

Assessment: Course Four Column

El Camino: Course SLOs (FA) - Music

ECC: MUSI 101:Music Fundamentals

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #3 Counts and Rhythmic Syllables - By the end of the semester, students will be able to write counts and necessary rhythmic syllables under a 4-measure rhythm pattern in simple meter.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 04/03/2014</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Exam/Test/Quiz - As part of their final exam, students will be asked to write counts and necessary rhythmic syllables under a 4-measure rhythm pattern in simple meter.</p> <p>Standard and Target for Success: I expect that 70% of my students will score 70% or above on this SLO.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>As part of their final exam, students were asked to write counts and rhythmic syllable under a 4-measure rhythm pattern in simple meter. 72% of the class scored 70% or higher on this SLO. The class had been working on writing counts and rhythmic syllable under rhythm patterns for most of the semester, and had completed a quiz in the earlier part of the semester based solely on this skill. Rhythm is one of the more challenging elements studied in a music fundamentals class, and overall the students significantly improved their skills over the course of the semester, as demonstrated by the results of this SLO. (06/08/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: To continue to improve skills in the area of rhythm, I intend to get students more actively involved in working on writing in rhythm syllables from the beginning of the class. For example, rather than having students write down rhythms with syllables on their own papers, I will ask them to do this up on the board, in teams of two. I will then go through the rhythms with the class, and have students verbally correct any mistakes they find. (09/09/2018)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: To improve my Music 101 students' understanding of rhythm, I have begun writing rhythm patterns on the board before class, and then having students write rhythmic syllables and counts under the patterns, in groups of two or three, depending on the size of the class. Next, we talk through each</p>

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rhythm as a class, making any necessary corrections, and answering questions. I have found that this has strengthened the students' rhythmic skills, and that their test scores in this area have improved. (02/26/2018)

ECC: MUSI 102B:Advanced Sightsinging

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 04/03/2014</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Exam/Test/Quiz - Students were required to take a written exam that included key signature identification using the given accidentals, building major and minor scales with accurate patterns, as well as an ear training test that focused on triad recognition. The oral exam required students to sing assigned melodic incipits in both major and minor keys using both solfege and the number system. The last portion of the final had rhythmic drills in simple and mixed meters.</p> <p>Standard and Target for Success: It is expected that 80% of the students will identify the key signatures, scales and triads and perform the required rhythmic skills and melodies with 80% accuracy.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>Based on the data collected, 40% performed with 90% accuracy of better, 30% performed with 80% accuracy, 20% performed with an average of 70% accuracy, and 10% performed below 70%.</p> <p>Overall Strengths:</p> <p>Team effort, laboratory sessions, and a positive learning environment allowed the students to feel safe in performing out-loud melodies, sing minor scales(in three forms: Natural, Harmonic and Melodic) and play the rhythmic drills using both hands at the piano.</p> <p>Areas of Improvement:</p> <p>Students demonstrated weakness in identifying intervals in melodies, and accurately dictating those intervals on manuscript paper. (09/11/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Dr. Joanna Nachev</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: Plan to include dictation of rhythmic and melodic drills earlier in the semester, on a weekly basis. (09/11/2018)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 103A:Theory and Musicianship I

