



SLO Assessment Cycle for MUSI 58A

Beginning African and African-Influenced Percussion and Rhythms SLO Modified: [09/03/2012]

Ronald Dunn's Team Members:

1. [Robert Farrington](#) (x8507) MUSI

Additional Team members not on list/notes about team:

There are no other full-time faculty teaching this course. Without incentives for part-time faculty to participate, it is unfair to ask them to do so.

Additional Notes:

Outcomes:

Outcome 1: Statement Modified: [10/22/2010]

Successful students will be able to identify and demonstrate selected rhythms including bell and/or clave guide rhythm patterns and supporting drum parts at a beginning level.

Assessment Cycle Records:

Outcome 1: Assessment Planning Modified: [02/02/2012]

Assessment Strategy Used:

Quarter: Winter 2012

Assessors:

Assessment Tools: Exams • weekly informal assessment of student progress

Sections being assessed: 01

Outcome 1: Reflect & Enhance Modified: [04/28/2012]

Number of people involved in Phase III: 1

Changes:

Methods:

Weekly in class assessment: students demonstrated their progress each week during in-class group performance of assigned material. Given the nature of the class, it is relatively easy to assess and offer guidance to each student.

Tests. Students twice played assigned rhythms as a solo for graded exams.

Summary:

The assessment methods clearly revealed areas of strength and weakness for individual students. For some, technique was lacking, for others, visual or sonic memory of individual patterns existed. For still others, weak rhythmic skills seemed intractable, despite practice. Other students made clearly remarkable strides in all areas of skill acquisition.

Students, by and large, met my expectations of student success and proficiency. When they did not, a lack of practice/study was identified.

Enhancement (Part I):

The assessment results supported my current teaching methods. I would add, however, that students both gave feedback on both testing and classroom work (both typical and experimental that will be integrated into future classes. This will include more small-group practice time and producing video clips for rhythm and technique emulation.

Enhancement (Part II):

While I have a wish list for new drums for this class, they aren't necessary for implementing any enhancements. Having a competent videographer would help in producing the clips, but is not necessary.

Outcome 2: Statement Modified: [10/22/2010]

Successful students will be able to identify traditional African sources and performing contexts of contemporary Caribbean

Outcome 2: Assessment Planning Modified: [02/02/2012]

Assessment Strategy Used:

Quarter: Winter 2012

and Latin American music.

Assessors: Ronald Dunn

Assessment Tools: Exams • weekly informal assessment of student progress

Sections being assessed: 01

Outcome 2: Reflect & Enhance Modified: [04/28/2012]

Number of people involved in Phase III: 1

Changes:

Methods:

Written mid-term on vocabulary, concepts and performing contexts. Since the topic for the quarter was West African recreational drumming, the test focused on this culture area.

Summary:

Students did reasonable well on the written exam; success was contingent on having taken adequate notes, and studying them. To help with this study, I produced a handout that summarized the main points of the lectures on the topic.

Student 'needs and issues' that were revealed were typical: those that took the time to study did well, those that did not, did not do well.

Enhancement (Part I):

Current teaching methodology is supported by the outcomes of the written test. Students were advised of test contents, were given additional study aids, and a clear test date. The test was fair, and if anything, a bit too easy.

Enhancement (Part II):

No additional resource allocations are needed at this time.

[Number of Outcomes for MUSI 58A: 2]