2. SLO(s) being assessed: Student will..
   SLO 11: Students will understand and appreciate the arts and aesthetics as ways of knowing and engaging wi

3. AGSC Content Area of Alignment:
   Area II: Humanities

4. Assessment Method(s):
   [Explain how assessment for the measures associated with this SLO - not grading for the course as a whole - was conducted. You may cut/paste rubrics for inclusion here, identify faculty reviewing committees, or identify specific kinds of test questions important to your method. Is this the method you initially planned to use? Provide a separate paragraph for each method].

   Assessment Method for MUSI 2730/2733/2737 Appreciation of Music: Competency in the three measures of SLO 11 is assessed by student mastery of basic elements of music, expression of aesthetic judgment, understanding of the relationship of music to other art forms, knowledge of historical and cultural development of music, and study of music performance in order to understand the creative process. Random samples of written concert reports will be reviewed annually by the Music Department Assessment Committee against a rubric of expected outcomes. Five concert reports will be randomly selected from each section of the class. The Rubric for Evaluation for Concert Reports (see attached) is based on the new comprehensive rubric developed by the CCGEC (Core Curriculum and General Education Committee). Evaluation of Concert Reports will assess competencies related to all three measures. In understanding musical terms, styles, and mechanics, students develop the tools to articulate criteria for aesthetic judgment (measure 1). They study different genres and styles of music and art developed by specific cultures in history (measure 2). They study forms of artistic expression and learn to understand the creative process (measure 3). In-class guided listening exercises prepare the students for attending live performances and describing their experiences in concert reports. They use skills learned in class to articulate aesthetic judgment of the musical experience, give historical and analytical perspective about the musical pieces, discern music quality, and reflect on the creative process in their concert reports. Instructors are asked to list SLO 11 and the three measures on their course syllabi. They are asked to include course objectives that address these measures, linking the objectives to the SLO and corresponding measure(s). They are given the following objectives as a guide: By the end of the semester, students shall (1) Demonstrate knowledge of the common elements of music (rhythm, melody, harmony, timbre, texture, tempo, dynamics, and form) and how they all interrelate in music (SLO 11, measures 1 and 3) (2) Demonstrate an understanding of the relationship of music to the other arts (SLO 11, measures 2 and 3) (3) Demonstrate knowledge of the historical and cultural development of Western music from Gregorian chant to the present day (SLO 11, measures 2 and 3) (4) Demonstrate an understanding of the wealth and variety of music from around the world and its impact on Western music (SLO 11, measures 2 and 3) Instructors are asked to incorporate these objectives in the description of course assignments on their syllabi and to give students thorough instructions for writing their concert reports. The committee developed a sample list of instructions for the instructors. The original assessment plan included evaluation of concert reports, final exam questions, and overall final exam scores. We determined that the most useful tool for assessment of outcomes was the concert reports. Therefore, we have changed the original assessment method to include only the concert reports and not the final exam questions or scores. The original rubric has been replaced with the recent prescribed rubric that was developed by the CCGEC.

5. Findings: What assessment data did each assessment method produce?
Committee members reviewed five randomly selected concert reports from each of 23 sections of MUSI 2730, one section of MUSI 2733 (distance), and four sections of MUSI 2737 (honors). Concert reports from 120 (5.04%) of the 2380 MUSI 2730/2733 students and 20 (14.18%) of the 141 MUSI 2737 students were assessed. The committee decided to separate information gathered in MUSI 2730 and MUSI 2733 from the honors section as student abilities may be different. Scores from the Concert Report rubric are based on a 4-point scale (a ranking from 1 to 4, with 4 being the highest score). Average scores for each of the measures Measure 1: Develop and articulate criteria for aesthetic judgment. MUSI 2730/33: 2.28 Measure 2: Understand how various art forms and/or works of art both reflect and inform society at large historically and/or in the present. MUSI 2730/33: 1.85 Measure 3: Be able to study, create or participate in some form of artistic expression as a means of understanding the creative process. MUSI 2730/33: 2.35 Areas of strength: Use of musical terms in articulating aesthetic judgment, Ability to observe and describe the creative process, Areas in need of improvement: Ability to describe historical and cultural relationships to music being performed, Depth of discussion of aesthetic judgment including support of value statements. The area that has the lowest scores is measure 2. This is the first time this measure has been assessed in the concert reports and most students weren’t given specific instructions to include a discussion of this area. While some students did address this measure, especially in the honors sections, it is clear that this is the area that needs the most attention during the next assessment period. As expected, scores for the MUSI 2737 (honors) section continue to be higher than the MUSI 2730/33 sections. The honors section reports were generally more comprehensive and insightful overall. Comparisons with previous years are challenging because of the change to the newly prescribed comprehensive rubric. In reading the concert reports this year, committee members noticed that in general, the reports seemed a bit better than previous years with regard to students’ ability to use musical terms in describing aesthetic judgment. However, some students used unsupported value judgments such as “I don’t really like opera,” or “This concert was my least favorite of the semester.” Many students seemed more engaged in observing the creative process in their concert experiences. In last year’s assessment report, we stated, “committee members noticed that reports were generally well written or poorly written, with few reports of average quality.” This year, language skills seemed better overall with more attention being given to writing quality and organization.

Attachment name: Attachment for SLO 11 report.pdf

6. **Based on the comprehensive rubric for the appropriate SLO(s), indicate the extent of competency of the average student who has completed this core course in each learning outcome assigned to it:**

<table>
<thead>
<tr>
<th>SLO</th>
<th>Level of Ability</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLO 11</td>
<td>basic</td>
</tr>
</tbody>
</table>

7. **How did you (or will you) use the findings for improvement?**

[What questions / issues / concerns did your data raise for the faculty teaching the course? What discussion did the faculty have about the findings? What future actions to improve student attainment of this outcome will the department / program take as a result of this analysis?]

A meeting is planned with Music Appreciation instructors in August to discuss areas that need improvement. Instructors will be instructed on specific desired outcomes of the new comprehensive rubric and will receive
training on methods believed to be effective in improving student skills in the SLO and measures. The assessment committee recommends that instructors focus on improving students’ ability to discuss measure 2 in their concert reports during the next assessment period. Students will be asked to provide evidence of their understanding of the historical background of the pieces being performed, influence of culture and society on the music, and historical effect of the particular compositions on culture and society. The committee suggests that instructors include in-class concert report writing experiences to provide examples and discussion of appropriate material for inclusion in concert reports. In addition, examples of professional reviews from major publications of live performances can be used for class discussion. We are revising the suggested course objectives (see question 4 of this report) to include the following additional objective: 5. Demonstrate the ability to articulate aesthetic judgment (SLO 11, measure 1). The new comprehensive rubric should also be included in course syllabi and discussed in class.

8. **Additional Comments:**
   [What else would you like the Committee to know about your assessment of this course or plans for the future?]

9. **Committee Comments:**
**Core Assessment**

**Rubric for Evaluation of Concert Reports**

Student #: ______________________  Evaluator #: ______________________

Course/Section #: ______________________  Year/Semester: ______________________

Rank the following from 1 to 4 with 4 being the highest score.

<table>
<thead>
<tr>
<th>Measures</th>
<th>4 Advanced Ability</th>
<th>3 Intermediate Ability</th>
<th>2 Basic Ability</th>
<th>1 Little or No Ability</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Develop and articulate criteria for aesthetic judgment.</td>
<td>Judges structural elements of a work or performance separately from the work’s execution or performance.</td>
<td>Distinguishes between structural and surface elements of an artistic work or performance.</td>
<td>Distinguishes between varying levels of execution in an artistic expression.</td>
<td>Identifies elements in the given art form that can serve as a basis for judgment.</td>
</tr>
<tr>
<td>2. Understand how various art forms and/or works of art both reflect and inform society at large, historically, and in the present.</td>
<td>Makes clear connections between specific cultural or societal influences in a particular work of art and the technical or structural elements of that work that the artist/creator uses to make such references.</td>
<td>Identifies specific cultural or societal references made by the creator in a particular work of art.</td>
<td>Identifies relationships between historical developments in the art being studied and historical trends in society at large.</td>
<td>Identifies topics relevant to society at large (current or historical) that can be addressed by the arts.</td>
</tr>
<tr>
<td>3. Be able to study, create, or participate in some form of artistic expression as a means of understanding the creative process.</td>
<td>Describes the ways in which the various individuals and processes involved in the creative process impact an individual presentation, performance, or work of art.</td>
<td>Clearly delineates the role of various individuals involved in the creation of a given type or art work and/or the role of various processes in that creation.</td>
<td>Has a basic understanding of the individuals involved in the creation of a given type of art work and their roles.</td>
<td>Understands the main parts of the process of creating a particular type of art work.</td>
</tr>
</tbody>
</table>