

## SCHOOL OF MUSIC ASSESSMENT REPORT FY17

Goals	Means of Assessment	Metrics for Success	Results
Develop musical skills through listening, analysis, playing an instrument and/or voice	Performance Assessment Form (juries)	Number to increase over four years	See data below – <b>Green</b>
	Theory/ET final grade	80% receive "C" or above	<b>Theory/ET Results (S17)</b> MT 111 50% (1 section) MT 113 94% (1 section) MT 112 92% (4 sections) MT 114 85% (4 sections) MT 211 80% (1 section) MT 213 69% (1 section) MT 212 73% (3 sections) MT 214 73% (3 sections)  <b>Green</b>
Develop an understanding of music in an historical and cultural context	A] MH211/MH314 final grade	75% receive "C" or above	MH211 85% (3 sections) MH314 80% (3 sections) <b>Green</b>
	B] MH316 final grade	80% receive "C" or above	MH316 83% (3 sections) <b>Green</b>
	Notes: <u>MH211/MH314</u> develop score reading and basic analytical skills, critical reading and writing skills, knowledge of the core repertoires, composers, and compositional practices of western music prior 1750.  <u>MH316</u> develops independent research skills, an understanding of the relationship between music and culture, knowledge of the history of ethnomusicology as a discipline, critical reading and writing skills		

## Core Learning Goals

### Performance Jury Results 2016

Year	Technical Command	Musical Elements	Presentation	Total	Grade Point	Juries
Freshmen	2.394	2.679	2.456	7.530	3.457	169
Sophomores	2.746	2.896	2.804	8.445	3.501	139
Juniors	3.147	3.260	3.235	9.642	3.532	106
Seniors	3.257	3.381	3.459	10.097	3.641	124
Total	2.832	3.012	2.931	8.775	3.526	538

### Discussion/Analysis

Once again, the scores on applied performance juries remain remarkably consistent in 2016 with only minor variations from past results. Furthermore, the score results continue to show an increase from year to year as students make technical and musical progress on their instruments. It is also interesting to note that students score highest in "musical elements" again this year which would indicate that students are particularly strong in performing with musicality and artistic intent.

## Bachelor of Music: Music Business Emphasis

Goals	Means of Assessment	Metrics for Success	Results
Gain field experience in music business	Reflection piece, supervisor evaluations	95% of students receive excellent supervisor evaluations in a variety of learning opportunities	<b>Green</b>
Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities	Final Paper: Post-graduation Plan	85% of students submit a post-graduation plan in which a significant entrepreneurial component is articulated and reflected upon.	<b>Green</b>

Demonstrate a basic understanding of music industry functionality, including the legal environment	MC312 ("Legal Issues in Music") final exam grade	85% of students receive a "B" or better on the MC312 final exam	<b>Yellow</b>
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Discussion/Analysis

Our students continue to connect with high quality internship destinations and receive excellent reviews of their work. We continue to leverage our relationships in the industry, and are consistently placing students in top tier destinations in major industry markets, such as Nashville, Chicago, and New York. The internship program is on solid footing and is a strength of the overall Music Business program.

MUMB Capstone students are required to submit a number of reflective writing assignments throughout the term, culminating in the submitting of a post-graduation plan. The writing prompt specifically asks the students to reflect upon the degree to which entrepreneurial pursuits and activities will play a role in their near-term future. 11 of 12 students submitted high quality documents that included the required discussion. It should be noted that most of the students, but not all, saw entrepreneurship and self-employment as a likely significant component of their professional lives. However, students who did not see themselves as entrepreneurial were able to write clearly about their desire to pursue more mainstream/traditional opportunities (grad school, full-time employment with well-established businesses, etc) while avoid entrepreneurial activities. In so doing, they appropriately considered and reflected upon the unique risks and rewards of self-employment as well as whether or not entrepreneurship was a good match with their own respective personal make up and value system.

This year's MC312 final exam was comprehensive in scope and included essay questions in which students were required to discuss in detail three significant music industry-related court cases. 8 out of 10 students received a grade of "B" or higher on the exam.

