SCHOOL OF MUSIC ASSESSMENT REPORT FY19

Expressed purpose as valued learning outcomes and connection to the university-wide learning outcome goals: professional success, global citizenship, personal life of meaning and value.

Vision
To be recognized as a distinctive Midwestern university, delivering professional preparation grounded in and inspired by the liberal arts.

Mission
To Deliver on the Promise of Education
At Millikin University, we prepare students for:
- ❑ Professional success
- ❑ Democratic citizenship in a global environment
- ❑ A personal life of meaning and value

Values
At Millikin University, we value:
- ❑ Commitment to the discovery of knowledge
- ❑ Civil debate
- ❑ Passion and enthusiasm
- ❑ Dignity and respect for individuals
- ❑ A diverse and inclusive community
- ❑ Integrity and responsibility
- ❑ Advancement of the greater good

Guided by the core values and beliefs expressed above, and building on a century of experience, the following strategic goals were developed as part of this plan:

1. Integrate academic program development, co-curricular activities, and facilities planning to further enhance student academic and professional success.
2. Engage the Millikin community in active democratic citizenship.
3. Expand opportunities that enhance exploration of global issues and experiences.
4. Build a commitment within the Millikin community, individually and collectively, to live lives of meaning and value.
5. Grow and steward our resources in support of the mission.
6. Engage and serve external constituents in ways that are mutually beneficial.

<u>University Wide Teaching Goals</u>

Our teaching goals are connected to the vision statement and have been widely embraced by the faculty:

1. Integration of theory & practice.
2. Student reflection.
3. Building an engaged community of diverse learners with opportunities for collaboration.

Our most distinctive teaching goal is to engage students in a "learning by doing" approach to teaching at Millikin that emphasizes the integration of theory and practice. Students have to know the theory and how to use it in near-professional performances. We also value student reflection about his or her own learning experiences.

This reflection is guided by the three Millikin questions: Who am I? How can I know? and What should I do? These three questions are an essential part of discovering and developing a personal life of meaning and value.

Although the approach varies depending on the discipline, Millikin faculty members build communities of learning with opportunities for engaged collaboration among students, between faculty and students, and with other communities beyond the Millikin campus.

<u>School of Music Learning Goals</u>

The mission of the School of Music is to develop the whole musician – artistically, intellectually, technically - through the integration of theory and practice in an environment in which students become active learners through contact with a faculty who themselves continue to grow as artists, scholars, and teachers.

This mission statement, along with its university-wide counterpart, help inform the following set of learning goals for our core curriculum and each of our degree programs.

Music Core	1. Develop musical skills through listening, analysis, playing an instrument and/or voice 2. Develop an understanding of music in an historical and cultural context
Bachelor of Arts	1. Demonstrate analytical and critical competence in multiple fields of inquiry within music and/or across disciplines
Music Business	1. Gain field experience in music business 2. Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities 3. Demonstrate a basic understanding of music industry functionality, including the legal environment and the use of technology
Commercial Music	1. Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation

	2. Demonstrate technological skills in the recording studio or computer-based DAW, or through music production, as well as associated listening skills
Music Education	1. Demonstrate an understanding of current teaching methods and learning theories, as well as their philosophical foundations and historical origins. 2. 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. 3. Plan instruction, evaluate its effectiveness using formal and informal assessment strategies, and reflect on the efficacy of teaching.
Music Performance	1. Develop rigorous performance competency (solo and ensemble) 2. Develop extended knowledge in music history, music theory, and conducting 3. Learn the pedagogy and the literature for the specific performance area

Discussion/Analysis

The School of Music programs inherently incorporate a great degree of integration of practice and theory including student teaching, teaching in the Preparatory Department, frequent on- and off-campus performances, the creation of projects in our recording studio, internships for music business and commercial music majors and so forth. The faculty is comprised of professionally engaged individuals in all fields of musical endeavor, including specialists in specific areas of performance, scholarship, and technology.

All degree programs now have capstone learning experiences during the senior year and most have introductory courses specific to the sub-discipline.

The MPSL also stresses interdisciplinary and cross-cultural experiences. School of Music offerings include MH 316 Introduction to Ethnomusicology and various ensemble experiences that provide interdisciplinary and cross-cultural experiences.

