Course Assessment in a Box

Course Assessment in a Box is a practical tool for you to conduct assessment of course Student Learning Outcomes (SLOs). By following these simple steps, using assessment tools you already use to evaluate student work, you can easily produce a course assessment of SLOs.

These steps align with the course SLO assessment page in the CurricUNET Program Review Module. Once the steps are completed, it should be easy to transfer your work to, or simply attach it to, the Program Review.

1. **Number and name of the course being assessed:**
   
   MUS 111A Musicianship I

2. **Course SLOs from the Course Outline of Record (simply cut and paste from the COR):**

   1. Demonstrate the ability to sight-sing simple, diatonic melodies
   2. Demonstrate the ability to transcribe and notate simple, diatonic melodies and chord progressions.

3. **If you have had any dialogue about the Course SLOs amongst faculty who teach this course, please describe it here (leave blank if there has been no specific dialogue):**

   MACCC Musicianship Survey: Mark Alun Anderman, Santa Rosa JC Discussion agenda item and presentation at 2011 MACCC conference in SF.

   California Community Colleges [Music Transfer Degree](http://www.c-id.net/descriptor_details.html?descriptor=349)

   [Comparison to Ohlone AA Degree](http://www.c-id.net/descriptor_details.html?descriptor=349)

4. **List the SLO(s) you are assessing in this particular instance**

   1. Demonstrate the ability to sight-sing simple, diatonic melodies
5. Describe the assessment strategy or tool that addresses the SLO(s):

NOTE: Try to use assessment strategies you are already using to evaluate student work as part of your grading system. Examples: Rubrics for Evaluating Projects or Assignments, Portfolio Evaluation, Culminating Projects, Final Exams, Writing Assignments, Performance Assessment, Department Testing, Pre and Post Tests, Vendor or Industry Certification Examinations, Indirect Assessments (Student Surveys, Focus Group Discussions, Interviews), or others....

A. Students are given a 10-minute private testing appointment during the final exam period. Students’ sight-singing performances are assessed on a scale of 1-10 based on their demonstration of the following musical abilities:
   - Singing intervals
   - Performing rhythms
   - Executing complete melodies
   - Arpeggiating chords

B. Once each month all students perform ad-hoc percussion pieces to address rhythm competency issues.

C. Students perform graduated sight-reading exercises in group drills. Specific methods (Solfeggio, spatial imagery, number system, listening, pitch matching, call and response) and approaches to the art of sight-reading are presented. Confidence and commitment in these drills is noted. Improvement in confidence and commitment is noted throughout the semester.

D. Level of preparation for each class meeting is noted.

E. Attendance in optional SATB reading labs is noted.

6. Describe how the criteria or standards in this assessment tool link to the SLO(s) being assessed:

The art of sight-singing is broken down into specific skill sets and practiced as such.

7. By looking holistically at the results from all students, describe your findings:
Even if they can read on their instrument, most students entering the 111 A-D series cannot vocally sight-read music. Most entering students never had private instruction, and therefore don’t have practice discipline necessary for self-improvement. Early lab time (8:40AM) is a problem for some students. Class should meet more often than twice each week. Considering the time required for mastery, class should be worth more than just 1 unit. Rhythmic dexterity is very limited. Piano technique and linear logic is lacking.

8. Describe faculty dialogue (if any) involved in the assessment process:

Choral faculty expect a higher level of sightreading ability from applied music students. Loss of Ohlone’s Percussion Ensemble course has had negative effect on reading improvement. Loss of Ohlone’s instrumental and choral ensembles will result in the removal of a place to apply and hone the skills of this course. Most students are not prepared for a college-level Musicianship course.

9. Based on an analysis of your findings and dialogue, describe revisions (if any) in curriculum or teaching strategies implemented to promote student success:

Piano instructors are provided a list of 111 students who may be on their rosters so that keyboard improvement may be monitored. Monthly percussion sessions have been very helpful. Students who participate in optional SATB make much better progress. Greater integration of reading, singing, piano and transcription skills is necessary. Insistence on concurrent piano lessons is necessary. Each music major MUST have weekly lessons. We need to write a PIO for a plan to make percussion training again available. We need to write a PIO for a plan to add unit value to this course.

10. After the improvements are implemented, describe the results: