

# Annual Report for Assessment of Outcomes 2012-13

Subject Area Committee Name: Music

Contact person: Jason Palmer

For LDC/DE: Core outcome(s) assessed: Professional Competence

For CTE: Degree or certificate\* assessed: \_\_\_\_\_

\*please attach a table showing the alignment of the degree or certificate outcomes with the College Core Outcomes

Please address the questions below and  
send to [learningassessment@pcc.edu](mailto:learningassessment@pcc.edu) by **June 21, 2013** with Annual Report in the subject line

*Note: Information provided in this report may be inserted into or summarized in Section 2C Program Review Outline.*

1. Describe changes that have been implemented towards improving students' attainment of outcomes that resulted from recent outcome assessments. These may include but are not limited to changes to content, materials, instruction, pedagogy etc. Please be sure to **describe the connection** between the assessment results and the changes made.

Upon reflecting on last year's assessment project with our Coach, Pam Kessinger, the Music SAC decided to focus on reevaluating one important Core Outcome, Professional Competence, which we originally assessed in 2011-2012. Although music is a lower division transfer program, we also act as professional training for musicians as they prepare to matriculate and eventually enter the music industry as performers. We believe that one of our core duties as music educators is to prepare students for the rigors of music performance. By readdressing our focus on Professional Competency, we hope to improve the means by which we measure outcomes for students.

The primary change that has been implemented is to create, through our project, new ways to focus our energies towards evaluating our student's competency, and to try to streamline our methods, at both the Micro and Macro level. It was recognized, after the 2011-2012 assessment project, that we could improve our protocols in this area. Although this is not a specific curricular or instructional change for students this year, our SAC and our coach felt that this was necessary.

## **For each outcome assessed this year:**

2. Describe the assessment design (tool and processes) used. Include relevant information about:
  - The nature of the assessment (e.g., written work, project, portfolio, exam, survey, performance etc.) and if it is direct (assesses evidence mastery of outcomes) or indirect (student's perception of mastery). Please give rationale for indirect assessments (direct assessments are preferable).

The assessment tool used was a juried musical performance, attended by all FT music instructors at PCC. To better understand what techniques we could use to judge a student's professional competency, we decided to focus on a single aspect of musical performance, technical precision. Once we had decided on the element we wanted to look at, we created a rubric, with the assistance of our coach that we felt represented the spectrum of student experiences with their technical precision. Once we had the Rubric created, we 'auditioned' it informally in our regular Friday performance classes, where students practice the pieces they will perform for their jury at the end of the term. This allowed the instructors to rate students on the rubric and assess its potency. Once we had compared our experiences with the rubric and made some edits, we used this rubric during the winter term jury performances, and rated each student with it.

- The student sample assessed (including sample size relative to the targeted student population for the assessment activity) process and rationale for selection of the student sample. Why was this group of students and/or courses chosen?

The student sample included 17 music students, performing musical pieces that they had been preparing in private lessons.

- Any rubrics, checklists, surveys or other tools that were used to evaluate the student work. (Please include with your report – OK to include in appendix). Where appropriate, identify benchmarks.

Please See Appendix I

- How you analyzed results, including steps taken to ensure that results are reliable (consistent from one evaluator to another).

As mentioned above, our goal was to see if we could streamline process for assessing elements of musical professional competency. By limiting to one characteristic (technical precision), we felt that we could evaluate each student in relation to one skill. Additionally, the rubric we used was vetted and auditioned until we felt that we had a rubric that all of us could use effectively. Finally, all the students were playing musical pieces at an appropriate performance level for their skills set. Thus, whether the student was a beginner or a seasoned veteran, we could assess their execution equally within the difficulty of the piece they performed.

3. Provide information about the results (i.e., what did you learn about how well students are meeting the outcomes)?

- If scored (e.g., if a rubric or other scaled tool is used), please report the data, and relate to any appropriate benchmarks.

Please see Appendix II

- Results should be broken down in a way that is meaningful and useful for making improvements to teaching/learning. Please show those specific results.

The results were broken down into general groups of total grades given, A, B, C, and D. We removed two results, because there were not three jurors present. This gave us a total of 14 A's, 28 B's, 4 C's, and 0 D's. The SAC felt that a B grade was our minimum desired rating, so having 28 of these was welcome. We felt that these results were slightly inarticulate, given that our lowest performing student was left out due to the absence of a juror. Ultimately, we feel that this result is acceptable, but that no students should be performing in the C or D range if they are receiving proper instruction and are performing pieces of difficulty level appropriate to their skill level. The students in the C or D range are not demonstrating acceptable levels of Professional Competency.

Our second goal, of creating and streamlining a method for assessing skills, especially in this area, was successful. We felt that, by creating, editing and auditioning a rubric to assess a very specific skill, that we succeeded in creating fairly uniform results. In this was, our experiment felt successful.

4. Identify any changes that should, as a result of this assessment, be implemented to help improve students' attainment of outcomes. (These may include, but are not limited to, changes in curriculum, content, materials, instruction, pedagogy etc).

Many students (especially the student who received a D grade in technical proficiency) were playing pieces that were too difficult for their skill level. An appropriate piece should allow any skill level of performer to execute the technical difficulties of the work almost

flawlessly. This seemed out of balance in our sample. Follow-up work and coordination with our private lesson instructors may be necessary to remedy this issue.

5. Reflect on the effectiveness of this assessment tool and assessment process. Please describe any changes to assessment methodology that would lead to more meaningful results if this assessment were to be repeated (or adapted to another outcome). Is there a different kind of assessment tool or process that the SAC would like to use for this outcome in the future? If the assessment tool and processes does not need to be revised, please indicate this.

The primary motivator at this point would be to put into practice more effective changes after the initial assessment. BY assessing new outcomes each year, we feel that, as a small SAC (3 FT faculty0, we spend most of the time we have available to direct towards this project creating the NEW assessment for each year. Our hope is that we can, after repeating this professional competency assessment, work towards actual, implementable change for next year, rather than creating another complete new assessment. We feel that our energies would be better spent making measurable change in a few areas, than assessing every area possible. Because professional competency is a key component of our mission, we would like to pursue this in more detail next year. Perhaps working more closely with our private lesson instructors to pick appropriate repertoire for our students would be a place to start.



2012\2013 Music SAC  
Professional Competence - Technical Precision

Student	Rubric Rating for Technical Precision-Juror 1	Rubric Rating for Technical Precision-Juror 2	Rubric Rating for Technical Precision-Juror 3
1	D	D	
2	B	A	B
3	B	B	B
4	B	B	B
5	C	B	C
6	B	B	B
7	B	C	B
8	A	A	A
9	A	A	B
10	B	C	B
11	A	B	A
12	A	B	B
13	A	B	B
14	A	B	B
15	A	A	A
16	B	B	B
17		A	A

Results: (total number of grades given, subtracting two students who were not heard by all three jurors)

A's 14  
B's 28  
C's 4  
D's 0

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Professional Competence - Technical Precision

Notes
Juror 3 absent
Juror 1 absent

ors)

TECHNICAL PRECISION RUBRIC	A	B	C	D
<p>The precision by which the student performs, executes, interprets the pitches, rhythms, articulations, and musical expressions of a piece of music, demonstrated through their performance and a subsequent discussion during the final jury examination.</p>	<p>Accurately interprets and performs all musical notations. Plays with musical expression and phrasing. Demonstrates the physical posture and technique necessary to perform on this instrument. In discussion, can demonstrate several exercises they have used to over-come technical problems with mastery.</p>	<p>Accurately interprets and performs most musical notations with only small errors in rhythm, pitch, or expressions. Demonstrates only minor flaws in the basic physical posture and technique necessary to perform on this instrument, and is aware of these flaws. In discussion, is able to demonstrate exercises they are using to over-come technical problems, but has not mastered them yet.</p>	<p>Accurately interprets and performs some musical notations, but makes many mistakes in rhythm, pitch, and expressions. Demonstrates significant flaws in the physical posture and technique necessary to perform on this instrument, but is aware of these flaws. In discussion, is only able to demonstrate one or two exercises they are using to over-come technical problems. Does not demonstrate any mastery of these exercises or techniques.</p>	<p>Plays many rhythms, pitches, and expressions incorrectly. Demonstrates inappropriate physical posture and techniques for the instrument. In discussion, is unaware of the physical approaches necessary to play the instrument. Is unable to demonstrate any exercises appropriate to gaining technical mastery of the instrument or the interpretation of music.</p>