The School of Music considers itself reflective as academic units go—we regularly take the measure of our progress at annual retreats, monthly faculty meetings, and less formal gatherings of specific areas.

This assessment report is the first to integrate Template Guidelines provided by the Provost's Office.

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	Theory/ET Results (annual) MT 111 81.6% (5 sections) MT 113 90.4% (5 sections) MT 112 78.2% (5 sections) MT 114 87.8% (5 sections) MT 211 75.5% (4 sections) MT 213 83.25% (4 sections) MT 212 73.75% (4 sections) MT 214 64.25% (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 79% (3 sections) MH314 81% (3 sections) **GREEN**
	B] MH316 final grade	80% receive "C" or above	MH316 86% (3 sections) GREEN
	Notes: MH211/MH314 develop score reading and basic analytical skills, critical reading and writing skills, knowledge of the core repertories, composers, and compositional practices of Western music prior 1750. MH316 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 2018-19

Year	Technical Command	Musical Elements	Presentation	Total	Grade Point	Juries
Freshmen	2.498	2.486	2.512	7.496	3.287	158
Sophomores	2.357	2.741	2.452	7.550	3.143	149
Juniors	2.746	2.648	2.957	8.351	3.445	164
Seniors	3.109	2.874	3.183	9.166	3.509	128
Total	2.678	2.687	2.776	8.141	3.346	599

Discussion/Analysis

Scores on applied juries from 2018-19 match those from previous years and continue to show student growth as the continue through their applied study. 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. Last year's results showed lower scores in the area of Technical Command, but those scores show improvement in AY19.

The School of Music programs inherently incorporate a great degree of integration of practice and theory including student teaching, teaching in the Preparatory Department, frequent on- and off-campus performances, the creation of projects in our recording studio, internships for music business and commercial music majors and so forth. The faculty is comprised of professionally engaged individuals in all fields of musical endeavor, including specialists in specific areas of performance, scholarship, and technology.

Most recent program revisions have been based on the changing goals of the university and the School of Music. All degree programs now have capstone learning experiences during the senior year and most have introductory courses specific to the sub-discipline.

The MPSL also stresses interdisciplinary and cross-cultural experiences. School of Music offerings include MH 316 Introduction to Ethnomusicology and MH 110 Understanding World Musics. Both courses focus on the musical traditions outside of Western European art music.

The School of Music considers itself reflective as academic units go—we regularly take the measure of our progress at annual retreats, monthly faculty meetings, and less formal gatherings of specific areas.

Majors:

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 = 100%; 8/8 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	Data unavailable	

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. A 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. In so doing, they appropriately considered and reflected upon the unique risks and rewards of self-employment as well as whether or not entrepreneurism 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). Data is forthcoming.

Bachelor of Music: Commercial Music Emphasis

Learning Goal 1- Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation

Data Point: Transcriptions from MT415 Commercial Theory
- 11 students who are MUCL majors
- 2 transcription assignments
- 5 of 11 students completed both transcriptions with an average grade of **95%**
- 8 of 11 students completed at least one transcription with an average grade of **88%**
- 3 of 11 students completed neither transcription

Analysis:
- Those who engage in and complete the transcription assignments are clearly in the **green** category (scoring 85% or better).
- In the instance of students who *did not* complete the assignments, the following steps will be taken:
  - Identify those students who, for whatever reason, are ill prepared for music transcription with the goal being to provide them with the resources necessary to develop their fundamental skills and increase their engagement with the topic of music transcription. *
  - Develop strategies for engaging students who are capable of completing the transcriptions but are lacking in the motivation to do so. The context of music transcription is well established and consistent in MT415 Commercial Theory, and transcription skills are put to practical use throughout the Commercial Music curriculum. **

*Unfortunately, at this time it is not known if grades from students' previous theory courses contain any detailed information specifically regarding their music transcription skills. If such data are available it might be possible to identify students at risk of struggling with music transcription as they enter MT415
**MC220 Studio Pressure Night, MC431 Production, MC303 Project Studio, MT416 Commercial Arranging, MC275 Improvisational Styles, MC409 Songwriter's Workshop, MC460 Intro to Film Scoring, as well as every jazz and pop/rock small ensemble