**Bachelor of Music: Commercial Music Emphasis**

<b>Goals</b>	<b>Means of Assessment</b>	<b>Metrics for Success</b>	<b>Results</b>
Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation	Transcription portfolio	85% of students score 80 and above on the portfolio	<b>Yellow</b>

Demonstrate technological skills in the recording studio or computer-based DAW, or through music production, as well as associated listening skills	Sophomore Technical Barrier Exam	85% of students receive a score of 85 or better on the exam	<b>Red</b>
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Discussion/Analysis

Less emphasis was placed on transcription this year, with more attention being given to chord spelling. As it relates to transcription, assigned scores place us at a level of "GREEN." Supervising faculty reported, however, that a specific lack of preparedness in seventh-chord literacy presented challenges to these students, which in turn suggests that freshman and sophomore theory curriculum should be re-examined and possibly revised to better prepare upper classmen in this needed competency. Thus, an overall result of "YELLOW" is warranted.

Sixty percent of students (9 out of 16) scored an 85 or better on the barrier exam. With the lowest recorded score being a 75 (3 students), and with the remaining 3 students showing reasonable competency with a score of 80, we are less far from our target than an overall result of "Red" may indicate. The three students who scored 75 will re-take the exam in September. We feel that the exam is appropriately rigorous and should remain so.

## Bachelor of Music: Music Education

Goals	Means of Assessment	Metrics for Success	Results
Demonstrate an understanding of current teaching methods and learning theories, as well as their philosophical foundations and historical origins.	ME 251 Intro to Music Education Rubric scores on "Context of Learning"	Average score of 33 on "Context of Learning" rubric	Average score = 38.33 (out of 40) <b>Green</b>
Demonstrate the ability to deliver instruction successfully to diverse groups of students, and in a variety of musical contexts, using currently available materials and	ME471 Student Teaching University supervisor's grades from student teaching evaluations	85% of students will earn an A- or better	100% (17 of 17) of students received a grade of A- or better from student teaching evaluations. <b>Green</b>

technologies.			
Plan instruction, evaluate its effectiveness using formal and informal assessment strategies, and reflect on the efficacy of their teaching.	ME 460/461 Music Education Practicum Rubric scores on "Teaching Portfolio" (EdTPA)	Average score of 33 on "Teaching Portfolio"	Average score = 45.14 (out of 75)

Discussion/Analysis

Now that "Embedded Signature Assessments" are well established as part of our Music Education program and the requisite assignments are integrated directly into our coursework, the results of these assessments continue to show improved student learning. The average score on the "Context of Learning" project rose to 38.33 this year which is up from 34.76 in 15-16 and 34.27 in 14-15. And, for the first time since we've been collecting data, 100% of student teachers received at least an A- in their evaluations from their University Supervisors.

Most impressively, scores on the "Teaching Portfolios" (EdTPA) completed by student teachers rose to 45.14 for 16-17 compared to 37.5 in 15-16 and 31 in 14-15. These strong scores are most likely a result of a new course (ED 420) being offered for students in the semester prior to student teaching that covers the requirements for the state mandated EdTPA assessment and supports them as they complete a trial version of the assessment. Students are clearly more comfortable with the language and structure required for the portfolio that's completed during their student teaching and are then able to focus more attention on the planning and delivery of instruction during their teaching placement.

This data, along with anecdotal observations of students successfully gaining and holding employment on graduation, provide strong evidence that our Music Education program is healthy and ready to adapt to new challenges presented by shifting demographics and changes in state licensing requirements.

## Bachelor of Music: Music Performance

Goals	Means of Assessment	Metrics for Success	Results
Demonstrate rigorous performance competency.	Performance Assessment Rubric Juries, Junior and Senior Recitals	85% Students meet/exceed minimums Freshman 7/15 Sophomore 8/15 Junior 9/15 Senior 10/15	See data below <b>GREEN</b>
Develop additional musical knowledge in music history and theory beyond the core requirements.	Upper level theory and history courses MH360, MT403, MT404	90% of students receive a C or better	MH360 3/3 = 100% MT403 4/4 = 100% MT404 4/5 = 80% <b>GREEN</b>
Learn the pedagogy and the literature for the specific performance area.	Pedagogy and literature classes/final grades MU453, MU455, MU456, MU459, MU461, MU463, MU464	90% of students receive a B or better	MU453 1/1 = 100% MU455 1/2 = 50% MU456 1/4 = 25% MU459 2/3 = 66% MU461 0/1 = 0% MU463 2/2 = 100% MU464 1/1 = 100% <b>RED</b>

### Student Achievement

Year	Number of Juries	Expected Minimum Scale	Number of Students at Minimum or above	Percent of Students at Minimum or above
1	10	7	10	100%
2	10	8	9	90%
3	7	7	7	100%
4+	10	10	7	70%

## Discussion/Analysis

The jury assessment results for performance majors meets expectations for all years except for Seniors. For this class only 70% of students met the standard minimum of 10 points on their performance jury (7/10). However, the overall jury scores for performance majors continue to be very strong, particularly when compared to the total school population.

We have chosen to record/include only solo performance settings (i.e. Junior and Senior Solo Recitals) for Goal #1. Inclusion in wind ensemble, orchestra and/or chamber ensembles participation would be ideal, however, since the only means of assessment would be the final grade, no real measure of growth or accomplishment can be achieved. None-the-less, we maintain that involvement in these organizations is essential.

A change in wording for Goal #2 was agreed upon by the full-time music faculty (at our Spring 2016 Faculty Retreat), necessitated by the need to clarify that the additional music history and theory courses taken to meet the goal were above and beyond the core requirements. These courses and the number of performance majors participating follow:

MT403 Form & Analysis, Fall 2016 — 4 students

MH360 Leidersinging/Directed Study, Fall 2016 — 3 students

MT404 Special Topics in Analysis, Spring 2017 — 5 students

To accommodate the fact that some instructors choose to combine the pedagogical aspects with the study of literature & materials into one course, while others separate the two areas, all courses dealing with pedagogy and/or literature are included here. Pedagogy and literature courses taught in the 2016-17 study include:

MU453 Piano Pedagogy/ Directed Study, Fall 2016 — 1 student

MU455 Vocal Pedagogy, Fall 2016 — 2 students

MU456 Vocal Pedagogy Practicum, Fall 2016 — 2 students

MU459 Building a Private Voice Studio, Spring 2017 — 3 students

MU460 Vocal Performance Seminar, Spring 2017 — 2 students

MU461 String Pedagogy, Spring 2017 — 1 student

MU463 Woodwind Pedagogy I, Oboe Fall 2016 — 1 student

MU464 Woodwind Pedagogy I, Saxophone Fall 2016 — 1 student

MU464 Woodwind Pedagogy I, Oboe, Spring 2017 — 1 student

Expectations (90% of students receive a B or better) were met in all but two courses, MU455 and MU460, in which only 80% of the students met the goal.

## Bachelor of Arts in Music

Goals	Means of Assessment	Metrics for Success	Results
Demonstrate analytical and critical competence in multiple fields of inquiry within music and/or across disciplines.	Project portfolio	80% receive an assessment of competent or higher	100% <b>GREEN</b>

### Discussion/Analysis

Note: During the 2015-2016 academic year, we implemented a project portfolio as a new means of assessment for our MUBA students. The project portfolio:

- consists of two projects (papers, presentations, or other formats) completed at the 300-level or above, at least one of which must be in the discipline of music
- is gathered and submitted in the first half of the capstone seminar (IN400/MU400); and
- is reviewed by the capstone instructor and rated as unsatisfactory, competent, or excellent.

In the first year using the new means of assessment (2015-2016), 83% of students (5/6) received a rating of competent or higher on the research portfolio (3 excellent, 2 competent, and 1 unsatisfactory). Of the 12 projects that students submitted, 10 were papers, 1 was a recording of a performance with program notes, and 1 was a video documentary with viewing notes.

In the second year using the new means of assessment (2016-2017), 100% of students (6/6) received a rating of competent or higher on the research portfolio (3 excellent, 3 competent). Of the 12 projects that students submitted, 5 were papers, 2 were recordings of performances with program notes, 2 were musical compositions, 2 were documentaries with viewing notes, and 1 was a teaching demonstration video with viewing notes.