

**Millikin University  
School of Music  
FY09 Assessment Document**

Introduction

The School of Music supports the mission of the university in preparing students for professional success, democratic citizenship in a global community, and a personal life of meaning and value. Specifically, our mission 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.

Derived from this mission statement, specific goals were developed for each of the degree programs, including the Music Core curriculum common to all. For each program, data is collected and collated at the end of the academic year and analyzed by the faculty with regards to the benchmark relating to each goal. From these discussions, plans for improvement are developed and implemented.

Overview

The School of Music school student population consists of approximately 300 majors and 35 minors. The facilities in the Perkinson Music Center are impressive with 25 student practice rooms, 4 traditional classrooms, a class piano lab, a 24-station CAI lab, a beautiful 175 seat auditorium (Kaeuper Hall), and a state-of-the-art recording studio and video-editing suite. In addition, three rooms in the Kirkland Fine Arts Center are used for ensemble rehearsals as well as for traditional classes. PMC also has adequate studio and office space for both full-time (26) and adjunct (30) faculty. The percussion department is housed in a separate building across the street from PMC, and the opera department shares performance venues with the theatre department.

The School of Music has been a member of the National Association of Schools of Music (NASM) since 1934. We were reaccredited in 2001 after which redesigned curricula in commercial music and music business were given final approval. Our next accreditation will take place in November of 2010.

Assessment Format

What follows are the assessment plans for the following programs: SOM Music Core, BM: Music Education (Vocal/Instrumental), BM: Music Performance (Vocal/Instrumental), BM: Music Business, BM: Commercial Music, BA: Music. For each area there is a brief overview of the program and its goals, a specific curriculum map showing what courses best fit with each goal, the methods used for assessment, assessment data, analysis of the data, and plans for improvement. A color is assigned to each goal indicating its relative effectiveness in measuring student outcomes; GREEN = on track, YELLOW = needs fine tuning, RED = needs to be re-worked.

## SOM Music Core

The music core consists of coursework designed to prepare our students to succeed in all of our degree programs. The three main areas are: (a) music theory and aural training, (b) performance skills both in individual applied studios and in ensembles, and (c) music history. The delivery of instruction is very diverse. Traditional lecture formats are typical in music theory and history classes, although some of our theory and aural training classes are taught in the Computer Assisted Instruction (CAI) lab where technology can be accessed easily. Applied music is taught one-on-one for majors and minors but we do offer class instruction in voice, piano and guitar for the university at large. Weekly master classes in each applied studio engage students in a variety of group instruction and, thus, provide immediate feedback from both faculty and peers. The integration of theory and practice is highly evident in our curriculum. Students write music, write about music both in analytical and historical fashion, and perform both as individuals and collectively in an ensemble.

These three goals provide the framework for the music core of which all music students take primarily during the first three years of their Millikin education. Students are immediately immersed in music coursework beginning with their first semester. A four-semester music theory and aural training sequence provides the groundwork for their understanding of the language of music.

Each student takes an applied music lesson per week on the instrument on which they successfully auditioned for entrance into the School of Music. Through master classes, barrier exams and juries, each student's progress is monitored very closely. Through these various processes, some students come to realize that they are not well suited for a particular major and will gravitate to one that fits them better.

Ensemble performance is important to our curriculum and every student must participate in a major ensemble every semester they are enrolled. These experiences provide great opportunities for collaborative learning that culminate in a variety of artistic performances at different types of venues. Finally, after completing one year of music theory, our students take the first of a three music history class sequence.

### Core Curriculum Map

	<b>Goal #1</b> Develop musical skills through listening, analysis, playing an instrument and/or voice	<b>Goal #2</b> Develop an understanding of music in an historical and cultural context	<b>Goal #3</b> Develop musical performance skills within a collaborative environment
MU 100	X		
ML _ (applied)	X		
MO _ (ensemble)			X
MT 111/113	X		
MT 112/114	X		
MU 103	X		

MU 104	X		
MT 211/213	X		
MT 212/214	X		
MH 211		X	
MH 314		X	
MH 316		X	
*MT405			X

\*MT405 Beginning Conducting is required of all music degrees with the exception of the Bachelor of Arts degree.

## Expected Outcomes

### Goal #1

*Develop musical skills through listening, analysis, playing an instrument and/or voice*

#### *Applied Music*

One-on-one teaching, juries/barrier exams, weekly feedback, performances and recitals as listener and performer

#### DATA POINT

*Performance Assessment Form (addenda)*

Performance scale to increase from the freshman to senior year.

