

PROGRAM REVIEW – CURRICULUM PACKET

2018-2019

MUSIC

This report includes course student learning outcome (cSLO) assessment summaries from 2015-16 to 2017-18.

Table 1. Course offerings per academic year from 2015-16 to 2018-19

Table 2. Course assessment status between 2015-16 and 2017-18

Table 3. cSLOs that were not assessed between 2015-16 and 2017-18

Table 4. cSLOs assessed and corresponding Data Evaluation

Table 5. cSLOs assessed and corresponding Data Planning

COURSE OFFERINGS

Table 1. Course offerings per academic year from 2015-16 to 2018-19

Course Name	2015-2016	2016-2017	2017-2018	2018-2019
MUS G101	x	x	x	x
MUS G105	x	x	x	x
MUS G106		x	x	x
MUS G108	x	x	x	x
MUS G109	x	x	x	x
MUS G115	x	x	x	x
MUS G116	x	x	x	x
MUS G117	x	x	x	x
MUS G120	x	x		
MUS G121	x	x	x	x
MUS G122	x	x	x	x
MUS G127		x	x	x
MUS G128		x	x	x
MUS G129			x	x
MUS G130			x	x
MUS G139	x	x	x	x
MUS G141	x	x	x	x
MUS G142	x	x	x	x
MUS G143	x			
MUS G145	x	x	x	x
MUS G146	x	x	x	x
MUS G147	x	x	x	x
MUS G150	x	x	x	x
MUS G151	x	x	x	x
MUS G152	x	x	x	x
MUS G153		x	x	x
MUS G216	x	x	x	x
MUS G217	x	x	x	x
MUS G241	x	x	x	x
MUS G242	x	x	x	x
MUS G260	x	x	x	x
MUS G261	x	x	x	x
MUS G290	x	x	x	x

COURSE ASSESSMENT STATUS

Fully Assessed



Partially Assessed



No Assessment



Table 2. Course Assessment Status between 2015-16 and 2017-18

*No enrollment data between 2013-14 and 2018-19

Course Name	Total cSLOs	No. cSLOs Assessed	Assessment Status	Last Term Offered
MUS G101	3	2 out of 3	Partially Assessed	↔ Spring 2019
MUS G105	5	0 out of 5	No Assessment	↓ Spring 2019
MUS G106	5	0 out of 5	No Assessment	↓ Spring 2019
MUS G108	3	3 out of 3	Fully Assessed	↑ Spring 2019
MUS G109	6	0 out of 6	No Assessment	↓ Spring 2019
MUS G115	3	1 out of 3	Partially Assessed	↔ Spring 2019
MUS G116	4	0 out of 4	No Assessment	↓ Fall 2018
MUS G117	5	0 out of 5	No Assessment	↓ Spring 2019
MUS G120	5	2 out of 5	Partially Assessed	↔ Spring 2016
MUS G121	4	3 out of 4	Partially Assessed	↔ Spring 2019
MUS G122	3	2 out of 3	Partially Assessed	↔ Spring 2019
MUS G127	4	0 out of 4	No Assessment	↓ Spring 2019
MUS G128	4	0 out of 4	No Assessment	↓ *
MUS G129	4	0 out of 4	No Assessment	↓ Spring 2019
MUS G130	4	0 out of 4	No Assessment	↓ Spring 2019
MUS G139	8	1 out of 8	Partially Assessed	↔ Spring 2019
MUS G141	4	0 out of 4	No Assessment	↓ Spring 2019
MUS G142	5	0 out of 5	No Assessment	↓ Spring 2019
MUS G143	6	0 out of 6	No Assessment	↓ Fall 2015
MUS G145	8	3 out of 8	Partially Assessed	↔ Spring 2019
MUS G146	9	2 out of 9	Partially Assessed	↔ Spring 2019
MUS G147	8	1 out of 8	Partially Assessed	↔ Spring 2019
MUS G150	8	3 out of 8	Partially Assessed	↔ Spring 2019
MUS G151	8	3 out of 8	Partially Assessed	↔ Spring 2019
MUS G152	8	2 out of 8	Partially Assessed	↔ Spring 2019
MUS G153	8	1 out of 8	Partially Assessed	↔ Spring 2019
MUS G216	5	0 out of 5	No Assessment	↓ Fall 2018
MUS G217	6	0 out of 6	No Assessment	↓ Spring 2019
MUS G241	5	0 out of 5	No Assessment	↓ Spring 2017
MUS G242	5	0 out of 5	No Assessment	↓ Spring 2017
MUS G260	4	0 out of 4	No Assessment	↓ Spring 2019
MUS G261	4	0 out of 4	No Assessment	↓ Spring 2019
MUS G290	5	0 out of 5	No Assessment	↓ Spring 2019

