Discipline	Course Number	Title
Music (new)	180	MUS 180 11/22/2019- Music Appreciation: Our Musical World
Division	Department	Faculty Preparer
Humanities, Social and Behavioral Sciences	Humanities, Languages & the Arts	Michael Naylor
Date of Last Filed Assessment Report		

I. Review previous assessment reports submitted for this course and provide the following information.

1. Was this course previously assessed and if so, when?

> Yes
>
> Dec. 2011

2. Briefly describe the results of previous assessment report(s).

> Previous report determined that creative thinking projects should be used in replacement of final exams, and to an extent possible, students should be encouraged to relate course topics to their lives and careers.

3. Briefly describe the Action Plan/Intended Changes from the previous report(s), when and how changes were implemented.

> Implementation of an approach wherein music is a window to teaching life skills, global cultural competency and creativity has proven to be very successful. Success rates and student interest, as well as diversification of the course offering to online format, has been very effective.

II. Assessment Results per Student Learning Outcome

Outcome 1: Compare and contrast human universals and life experience in multiple musical genres.

- Assessment Plan
    - Assessment Tool: Written analysis
    - Assessment Date: Fall 2015

- o Course section(s)/other population: All sections

- o Number students to be assessed: Random sample of one-third of all students with a maximum of 30 students and a minimum of one full section

- o How the assessment will be scored: Departmentally-developed rubric

- o Standard of success to be used for this assessment: 75% of the students will score 75% or higher.

- o Who will score and analyze the data: Departmental faculty

1. Indicate the Semester(s) and year(s) assessment data were collected for this report.

Fall (indicate years below)	Winter (indicate years below)	SP/SU (indicate years below)

2. Provide assessment sample size data in the table below.

# of students enrolled	# of students assessed
	30

3. If the number of students assessed differs from the number of students enrolled, please explain why all enrolled students were not assessed, e.g. absence, withdrawal, or did not complete activity.

A random sample of 15 students from each section of two DL sections from Fall 2019, resulting in 30 students as planned.

4. Describe how students from all populations (day students on campus, DL, MM, evening, extension center sites, etc.) were included in the assessment based on your selection criteria.

DL sections were most comprehensive of all content and curricular concentration. One evening face-to-face is currently being offered, but a) has low enrollment, and b) is largely a concert attendance variant of the curriculum. Note: This section is being offered for the first time Fall 2019 and may/may not be continued.

5. Describe the process used to assess this outcome. Include a brief description of this tool and how it was scored.

A listening exam with five music listening options. Students must select one piece and then four of eight human universals and draw specific connections of the piece to the universal using "keywords" and concepts covered in the class. The presence of two or more "keywords" for each universal connection was used as the criteria for rubric scoring.

6. Briefly describe assessment results based on data collected for this outcome and tool during the course assessment. Discuss the extent to which students achieved this learning outcome and indicate whether the standard of success was met for this outcome and tool.

Met Standard of Success: Yes
28 of 30 (93.3%) students scored 75% or higher. 6.7% did not. Quantitative data indicated strong level of achievement based on established rubric. Qualitative data indicates 85% of students feel motivated by the tool and course outcome, but 15% still do not. The standard of success was achieved.

7. Based on your interpretation of the assessment results, describe the areas of strength in student achievement of this learning outcome.

Students were able to make and support connections of "universal" connectivity to pieces with sufficient depth and accuracy. "Keyword" and "main concept" keys were prepared for each piece to which students found remarkably strong connection or provided adequate support.

8. Based on your analysis of student performance, discuss the areas in which student achievement of this learning outcome could be improved. If student met standard of success, you may wish to identify your plans for continuous improvement.

There was a relatively clear pattern that students excelled in ONE (or two) universal(s) over the others selected. This is largely due to the fact that the essay assignments throughout the semester asked them to carry ONE universal extensively throughout the course. A key plan would be to have students do at least one assignment where potentially they must select a single piece and connect ALL eight universals with support. The nature of the universal human experience vs. centuries of emphasis on constructs of difference, make "universality" (common to all human expression) vague and inert to most students. This exercise may need some increased emphasis but in a manner that includes possibly creating a minimedia project, NPR story, or social media post, so students can experience other students' vision and depth of connectivity as well.