### Goal #2

*Develop an understanding of music in an historical and cultural context*

#### *MH 211: Survey of Western Music I*

Development of: 1) score reading and basic analytical skills, 2) critical reading and writing skills, 3) knowledge of the core repertoires, composers, and compositional practices of western music prior to 1750.

#### DATA POINT

*Final Grade*

Green: 75% receive C or above

Yellow: 70% receive C or above

Red: 65% receive C or above

#### *MH 316: Introduction to Ethnomusicology*

Development of: 1) independent research skills, 2) an understanding of the relationship between music and culture, 3) knowledge of the history of ethnomusicology as a discipline, 4) critical reading and writing skills.

#### DATA POINT

*Ethnography Project (Assignment Attached)*

Green: 80% receive C or above

Yellow: 70% receive C or above

Red: 65% receive C or above

### **Goal #3**

*Develop musical performance skills within a collaborative environment*

#### DATA POINT

The *Ensemble Assessment Form* is designed to assess: (a) student perception of his/her individual contributions to the ensemble over time and (b) student perception of how the ensemble has improved over time. It was administered in a pre/post-test format during the 2008-2009 academic year. The pre-test measure was administered towards the beginning of the Spring 2009 semester, while the post-test measure was administered in the final weeks of the Spring 2009 semester.

### **Assessment Data**

#### **Goal #1**

*Develop musical skills through listening, analysis, playing an instrument and/or voice*

Performance scale data from 2008-09

Freshman: 7.68

Sophomores: 8.82

Juniors: 8.29

Seniors: 10.25

**GREEN**

#### **Goal #2**

*Develop an understanding of music in an historical and cultural context*

*MH 211: Survey of Western Music I*

- Fall 2008: 60.0% of students (30 of 50) scored a final grade of "C" or higher.

**RED**

- Spring 2009: 82.4% of students (28 of 34) scored a final grade of "C" or higher.

**GREEN**

*MH 316: Introduction to Ethnomusicology*

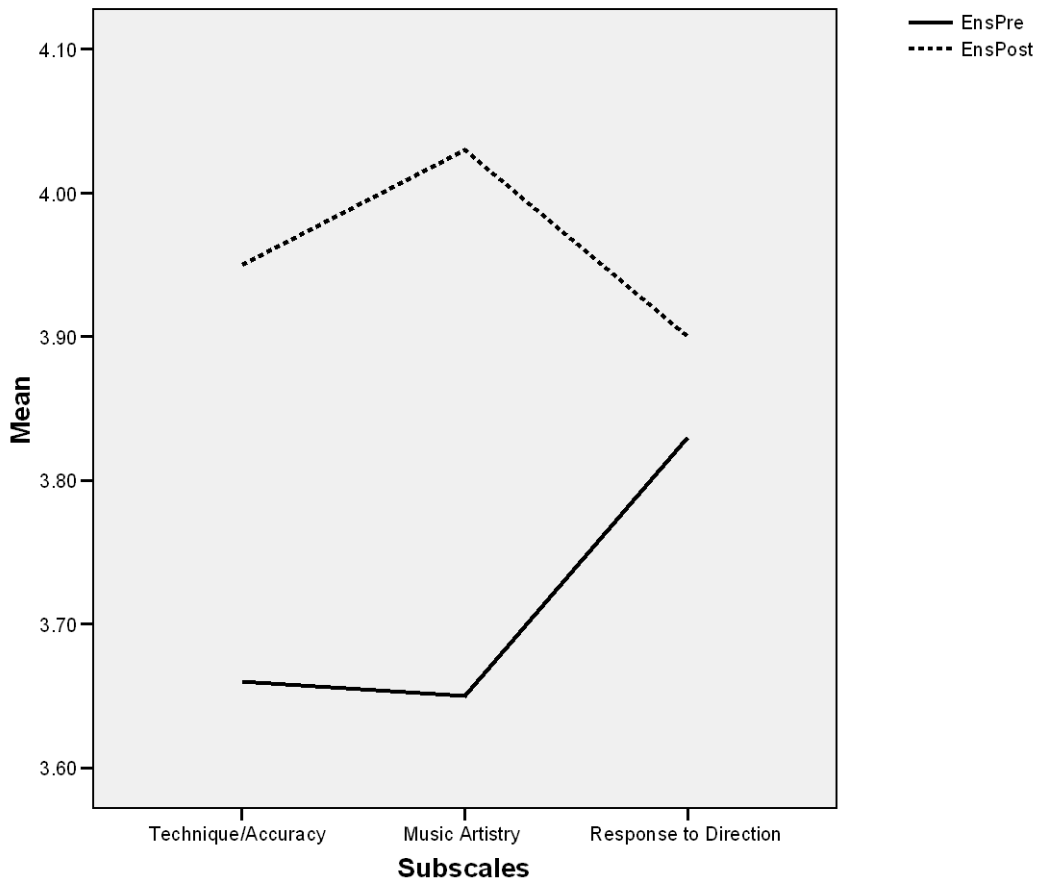
- Fall 2008: 89.7% of students (26 of 29) scored a "C" or above on the ethnographic project.
- Spring 2009: 93.8% of students (60 of 64) scored a "C" or above on the ethnographic project.