Table 3. cSLOs that were not assessed between 2015-16 and 2017-18

Course Name	cSLO Name	cSLO to Assessed
MUS G101	cSLO 2	Describe stylistic features of musical genres from six major historical periods of European and American music.
MUS G105	cSLO 1	Read music.
MUS G105	cSLO 2	Employ diatonic notation in order to accompany oneself on the guitar.
MUS G105	cSLO 3	Restate and accurately play chord progressions.
MUS G105	cSLO 4	Voice chords in diverse positions.
MUS G105	cSLO 5	Understand and appreciate the historical significance of the guitar.
MUS G106	cSLO 1	Demonstrate developed skill of finger-style or plectrum guitar playing.
MUS G106	cSLO 2	Demonstrate the first position of the guitar finger-board.

Course Name	cSLO Name	cSLO to Assessed
MUS G106	cSLO 3	Demonstrate clear understanding of chordal progression.
MUS G106	cSLO 4	Perform solo/duet guitar pieces in various styles.
MUS G106	cSLO 5	Discuss and compare available literature for the guitar.
MUS G109	cSLO 1	Demonstrate technical proficiency on a chosen band instrument.
MUS G109	cSLO 2	Demonstrate listening skills within the ensemble.
MUS G109	cSLO 3	Demonstrate an esthetic sense through the exploration and performance of various musical styles.
MUS G109	cSLO 4	Demonstrate an understanding of basic music theory as it relates to ensemble performance.
MUS G109	cSLO 5	Perform in a variety of musical venues for diverse audiences.
MUS G109	cSLO 6	Demonstrate a sense of teamwork through rehearsal and performance.
MUS G115	cSLO 1	Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.
MUS G115	cSLO 2	Construct major and minor scales and key signatures; intervals up to the octave; and commonly used diatonic triads and seventh chords.
MUS G116	cSLO 1	Write, identify, and analyze music notation with deductive logic.
MUS G116	cSLO 2	Write, identify, and analyze diatonic chord progressions with deductive logic.
MUS G116	cSLO 3	Demonstrate the ability to hear music with understanding, recognizing patterns and musical function.
MUS G116	cSLO 4	Demonstrate the ability to "audiate" a musical score.
MUS G117	cSLO 1	Create, identify, and analyze music notation with deductive logic.
MUS G117	cSLO 2	Realize a figured bass, then harmonize a given melody using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys.
MUS G117	cSLO 3	Evaluate qualities of compositions of master composers and their own compositions.
MUS G117	cSLO 4	Demonstrate the ability to write music notation by dictation, both two-part melodic and outer-voice harmonic.
MUS G117	cSLO 5	Demonstrate the ability to hear music with understanding, recognizing patterns and musical function.
MUS G120	cSLO 1	Develop and improve vocal skills through singing advanced choral literature with emphasis on tone production, diction, and interpretation.
MUS G120	cSLO 2	Develop performance standards for concert and festival participations.
MUS G120	cSLO 5	Foster personal growth through participation in committee and social activities and government of chorus as an activity outside of class.
MUS G121	cSLO 1	Appreciate good choral music in a variety of styles.
MUS G122	cSLO 2	Appreciate many styles of fine choral music.
MUS G127	cSLO 1	Perform wind band literature with musical accuracy and precision, utilizing correct interpretation of musical notation.
MUS G127	cSLO 2	Develop musical skills in the areas of sight-reading, ensemble interaction and listening, performance practices and individualized practice.
MUS G127	cSLO 3	Utilize standard accepted practices for rehearsal and performance etiquette utilized in a wind band setting.
MUS G127	cSLO 4	Gain deeper appreciation for standard wind band literature, composers, and performance practices.
MUS G128	cSLO 1	Develop a collegiate level of musical skills including ensemble performance, active and reactive listening, and accurate period performance practices.
MUS G128	cSLO 2	Successfully perform standard wind band literature with musicality, accuracy, and technical precision.
MUS G128	cSLO 3	Successfully interpret collegiate level musical notation found in standard wind band literature.
MUS G128	cSLO 4	Gain a broader knowledge and appreciation for wind band literature, composers, and orchestral transcription.
MUS G129	cSLO 1	Successfully perform standard wind band literature with musicality, accuracy, and technical precision.
MUS G129	cSLO 2	Gain a broader knowledge and appreciation for wind band literature, composers, and orchestral transcriptions.
MUS G129	cSLO 3	Develop collegiate level musical skills including ensemble performance, active and reactive listening, and accurate period performance practices.
MUS G129	cSLO 4	Successfully interpret collegiate level musical notation found in standard wind band literature.

Course Name	cSLO Name	cSLO to Assessed
MUS G130	cSLO 1	Successfully perform standard and contemporary wind band literature with musical subtlety, technical accuracy, and ensemble precision.
MUS G130	cSLO 2	Increase depth of knowledge and appreciation for wind band literature, composers, and transcriptions of major orchestral works.
MUS G130	cSLO 3	Refine collegiate level musical skills utilizing musical interpretation, advanced solo passage interpretation, advanced aural skills, and ensemble performance.
MUS G130	cSLO 4	Successfully interpret advanced collegiate level musical notation found in standard and contemporary wind band literature.
MUS G139	cSLO 1	Define music terminology of both universal and rock music-specific applications.
MUS G139	cSLO 2	Define literary terms, such as poetic devices and their use in rock lyrics.
MUS G139	cSLO 4	Explain the functions and sounds of musical instruments and effects devices used in the various forms of rock-related. music
MUS G139	cSLO 5	Describe the history of the development of rock music.
MUS G139	cSLO 6	Recognize distinguishing elements of rock music styles and sub-styles.
MUS G139	cSLO 7	Recognize the relationship between various rock music styles and youth sub-cultures.
MUS G139	cSLO 8	Recognize the sociological and cultural implications of rock music as mass cultural expression.
MUS G141	cSLO 1	Play comfortably the conventional cadence formula, I IV V7 I, in block chord and broken chord forms in either hand in major keys of C and G.
MUS G141	cSLO 2	Perform a prepared piece in two keys consisting of a diatonic melody with uncomplicated rhythms and minimal hand-position. Shifts and an accompaniment of simple chord patterns with facility.
MUS G141	cSLO 3	Read elementary piano music at the keyboard efficiently and fluently.
MUS G141	cSLO 4	Use their playing mechanism--fingers, hands, wrists, and forearms efficiently at the keyboard.
MUS G142	cSLO 1	Perform a prepared piece of moderate difficulty with technical accuracy/musicality.
MUS G142	cSLO 2	Read at sight a folksong-like keyboard piece with simple diatonic harmonies in most major keys, of C, G, and F, maintaining. Accuracy and a steady tempo.
MUS G142	cSLO 3	Play in the keys of C Major, G Major and F Major.
MUS G142	cSLO 4	Play scales with both hands in parallel motion, two octaves, in duple rhythm at a moderate tempo.
MUS G142	cSLO 5	Play the I IV V7 cadence formula in C Major, G Major, and F Major with block chords or broken chord patterns with either hand.
MUS G143	cSLO 1	Distinguish the various styles of jazz.
MUS G143	cSLO 2	Identify both the names and the instruments of the most influential jazz musicians, as well as the famous groups with which they played.
MUS G143	cSLO 3	Cite the chronology of jazz, both through the artists and their respective compositions.
MUS G143	cSLO 4	Explain the foundations of jazz, namely, the blues and ragtime.
MUS G143	cSLO 5	Cite the great contributions of African-Americans to jazz.
MUS G143	cSLO 6	Describe the primary elements of jazz, including improvisation and the concept of swing.
MUS G145	cSLO 1	Sing with a healthful vocal technique.
MUS G145	cSLO 4	Evaluate his or her own vocal limits and potential.
MUS G145	cSLO 6	Compare and evaluate the performances of other singers.
MUS G145	cSLO 7	Compare defined styles.
MUS G145	cSLO 8	Perform songs and vocal exercises at a skill level equivalent to the first year, first semester of college or university achievement.
MUS G146	cSLO 1	Sing with a healthful vocal technique.
MUS G146	cSLO 2	Define three major song styles: folk, art, and theatrical.
MUS G146	cSLO 4	Evaluate his or her own vocal limits and potential.
MUS G146	cSLO 6	Compare and evaluate the performances of other singers.
MUS G146	cSLO 7	Memorize and sing a minimum of one song in each of the styles defined.
MUS G146	cSLO 8	Perform songs and vocal exercises at a skill level equivalent to the first year, second semester of college or university achievement.
MUS G146	cSLO 9	Begin the study of songs in a second language, such as Italian, Spanish or Latin.
MUS G147	cSLO 1	Sing with a healthful vocal technique.

