstrate the mastery of properly holding their instrument, with correct hand/finger positions and posture. The horn player demonstrate 100% accuracy in embouchure, breath support and intonation. The 80% of</p>	<p>Action: Exercises in intonation through unison playing will be incorporated into the rehearsal warm up experience. (12/13/2016)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Exercises in unison scales, thirds and arpeggios will be incorporated into the warm up routine (10/25/2016)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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[SLO RUBRIC Symphony Orchestra.docx](#)

the string players played with good (80%) intonation. 20% of the string players played with fair 70% intonation. (06/14/2016)

Faculty Assessment Leader: Dane Teter

SLO #3 Terminology and Symbols -

Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of intermediate level orchestra music.

Course SLO Status: Active

Course SLO Assessment Cycle: 2017-18 (Fall 2017)

Input Date: 11/07/2013

Performance - Students will perform a multi-movement composition in a public concert. The performance will be recorded for use in assessing the SLO.

Standard and Target for Success:

80% of the students will interpret musical symbols and terminology and perform them with 80% accuracy.

Related Documents:

[SLO RUBRIC Symphony Orchestra.docx](#)

ECC: MUSI 555:Community Choir for the Older Adult

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Carry Individual Voice Part Within the Section - 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 Course SLO Assessment Cycle: 2013-14 (Spring 2014) Input Date: 04/03/2014</p>	<p>Performance - Students were assigned "Tenderly" by Walter Gross arranged for six-part a cappella voices. At the end of the semester students were asked to perform the piece in the assessment week (final class week). Six students at a time were being evaluated on notation accuracy, rhythmic precision, and text delivery.</p> <p>Standard and Target for Success: It is expected that 85% of the students will score in the 4 – 3 (Excellent – Good) standards.</p>		
<p>SLO #2 Sing at a Beginning Level Independently and Correctly - Upon completion of the course, students should be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Spring 2016) Input Date: 04/03/2014</p>	<p>Performance - Singers will perform Johannes Brahms' " German Requiem" in four-part harmony, standing in their section. All seven movements of this major work will be accompanied by a full symphony orchestra.</p> <p>Standard and Target for Success: 80% of the singers/students will perform and deliver the selected major work with 80% accuracy with musicality, proper harmonies, rhythmic sensitivity, in a blended tone quality.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016) Standard Met? : Standard Met 18 singers performed the major choral work by Johannes Brahms' "A German Requiem" with the English text at the Marsee Auditorium for the final performance of the Spring Semester. They were joined by 110 choral singers from the Chorale and Concert Choir accompanied by the ECC Symphony. 95% of the Mixed Chorus singers scored in the 3 category of (90-99) target. Overall Strengths: The complexity of this major work was delivered with a sense of sensitivity to the mood, respect for the intent of the composer and artistry in the interpretation of the text. Areas of Improvement: The accuracy in the harmonic and rhythmic complexities of the 4, 6 and 7 movement needed</p>	<p>Action: Allocate more rehearsal time on the longer and more challenging movements of a major work. Rehearsing the singers in a mixed format will strengthen their independence and part-learning as well as improve their blend. (09/05/2017) Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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more balance and blend among the parts.
(09/05/2016)

Faculty Assessment Leader: Joanna M. Nachev

SLO #3 Critiquing Their Own

Performance - Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They should be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.

Course SLO Status: Active

Course SLO Assessment Cycle: 2016-17 (Spring 2017)

Input Date: 04/03/2014