

SCHOOL OF MUSIC ASSESSMENT REPORT FY18

Music Core

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 – Green
	Theory/ET final grade	80% receive “C” or above	<u>Theory/ET Results (annual)</u> MT 111 89% (5 sections) MT 113 96.6% (5 sections) MT 112 92.8% (5 sections) MT 114 87.6% (5 sections) MT 211 84.25% (4 sections) MT 213 77% (4 sections) MT 212 73.75% (4 sections) MT 214 81% (4 sections) Green
Develop an understanding of music in an historical and cultural context	A] MH211/MH314 final grade	75% receive “C” or above	MH211 78% (3 sections) MH314 67% (3 sections) Yellow
	B] MH316 final grade	80% receive “C” or above	MH316 78% (3 sections) Yellow
	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 2017-18

Year	Technical Command	Musical Elements	Presentation	Total	Grade Point	Juries
Freshmen	2.134	2.576	2.452	7.162	3.443	154
Sophomores	2.752	2.894	2.957	8.603	3.457	169
Juniors	3.203	2.98	3.183	9.366	3.412	139
Seniors	3.384	3.341	3.45	10.175	3.532	106
Total	2.868	2.948	3.0105	8.8265	3.461	568

Discussion/Analysis

Scores on applied juries from 2017 are very consistent with scores in previous years and show progress from year to year. Applied study forms a core element of all music degrees and serves as a primary means for teaching artistry and the technical demands of musical performance. These scores show that this element of our curriculum is working well. One item of note is that scores in Technical Command are slightly lower than last year even though they still show progress from year to year. It will be important to monitor this discrepancy to identify any trends.

Bachelor of Music: Music Business Emphasis

Goal	Means of Assessment	Metrics for Success	Results
Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities	Post-graduation Plan: Final grade for course indicates awareness of professional opportunities – both entrepreneurial and otherwise - and preparation for entry into the industry	Class average of final grades for course = 85%; 5/6 students scored 85% or better	Green

Demonstrate a basic understanding of music industry functionality, including the legal environment	MC312 (“Legal Issues in Music”) final exam grade	Class average for course = 97%; 11/13 students scored 85% or better	Green
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Discussion/Analysis

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.

Although our students continue to connect with high quality internship destinations and receive excellent reviews of their work. We have decided that MC 312 Legal Issues is a more relevant assessment of student learning with regard to our current curriculum. Furthermore, reflection on these internship experiences was frequently included as part of the student’s Capstone reflection assignment (above).

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

MT 415 Commercial Theory

- 19 Students
- Assessment compiled from four music transcription assignments

Scenario 1: Average grade of all 19 students

Goal	Means of Assessment	Metrics for Success	Results
Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or	Transcription portfolio	78%	Yellow

arranging and style differentiation			
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Scenario 2: Average grade of 14 students who completed at least 3/4 transcriptions

Goal	Means of Assessment	Metrics for Success	Results
Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation	Transcription portfolio	90%	Green

Scenario 3: Average grade of 10 students who completed all four transcriptions

Goal	Means of Assessment	Metrics for Success	Results
Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation	Transcription portfolio	97%	Green

Discussion/Analysis

- Overall, class participation in completing all four transcriptions must be increased. A solution under consideration is requiring a minimum grade for transcriptions in order to receive credit for the course as part of the major core course sequence (similar to majors who must pass the technical barrier exam to continue on in the major).
- The bar for rigor needs to be increased; 10/19 students who completed all four transcriptions received high "A's" and 4/19 students who completed three of the four transcriptions still earned "A" and "A-" grades for the work they did (i.e. they received a "0" for the missing transcription which brought their grades to "C" range)

MC 202 Recording Studio Techniques II

- 21 Students in two sections
- Passing grade for barrier exam is 80%

Goal	Means of Assessment	Metrics for Success	Results
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	81% class average	Yellow

Discussion/Analysis

- 76% of students passed the barrier (24% failed; lowest score was a 60%). This is a significant improvement over last year (60%). Additional innovations include:
- A new policy is in place to provide course credit for attendance and participation at the open lab* sessions conducted by MTX Recording Studio managers