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #3 Minor Scales, Intervals, and Rhythm - Upon completion of the course, students should be able to sing minor scales, all simple intervals, 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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Exam/Test/Quiz - During the final week of the semester, all students in Music 103A were given a private, eight-minute long aural skills exam. During the exam, they were asked to sing a natural minor scale, three simple intervals, two inverted triads, a diatonic melody, and a rhythmic example in simple meter.</p> <p>Standard and Target for Success: It is expected that at least 80% of students will score 80% or higher on this SLO.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>Total Students: 31</p> <p>Average Score: 87.3%</p> <p>High Score: 98% (two students)</p> <p>Low Score: 58%</p> <p>Raw scores (from low to high) 58, 71, 76, 78, 78, 81, 81, 82, 82, 83, 85, 85, 86, 88, 88, 89, 89, 90, 91, 92, 92, 94, 94, 95, 95, 96, 97, 97, 97, 98, 98</p> <p>Students were very proficient in regards to their ear training during this final unit of aural skills training in Music 103A. Twenty six of thirty one students (83.9%) scored over 80% on the assessment, and the average score was 87.3% (a high "B"). Only five students (16.1%) scored below 80%, and only one student failed this aural skills exam. (09/05/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Patrick Schulz</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: Ear training is an extremely important skill for students studying music. I plan to continue teaching aural skills to students in Music 103A. We concentrate on ear training during Tuesday and Thursday classes. Students who earn a grade of "C" or higher in Music 103A may continue their studies in Music 103B and Music 203, and ear training is contained in these courses. I will continue to stress the importance of sight singing and rhythmic and melodic dictation and plan to devote more time to these topics during class.</p> <p>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. To aid students with ear training, they have a free serial number to download a powerful ear training program on their personal computers called EarMaster Pro. In addition, they have access to Auralia (ear training software) in the Music Computer Lab (in Music Room 3), which is currently open 8 hours per week. (12/15/2017)</p> <p>Action Category: Teaching Strategies</p>

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Follow-Up: I have been continuing to stress the importance of ear training in the music theory classes and dedicate about 1.67 hours per week toward ear training in Music 103A. I have also been reminding students to practice on their own (in addition to the in-class ear training work) and to practice 5-7 days a week for about 15 minutes per day. Students will see small gains in ear training proficiency week to week, but will notice significant improvement over three semesters of study. (02/13/2018)

ECC: MUSI 120:Voice Class I

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 01/24/2014</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Performance - Students shall demonstrate correct intonation, rhythms, accurate tempi, pitch, musical dynamics, and diction in various languages during in-class and concert performances.</p> <p>Standard and Target for Success: My goal is for 80% of students to achieve the previously stated rubric during their end-of-the-semester concert.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>86% of students demonstrated correct intonation, rhythms, accurate tempi, pitch, musical dynamics, and diction in various languages during their in-class and concert performances. Both of the students from the course who applied to four-year universities were admitted and received merit-based scholarships based on the stated class rubrics. (09/06/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Kevin Blickfeldt</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: In future semesters, I believe it will be more effective to teach rhythmic accuracy prior to learning correct pitches. While the lack of up-to-date technology in the classroom (vis-a-vis a sound system, connectivity to the internet for musical examples, etc) impedes the learning process of the students, I have attempted to bring my own equipment (e.g. a small speaker, etc.) to remedy this problem. Intermittent internet connectivity, however, often prohibits my providing the students with the needed musical examples and visual aids. (02/12/2018)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 131A:Beginning Piano I

Course SLOs	Assessment Method Description	Results	Actions
<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> <p>Inactive Date:</p> <p>Comments::</p>	<p>During their final exam, students will be asked to lay a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-alone.</p> <p>Standard and Target for Success: It is expected that 75% of the students being tested will score 75% or higher on this SLO.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Summer 2017)</p> <p>Standard Met? : Standard Met</p> <p>During their final exam, students were asked to lay a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-alone. The target for success was that 75% of the students being tested would score 75% or higher on this SLO. The actual percentage of students who scored 75% or higher on this SLO was 94%. I believe that the students scored this highly because they had been working on I-IV-I-V7-I chords progressions since the beginning of the summer term; I introduced them to this progression in the key of C Major during the first week of the class (Day 4.) In addition, every time I taught them this chord progression in a new key I would walk around and help students, to make sure that no one was doing incorrect fingerings or notes. (07/27/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: To improve upon the success of this SLO, in the future I will ask every student in the class performs this chord progression for me when they play individual previews of their final exam pieces and scales. (08/21/2020)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: To improve upon the success of this SLO, I have made a point of asking every student in the class to perform this chord progression for me when they play individual previews of their final exam pieces and scales. (10/13/2018)</p>

