MUS110C Assessment

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:

Music 110C

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

1. Demonstrate an understanding of intermediate concepts of tonal music, including Neapolitan Sixth Chords, borrowed chords, and Augmented sixth chords.
2. Analyze inventions, fugues, variations and sonata forms.

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):

No other faculty teach this course.

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

1. Demonstrate an understanding of intermediate concepts of tonal music, including Neapolitan Sixth Chords, borrowed chords, and Augmented sixth chords.

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....

Final Exam, including part-writing and analysis

6. Describe how the criteria or standards in this assessment tool link to the SLO(s) being assessed:
Part-writing examples require students to recognize figured bass symbols indicating Neapolitan Sixth Chords, borrowed chords, and Augmented sixth chords, and then to add additional parts (soprano, alto, tenor) that complete these harmonies according to stylistic norms. Successful completion of these harmonization examples demonstrate competent use of the harmonies listed, while also observing melodic tendencies of the style.

7. By looking holistically at the results from all students, describe your findings:

Sample analysis results follow. Average grade is 78%.

Voice-leading errors range from relatively minor to more significant.

Notes

1. The largest single category is the “more significant” Voice-leading. When this is taken out of the table, the clear preponderance of errors are in the “less significant” category.

2. The study of harmonization is a multi-semester process. Students in MUS 110C are dealing with advanced chromatic harmony for the first time. At the same time, they continue to consolidate basic skills (note reading, chord spelling, key identification, etc.). The development of these skill sets has always represented a significant challenge to the Music student. Steady progress, semester over semester, is what is looked for. In that regard, the overall average is a good one, and the preponderance of errors in the “less significant” category signifies a generally positive outlook.

<table>
<thead>
<tr>
<th>Less Significant</th>
<th>More significant</th>
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<tbody>
<tr>
<td>Spacing</td>
<td>14%</td>
</tr>
<tr>
<td>Chord Factor omission</td>
<td>2%</td>
</tr>
<tr>
<td>Sp</td>
<td>18%</td>
</tr>
<tr>
<td>Db</td>
<td>16%</td>
</tr>
<tr>
<td>Direct 5ths</td>
<td>4%</td>
</tr>
<tr>
<td>Total</td>
<td>54%</td>
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8. Describe faculty dialogue (if any) involved in the assessment process:
We offer a single section of MUS 110D, taught by a single instructor, so there generally is no one to talk to about this, as no other instructors are involved.

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

While harping on the fundamental role of the leading tone has always been a basic teaching strategy, these results suggest that there should be no hesitation in intensifying that refrain. When this fundamental role is understood, with all its implications, the voice-leading errors should diminish.

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