Course Name	cSLO Name	cSLO to Assessed
MUS G147	cSLO 3	Sing with accurate intonation, rhythm and expressiveness.
MUS G147	cSLO 4	Evaluate his or her own vocal limits and potential.
MUS G147	cSLO 5	Evaluate and improve his or her own performance anxiety.
MUS G147	cSLO 6	Compare and evaluate the performances of other singers.
MUS G147	cSLO 7	Memorize and sing a minimum of one song in each of the styles defined.
MUS G147	cSLO 8	Perform songs and vocal exercises at a skill level equivalent to the second year, first and second semesters of university achievement.
MUS G150	cSLO 4	Evaluate his or her own vocal limits and potential at an introductory level.
MUS G150	cSLO 5	Evaluate and improve his or her own performance anxiety at an introductory level.
MUS G150	cSLO 6	Compare and evaluate the performances of other singers.
MUS G150	cSLO 7	Compare defined styles at an introductory level.
MUS G150	cSLO 8	Perform songs and vocal exercises at a skill level equivalent to the first year of college or university achievement.
MUS G151	cSLO 4	Evaluate his or her own vocal limits and potential at a beginning level.
MUS G151	cSLO 5	Evaluate and improve his or her own performance anxiety at a beginning level.
MUS G151	cSLO 6	Compare and evaluate the performances of other singers at a beginning level.
MUS G151	cSLO 7	Compare defined vocal styles at a beginning level.
MUS G151	cSLO 8	Perform song and vocal exercises at a skill level equivalent to the second year of college or university achievement.
MUS G152	cSLO 2	Sing three songs in varied tempi and styles at an intermediate level.
MUS G152	cSLO 4	Evaluate his or her own vocal limits and potential at an intermediate level.
MUS G152	cSLO 5	Evaluate and improve his or her own performance anxiety at an intermediate level.
MUS G152	cSLO 6	Compare and evaluate the performances of other singers at an intermediate level.
MUS G152	cSLO 7	Compare defined vocal styles at an intermediate level.
MUS G152	cSLO 8	Perform songs and vocal exercises at a skill level equivalent to the third year of college or university achievement.
MUS G153	cSLO 2	Sing three songs in varied tempi and styles at an advanced level.
MUS G153	cSLO 3	Sing with accurate intonation, rhythm and expressiveness at an advanced level.
MUS G153	cSLO 4	Evaluate his or her own vocal limits and potential at an advanced level.
MUS G153	cSLO 5	Evaluate and improve his or her own performance anxiety at an advanced level.
MUS G153	cSLO 6	Compare and evaluate the performances of other singers at an advanced level.
MUS G153	cSLO 7	Compare defined vocal styles at an advanced level.
MUS G153	cSLO 8	Perform songs and vocal exercises at a skill level equivalent to the fourth year of college or university achievement.
MUS G216	cSLO 1	Define and recognize the basic written modulation procedures and specific harmonic functions of compositions utilizing chromatic harmony.
MUS G216	cSLO 2	Utilize historically correct compositional forms to write chromatic music using correct style, choices made consistent with prescribed rules of chromatic harmony.
MUS G216	cSLO 3	Create, identify, and analyze stylistically contextually correct musical examples with deductive logic.
MUS G216	cSLO 4	Demonstrate the ability to write music notation by dictation: rhythmic, metric, chromatic alterations, and modulation to closely-related keys.
MUS G216	cSLO 5	Demonstrate the ability to aurally identify and transcribe 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys
MUS G217	cSLO 1	Recognize and define post-Romantic compositional techniques seen in various musical examples.
MUS G217	cSLO 2	Demonstrate knowledge of post-Romantic compositional techniques by creating short written compositions in correct contextual style.
MUS G217	cSLO 3	Recognize and define 20th Century compositional techniques seen in various musical examples.
MUS G217	cSLO 4	Demonstrate knowledge of 20th Century compositional techniques by creating short written compositions in correct contextual style.
MUS G217	cSLO 5	Demonstrate the ability to write music notation by dictation: Advanced harmonic dictation including secondary/applied chords, extended and altered chords, and modulations to distantly-related keys.

Course Name	cSLO Name	cSLO to Assessed
MUS G217	cSLO 6	Demonstrate the ability to aurally identify and transcribe: diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian), non-diatonic and synthetic scales (whole-tone, pentatonic, octatonic, etc.), and pitch sets, tone rows, and post-tonal melodies.
MUS G241	cSLO 1	Perform with technical accuracy and expressive understanding prepared pieces of the degree of difficulty outlined in the above course description.
MUS G241	cSLO 2	Perform at sight piano pieces approximately one grade less difficult than the above.
MUS G241	cSLO 3	Improvise keyboard arrangements of single-line melodies using swing bass and other accompaniment patterns and adding supplementary notes in the right hand.
MUS G241	cSLO 4	Play all major and some minor scales using both hands in parallel motion, two octaves, in duple rhythm.
MUS G241	cSLO 5	Play Cadential formulas using I, IV, and V7 chords in all major keys and some minor keys.
MUS G242	cSLO 1	Play intermediate level music from notation.
MUS G242	cSLO 2	Play some pop tunes and folk song arrangements by ear.
MUS G242	cSLO 3	Play all major and minor scales at a moderate tempo in parallel motion, duple rhythm.
MUS G242	cSLO 4	Play basic chord patterns in all major and minor keys, both primary and secondary progressions.
MUS G242	cSLO 5	Harmonize and transpose.
MUS G260	cSLO 1	Perform wind symphony literature with musical accuracy and precision, utilizing correct interpretation of written musical notation.
MUS G260	cSLO 2	Develop higher-level musical skills in the areas of sight-reading, ensemble listening, performance practice, and individualized practice.
MUS G260	cSLO 3	Utilize standard accepted practices for rehearsal and performance etiquette utilized in a wind symphony setting.
MUS G260	cSLO 4	Gain deeper understanding of standard wind symphony literature, composers, and performance practices.
MUS G261	cSLO 1	Perform wind ensemble literature with musical accuracy and precision, utilizing correct interpretation of written musical notation.
MUS G261	cSLO 2	Employ standard practices for rehearsal and performance etiquette utilized in a wind ensemble.
MUS G261	cSLO 3	Gain deeper understanding of advanced wind ensemble literature, composers, and performance practices.
MUS G261	cSLO 4	Gain leadership and management skills in the context of an advanced musical ensemble.
MUS G290	cSLO 1	Develop, demonstrate, and utilize individual musical performance skills as a solo performer.
MUS G290	cSLO 2	Develop, demonstrate, and utilize individual musical performance as an ensemble performer.
MUS G290	cSLO 3	Develop, demonstrate, and utilize the necessary insight to adequately critique themselves and their peers in an insightful and constructive manner.
MUS G290	cSLO 4	Develop an understanding and appreciation for the history and development of performance practices within the scope of their declared performance medium.
MUS G290	cSLO 5	Gain an understanding for the application of standardized repertory and pedagogical literature for their declared performance medium.

DATA EVALUATION

Table 4. cSLOs assessed and corresponding Data Evaluation.

*Denotes historical cSLOs.

Course Name	cSLO	Semester Assessed	cSLO Data Evaluation
MUS G101	cSLO 1	Fall 2015	Seven people did not submit their work. I do not accept late works; even those who received a zero on this assignment later proved that they had a clear understanding of different instrumental families and voices.
MUS G101	cSLO 3	Spring 2016	Nine students failed to submit their work. Students who successfully completed this assessment showed a clear understanding of information presented in a printed program as well as applying the concepts learned in class to how they listened to music at the event and in writing their report afterwards. Many have also stated in their report

Course Name	cSLO	Semester Assessed	cSLO Data Evaluation
MUS G108	cSLO 1	Fall 2015	that this was their very first time at a live performance and found it to be a rewarding experience. More importantly, they hope to attend many more in the years to come. Of 37 students enrolled, 4 completed the assessment survey. All four (4) students felt they had great improvement, understood and could demonstrate this skill. This data demonstrates that the students could successfully define the categories of musical theater including operetta, vaudeville, minstrel shows, burlesque, musical comedy, revue, musical theater, book musicals, and concept musicals at an acceptable level.
MUS G108	cSLO 1	Spring 2017	Of 7 students enrolled, 5 completed the assessment. Three (3) students had some improvement and a better understanding but still had trouble demonstrating this skill and two (2) students felt they had great improvement, understood and could demonstrate their skill. This data demonstrates that most students could successfully define the categories of musical theater including operetta, vaudeville, minstrel shows, burlesque, musical comedy, revue, musical theater, book musicals, and concept musicals at an appropriate level.
MUS G108	cSLO 2	Spring 2016	Of 10 students enrolled, 8 completed the assessment survey. Three (3) student had some improvement and a better understanding but still had trouble demonstrating this skill; and five (5) students felt they had great improvement, understood and could demonstrate this skill. This data demonstrates that the students could successfully demonstrate an understanding of the historical, social, cultural, and aesthetic constructs that have led to the development of Musical Theater as a significant art form at an acceptable level.
MUS G108	cSLO 2	Spring 2016	Of 3 students enrolled, 1 completed the assessment. One (1) student felt they had little improvement and better understanding but could not actually do this skill. This data demonstrates that the student was still learning how to demonstrate an understanding of the historical, social, cultural, and aesthetic constructs that have led to the development of Musical Theater as a significant art form.
MUS G108	cSLO 2	Spring 2016	Of 6 students enrolled, 3 completed the assessment survey. One (1) student had some improvement and a better understanding but still had trouble demonstrating this skill; and two (2) students felt they had great improvement, understood and could demonstrate this skill. This data demonstrates that the students could successfully demonstrate an understanding of the historical, social, cultural, and aesthetic constructs that have led to the development of Musical Theater as a significant art form at an acceptable level.
MUS G108	cSLO 2	Summer 2016	Of 8 students enrolled, 7 completed the assessment survey. One (1) student felt they had little improvement and better understanding but could not actually demonstrate this skill; one (1) students had some improvement and a better understanding but still had trouble demonstrating this skill; four (4) students felt they had great improvement, understood and could demonstrate this skill; and one (1) students felt they mastered the skill, understood completely and had no trouble demonstrating their knowledge. This data demonstrates that the majority of students could successfully demonstrate an understanding of the historical, social, cultural, and aesthetic constructs that have led to the development of Musical Theater as a significant art form at an acceptable level.
MUS G108	cSLO 2	Summer 2016	Of 14 students enrolled, 13 completed the assessment survey. One (1) student experienced no improvement in any area; one (1) student felt they had little improvement and better understanding but could not actually demonstrate this skill; two (2) students had some improvement and a better understanding but still had trouble demonstrating this skill; seven (7) students felt they had great improvement, understood and could demonstrate this skill; and two (2) students felt they mastered the skill, understood completely and had no trouble demonstrating their knowledge. This data demonstrates that the majority of students could successfully demonstrate an understanding of the historical, social, cultural, and aesthetic

Course Name	cSLO	Semester Assessed	cSLO Data Evaluation
			constructs that have led to the development of Musical Theater as a significant art form at an acceptable level.
MUS G108	cSLO 3	Fall 2016	Of 11 students enrolled, 8 completed the assessment. One (1) student felt they had little improvement and better understanding but could not actually do this skill; two (2) students had some improvement and a better understanding but still had trouble demonstrating this skill: three (3) students felt they had great improvement, understood and could demonstrate their skill; and two (2) students felt they mastered the skill, understood completely and had no trouble demonstrating their knowledge. This data demonstrates that the students successfully evaluate contributions from creative artists and production personnel at an appropriate level.
MUS G108	cSLO 3	Fall 2016	Of 6 students enrolled, 3 completed the assessment. Two (2) students felt they had great improvement, understood and could demonstrate the skill; and one (1) student felt they mastered the skill, understood completely and had no trouble demonstrating their knowledge. This data demonstrates that the students could successfully evaluate contributions from creative artists and production personnel at an appropriate level.
MUS G108	cSLO 3	Fall 2016	Of 16 students enrolled, 14 completed the assessment. Two (2) students had some improvement and a better understanding but still had trouble demonstrating this skill: six (6) students felt they had great improvement, understood and could demonstrate their skill; and six (6) students felt they mastered the skill, understood completely and had no trouble demonstrating their knowledge. This data demonstrates that the students could successfully evaluate contributions from creative artists and production personnel at an appropriate level.
MUS G108	cSLO 3	Spring 2018	Of 4 students enrolled, 1 completed the assessment and felt they had great improvement, understood and could demonstrate their skill. This data demonstrates that this students could successfully evaluate contributions from creative artists and production personnel at an appropriate level.
MUS G115	cSLO 3	Fall 2015	Two students did not take the final exam. Even those students who did not score particularly strong on previous exams were successful on the final exam. In addition to weekly chapter worksheets (written/listening), a considerable amount of time was spent in class to reinforce these skills during the last week of classes.
MUS G120	cSLO 3	Fall 2015	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G120	cSLO 4	Spring 2016	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G121	cSLO 2	Fall 2017	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G121	cSLO 3	Fall 2015	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G121	cSLO 4	Spring 2016	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence

Course Name	cSLO	Semester Assessed	cSLO Data Evaluation
			have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G122	cSLO 1	Spring 2016	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G122	cSLO 3	Fall 2015	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G122	cSLO 3	Fall 2017	- A great majority of the students are achieving the necessary skills and knowledge to demonstrate competence for this SLO. - Students who do not demonstrate competence have specific issues with specific elements of the necessary skills. - This is an acceptable percentage, as those with a lack of competence are without skill, but are behind the standard necessary to achieve a mark of "competent."
MUS G139	cSLO 3	Spring 2016	This assessment came from an exam. The questions did count towards their final grade. Students were asked to identify the roots of various sub genres of rock music. There were 5 questions that were a part of this assessment. Students had to identify the roots of reggae, disco, funk, punk and rap. The students were successful with this assignment.
MUS G145	cSLO 2	Fall 2015	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G145	cSLO 3	Spring 2016	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G145	cSLO 5	Fall 2017	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G146	cSLO 3	Spring 2016	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing

Course Name	cSLO	Semester Assessed	cSLO Data Evaluation
MUS G146	cSLO 5	Fall 2017	three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G147	cSLO 2	Fall 2015	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G150	cSLO 1	Fall 2017	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G150	cSLO 2	Fall 2015	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G150	cSLO 3	Spring 2016	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G151	cSLO 1	Fall 2017	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G151	cSLO 2	Fall 2015	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come

Course Name	cSLO	Semester Assessed	cSLO Data Evaluation
			back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G151	cSLO 3	Spring 2016	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G152	cSLO 1	Fall 2017	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G152	cSLO 3	Spring 2016	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.
MUS G153	cSLO 1	Fall 2017	- Every student learned four songs and performed each songtwice for a total of 8 in-class performances. - If a song was not ready for performance, the student would come back and try again the next class. 100% of the retries were successful. - After the first performance (with class and instructor feedback), students would write a self-analyzing video review focusing on 3 strengths and three issues they hope to improve. - After the second performance of each song, students would complete the self-analysis by citing three improvements and 3 goals for future performances. - The written video review would be submitted to the instructor the next class.

DATA PLANNING

Table 5. cSLOs assessed and corresponding Data Planning.

*Denotes historical cSLOs.

Course Name	cSLO	Semester Assessed	cSLO Data Planning
MUS G101	cSLO 1	Fall 2015	Students have demonstrated the necessary skills at an acceptable rate by the end of the semester. May move on to the next SLO.
MUS G101	cSLO 3	Spring 2016	Students have demonstrated the necessary skills at an acceptable rate by the end of the semester. May move on to the next SLO.
MUS G108	cSLO 1	Fall 2015	Students have suggested having more choices of musicals to attend in order to write critical reviews. However, since students choose the musical they wish to review and it must be a professional level production, this requirement will not change. Instructor

Course Name	cSLO	Semester Assessed	cSLO Data Planning
			continues to investigate a better way to deliver this survey in the online format so that more students complete and submit it.
MUS G108	cSLO 1	Spring 2017	Even though most students successfully reached the expected student learning outcome for this course, student surveys suggested students wanted more access to the PBS series BROADWAY: THE AMERICAN MUSICAL and in-depth clarification of assignment formats. Instructor will try to find methods for students to access the documentary.
MUS G108	cSLO 2	Spring 2016	Students have suggested having more choices of musicals to attend in order to write critical reviews. However, since students choose the musical they wish to review and it must be a professional level production, this requirement will not change. Instructor continues to investigate a better way to deliver this survey in the online format so that more students complete and submit it. Instructor has been advised to use the Survey tool found in Blackboard.
MUS G108	cSLO 2	Spring 2016	Instructor continues to investigate a better way to deliver this survey in the online format so that more students complete and submit it. Instructor has been advised to use the Surveys tool found in Blackboard.
MUS G108	cSLO 2	Spring 2016	Students have suggested having more choices of musicals to attend in order to write critical reviews. However, since students choose the musical they wish to review and it must be a professional level production, this requirement will not change. Instructor will continue to investigate a better way to deliver this survey in the online format so that more students complete and submit it. Instructor has been advised to use the survey assessment tool in Blackboard to help with this issue.
MUS G108	cSLO 2	Summer 2016	Students have suggested instructor not require a text book or for instructor to provide all information so that a textbook was not a necessary purchase. Instructor believes the textbook is vital for this course and since it is an inexpensive textbook, instructor will continue to require its purchase.
MUS G108	cSLO 2	Summer 2016	Students have suggested instructor not require a text book or for instructor to provide all information so that a textbook was not a necessary purchase. Instructor believes the textbook is vital for this course and since it is an inexpensive textbook, instructor will continue to require its purchase.
MUS G108	cSLO 3	Fall 2016	According to the surveys, students were most concerned about the cost of tickets for them to attend the two musicals they are required to evaluate. Instructor has urged students to find no or low cost options that are readily available. Better student planning will result in students not having to spend much money to attend musicals to evaluate.
MUS G108	cSLO 3	Fall 2016	According to the surveys, students were most concerned about the cost of tickets for them to attend the two musicals they are required to evaluate. Instructor has urged students to find no or low cost options that are readily available. Better student planning will result in students not having to spend much money to attend musicals to evaluate.
MUS G108	cSLO 3	Fall 2016	According to the surveys, students were most concerned about the cost of tickets for them to attend the two musicals they are required to evaluate. Instructor has urged students to find no or low cost options that are readily available. Better student planning will result in students not having to spend much money to attend musicals to evaluate.
MUS G108	cSLO 3	Spring 2018	Even though student successfully reached the expected student learning outcome for this course, student survey suggested that they wanted to see more musicals currently on Broadway. The instructor will try to incorporate opportunities to include more current musicals as appropriate.
MUS G115	cSLO 3	Fall 2015	Students have demonstrated the necessary skills at an acceptable rate by the end of the semester. May move on to the next SLO.

Course Name	cSLO	Semester Assessed	cSLO Data Planning
MUS G120	cSLO 3	Fall 2015	Because the students were so successful with this assessment, I am planning to assess skill no. 4 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G120	cSLO 4	Spring 2016	This class is not going to be offered next semester.
MUS G121	cSLO 2	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no.2 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G121	cSLO 3	Fall 2015	Because the students were so successful with this assessment, I am planning to assess skill no. 3 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G121	cSLO 4	Spring 2016	Because the students were so successful with this assessment, I am planning to assess skill no. 5 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G122	cSLO 1	Spring 2016	Because the students were so successful with this assessment, I am planning to assess skill no. 2 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G122	cSLO 3	Fall 2015	Because the students were so successful with this assessment, I am planning to assess skill no. 3 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G122	cSLO 3	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no. 4 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G139	cSLO 3	Spring 2016	I was happy with the outcome of this assessment. Students were well prepared for these questions. We did several listening assignments and group discussions related to musical roots throughout the semester. I will continue to add more listening examples to emphasize the roots of the various musical styles we discuss in class.
MUS G145	cSLO 2	Fall 2015	In the past, the students were not required to turn in their video reviews until after the second performance. I experimented this semester with asking them to let me read their first performance analyses immediately prior to their second performance. I would then give them back the form for completion after the second performance. This was very successful and I have now adopted it as a class requirement.
MUS G145	cSLO 3	Spring 2016	Because the students were so successful with this assessment, I am planning to assess skill no. 4 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G145	cSLO 5	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no. 6 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G146	cSLO 3	Spring 2016	Because the students were so successful with this assessment, I am planning to assess skill no. 4 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G146	cSLO 5	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no. 6 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G147	cSLO 2	Fall 2015	In the past, the students were not required to turn in their video reviews until after the second performance. I experimented this semester with asking them to let me read their first performance analyses immediately prior to their second performance. I would then give them back the form for completion after the second performance. This was very successful and I have now adopted it as a class requirement.
MUS G150	cSLO 1	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no. 2 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.

Course Name	cSLO	Semester Assessed	cSLO Data Planning
MUS G150	cSLO 2	Fall 2015	In the past, the students were not required to turn in their video reviews until after the second performance. I experimented this semester with asking them to let me read their first performance analyses immediately prior to their second performance. I would then give them back the form for completion after the second performance. This was very successful and I have now adopted it as a class requirement.
MUS G150	cSLO 3	Spring 2016	Because the students were so successful with this assessment, I am planning to assess skill no. 4 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G151	cSLO 1	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no. 2 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G151	cSLO 2	Fall 2015	In the past, the students were not required to turn in their video reviews until after the second performance. I experimented this semester with asking them to let me read their first performance analyses immediately prior to their second performance. I would then give them back the form for completion after the second performance. This was very successful and I have now adopted it as a class requirement.
MUS G151	cSLO 3	Spring 2016	Because the students were so successful with this assessment, I am planning to assess skill no. 4 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G152	cSLO 1	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no. 2 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G152	cSLO 3	Spring 2016	Because the students were so successful with this assessment, I am planning to assess skill no. 4 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.
MUS G153	cSLO 1	Fall 2017	Because the students were so successful with this assessment, I am planning to assess skill no. 2 next semester. I have used this input to tailor this year's repertoire to maximize effectiveness.