ECC: MUSI 131B:Beginning Piano II

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<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-together.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017), 2020-21 (Fall 2020)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Exam/Test/Quiz - As part of an exam, students will be asked to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-together.</p> <p>Standard and Target for Success: I expect that 75% of students will score 70% or higher on this SLO.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>14 students scored 70% or higher when asked to play I-IV-I-V7-I chord progressions in the keys of a, e and d minor, hands-together, which is an 82% success rate on this SLO. Students learned this chord progression in the key of C major in the second week of class, and subsequently learned it in all of the major keys, as well as several of the minor keys (a,b,c,d,e,f,g minor). For the first few tests they were required to play the progression hands-alone, with the hands-together skill being extra credit. I noticed the number of students playing hands-together for extra credit increased on each exam. By the time they were required to play it hands-together the class had mastered the skill. Thus, when they were tested on the minor chord progressions hands-together they had already had a significant amount of experience with the technique. (09/09/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: To continue to improve students' success with playing chord progressions hands-together, I intend to spend more time working with students individually on this skill during the lab section of the 131B class. (09/09/2018)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: To assist students with playing chord progressions hands-together, I have spent more time working with them individually on this skill during the lab section of the class. We first learn the exercise as a class, hands-alone, and I walk around and check that everyone is able to play the progression accurately. Then I assign the exercise hands-together, and check their progress individually in a subsequent class. (02/27/2018)</p>

ECC: MUSI 145 :Beginning Percussion Instruments

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<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 set music.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Spring 2017) Input Date: 12/14/2013 Inactive Date: Comments::</p>	<p>Performance - The students will rehearse and perform the rudimental solo "Roughing the Drag" by Charles Wilcoxon in addition to basic rhythms used in the idioms of Jazz, Rock, and Latin. They will be assessed on the ability to correctly interpret meters (time signatures), rhythms, rudimental stickings, articulations, and dynamics.</p> <p>Standard and Target for Success: It is expected that 75% of the students will execute the required assessment with better than 80% accuracy.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017) Standard Met? : Standard Met Eight students performed the selected etudes and rhythms at the final examination. Seventy-five percent performed with 95% accuracy the rhythms and stylistic nuances of the assigned piece and rhythms. Twenty-five percent of the students were able to perform the material with 80% accuracy (08/13/2017) % of Success for this SLO: Faculty Assessment Leader: Joseph Mithcell Faculty Contributing to Assessment:</p>	<p>Action: Continue to encourage study and practice of the assigned material with attention to detail of rhythmic accuracy, sticking requirements, and stylistic nuances. (04/25/2018) Action Category: Teaching Strategies</p>

ECC: MUSI 151abcd:Mixed Chorus

Course SLOs	Assessment Method Description	Results	Actions
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Essay/Written Assignment - The Mixed Chorus watched a performance of this semester's major work, Rutter's "Magnificat". The students have been rehearsing from the beginning of the semester on part-learning, blend, diction, intonation and stylistic interpretation of this work. Each voice part(Soprano, Alto, Tenor and Bass) have been immersed in refining each choral part, through listening to the respective CD's, or choral part-teaching websites(i.e. Choralia.net) as well as classroom sectionals and four-part singing. Students evaluated their performance using "A Concert Assessment Form". The form included a rubric of choral elements which focused on 6 areas: Blend/Balance/Focus/Intonation/Stylistic Approach/Musicality that were measured by the singers from Excellent to Fair. Also, statements of overall performance strengths and areas of improvements were expanded upon to support their evaluation of those elements.</p> <p>Standard and Target for Success: 90% of the singers/students will successfully identify 6 areas of the choral performance(Blend, Balance, Focus, Intonation, Stylistic Approach, Musicality) with 80% accurate terminology.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>20 students filled out the Choral Assessment Form/questionnaires that show clear evidence of their abilities to analyze the blend, balance, focus, intonation, stylistic approach and musicality by viewing the video of their own performance. Results of this data show 95% of the students were capable of describing the musical elements of the choral selection performed. Their written comments offered criticism of the works using terminology that reflect their knowledge of the materials learnt in class. They also discussed in their own words the overall performance strengths of the choral group which highlighted the following areas:</p> <ol style="list-style-type: none"> 1. Stylistic Approach reflected the major work very effectively. 2. Solid Dynamics. 3. Forte sections were very powerful. 4. Musical Performance. <p>While areas of improvement included:</p> <ol style="list-style-type: none"> 1. More attention to blend and balance among the sections. 2. Confidence in stage decorum of entrances of exists of the choir. 3. Singers need to watch the conductor more attentively. 4. More clarity in diction. <p>(09/11/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Dr. Joanna Nachev</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: The college should provide additional on-campus master classes, affordable concerts, guest artist presentations, and collaborations with local professional groups to expose the singers to standards of excellence in choral performances. (09/11/2017)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: Pursue discussions with the administration of Fine Arts regarding new talent to be featured in the coming season. (02/27/2018)</p>