Outcome 2: Identify the creative (composition) process as it relates to four musical cultures.

- Assessment Plan
  - Assessment Tool: Multiple-choice exams
  - Assessment Date: Fall 2015

- Course section(s)/other population: All sections

- Number students to be assessed: All students

- How the assessment will be scored: Answer Key

- Standard of success to be used for this assessment: 75% of students will score 66% or higher.

- Who will score and analyze the data: Departmental faculty

1. Indicate the Semester(s) and year(s) assessment data were collected for this report.

Fall (indicate years below)	Winter (indicate years below)	SP/SU (indicate years below)

2. Provide assessment sample size data in the table below.

# of students enrolled	# of students assessed
	30

3. If the number of students assessed differs from the number of students enrolled, please explain why all enrolled students were not assessed, e.g. absence, withdrawal, or did not complete activity.

A random sample of 15 students from each section of two DL sections from Fall 2019, resulting in 30 students as planned.

4. Describe how students from all populations (day students on campus, DL, MM, evening, extension center sites, etc.) were included in the assessment based on your selection criteria.

DL sections were most comprehensive of all content and curricular concentration. One evening face-to-face is currently being offered, but a) has low enrollment, and b) is largely a concert attendance variant of the curriculum. Note: This section is being offered for the first time Fall 2019 and may/may not be continued.

5. Describe the process used to assess this outcome. Include a brief description of this tool and how it was scored.

Students were required to listen to four unfamiliar pieces of music. Based on the analysis and inference of artist/culture: observation, reflection, improvisation, and refinement. Students were asked to project and apply information learned in class, intuition (emphasis of sub-conscious/conscious deduction), and use of cultural competency deduction. They were required to deduce the purpose, nature of fusion/cultural mixing and elements of history, genre, or culture of the music.

Students were scored on a 4-point system: 1 pt. no/one element of accurate deduction/ 2 pts. two elements of accurate deduction/ 3 pts. three elements of accurate connection/deduction/ 4 pts exceptional accurate deduction/connection.

6. Briefly describe assessment results based on data collected for this outcome and tool during the course assessment. Discuss the extent to which students achieved this learning outcome and indicate whether the standard of success was met for this outcome and tool.

Met Standard of Success: Yes

27 of 30 (90%) students scored 75% or higher. 10% did not. Quantitative data indicated a strong level of achievement based on established rubric. Qualitative data indicates 80% of students feel motivated by the tool and course outcome, but 20% still do not.

The standard of success was achieved.

7. Based on your interpretation of the assessment results, describe the areas of strength in student achievement of this learning outcome.

Students generally did well in observing clues from musical pieces, by reflection and connecting the clues to a culture, meaning, context, and using intuition (chance, guess, summations with humility qualifiers) to analyze or connect the pieces to relevant (respectful/appreciative) cultural competency standards.

8. Based on your analysis of student performance, discuss the areas in which student achievement of this learning outcome could be improved. If student met standard of success, you may wish to identify your plans for continuous improvement.

The prompts for observation, reflection, and encouragement to "take risks' and improvise our connection to other cultures (take chances, not be afraid of failure/mistakes) is an on-going challenge. We may need to create more assignments where students are "rewarded" for taking risks, and being willing to "make mistakes" but do so with investment and personal passionate/engagement.

Outcome 3: Apply the musical composition process individually and in a group.

- Assessment Plan

    o Assessment Tool: Presentations (in class or online)

    o Assessment Date: Fall 2015

    o Course section(s)/other population: All sections

- o Number students to be assessed: Random sample of one-third of all students with a maximum of 30 students and a minimum of one full section

- o How the assessment will be scored: Departmentally-developed rubric

- o Standard of success to be used for this assessment: 75% of the students will score 75% or higher.