Learning Goal 2: Demonstrate technological skills in the recording studio or computer-based DAW, or through music production, as well as associated listening skills

MC 202 Recording Studio Techniques II
- 24 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	91% class average	Green

Data Point: Sophomore Technical Barrier Exam
- 24 students took the barrier exam with a median score of **91%**
- 23 students passed the barrier exam (pass = 80%) and became certified as Millitrax recording engineers

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 = 35.3 (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 = 42.78 (out of 75) GREEN

Discussion/Analysis

The average score on the "Context of Learning" project fell to 35.3 this year which continues a downward trend on that assessment (2017 = 37, 2016 = 38.33). This may be an issue of concern with the with the manner in which this project is presented in class or the degree to which students are prepared to complete this analysis of instruction and the application of teaching methods in the school environment. We will continue to monitor the results of this assessment.

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 rose to 42.878 from last year's average of 41.33. This is 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 to 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 9/9 Sophomore 8/8 Junior 9/10 Senior 9/10	See data below GREEN
Develop additional musical knowledge in music history and theory beyond the core requirements.	Upper level theory and history courses MH360, MT403, MT404	78.3% of students receive a C or better	MH360 4/4- 100% MT403 6/10- 60% MT404 6/8- 75% 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	92.4% of students receive a B or better	MU453 1/1- 100% MU454 1/1- 100% MU455 10/17- 59% MU456 (fall) 2/2- 100% MU456 (sp) 1/2- 50%

			MU459 3/3- 100%
			MU460 1/1- 100%
			MU461 1/1- 100%
			MU463 1/1- 100%
			MU464 1/1- 100%
			MU465 (fall) 1/1- 100%
			<mark style="background-color:green">**GREEN**</mark>

Student Achievement

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

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 2018
MH360 Walking in Florence, Summer 2019—
MT404 Special Topics in Analysis, Spring 2019

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 2018-19 study include:

MU302. Survey of Solo Song Lit Sp2019
MU307/308 Survey of Piano Lit. Fall & Sp
MU453/54 Piano Pedagogy I & II Fall & Sp
MU455 Vocal Pedagogy, Fall 2018
MU456 Vocal Pedagogy Practicum, Fall 2018
MU456 Vocal Pedagogy Practicum, Spring 2019
MU459 Building a Private Voice Studio, Spring 2019
MU460 Vocal Performance Seminar, Spring 2019

MU461 02 String Pedagogy (guitar) Fall 2018
MU461 01 String Pedagogy (guitar) Sp2019

MU463 01 Woodwind Pedagogy (oboe) Fall 2018
MU464 01 Woodwind Pedagogy (oboe) Sp2019

MU463 02 Woodwind Pedagogy (?) Fall 2018
MU464 01 Woodwind Pedagogy (?) Fall 2018

MU465 01. Brass Pedagogy (trumpet) Fall 2018
MU465 01. Brass Pedagogy (trumpet) Sp2019

Expectations (90% of students receive a B or better) were met in all but two courses, MU455, MU456 & MU465.

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	83% receive an assessment of competent or higher	83% **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 portfolio. Of the 4 projects submitted: 4 were written papers, 2 involving music history research, 1 involving ethnographic fieldwork, and 1 involving philosophic analysis.

In its fourth year (2018-19), the portfolio proved revealing as to students' continued progress in the degree program. 83% of students received a rating of competent or higher (3 excellent, 2 competent), with 66% (4/6) of students passing the course and either graduating with a BA in Music or continuing in the program. The failure of one student to submit a completes portfolio resulted in an unsatisfactory rating (17%). 66% (2/3, or 2/6 and 33% of total) of students that received a competent or lower rating either failed or received an administrative withdraw due to continued poor attendance and course performance. Of the 10 projects submitted: 10 were written research papers, 6 involving music history research, 1 involving historical research, 1 involving ethnographic fieldwork, 1 involving non-musical historical research, and 1 involving communications reporting.

Spring 2019 Course Enrollment and Grade Distribution

MU400: 6

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F	W/I
0	1	1	1	0	0	0	1	0	0	0	1	1