**GREEN**

#### **Goal #3**

*Develop musical performance skills within a collaborative environment*

When comparing the mean score ratings between the pre/post test applications, students perceived an improvement for both Individual Contributions and Ensemble Growth (see Figures 1 & 2), although one exception is apparent. Participants' mean score perception regarding their individual Response to Direction dropped from a pre-test average of 4.33 to a post-test average of 4.24.



*Figure 1. Mean Score Comparison for Ensemble Growth from the Beginning to the End of the 2009 Spring Semester*

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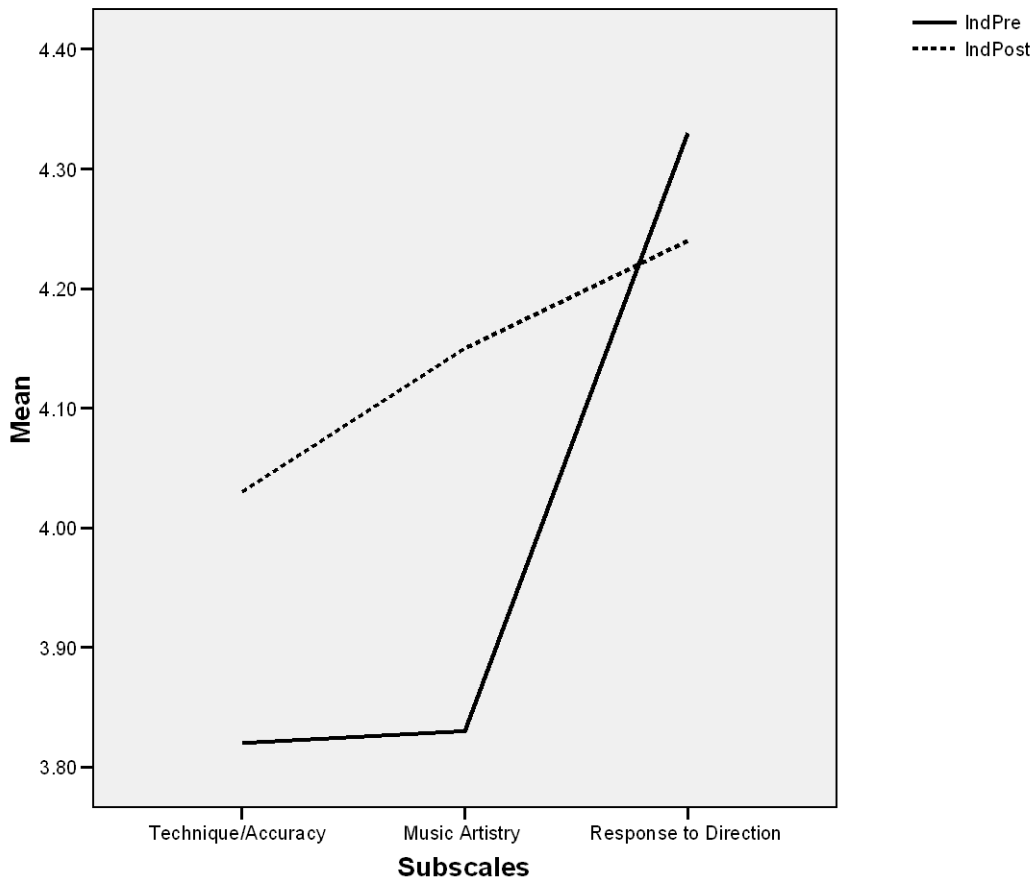


Figure 2. Mean Score Comparison for Individual Contribution from the Beginning to the End of the 2009 Spring Semester

YELLOW

## Analysis of Assessment Results

### Goal #1

*Develop musical skills through listening, analysis, playing an instrument and/or voice*

#### 1. Jury Assessment Data

A mean score analysis was conducted for data gathered from the 2008-09 school year semester. In each case, the performance scale increased from the freshman to senior year. These results are consistent with the learning outcomes.

The *Performance Assessment Form* has been used to assess jury performances since the Fall 2005 semester. This particular measurement instrument has allowed the School of Music to examine data that accurately measures student achievement in the area of music performance. We are continuing to work on creating a more efficient and effective way to collect

this data and organize it in a way that it can reveal more about individual student progress in the program.

## **Goal #2**

*Develop an understanding of music in an historical and cultural context*

- *MH 211: Survey of Western Music I*

MH 211 is the first course in the core musicology sequence. In addition to exploring the historical narrative of western music history from antiquity to 1975, the course introduces students to several important skills, including score reading, analysis, critical reading, and writing. To assess these skills, the students complete a series of assignments and examinations that include, but are not limited to, analysis projects, annotated bibliographies, article summaries, listening examinations, and essay examinations. As such, the final grade for the course is indicative of the success of the entire system of pedagogical approaches. Moreover, high achievement in MH 211 should be indicative of future success in both the core musicology sequence and in upper-level history, theory, literature, and methods courses.

Despite the red status in the Fall 2008 term, the results for this year indicate that the multi-faceted approach to musicological pedagogy that is currently in use continues to be successful. A closer examination of all sections of MH 211 reveals that grades achieved either very high final grades or very low final grades. The key factor determining student achievement was the completion of all assignments. Students who achieved below the "C" level failed to submit multiple written assignments. Test scores, on the other hand, were relatively consistent throughout the semester for all students. As such, these results indicate that those 2008-09 MH 211 students in should have a broad knowledge of musical literature from antiquity to 1750, but, for those who failed to complete all of the assignments, they may have failed to develop the critical reading, writing, and analysis skills necessary for success at higher-level courses in the core musicology sequence.

- *MH 316: Introduction to Ethnomusicology*

The ethnography project is the core activity for students enrolled in MH 316. Students are expected to engage with a musical community using ethnographic methods, including interviews, field recordings, surveys, and/or participant-observation. This project, which unfolds over four steps (abstract, field journal, rough draft, and final draft), is also a pre-professional project that parallels the steps that ethnomusicologists undertake as they prepare and present their research to the professional community. It requires that students make extensive use of the skills that they have learned in the preceding core musicology courses (MH 211 and MH 314) and their ear-training courses, including musical analysis, transcription, bibliographic control, critical reading, and writing.

The results for this year indicate that students leave MH 316 prepared to engage with unfamiliar musical cultures, to learn about them, and to present their findings to a community of their peers. Because this project requires long-term engagement with both the research and the writing components, the

ethnographic project grades are reflective of long-term growth and intellectual development and, as such, serve as an important indicator of the success of the core musicology sequence.

### **Goal #3**

*Develop musical performance skills within a collaborative environment*

Only six of Millikin's twenty performance ensembles completed both the pre- and post-test surveys ( $N = 128$ ). The final sample represents less than half the population of music students at Millikin University. Further steps need to be taken in order to elicit a 100% response rate from all of Millikin's performance ensembles.

### **Improvement Plans**

Regarding Goal #3, seriously look at the viability of this particular assessment tool, perhaps reword the goal to better align with desired outcomes.

### **BM: Music Business**

The music business curriculum is designed to prepare the student for a variety of career opportunities in the music industry. The program of study includes a solid core of music and traditional business along with critical coursework that blends the two fields. Each student must complete a 3-credit internship in the music industry, chosen in consultation with the adviser and chair. Additional practical experiences are available through *First Step Records* and *First Step Publishing*, Millikin's record label and music publishing entity, and the *Art and Entrepreneurship* course sequence.

Besides extending our core curriculum in the areas of applied music and ensemble performance for all four years, the goal of the music business program is to obtain requisite knowledge in how the business world operates, how the music industry functions as a business, and in recognizing entrepreneurial opportunities. Legal and contractual issues are also central to the program and, indeed, to the music industry. Some of our students also explore coursework in recording arts at Millitrax Studio, others develop a plan of elective study that correlates with their interests and career aspirations.

The core music business courses include three introductory courses in computers in music, the music industry as a whole, and the recording studio (emphasis in electronic signal flow). The partnership we enjoy with the Tabor School of Business allows our students to take four core business courses and one elective. The business core consists of accounting, marketing, management, and foundations of entrepreneurship. This partnership also includes the Art of Entrepreneurship class and its subsequent one-credit laboratory experiences where Millikin students are actively engaged running *Blue Connection*, a retail business located in downtown Decatur that sells Millikin student and faculty visual art as well as recorded music. Additional experiential opportunities exist through *First Step Records* and *First Step Publishing*. Electives are carefully selected through our advising process that takes into account individual student needs, experiences and career aspirations. Upper



division courses in the legal environment within the music industry as well as the senior seminar round out the core curriculum.