ECC: MUSI 190abcd:Applied Music/Private Lessons

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Performance - Students will perform in class for critique selected musical compositions appropriate to their instrument. They will be assess on their ability to correctly interpret terminology for musical expression including tempi (lento, andante, moderato, allegro, vivace, rubato), dynamics (all levels including crescendo and decrescendo), articulations (staccato, legato, tremolo, trills, accents) and form (standard repeats, da capo and dal segno).</p> <p>Standard and Target for Success: It is expected that 80 percent will execute the required symbols and terminology with better than 80 percent accuracy.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>25 students presented in class performances of selected repertoire of their own choosing which that have worked on with their private teacher. 85 percent of the students were able to correctly execute the tempo of the music with greater than 90 percent accuracy. The remaining 15 percent played with better than 80% accuracy, but the tempo fluctuated more than it should. 80 percent of the students play with accurate variation of dynamics. 20 percent of the student need to have more distinct levels of dynamics, but are still able to play with great than 80 percent accuracy. 100% of the students were able to execute the music with at least 80% accuracy in the articulations as required in their chosen compositions. The strongest assessment is the students' ability to play the form accurately. 100 percent of the students played the required form including repeats and other "road maps." (06/14/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Dane Teter</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: continue to provide in-class performance opportunities for students on a regular basis (three times per semester plus the final). For each individual performance provide a written critique assessing the students musicianship and stage deportment. (10/12/2017)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Students performances are assessed in class and students are provided a written critique as well as verbal comments. (09/27/2018)</p> <p>Follow-Up: Students have been provided with a performance schedule for the semester which includes three in-class performances and a juried final. (02/26/2018)</p>

ECC: MUSI 203 :Theory and Musicianship III

Course SLOs	Assessment Method Description	Results	Actions
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Project - During weeks 14 and 15 of the semester, students were given an analysis project where they were asked to make a form diagram of the first movement of Mozart's Piano Sonata in F Major, K. 332. They were asked to label all parts of this sonata form composition and locate (with measure numbers) the Exposition, Development, Recapitulation, Principal Theme, Transition, Secondary Theme, Closing, and Retransition.</p> <p>Standard and Target for Success: It is expected that at least 80% of students will score 80% or higher on this SLO.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>Total Students: 15</p> <p>Average Score: 82.3%</p> <p>High Score: 100% (three students)</p> <p>Low Score: 67%</p> <p>Raw scores (from low to high) 67%, 76%, 81%, 81%, 81%, 88%, 90%, 90%, 90%, 95%, 95%, 95%, 100%, 100%, 100%</p> <p>The results of this assessment indicate that most students were successful in locating the major parts of a sonata form movement from the Classical Era. Thirteen of the fifteen students (86.7%) scored above 80%, and only one student scored below 70%. The identification of the Retransition section (in the final measures of the Development) was the most often misidentified section, and a few students did not label the Retransition as a part of the Development (alternatively, they labeled the Retransition as a separate section after the Development). (09/05/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Patrick Schulz</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: This extensive project serves as a final project for the Music 203 class. In addition to the diagram of form, students were also asked to label the chords (with Roman numerals) in the Exposition (mm. 1-93). I will continue to use this type of final analysis project for Music 203 since students utilize skills learned during the previous three semesters of music theory in order to complete it. However, I will likely rotate the sonata form movement, selecting different first movements from the Classical piano repertoire for several semesters. This will be useful for me to see how successful students are in their analysis of various compositions, and I can use this information to eventually select one or two pieces that will best serve this purpose in the future. Students who need help with their music theory studies can make use of the free music tutors in the music library and my office hours.</p> <p>Since the Retransition section, in the final measures of the Development, was the most often misidentified section, I will be sure to spend more time describing and labeling Retransition sections in the sonata form examples analyzed during the course. I will</p>

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			<p>also be sure to stress that the Retransition section is included within the Development (and is not a section on its own to be located after the Development). (12/15/2017)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: During the Fall 2017 semester, I again used Mozart's Piano Sonata in F Major, K. 332 (first movement) for the final project in Music 203, but asked students to analyze different measures in the movement (mm. 1-5, 11-44, 56-67, and 106-132). Overall, students were successful analyzing these measures with Roman numerals. This semester (Spring 2018), I will likely choose a different sonata form movement for the project (and other pieces for future semesters) so I can eventually select one or two works that will best serve as the final project piece(s) for Music 203. (02/13/2018)</p>

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 #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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Spring 2015), 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</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.</p> <p>Standard and Target for Success: It is expected that 80% of the students will score 75% on this SLO.</p> <p>Additional Information: The test was given during, and as a part of, the Final Exam.</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>Students scored 82% on the the SLO exam. This is up a few percentage points from the last time this assessment was given. (06/06/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Dr. William E. Doyle</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: Continue to develop the listening materials for Music 215b, access to the materials, and review sheets. (09/12/2017)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 220:Voice Class II

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 01/24/2014</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Performance - Students shall demonstrate the continued mastery of correct intonation, rhythms, accurate tempi, pitch, musical dynamics, and diction in various languages, during in-class and concert performances.</p> <p>Standard and Target for Success: My goal is for 85% of students to achieve the previously stated rubric during their end-of-the-semester concert.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>All but one of the students measured met the targeted goals of correct intonation, rhythms, accurate tempi, pitch, musical dynamics, and diction in various languages, during their in-class and concert performances. (09/11/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Kevin Blickfeldt</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: In future semesters, I believe it will be more effective to teach rhythmic accuracy prior to learning correct pitches. While the lack of up-to-date technology in the classroom (vis-a-vis sound system, connectivity to the internet for musical examples, etc.) impedes the learning process of the students, I have attempted to bring my own equipment (e.g. a small speaker, etc.) to remedy this problem. Intermittent internet connectivity, however, often prohibits my providing the students with the needed musical examples and visual aids. (08/27/2018)</p> <p>Action Category: Teaching Strategies</p>

ECC: MUSI 231A:Intermediate Piano I

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #3 Two-Octave Arpeggios - Upon completion of the course, students will be able to play two-octave arpeggios in C and G major, hands-together.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Exam/Test/Quiz - As part of their first exam, students will be asked to play two-octave arpeggios in C and G major, hands-together.</p> <p>Standard and Target for Success: I expect that 70% of the students will score 70% or higher on this SLO.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>15 students scored 70% or higher when asked to play two-octave arpeggios in C and G major, hands-together, which is a 100% success rate on this SLO. Students learned these arpeggios during the first week of class, and I took time during the next week's lab section to check each student individually, thus ensuring that each person was able successfully perform this skill. By the time they were required to play these arpeggios during the fourth week, the students had mastered the skill. (09/09/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Polli Chambers-Salazar</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: I will continue to teach this skill during the first week of class, and will give students additional opportunities to try out the skill for me before they are tested on these arpeggios. (09/09/2017)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: To address this SLO, I have continued to teach this skill during the first week of class, and have given students additional opportunities during both lecture and lab sessions to try out the skill for me before they are tested on these arpeggios. (02/27/2018)</p>

ECC: MUSI 253abcd:Chorale

Course SLOs	Assessment Method Description	Results	Actions
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Essay/Written Assignment - The ECC Chorale will view their final performance of the last concert in the semester. The students have been rehearsing all semester on challenging and varied selections that reflect their advanced knowledge of choral repertoire. Each voice part(Soprano 1, Soprano 2, Alto 1, Alto 2 , Tenor 1, Tenor 2, Baritone, Bass) have been immersed in refining each choral part, through listening to the respective CD's, or choral part-teaching websites(i.e. Choralia.net) as well as classroom sectionals and four-part singing. A Concert Assessment Form will be used for their evaluation of the performance. The form included a rubric of choral elements which focused on 6 areas: Blend/Balance/Focus/Intonation/Stylistic Approach/Musicality that was measured by the singers from Excellent to Fair. Also, statements of overall performance strengths and areas of improvements.</p> <p>Standard and Target for Success: It is expected that 90% of the singers will successfully evaluate their own presentation using proper terminology with 80% accuracy</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>25 students filled out the Concert Assessment Form which reflected their in-depth knowledge of the "choral instrument" with emphasis on blend, balance, focus, intonation, dynamics, stylistic accuracy and musicality. Results of this data show that 95% of the students were successful in critically commenting on their performance using accurate terminology that reflected the acquired learning outcome. Areas of strength highlighted the enjoyment in learning challenging octavos such as Eric Whitacre's "Sleep" and Moses Hogan's "Joshua Fit the Battle of Jericho". They expressed interest in strengthening the balance among the choral sections by recruiting new students in the fall. (09/12/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Dr. Joanna Nachev</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: Recruitment strategies such as: promotional materials, flyers, social media postings, summer group performances(Variety Show) and word of mouth will provide a wider-range of exposure for Chorale and encourage qualified students to audition in the Fall.</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: We have successfully engaged all social media and appointed officers from the Chorale to lead each area as well as create attractive flyers for all the Variety Shows. 13 additional students auditioned this semester and were accepted. (02/27/2018)</p>

ECC: MUSI 259abcd :Music Production Workshop

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Performance - Students in the musical production receive 6 weeks of intensive rehearsals that begin with music learning and movement, followed by physical staging and character building. The musical "Hairspay" is heavily focused on dancing and singing. Additional rehearsals in those areas were needed to strengthen the actors in their character portrayal while performing through song and dance.</p> <p>Standard and Target for Success: It is expected that 90% of the students would perform with confidence, accuracy, vocal prowess and proper movement with 90% in professional standards during 9 public performances.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>23 students acquired tremendous skill and training over a span of 8 weeks to present 9 performances of the musical "Hairspay". The rehearsals were focused on building their singing abilities, choreography, staging, costuming, scene changes and acting skills to portray this light-hearted and energy-filled musical. 90% of the students were extremely successful in delivering the characters with confidence and ease while singing and dancing through-out the span of each production, lasting 3+hours. Their stamina was often tested with repeated performances and endless hours of rehearsals and they managed to engage the audience at every presentation for three weekends.</p> <p>10% of the students struggled with singing in tune, but they were able to compensate with their skill as dancers, which was very crucial to the success of this production.</p> <p>(09/12/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Dr. Joanna Nachev</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: Moving the musical to the summer session will allow more of our students and community actors/singers to participate in this important aspect of the Fine Arts Division Presentation. Offering this production during the span of the semester hinders a large number of students from participating due to class conflicts and schedule commitments. (09/12/2017)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: In discussion (02/27/2018)</p>

ECC: MUSI 260abcd:Woodwind Ensembles

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<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 Course SLO Assessment Cycle: 2016-17 (Spring 2017) Input Date: 11/07/2013 Inactive Date: Comments::</p>	<p>Performance - The students will rehearse and perform Harold Arlen's Over the Rainbow arranged by Calvin Custer and Claude Debussy's Sarabande arranged by Harold Walters. They will be assessed on the ability to correctly interpret terminology and symbols for musical expression including articulation (staccato, legato, accents), dynamics (all levels including crescendo and decrescendo), fermatas and caesuras, and form (standard repeats and dal segno).</p> <p>Standard and Target for Success: It is expected that 85 percent will execute the required symbols and terminology with better than 80 percent accuracy.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017) Standard Met? : Standard Met Four students performed the selected compositions in a public concert. They interpreted with 100% accuracy the terminology and symbols for form including repeats and dal segno. 75 percent of the students performed the articulations with better than 90% accuracy. 25 percent of the students were able to perform with better than 80% accuracy on the articulations. All of the students were able to play the correct dynamics of the pieces with at least 80% accuracy. All of the students correctly interpreted the symbols for caesura and fermatas with 100% accuracy. (06/14/2017)</p> <p>% of Success for this SLO: Faculty Assessment Leader: Dane Teter Faculty Contributing to Assessment:</p>	<p>Action: continue to reinforce proper articulations and dynamic contrast from the earlier rehearsals and throughout the semester. (12/12/2017) Action Category: Teaching Strategies Follow-Up: No students enrolled in Fall 2018 (09/27/2018) Follow-Up: There are no students enrolled in Music 260 during the Spring semester 2018. (02/26/2018)</p>

ECC: MUSI 261abcd:Brass Ensembles

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<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.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Spring 2017) Input Date: 11/07/2013 Inactive Date: Comments::</p>	<p>Performance - The students will rehearse and perform Isaac Albeniz's Tango in D arranged by Wilfred Roberts and Irving Berlin's Alexander's Ragtime Band arranged by Jack Gale. They will be assessed on the ability to correctly interpret terminology and symbols for musical expression including articulation (staccato, legato, accents), dynamics (all levels including crescendo and decrescendo), fermatas and caesuras, and form (standard repeats and da capo).</p> <p>Standard and Target for Success: It is expected that 85 percent will execute the required symbols and terminology with better than 80 percent accuracy.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017) Standard Met? : Standard Met Seven students performed the selected compositions in a public concert. They interpreted with 100% accuracy the terminology and symbols for form including repeats and da capo. 80 percent of the students performed the articulations with better than 90% accuracy. 20 percent of the students were able to perform with better than 80% accuracy on the articulations. All of the students were able to play the correct dynamics of the pieces with at least 80% accuracy. All of the students correctly interpreted the symbols for caesura and fermatas with 100% accuracy. (06/14/2017)</p> <p>% of Success for this SLO: Faculty Assessment Leader: Dane Teter Faculty Contributing to Assessment:</p>	<p>Action: continue to reinforce the meaning of terminology and symbols for form in music from the earlier rehearsals and throughout the semester. (12/12/2017) Action Category: Teaching Strategies Follow-Up: Students have a good understanding of the musical terminology in the assigned music. (09/27/2018) Follow-Up: All terminology and symbols appearing in the assigned music will be reviewed and explained in class rehearsals. (02/26/2018)</p>

ECC: MUSI 262abcd:Percussion Ensembles

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<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 Course SLO Assessment Cycle: 2016-17 (Spring 2017) Input Date: 11/07/2013 Inactive Date: Comments::</p>	<p>Performance - The students will rehearse and perform Chris Brooks' "Mr. Powers" and Chris Crockarell's "Montana Mile" in a public performance. They will be assessed on the ability to correctly interpret terminology and symbols for musical expression including, dynamics (all levels including crescendo and decrescendo), tempi (andante, moderato, allegro, and vivace), and form (standard repeats and da capo).</p> <p>Standard and Target for Success: It is expected that 85 percent will execute the required symbols and terminology with better than 80 percent accuracy.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017) Standard Met? : Standard Met Six students performed the selected compositions in a public concert. They interpreted with 100% accuracy the terminology and symbols for form including repeats and da capo. 85 percent of the students performed the music with better than 90% accuracy in tempo. 10 percent of the students were able to perform with better than 80% accuracy on the tempo but had a difficult time keeping up due to limited experience as a percussionist. All of the students were able to play the correct dynamics of the pieces with at least 80% accuracy. (06/14/2017) % of Success for this SLO: Faculty Assessment Leader: Dane Teter Faculty Contributing to Assessment:</p>	<p>Action: continue to review the terminology and symbols for dynamics, tempo and form throughout the semester in rehearsals. (10/10/2017) Action Category: Teaching Strategies Follow-Up: All terminology and symbols appearing in the assigned music will be reviewed and explained in class rehearsals. (09/27/2018) Follow-Up: All terminology and symbols appearing in the assigned music will be reviewed and explained in class rehearsals. (02/26/2018)</p>

ECC: MUSI 266abcd:Big Band Jazz

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #3 Improvisation Within A Jazz Context - Students will be able to demonstrate a basic knowledge of improvisation within a jazz context.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 01/21/2014</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Exam/Test/Quiz - Students were asked to improvise orally with rhythm section accompaniment over various keys of standard 12 bar blues throughout the course of the semester. Students were also assessed during standard rehearsal hours as to the quality of solos on big band performance repertoire. Assessment results were based on accuracy of pitch, rhythm and style within context of blues form and song forms of big band arrangements.</p> <p>Standard and Target for Success: It is expected that 70% of students will score 3 or above on each sub assessment.</p> <p>Scores- 4=Excellent, 3=Good, 2=Fair, 1=Poor</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>Various Assessments are as follows with corresponding scores for each task.</p> <p>Assessment #1 Final Blues improvisation in key of choice 50% scored 4, 40% scored 3, 10% scored 2, 0% scored 1.</p> <p>Assessment #2 Blues improvisation in 12 keys throughout semester 30% scored 4, 30% scored 3, 30% scored 2, 10% scored 1</p> <p>Assessment #3 Blues compositions 40% scored 4, 40% scored 3, 20% scored 2</p> <p>Assessment #4 Improvised Solos on Big band repertoire 40% scored 4, 30% scored 3, 25% scored 2, 5% scored 1 (09/14/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: David Sills</p> <p>Faculty Contributing to Assessment: David Sills</p>	<p>Action: Most students approached blues of their choice with great enthusiasm and demonstrated a strong command of improvisational vocabulary in a jazz context. Most presented their compositions with confidence and showed marked improvement throughout the course of the semester. The students that had taken improvisation classes and jazz theory courses, played in jazz combos, and had played in previous semesters in jazz big bands demonstrated the most overall proficiency in improvisation. The skill of improvisation is an acquired one that takes practice and experience over the course of months and years. It is highly recommended for the students to repeat the class for many semesters to practice and hone the skills. Weaker areas for many students were exposed when asked to improvise in unfamiliar keys. Newer, less experienced students had more difficulty than repeat students at improvising in keys with more sharps or flats, as well as improvising through big band arrangements with fast moving chord progressions. Extensive practice and participation in ear training, improvisation, jazz theory, jazz combos and big band</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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classes will help better prepare the inexperienced students in the art of jazz improvisation. Many of these skills can be added and interspersed throughout the course as well. (09/14/2017)
Action Category: Teaching Strategies

ECC: MUSI 555:Community Choir for the Older Adult

Course SLOs	Assessment Method Description	Results	Actions
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 04/03/2014</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Essay/Written Assignment - The Community Choir had to view their final performance of the semester's major work, Rutter's "Magnificat" The singers rehearsed all semester on part-learning, blend, diction, intonation and stylistic interpretation of this work. Each voice part(Soprano, Alto, Tenor and Bass) have been immersed in refining each choral part, through listening to the respective CD's, or choral part-teaching websites(i.e. Choralia.net) as well as classroom sectionals and four-part singing. A Concert Assessment Form included a rubric of choral elements which focused on 6 areas: Blend/Balance/Focus/Intonation/Stylistic Approach/Musicality that were measured by the singers from Excellent to Fair. Also, statements of overall performance strengths and areas of improvements were expanded upon to support their evaluation of those elements.</p> <p>Standard and Target for Success: 90% of the singers will successfully evaluate their own choral performance using proper terminology with 80% accuracy.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>24 students filled out the Concert Assessment Form which reflected their ability to analyze the blend, balance, focus, intonation, stylistic approach and musicality of their choral performance. Results of this data show 95% of the students were capable of describing the musical elements of the choral selection performed. Their written comments offered criticism of the works using terminology that reflect their knowledge of the materials learnt in class. They also discussed in their own words the overall performance strengths of the choral group which focused on the effectiveness in delivering the meaning of the text and the powerful "forte" sections of the work. Some areas of improvement included recommendations for more focus and confidence among all singers while singing and following the conductor. (09/11/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Dr. Joanna Nachev</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: The college should provide additional on-campus master classes, affordable concerts, guest artist presentations, and collaborations with local professional groups to expose the students to standards of excellence in choral performances.</p> <p>(09/11/2017)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: In discussion (02/27/2018)</p>