- o Who will score and analyze the data: Departmental faculty

1. Indicate the Semester(s) and year(s) assessment data were collected for this report.

Fall (indicate years below)	Winter (indicate years below)	SP/SU (indicate years below)

2. Provide assessment sample size data in the table below.

# of students enrolled	# of students assessed
	30

3. If the number of students assessed differs from the number of students enrolled, please explain why all enrolled students were not assessed, e.g. absence, withdrawal, or did not complete activity.

A random sample of 15 students from each section of two DL sections from Fall 2019, resulting in 30 students as planned.

4. Describe how students from all populations (day students on campus, DL, MM, evening, extension center sites, etc.) were included in the assessment based on your selection criteria.

DL sections were most comprehensive of all content and curricular concentration. One evening face-to-face is currently being offered, but a) has low enrollment, and b) is largely a concert attendance variant of the curriculum. Note: This section is being offered for the first time Fall 2019 and may/may not be continued.

5. Describe the process used to assess this outcome. Include a brief description of this tool and how it was scored.

Students were asked to apply the Creative / Problem-Solving process both in an individual project context and a Group / individual application [Group Online Wiki or class presentation].

Each project entailed: Observation - demonstration of a meaningful observation with some element of depth and support;

Reflection - willingness to attach to, or connect the observation in a supported and meaningful way to the students life, career, or personal goals;

Improvisation - willingness to project, expand, create, or develop a "unique" or innovative expansion of an idea with some element of personal investment;

Refinement - completion of the work and adherence to posting and submission/presentation guidelines.

Point Rubric:

1pt. Modeled no or only 1-2 "creative process stages" in only ONE work (Indiv. or group);

2pts. Modeled 1-2 creative stages in two works or ALL four in ONE work w/ little or no support];

3 pts. Modeled 1-2 creative stages in ONE work and ALL four in ONE work w/ adequate support];

4 pts. Modeled ALL four creative stages in ALL four works w/ strong support]

6. Briefly describe assessment results based on data collected for this outcome and tool during the course assessment. Discuss the extent to which students achieved this learning outcome and indicate whether the standard of success was met for this outcome and tool.

Met Standard of Success: Yes

24 of 30 (80%) students scored 75% or higher. 20% did not. Quantitative data indicated strong level of achievement based on established rubric. Qualitative data, indicates 75% of students feel motivated by the tool and course outcome, but 25% still do not. Despite clear instructions that individuals in the group project are NOT graded on group contributions (but their own) strong indications are that the group project requires more tweaking, so that individuals know their group grade is based on their individual application while still encouraging group collaboration.

The standard of success was achieved.

7. Based on your interpretation of the assessment results, describe the areas of strength in student achievement of this learning outcome.

Students generally were given scores for application of the stages of the problem-solving/creative process with strong evidence of application of each stage. Both individual and group projects showed relative investment and capacity to observe,

> reflect (interpret / connect to their lives), improvise (take risks/innovate) and refine (post to specifications).

8. Based on your analysis of student performance, discuss the areas in which student achievement of this learning outcome could be improved. If student met standard of success, you may wish to identify your plans for continuous improvement.

> There is clear indication that creativity, risk-taking and willingness to make mistakes demands greater emphasis. Many projects, though demonstrating sufficient engagement in each problem-solving stage to meet requirements, did not yet indicate a higher level of risk or personal passionate engagement. Efforts to reinforce this process should be made continually in more assignments and project work to liberate students from fixation on outcomes, grades, and the filling of defined prescriptions. Students still struggle with this.

III. Course Summary and Intended Changes Based on Assessment Results

1. Based on the previous report's Intended Change(s) identified in Section I above, please discuss how effective the changes were in improving student learning.

> There was remarkable advancement in switching from curricular tradition of placing emphasis ON the music to placing emphasis on using the music as a window for training cultural competency, life-skills, and the power of universal and problem-solving connectivity.
>
> Assignments are clearly moving students to place where this course will have universal benefit regardless of a students' prior experiences or future goals.

2. Describe your overall impression of how this course is meeting the needs of students. Did the assessment process bring to light anything about student achievement of learning outcomes that surprised you?

> Honestly, the Qualitative outcomes were more surprising than expected. Students are clearly seeing the benefit of the course to their lives and futures which was the intent of the course changes from prior assessments. Although teaching cultural competency in a Universal/global context and liberating students from the fixation on musical genre, cultural races, nationality, and divisions will take continuous work, it is surprising to see the growth of students, especially from limited cultural/ethnic backgrounds to universal connections through problem-solving and creative thinking (process) education.

3. Describe when and how this information, including the action plan, was or will be shared with Departmental Faculty.

This information will be made available through oral presentations at "world" global concerts, culture and arts festivals and open lectures, as well as through periodic "updates" on cultural competency training opportunities to faculty (in department and out).

4.

Intended Change(s)

Intended Change	Description of the change	Rationale	Implementation Date
Course Materials (e.g. textbooks, handouts, on-line ancillaries)	Despite what must be considered overwhelming success in many areas, cultural competency is deeply lacking across our society, classes and institutions. 15-25% of students (factoring possible sample errors) are still not convinced that the content of this course will directly and profoundly impact their lives. That is to say: the motivation and inducement to learn about implicit biases, factor in historical distortions, recognize cultural-centricity/privilege and evolve to a process, circular and inclusive "creative" mindset of what we "are" (identities), can become (learn/grow --	Current work to include MORE voices from tradesmen/women, business, law, health, and diverse cultures/orientations is needed. This means, this class may be better off viewed as an interdisciplinary/cross-disciplinary offering and mandatory "team-taught" satisfaction of global, world or multi-cultural requirements. Regardless, there is still work to do -- to bring those most in need of exposure to diversity and inclusion -- to find "joy" and value in this course experience. Current Text/activity content being revised: Our World: Creative Pathways to Cultural Competency -- may be taught in any discipline with faculty training.	2020

	mindsets/skillsets) and ultimately engage (cultural proficiency) are in perpetual need of dialogue.		

5. Is there anything that you would like to mention that was not already captured?

> Only: If we intend that what we LOVE (music, art, food, etc.) can become the windows by which we learn to be creative thinkers, risk-takers, problem-solvers and culturally competent (informed and invested based on the information and experiences of the "others")... we must work to include ALL disciplines or develop courses that can enhance students competency and career/life balance. We cannot stress enough: disciplinary separation, cultural division, and outcome/grade focus -- are either balanceable or, as needed reversible, but not without cross-disciplinary, cultural, teamwork... and emphasis on the mindsets and skillsets over facts and prior traditions: i.e. "The hope of a secure and livable world lies in the hands of disciplined non-conformists, dedicated to Peace, justice and brotherhood" MLK, Jr.

III. Attached Files

OW-Outline
MUS180 Assessment

Faculty/Preparer: Michael Naylor **Date:** 11/22/2019
Department Chair: Jill Jepsen **Date:** 11/27/2019
Dean: Scott Britten **Date:** 12/05/2019
Assessment Committee Chair: Shawn Deron **Date:** 01/27/2020

COURSE ASSESSMENT REPORT

I. Background Information
1. Course assessed:

> Course Discipline Code and Number: **MUS 180**
> Course Title: **Music Appreciation: Our Musical World**
> Division/Department Codes: Hum & Social Science/Performing Arts (11600)

2. Semester assessment was conducted (check one):
   - ☐ Fall 20
   - ☐ Winter 2009 **Student pre/post Survey (Gen.Ed.)**
   - ☒ **Winter 2011 Course Outcomes**
   - ☐ Spring/Summer 20__

3. Assessment tool(s) used: check all that apply.
   - ☐ Portfolio
   - ☐ Standardized test
   - ☐ Other external certification/licensure exam (specify):
   - X Survey
   - X Prompt
   - X Departmental exam (1 multiple choice / 1 short answer)
   - ☐ Capstone experience (specify):
   - ☐ Other (specify):

4. Have these tools been used before?
   - ☐ Yes
   - X No

5. Indicate the number of students assessed/total number of students enrolled in the course.
   Students Assessed: 36   Total Enrollments: 114 (31%)

6. Describe how students were selected for the assessment.
   Two random sections - 1 daytime and 1 evening.

II. Results
1. Briefly describe the changes that were implemented in the course as a result of the previous assessment.

   Yes – we did perform an assessment in earliest stages. Materials were lost... but we did make changes, including: adding individual and group projects in place of early and final exams. RE: students were so stressed by exam formulas and the topic of the class demanded an creative "activity be added to the class to intensify the "creative" component of the course. (i.e. "making" in part... what had been studied all semester).
   TOOLS: a listening exam with a sample of pieces from diverse cultures with specific short answer questions linkied to the outcome language and two student project: one ∠individual and one ⌐group project were used to assess with the attached Rubrics.

2. List each outcome that was assessed for this report exactly as it is stated on the course master syllabus.

   1. Identify cultural geography based on musical selections
   2. Create and deliver two musical projects

3. Briefly describe assessment results based on data collected during the course assessment, demonstrating the extent to which students are achieving each of the learning outcomes listed above. *Please attach a summary of the data collected.*
   OUTCOME #1:

   > **70% of Students should score 70% or better:** 70% of 15 pts. per rubric is 10.5 pts. X 4 pieces = 42
   >
   > 70% of 36 students is 25.2
   >
   > 25.2 students should score 42 or better

   Final: 27 students scored 42 pts. or better (differential +1.8)

Final Average: 1594/36 average 44.28 – Goal Met: (differential +2.28)

Outcome: 73.75% of students met the stated objective (differential +3.75)

OUTCOME #2: - Individual Project
# of Students evaluated: 24

70% of 24 students is 16.8 / or 16.8 students should score **14 pts. or better.**

20 pts. were possible per individual per project.

# of students scoring 14 pts. or better: 19 --- differential **+ 2.2**

OUTCOME #2: RUBRIC SUMMARY – Group Project

NOTE: Same pts/%'s and scores as individual project apply

# of Students scoring 14 pts. or better: 17 -- differential **+ .2**

4. For each outcome assessed, indicate the standard of success used, and the percentage of students who achieved that level of success. ***Please attach the rubric/scoring guide used for the assessment.***

    OUTCOME #1: 70% of students will score 70% or better✓
    73.75% of student achieved the outcome

    OUTCOME #2: 70% of students will score an average of 70% or better.

    > Outcome is not clear due to decreased sample size and difficulty assessing individual creativity in the context of a group project. The goal was to assess the increase in skills and awareness of the creative process from the beginning of the semester's "individual project" and the individual's creativity in the context of a group creativity project. Extricating individual creativity in a project designed for collaboration is not feasible. A "quiz" or essay asking the individual to process, describe, and design a "hypothetical" creative project based on the processes described in class may be more assessable.

5. Describe the areas of strength and weakness in students' achievement of the learning outcomes shown in assessment results.

    Strengths:
    Outcome #1
    Students generally seemed to do well on notating musical /cultural information from pieces, and determining the region and function of the pieces based on reading and classroom discussions. Outcome #1 is therefore successful and repeatable in its current assessment form – pending advanced notice of instructor prior to assessment semester to implement assessment tool.

    Outcome #2
    The creative process as individuals and within a group or community is an important part of the class. But reinforcing creativity – or nurturing the "creative" spirit – and assessing it are quite different goals. Options include: assessing the creative writing process as relates to creative analysis and cultural diversity through student blogs – and the posting of creative assignments in an online format – or the administration of an exam asking the student to describe the "creative process" and design a project based on that process – in writing... rather than attempting to demand and assess a project by video recording.

    Weaknesses:
    Outcome #1
    Number of pieces should be limited to three so reading and evaluation time is not as lengthy.

    Outcome #2
    The creative process of the individual project is locked to the 3rd week of classes and is not effective in evaluating the creative process at that point. The group project, though valuable is not an effective venture for individual assessment.

Approved by the Assessment Committee 11/08

Suggest replacing this Outcome or assessment with a creative writing assignment or project online posting assignment – where individual contributions to the group project can be effectively evaluated.

III. Changes influenced by assessment results

1. If weaknesses were found (see above) or students did not meet expectations, describe the action that will be taken to address these weaknesses.

Outcome #1 – Limit pieces to 3 or perform a pretest and a posttest evaluation on similar regions or variations of the same region and piece.

Outcome #2 -

Suggest replacing this Outcome or assessment with a creative writing assignment or project online posting assignment – where individual contributions to the group project can be effectively evaluated. Since only individual learning is to be assessed – and the group project merges individual effort into the group – modeling the music "band" or ensemble creative formula, it is impossible to do an affective evaluation of the individual student in this outcome. Suggest a short answer or essay exam – wherein the student is asked to define and build a project (on paper) to project their knowledge of the topic.

2. Identify intended changes that will be instituted based on results of this assessment activity (check all that apply). Please describe changes and give rationale for change.

   a. X Outcomes/Assessments on the Master Syllabus
      Change/rationale:
   Outcome #1
   Identify geographical region, cultural values and qualities from audio or video musical performance.

   Outcome #2
   Model creative process through writing or creation of a project posted either on Blackboard or on class-related website.

   b. ☒ Objectives/Evaluation on the Master Syllabus
      Change/rationale:
   Outcome #1
   Departmental Review of Short answer "listening" assessment administered in class

   Outcome #2
   Departmental Review of on-line blog, or posted PDF, images, audio or video file posted on line or read/presented in class. Or, departmental review of short answer/multiple choice exam on the creative process at instructor(s) discretions.

   c. ☐ Course pre-requisites on the Master Syllabus
      Change/rationale:

   d. ☐ 1st Day Handouts
      Change/rationale:

   e. ☐ Course assignments
      Change/rationale:

   f. ☐ Course materials (check all that apply)
      ☐ Textbook
      ☐ Handouts
      ☐ Other:

   g. ☐ Instructional methods
      Change/rationale:

   h. ☐ Individual lessons & activities
      Change/rationale:

Approved by the Assessment Committee 11//08
3

3. What is the timeline for implementing these actions?
   Begin in Winter 2012

IV. Future plans

1. Describe the extent to which the assessment tools used were effective in measuring student achievement of learning outcomes for this course.

   Outcome #1 – Short Answer Quiz

   This tool or a similar exam short answer combination multiple choice etc. was fine and seemed to assess the outcome adequately. Fewer examples would make a larger sample more manageable.

   Outcome #2 – Video recording of creative projects

   Observations:

   This was unusually arbitrary both in recording the sample (demands devoted video recording individual for all projects) and in the point assessment.

2. If the assessment tools were not effective, describe the changes that will be made for future assessments.

   Outcome #2:
   In general, this is not the sort of project that one can assess or if an assessment is made suggest that emphasis be placed on the improvement from the individual to the group project. That said, group dynamics and the group process make it virtually impossible to evaluate the individual effectively. Suggest eliminate this approach in favor of either multiple choice or short essay exam regarding the creative process, or online posting of creative essay or audio/visual or written work that can effectively be evaluated.

3. Which outcomes from the master syllabus have been addressed in this report?
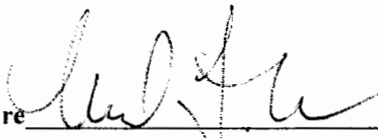   All X   Selected _____
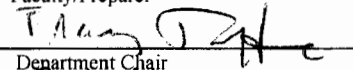   If "All", provide the report date for the next full review: Fall 2014.

   If "Selected", provide the report date for remaining outcomes: _____.

Submitted by:

Print:__Michael L. Naylor__   Signature _____   Date: 12-8-11
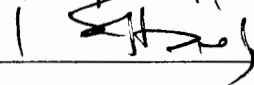   Faculty/Preparer

Print:_____   Signature _____   Date: 12. 10.11
   Department Chair

Print: Bill Abernethy   Signature _____   D DEC 2 0 2011
   Dean/Administrator