### BM: Music Business Curriculum Map

CORE COURSES	GOAL #1 Gain field experience in music business (*)	GOAL #2 Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities	GOAL #3 Demonstrate a basic understanding of music industry functionality, including the legal environment and the use of technology
MC 101			x
MC 104			x
AC 230		x	
MG 300		x	
ET 340		x	
MK 300		x	
MC 301			x
MC 312			X
MC 450			X
MC 471	x		

(\*) Elective courses such as *ET 360 The Art of Entrepreneurship* and *MC 273/74 (etc) First Step Records*, also provide excellent field experiences in the industry

### Assessment Methods

#### GOAL #1

*Gain field experience in music business*

MC 471 Internship

#### DATA POINT

Reflection piece, supervisor evaluation of intern (see Figure 1)

- High – excellent supervisor evals, variety of learning opportunities
- Med – good supervisor evals, limited types of learning opportunities
- Low – poor supervisor evals, poorly organized internship

Green: 95% of students receive a “high” mark

Yellow: 90% of students receive a “high” mark

Red: 85% of students receive a “high” mark

#### GOAL #2

*Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities*

MG 340 Foundations of Entrepreneurship

DATA POINT

- Music Business majors are required to achieve a final grade of "C" or better for the course

**GOAL #3**

*Demonstrate a basic understanding of music industry functionality, including the legal environment and the use of technology*

MC 450 Seminar: Topics in Music Business

More focused awareness of the scope of the music industry leading to more informed decision making concerning career choice

DATA POINT

Job shadowing/reflection paper

- High – student communicates a clear understanding how the job functions in the industry
- Med – student communicates a fairly clear understanding how the job functions in the industry but lacks some insight
- Low – student lacks insight into how the job functions in the industry

Green: 90% of students receive "high" mark on paper

Yellow: 85% of students receive "high" mark on paper

Red: 80% of students receive "high" mark on paper

**Assessment Data**

**GOAL #1**

*Gain field experience in music business*

100% of our Music Business interns received a "high" mark for their internships.

**GREEN**

**GOAL #2**

*Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities*

No data. See discussion below.

**RED**

**GOAL #3**

*Demonstrate a basic understanding of music industry functionality, including the legal environment and the use of technology*

No data. See discussion below.

**RED**

## **Analysis of Assessment Results**

### **Goal #1**

*Gain field experience in music business*

Our Music Business majors continue to do well in their various work environments while serving their internship. Our emphasis on practice learning in the classroom likely serves them well in the field. A new rubric was implemented this year and provided our employer supervisors a mechanism with which to provide detailed and easily quantifiable information about each intern's performance.

### **Goal #2**

*Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities*

It has proven difficult and not particularly useful to go out of our own School of Music to retrieve data points.

### **Goal #3**

*Demonstrate a basic understanding of music industry functionality, including the legal environment and the use of technology*

In 2008 we had a new faculty member teaching MC450. The job shadowing/reflection paper was not assigned and likely will not be in the future. Thus, a new data point will be used for 2009.

## **Improvement Plans**

### **Goal #1**

*Gain field experience in music business*

The new rubric used in 2008 served us very well, and we will continue to use it.

### **Goal #2**

*Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities*

MC450 (Senior Seminar) will be doing a unit on entrepreneurship in music business which will culminate in the development by each student of a detailed business plan for a hypothetical new entrepreneurial venture. We feel the evaluation of these business plans will provide us with a data point which will speak very directly to this goal.

### **Goal #3**

*Demonstrate a basic understanding of music industry functionality, including the legal environment and the use of technology*

This goal will be re-written to eliminate the reference to "technology," and will thus better match the true goals of our Music Business degree (as our Commercial Music degree deals specifically with technology as it relates to music). Further, the term paper which is now being assigned regularly in MC312, Legal Issues in Music,

provides us with the perfect data point to evaluate the student's understanding of the legal environment of the music industry in future assessments.

### **BM: Commercial Music**

The commercial music curriculum is designed to prepare the student for a career in the creative side of the music industry. Students may elect to pursue a specialty in one or more of the following areas: writing/arranging, recording studio technology, or performance.

Besides extending our core curriculum in the areas of applied music and ensemble performance for all four years, a key goal to the program is for the student to be able to use the recording studio as a creative tool to make music. Though our primary goal is to teach *musicians* to use the studio creatively – as opposed to training recording engineers - many of our students elect to take advanced coursework that explores technical areas more commonly associated with a recording engineering program. Students take an advanced course in music theory that examines the language from the commercial/jazz perspective. A piano laboratory module extends that knowledge in a more practical way through the utilization and development of piano skills in the medium.

Originally designed as a performance degree, the major in Commercial Music has evolved in response to the changing complexion of the music industry and the skills, experience and desires of our incoming students. Through a consistent process of curriculum renewal we currently offer sequential courses in songwriting and advanced recording technology while retaining the best features of our tradition in jazz performance and arranging. Thus, students complete the Commercial Music core curriculum – with improved Intro to Music Industry and an internship elective that present the student with a clear wide angle view of the industry - and then pursue a specialty of their choice. Some choose to pursue more than one specialty. On average there are approximately 70 students in this program in any given year.

The partnership we enjoy with the Tabor School of Business allows our students to take the Art of Entrepreneurship class and its subsequent one-credit laboratory experiences where students are actively engaged running *Blue Connection*, a retail business located in downtown Decatur that sells Millikin student and faculty visual art as well as recorded music. Additional experiential opportunities exist through *First Step Records* and *First Step Publishing*.

Students first gain an awareness of the types of careers that are available to them while enrolled in the Intro to the Music Industry course. During this semester they meet, through classroom guest presentations or teleconferences, many industry professionals. Through these encounters they come to understand particular career opportunities in depth – ie: what it takes to enter and flourish in any given specialty – and in breadth – ie: the interrelatedness of the industry as a whole. They come to appreciate the value of entrepreneurship and many students will elect to further this understanding by taking an additional course through the Tabor School of Business. Many students opt to fulfill their university service learning requirement by enrolling in an internship. Internships enhance the student's industry awareness by placing

them in a real world work environment where they can experience how their career desires interact with the working world of the music industry.

The remainder of the commercial music curriculum furthers the depth/breadth experience. Students *elect* to pursue a sequence of courses beyond the core curriculum that develops their particular area - or areas - of interest. Sequential elective coursework is offered in songwriting, recording technology, composition and arranging and performance. It is not uncommon for a commercial music major to double major in music business as well. The hallmark of the program is that by encouraging and educating students in their own areas of interest a culture of collaboration is created. This has proven to be a realistic and reliable model of the music industry.

Finally, the students interact with a deeply engaged faculty. All of the full time and adjunct faculty members are professionally active and they continuously bring their experiences to the classroom. Thus the curriculum is constantly morphing in a manner consistent with our commitment to combine well-established fundamental principles and techniques with the never-ending changes and developments of the real world music industry.

### **BM: Commercial Music Curriculum Map**

	<i>Goal #1</i> Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation	<i>Goal #2</i> Demonstrate technological skills in the recording studio or computer-based DAW, or through music production, as well as associated listening skills	<i>Goal #3</i> Demonstrate a basic understanding of how the music industry functions in the marketplace
ML _ (applied)	X		
MO _ (ensemble)	X		
MC 101			X
MC 104		X	
MC 201		X	
MC 202		X	
MC 275	X		
MC 276	X		
MC 277	X		
MC 278	X		
MC 301		X	
MC 401		X	
MC 431		X	
MT 415	X		
* MC 420	X	X	

\* Targeted goal depends on the type of project

## Assessment Methods

### **Goal #1**

*Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation*

#### MT 415 Commercial Theory

Completion of transcription portfolio, successful completion of piano proficiencies, improved aural skills and style-based harmonic fluency

DATA POINT: Composite grades from transcription projects

Green: 85% students score 80 and above

Yellow: 75% students score 80 and above

Red: 65% students score 80 and above

### **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 Studio Techniques II

Pass Sophomore Technical Barrier with a score of 85 or above

DATA POINT: Score on barrier test on first attempt

Green: 85% of students score 85 or above

Yellow: 75% of students score 85 or above

Red: 65% of students score 85 or above

### **Goal #3**

*Demonstrate a basic understanding of how the music industry functions in the marketplace*

#### MC 104 Introduction to the Music Industry

Increased awareness of the scope of the music industry leading to more informed decision making concerning course work/internship selection

DATA POINT: Job shadowing/reflection paper

- High – student communicates a clear understanding how the job functions in the industry
- Med – student communicates a fairly clear understanding how the job functions in the industry but lacks some insight
- Low – student lacks insight into how the job functions in the industry

Green: 90% of students receive "high" mark on paper

Yellow: 85% of students receive "high" mark on paper

Red: 80% of students receive "high" mark on paper

## Assessment Data

### **Goal #1**

*Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation*

17 MUCL majors combined for a class average grade of 73% (C-). Four students failed to complete all transcriptions and received a "0" for those assignments.

Letter grade breakdown

A=7

A-=2

B+=1

B=3

C-=1

D+=1

D-=1

F=1

76% of the students scored 80 or above on the transcription project

**YELLOW**

### **Goal #2**

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

72% of MUCL students passed the barrier exam.

**RED**

### **Goal #3**

*Demonstrate a basic understanding of how the music industry functions in the marketplace*

No data. See below for discussion.

## Analysis of Assessment Results

### **Goal #1**

*Demonstrate critical listening and theoretical skills through transcription, harmonization, composition or arranging and style differentiation*

This data is skewed slightly by the few students who did not complete all of the assigned work. Using only the scores from students who actually turned in all four assignments easily gets us in the **GREEN** range.

**Goal #2**

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

In discussing our status of "red," we feel that we need to re-evaluate and perhaps redefine what constitutes a successful barrier experience. We do not specifically teach "to" the barrier in Tech II (the class that precedes taking of the barrier exam), and it has been our experience that some very good students who later demonstrate great proficiency in the studio can fail to achieve the desired score of 85 when taking the barrier for the first time. We see some test anxiety playing a role here as well. We allow these students a second chance at this exam, and most then pass without difficulty. Thus, we should consider changing the data point to read, "Score on barrier test on first or second attempt." Doing so would move us into the "Green" and, we think, more truly represent our students success in achieving the stated goal.

**Goal #3**

*Demonstrate a basic understanding of how the music industry functions in the marketplace*

A new faculty member now teaching MC101 did not assign a job shadowing paper.

**Improvement Plans****Goal #2**

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

See note above

**Goal #3**

*Demonstrate a basic understanding of how the music industry functions in the marketplace*

After further consideration, it is felt that Goal #3 speaks more to our Music Business majors and is not an appropriate assessable goal for our Commercial Music degree. Thus, this goal should be eliminated from the assessment document.

**BM: Music Education**

In addition to the general goals stated for all music majors, the music education degree maintains three specific goals:

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 their teaching.

A successful music education graduate is ready to begin teaching music in the K-12 setting. The music education program prepares students to become successful school music educators and is offered with two available emphases, instrumental and vocal. The curriculum includes the core School of Music requirements, including music theory, ear training, music history, applied lessons, ensembles, and piano proficiency, as well as the necessary courses required by the School of Education. In addition, students take methods courses appropriate for their chosen emphasis. These courses engage students in increasingly sophisticated content and techniques as they progress through the program. Currently the music education major with an emphasis in vocal music carries a minimum of 124 credits while the instrumental emphasis carries a minimum of 128

The program also allows students to gain important practical experience at various stages of the curriculum. The lab choir and lab band give students a chance to engage in peer teaching and to apply what they have learned in their methods classes. In addition, students teach at one of several practicum sites that have been established in nearby communities. They include elementary and middle school general music classes at a private Lutheran school, beginning and intermediate instrumental music rehearsals at a private Catholic school, and secondary choir rehearsals at a local public school. The culminating practical experience students receive is their student teaching placement which takes place over 14 weeks in their senior year. Overall, students are required to have 100 hours of observation and internship in addition to their time spent student teaching. Most of these hours are earned as part of various courses they take and many students earn much more than the required minimum.

As part of the teaching certification process for the state of Illinois students must take and earn acceptable scores in three state-sponsored tests; the Basic Skills Test, the Content Area Test, and the Test of Professional Teaching. Students are required to pass these tests at various stages in their program. In addition, they maintain an on-line portfolio that includes examples of their work, their philosophy of education, and demonstrates their mastery of the Millikin Teaching Standards. The portfolio includes a collection of Candidate Assessments that all education students complete as part of various classes in their program. These assessments are universal to all education candidates and are designed to address many of the standards required for state certification. Students must also apply for entry into the teacher education program before their student teaching year and show their personal and academic qualifications as future educators. Students must have a minimum GPA of 2.7 and must have acceptable grades in key methods courses in the major.

Millikin graduates are well respected educators throughout the country. Many teach in large school systems outside of Chicago or St. Louis and many others teach in neighboring states, particularly Indiana, Missouri, and Wisconsin. We also have a number of very successful teachers that currently hold significant positions in Texas and California. The current editor of the state music education journal and Chair of Governmental Relations is a Millikin graduate.

A unique feature to the Music Education program at Millikin is that students begin taking courses in their major in their freshman year. This first year they take two introductory education courses *ME 251: Introduction to Music Education* and *ED 120: Introduction to American Education*, which are designed to give them a broad understanding of education, and specifically music education. Both of these courses also require that students spend a certain amount of time observing music instruction in area schools and reflecting on what they have seen in journals. At the same time they are taking these introductory courses they also begin taking methods class designed to give them the technical musical knowledge needed to teach music. Also in the freshman year, they begin compiling their teaching portfolio and should take the first test needed for certification in the state of Illinois, the Basic Skills Tests.

In the sophomore year students further their understanding of teaching methods by enrolling in *ME 341: Principals and Methods of Elementary Music Education*. While enrolled in this course, students examine issues relating to the teaching of general music at the elementary level. In addition, each student participates in a weekly practicum experience at a local elementary school. Their study of conducting begins through two classes, *MT 405: Beginning Conducting* and either *MT406 Instrumental Conducting* or *MT 408: Choral Conducting*. Simultaneously, they continue their study of instrumental and vocal teaching techniques in specific methods classes and they participate in peer teaching settings, *ME 150: Lab Band* or *ME 151: Lab Choir*, which give them an opportunity to apply teaching methods in a supervised setting in collaboration with student colleagues.

In the junior year students participate in their final methods classes, including *ME 450/451 Secondary Methods*, intended to provide them with the remaining theoretical knowledge necessary to be a successful music educator. They also participate in a practicum experience which is located at a nearby school. In this situation they are expected to apply teaching methods in a realistic classroom setting with K-12 music students and reflect on those experiences in their teaching journals. Students also enroll in two higher level courses in the Education Department, *ED 201 Human Development & Schools* and *ED 310 Ed Psych & Discipline*, and take the next test needed for Illinois Teaching Certification, the Content Area Test.

Finally, in their senior year students are placed in an area school and paired with an experience music educator. Students are gradually given more teaching responsibility as their placement evolves and they are observed by a University Supervisor who monitors this process. After their student teaching experience they are able to take their final certification test, the Test of Professional Teaching.

### **BM: Music Education Curriculum Map**

	<b>Goal #1</b> (Teaching methods, learning theories, history, philosophy)	<b>Goal #2</b> (Deliver instruction, materials and technology)	<b>Goal #3</b> (Planning, assessment, and reflection)
ME 251	x		
ME 341		x	

ME 470-471		x	
MT 405			x
ED 120	x		
ED 201	x		
ED 310		x	
ED 320	x		
<b>Instrumental Emphasis</b>			
ME 101	x		
ME 201	x		
ME 301	x		
ME 102	x		
ME 202	x		
ME 302	x		
ME 408	x		
ME 150		x	
ME 450	x		
ME 460			x
MT 406			x
MT 311			x
<b>Vocal Emphasis</b>			
MT 408			x
MU 211			x
ME 151			x
ME 351	x		
MU 455	x		
ME 400	x		
ME 411			x
ME 451	x		
ME 453		x	
ME 461			x

## Assessment Methods

### **Goal #1**

*Demonstrate an understanding of current teaching methods and learning theories, as well as their philosophical foundations and historical origins.*

#### *ME 251 Philosophy Statement*

Students will articulate a well-supported and coherent philosophy of education based on current teaching methods and theories

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Data Point: Grades from philosophy statements

Green: 80% students score B and above

Yellow: 80% students score B- and above

Red: 80% students score C+ and above

### **Goal #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.*

#### *ME 470/471 Student Teaching*

Students will teach music in a school setting under the supervision of an experienced music educator and university supervisor.

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Data Point: University Supervisor's Grades from Student Teaching Evaluations

Green: 85% students will earn an A- or above

Yellow: 75% students will earn an A- or above

Red: 65% students will earn an A- or above

### **Goal #3**

*Plan instruction, evaluate its effectiveness using formal and informal assessment strategies, and reflect on the efficacy of their teaching.*

#### *ME 460/461 Music Ed Practicum*

Students will plan for instruction as part of a school based teaching practicum and reflect on its effectiveness in a detailed journal.

---

Data Point: Grades on Music Ed Practicum Class.

Green: 80% students score B+ and above

Yellow: 80% students score B and above

Red: 80% students score B- and above

## Assessment Data

Student performance data on the stated assessment tools over the past two years revealed the following results:

### **Goal #1**

*Demonstrate an understanding of current teaching methods and learning theories, as well as their philosophical foundations and historical origins.*

Total = 82% of students received a B or above for their music education philosophy paper.

GREEN

### **Goal #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.*

---

Total = 88% of students received an A- or above for their semester of student teaching

GREEN

### **Goal #3**

*Plan instruction, evaluate its effectiveness using formal and informal assessment strategies, and reflect on the efficacy of their teaching.*

Total = 80% of students scored B or above for their teaching practicum.

YELLOW

## