

**San Francisco State University
Inventory of Program Assessment Activities, 2012/2013**

Program/Degree: **B.M. B.A. M.M. and M. A. Programs. SMD College of Creative an Liberal Arts Date: 01/31/2013**

Program Mission: The Bachelor of Arts in Music is a liberal arts degree with music as the major area of study. It requires about 50 units of music classes. The Bachelor of Arts in Music has emphasis areas in Classical Music, Jazz/World Music studies, and Electronic Music. The Bachelor of Music is a rigorous music curriculum similar to a conservatory program. With 72–73 credits in the music department, the Bachelor of Music emphases include Classical Performance, Composition, History and Literature, and Music Education (BME). The M.A. in Music program is for students interested in advanced Composition Studies, History and Literature, or Music Education. Highly specialized coursework provides an intensive focus on the student’s particular area of specialization. We bring together advanced students and professional faculty in a high-level, collaborative environment. The M.M. in Music program is highly selective and deliberately limited to a small number of students—resulting in a student-teacher ratio averaging 2:1. Private studio instruction is at the center of the performance, conducting and composition degrees, while seminars and hand-on experiences are the focus of degrees in music education and music history.

Measurable Student learning outcomes (SLOs) <i>(Include all SLOs)</i>	Place in curriculum where each outcome is addressed <i>(Indicate level of instruction)</i>	Academic year outcome was/will be assessed <i>(Provide for each outcome)</i>	Assessment/procedures Methods/strategies <i>(Provide for each SLO)</i>	Summary of findings <i>(What students do well and where improvements are needed)</i>	Use of findings for program improvement
SLO I. ARTISTIC PERCEPTION (Musical Literacy) A. Read, Audiate, Notate- Basic <i>Academic Language Skill</i> B.-Listen Analyze Describe- <i>Articulate Meaning.</i>	Lower/upper division courses in ear-training, theory, class piano, private lessons, large/small ensembles, orchestration, conducting.	2012/2013	A/ B 1. Aggregated grade data from core classes. <i>(Performance quizzes, class discussion, writing projects, written exams, papers, portfolio collection, research projects. All assignments, performance activities and assessment require the demonstration of basic performance skills.</i>	Results from the data indicate that students struggle with theory, ear-training, and piano skills especially. Grades in these classes tend to get better over time which may indicated that students often lack prerequisite skills in audiation, music reading, and analysis abilities but after learning these basic	Based on the data gathered the SMD will continue to rigorous standards in these classes and extend expectations of students musical literacy in musical performance based classes as well as in academic classes.

			<p>2. Listen to ensemble recordings and rate accuracy and level of basic musicianship performance skills over time. (<i>Summative, authentic assessment</i>).</p> <p>3. Ensemble. Jury, Recital, and Exit Survey data. (<i>Written, documented, qualitative assessment</i>).</p>	<p>skills do better in subsequent classes. Exit surveys indicate that students appreciated these more difficult classes and felt that they learned the most despite the high learning curve.</p>	
<p>SLO II CREATIVE EXPRESSION (Performance and Creative Works)</p> <p>A. Apply Skills- <i>Express Music Through An Instrument or the Voice.</i></p> <p>B. Compose, Arrange, Improvise- <i>Express Original Musical Thought</i></p>	<p>A. Private lessons, large/small ensembles, composition, orchestration, conducting, jazz classes, juries and recitals.</p> <p>B. Upper division theory, composition, jazz and electronic music classes.</p>	2012/2013	<p>A. 1. Rehearsals, public performances, juries, recitals, class projects. <i>Lessons and ensembles provide close teacher-student contact, observation and constant feedback. (Formative assessment)</i>. 2. Juries, recitals, and public performances provide formal and (<i>Summative, authentic assessment</i>).</p> <p>3. Ensemble. Jury, Recital, and Exit Survey data. (<i>Written, documented, qualitative assessment</i>).</p> <p>B. Grade based assignments, performance activities and projects. <i>These require the demonstration of basic creative/academic skills through documentation of creative works and/or performance.</i></p>	<p>Results from data indicate that students receive consistently high grades in all performance-based classes. This may be based on grade inflation rather than actual progress. Exit surveys indicated that students felt these classes were the least rigorous, demanding, and fulfilling of the BM and BA program's coursework. Students wished there was more honesty, real world assessment and higher standards required of them in music performance based classes.</p> <p>Jury data indication that the piano program has the most consistent performance outcomes and voice, strings, and jazz have the least consistent. This may be because of the</p>	<p>Based on the data gathered the SMD will discuss changes in teaching and assessing performance based classes and in particular, lessons and ensemble standards more rigorous and focused on helping students to prepare for a competitive "real world" music career after graduation.</p>

				larger concentration of BA students in those programs and the difficulty of mastering string instruments.	
SLO III UNDERSTANDING HISTORICAL AND CULTURAL CONTEXT A. Musical Diversity- <i>Historical and Cultural Contexts</i>	A./B. Upper and lower division courses in music history, world music, music theory, private lessons, large and small ensembles.	2012/2013	A. Data is grade-based and comes from regular quizzes/exams, writing assignments, performances, and final exam questions. 1. <i>Students have to be able to identify specific cultures and traditions upon hearing/playing/analyzing a work and to be able to discuss, verbally or in writing, conceptual aspects and traits of these musical, historical and cultural traditions and practices.</i> 2. <i>Students also understand music history and literature from a non-Western art tradition by studying world music cultures in the required survey class Music of the World Peoples and may choose to perform in one of the world cultures such as the World Music, Afro-Cuban ensembles.</i>	Results from the data indicate that students both perform well and are challenged by non-western classes and ensembles. Exit surveys indicated that students deeply appreciated the diversity of classes and ensembles and felt that this was one of the greatest strengths of the SMD. Students also greatly admire the enthusiasm and expertise of faculty in these areas.	Based on the data gathered the SMD will continue to offer a diverse curriculum of both western and non-western tradition and hire instructors that are experts in these areas. As the budget permits even more diversity in world music ensembles could be expanded and ensembles which have been cut should be restored.

<p>SLO IV DERIVE PERSONAL MEANING</p> <p>A. Analyze And Critically Assess <i>Make Intelligent and Sensitive Judgments About Music and Its Interpretation</i></p> <p>B. Connections Applications- <i>How Music Is Interwoven Into Other Arts, Life Skills, and Careers for Musicians</i></p>	<p>Upper and lower division courses in music history, world music, music theory, private lessons, large and small ensembles.</p>	<p>2012/2013</p>	<p>A. Ensemble, Jury, Recital, and Exit Survey data. (<i>Written, documented, qualitative assessment</i>).</p> <p>B. 1. Data is grade-based and comes from regular quizzes/exams, writing assignments, performances, and final exam questions. <i>Students demonstrate their ability to make connections between social contexts, time periods, artistic styles, and disciplines.</i> 2. Exit Survey data. <i>Career plans after graduation.</i></p>	<p>Results from the data indicate that students are able to be expressive and interpret music in meaningful ways. Jury scores show that musicality is basically equal to the command of instrument. Student grade data indicate that that in lessons and ensembles students perform extremely well. Exit surveys indicate that students found meaning and satisfaction in their music studies in the SMD. Exit surveys indicated that students are open to a wide variety of career options after graduation though very few are considering graduate studies.</p>	<p>Based on the data gathered the SMD will continue to demand high levels of musical expression and interpretation in their students. Faculty will discuss whether giving students consistently high grades in music performance classes is actually helping students develop their full musical potential. Perhaps this is why so few undergraduates go directly into graduate studies. SMD will consider the possibility of having a undergraduate “mega exam” (similar to the graduate exam) to make sure that students have integrated all areas of their musical study in a meaningful contest.</p>
--	--	------------------	--	--	--