**Open lab sessions are scheduled twice weekly; studio managers conduct reviews of all lecture material, answer specific questions from students, and offer extended “hands on” time with studio hardware. Studio managers also conduct mock barrier exams.*

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 = 37 (out of 40) GREEN

Demonstrate the ability to deliver instruction successfully to diverse groups of students, and in a variety of musical contexts, using currently available materials and technologies.	ME471 Student Teaching University supervisor's grades from student teaching evaluations	85% of students will earn an A- or better	92% (12 of 13) of students received a grade of A- or better from student teaching evaluations. GREEN
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 = 41.33 (out of 75) GREEN

Discussion/Analysis

"Embedded Signature Assessments" are well established within the Music Education program and the requisite assignments are seamlessly integrated into our coursework. The average score on the "Context of Learning" project fell to 37 this year which is slightly lower than last year which was 38.33 but higher than scores in 15-16 which were 34.76 and 14-15 which were 34.27. Students are well equipped to analyze instruction and the application of teaching methods in the school environment.

All but one student teaching candidate received an A- or higher when they were assessed by their university supervisor during their student teaching placement. Our students are performing very well during their student teaching experience.

Average scores on the "Teaching Portfolios" (EdTPA) completed by student teachers fell to 41.33 from last year's average of 45.14 and 37.5 in 15-16 and 31 in 14-15. However, this year's scores are well above the cut-off level of 35 established by the ISBE and none of our students were unsuccessful in passing their EdTPA requirement on their first submission. This indicates that the ED 420 course continues to prepare our students well to successfully complete this assignment as a culminating assessment of the preparation to be a teacher.

All data points related to the Music Education curriculum suggest that the program is strong and that any corrective changes are not needed at this point. We continue to see an excellent record of students finding excellent jobs after graduation. In fact, more and more have secured their first job even before they've finished their degree.

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
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	MT 403 9/10 = 90% GREEN
Learn the pedagogy and the literature for the specific performance area.	Pedagogy and literature classes/final grades MU453/54, MU455/56, MU459, MU460, MU461/62, MU463/64, MU465/66, MU467/68	90% of students receive a B or better	MU453 0/0 MU454 0/0 MU455 13/15 = 87% MU456 6/6 = 100% MU459 3/4 = 75% MU460 4/4 = 100% MU461 1/2 = 50% MU462 1/1 = 100% MU463 (Cl) 1/1 = 100% MU464 (Fl) 2/2 = 100% MU464 (Cl) 3/3 = 100% MU465 (Tb) 1/1 = 100% MU466 (Tb) 2/2 = 100% MU467 6/6 = 100% MU468 7/7 = 100% GREEN

Student Achievement

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

3	10	7	9	90%
4+	7	10	7	100%

Discussion/Analysis

The jury assessment results for performance majors meets expectations for all years.

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. Nonetheless, 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 2017 — 10 students
- MH360 Walking in Florence, Summer 18 — 2 students
- MT404 Special Topics in Analysis, Spring 2018 — 0 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 2017-18 study include:

- MU453/54 Piano Pedagogy I & II — 0 students
- MU455 Vocal Pedagogy, Fall 2017 — 15 students
- MU456 Vocal Pedagogy Practicum, Fall 2017 — 4 students
- MU456 Vocal Pedagogy Practicum, Spring 2018 — 2 students
- MU459 Building a Private Voice Studio, Spring 2018 — 4 students
- MU460 Vocal Performance Seminar, Spring 2018 — 4 students
- MU461/62 String Pedagogy I & II — 3 students
- MU463/64 Woodwind Pedagogy I & II (Cl) — 4 students
- MU464 Woodwind Pedagogy II (Fl) Fall 2017 — 2 students
- MU465/66 Brass Pedagogy I & II — 1 student
- MU467/68 Percussion Pedagogy — 13 students

Expectations (90% of students receive a B or better) were met in all but three courses, MU455, MU460 & MU461.

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% GREEN

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.

In its third year (2017-2018), the project portfolio requirements were expanded to include additional materials for career readiness, including resume, sample cover letter, and personal statements. 100% of students (2/2) received a rating of competent on the two portfolio assessment projects. Of the 4 projects submitted: 4 were written papers, 2 involving music history research, 1 involving ethnographic fieldwork, and 1 involving philosophic analysis.