

Humanities & Music



2013-2014 Unit-Level Assessment Liaison

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HUMANITIES AND MUSIC PROGRAMS



Associate in Fine Arts

- ∞ Music Education
- ∞ Music Performance

Required concentration courses for the AFA (in Music Education or Music Performance) include:

- ✓ Music 181, 182 (Applied Music Freshman Level I & II);
- ✓ Music 281, 282 (Applied Music Sophomore Level I & II)

Basic Certificate

- ∞ Music Business
- ∞ Music Education

Required concentration courses for the BC (in Music Business or Music Education) do not include Applied Music.

HAROLD WASHINGTON COLLEGE MUSIC PROGRAM
PERFORMANCE SCHOLARSHIP AUDITION EVALUATION FORM

STUDENT: _____ INSTRUMENT _____ AUDITION DATE: _____

TECHNIQUE (scales, arpeggios)

SCORE: Rate from 1 to 5 (1=F, 5=A): _____

Comments: _____

SIGHT READING

SCORE: Rate from 1 to 5 (1=F, 5=A): _____

Comments: _____

TOTAL (out of 10 points): _____

SELECTION 1 TITLE: _____

COMPOSER: _____

SELECTION 2 TITLE: _____

COMPOSER: _____

Rate each item from 1 to 5 (1=F, 5=A):

CRITERIA	SCORE	COMMENTS
Tone Quality/Intonation		
Accuracy/Memorization		
Technique		
Interpretation/Style		
Stage Presence		
TOTAL for Selection 1		

*What we had:
Previous Evaluation Form*

General Comments:

GRAND TOTAL: _____

GRADE: 54+ A / 48-53 B / 42-47 C / 36-41 D / 35- F

NAME OF JUDGE (please print): _____ **JUDGE'S SIGNATURE:** _____

Program-Level SLO



“Student will demonstrate theoretical concepts, professionalism, and repertoire appropriate to the student’s course level on their instrument or in their vocal range.”

- ❧ The three dimensions of the rubric are therefore
1) Professionalism, 2) Musicality, and 3) Technique.
- ❧ There are four levels of accomplishment for each of the skills within those three dimensions:
Beginning→Developing→Proficient→Accomplished.
- ❧ By the time a student earns an AFA, (s)he should be
“Accomplished” on each of the skills within the three dimensions.

*What we did:
Clarified SLO language*

*What we did:
Created descriptive rubric*

Dimension 1: Professionalism

Level→ Dimension↓	Beginning	Developing	Proficient	Accomplished
Professionalism (___/4 pts)	<input type="checkbox"/> Student arrives late <input type="checkbox"/> Mostly dirty or sloppy attire <input type="checkbox"/> Aggressive, impolite, dismissive, or no interactions with jury.	<input type="checkbox"/> Arrives on time but dawdles before performing. <input type="checkbox"/> Mostly professional attire but one inappropriate component. <input type="checkbox"/> Curt or shy interactions with jury	<input type="checkbox"/> Arrives on time, ready to perform. <input type="checkbox"/> Professional attire <input type="checkbox"/> Subdued but cordial interactions with jury	<input type="checkbox"/> Arrives on time, ready to perform. <input type="checkbox"/> Professional attire <input type="checkbox"/> Assertive and cordial interactions with jury
	<input type="checkbox"/> ___ 0-1 pts	<input type="checkbox"/> 2 pts	<input type="checkbox"/> 3 pts	<input type="checkbox"/> 4 pts

Points are separate from assessment; they are attached to an optional sliding scale that faculty may elect to use for grading purposes.

Dimension 2: Musicality

Level→ Dimension↓	Beginning	Developing	Proficient	Accomplished
Musicality <i>(__/8 pts)</i>	<input type="checkbox"/> Exhibited static dynamic range	<input type="checkbox"/> Exhibited narrow dynamic range	<input type="checkbox"/> Exhibited moderate dynamic range	<input type="checkbox"/> Exhibited wide dynamic range
	<input type="checkbox"/> Imperceptible dynamic shape	<input type="checkbox"/> Subtle dynamic shape	<input type="checkbox"/> Perceptible dynamic shape	<input type="checkbox"/> Obvious dynamic shape
	<input type="checkbox"/> Frequent mistakes within melody [wrong notes]	<input type="checkbox"/> Occasional mistakes within melody [wrong notes]	<input type="checkbox"/> A few mistakes within melody [wrong notes]	<input type="checkbox"/> No mistakes within melody [wrong notes]
	<input type="checkbox"/> Consistently inaccurate stylistic articulations	<input type="checkbox"/> Mostly inaccurate stylistic articulations	<input type="checkbox"/> Mostly accurate stylistic articulations	<input type="checkbox"/> Consistently accurate stylistic articulations
	<input type="checkbox"/> Lacking or inappropriate use and manipulation of tempo	<input type="checkbox"/> Mostly inappropriate use and manipulations of tempo	<input type="checkbox"/> Mostly appropriate use and manipulation of tempo	<input type="checkbox"/> Consistently appropriate use and manipulation of tempo
	<input type="checkbox"/> <i>__0-2 pts</i>	<input type="checkbox"/> <i>__3-4 pts</i>	<input type="checkbox"/> <i>__5-6 pts</i>	<input type="checkbox"/> <i>__7-8 pts</i>

Dimension 3: Technique

Level→ Dimension↓	Beginning	Developing	Proficient	Accomplished
Technique <i>(__/8 pts)</i>	<input type="checkbox"/> Consistently inaccurate technical articulation and/or diction	<input type="checkbox"/> Mostly inaccurate technical articulation and/or diction	<input type="checkbox"/> Mostly accurate technical articulation and/or diction	<input type="checkbox"/> Consistently accurate technical articulation and/or diction
	<input type="checkbox"/> Inaccurate and fluctuating rhythm	<input type="checkbox"/> Some accurate rhythm	<input type="checkbox"/> Mostly accurate rhythm	<input type="checkbox"/> Consistently accurate rhythm
	<input type="checkbox"/> Consistently inaccurate intonation	<input type="checkbox"/> Mostly inaccurate intonation	<input type="checkbox"/> Mostly accurate intonation	<input type="checkbox"/> Consistently accurate intonation
	<input type="checkbox"/> <i>__0-2 pts</i>	<input type="checkbox"/> <i>__3-4 pts</i>	<input type="checkbox"/> <i>__5-6 pts</i>	<input type="checkbox"/> <i>__7-8 pts</i>

Additional comments on student performance (attach another page if more space is required):

Sliding Scale for Grading

(Optional to use in conjunction with assessment rubric)

***Here's a sliding scale for instructors to use, *if they choose*, with the point numbers for grading purposes. All instructors may grade according to their individual criteria.**

If you choose to use this method, assign a student points in each of the three rubric dimensions based on their level of accomplishment (i.e., if a student is "developing" in the dimension of Professionalism, (s)he should earn 2 pts for that dimension, added to the points (s)he earns in the other two dimensions).

The point total from adding the three scores translates into a grade using the sliding scale below, depending on the student's course level:

Beginning course (Music 180) grading scale:

A=13-20; B=10-12; C=7-9; D=5-6; F=0-4

Intermediate course (Music 181/182) grading scale:

A=15-20; B=12-14; C=9-11; D=7-8; F=0-6

Advanced course (Music 281/282) grading scale:

A=17-20; B=14-16; C=12-13; D=10-11; F=0-9

	Beginning	Developing	Proficient	Accomplished
Professionalism	0-1pts	2 pts	3 pts	4 pts
Musicality	0-2 pts	3-4 pts	5-6 pts	7-8 pts
Technique	0-2 pts	3-4 pts	5-6 pts	7-8 pts

Total Possible:

0-5

8-10

13-15

18-20

First Performance Grade: _____

Second Performance Grade: _____

Average of Two Performances Grades: _____

*What we will do:
Pilot the tool, gather & analyze the
data, cycle through the steps of the
process again*

Unit of Study	Write/Revise SLO	SLO	Rubric	Data Collection Process	Data Analysis Process	Closing the Loop
STEP	1	2	3	4	5	6

- ☞ Begin the assessment process for another unit of assessment within the Humanities Department Assessment Plan.
- ☞ Last year, the SLO we planned to begin assessing in Fall 2014 was “Student will be able to demonstrate performance competence in a variety of periods, styles, and genres.”
- ☞ However, Music faculty worked on the Quality Initiative to map our programs’ SLOs. Those maps for the Basic Certificates in Music Technology and Music Business may inspire the faculty to adjust their priorities and select a different unit to next assess.

Quality Initiative: Program Learning Outcomes

(thanks to
Matt Shevitz &
Mick Laymon)

Program Learning Outcome - Music Business Basic Certificate (B.C.) - 21 Credit Hours

Program Outcomes	KEY		I = Introduced		R = Reinforced		M = Mastered	
	BUS 111	BUS 231	MUSIC 102	MUSIC 105	MUSIC 111	MUSIC 120	MUSIC 221	MUSIC 225
1.) Define the recording industry and how it operates						I		R
2.) Identify what royalties are and the different forms they take	I					R		
3.) Describe what a record deal is						I		R
4.) Distinguish between a good record deal and a bad one						I		
5.) Explain the role of a music publisher						I		
6.) Discuss copyrighting music						I		R
7.) Identify the different sources of income for a music publisher	I					R		
8.) Discuss the role of a music agent						I		
9.) Define the role of a personal manager	I					R		
10.) Explain the responsibilities of a business manager	I					R		
11.) Illustrate the various approaches to retail merchandising as it relates to an artist or group		R				I		M
12.) Describe the role of an attorney in the music business						I		R
13.) Define the responsibilities of a concert promoter		R				I		M
14.) Evaluate current issues relating to technology and the music industry						R		
15.) Construct new business models based upon the current state of the music industry	I					R		M

Program Learning Outcome - Music Technology Basic Certificate (B.C.) - 26 Credit Hours

Program Outcomes	KEY		I = Introduced			R = Reinforced			M = Mastered		
	DMD 115	MUSIC 102	MUSIC 103	MUSIC 105	MUSIC 106	MUSIC 111	MUSIC 112	MUSIC 204	MUSIC 205	MUSIC 221	MUSIC 225
1. Produce a project relevant to the musical field they have chosen to study.								I	R		
2. Gain real-life experience working in the music business.		R	R	R	R	R	R	I	R		M
3. Evaluate performance using criteria relevant to chosen field of study.								I	R		M
4. Critique experience in relation to chosen field of study.								I	R		

MASTER SYLLABI:

Produce a project relevant to the musical field they have chosen to study, For example, a student interested in music technology could create a demo recording either of their own material or of someone else's. A student interested in music business could create a business proposal with a power point presentation.

Gain real-life experience working in the music business through an internship at such places as a recording studio, radio station, jingle house, or other such business,

Students will evaluate themselves using appropriate means in which they will critique their experience and performance as it relates to their internship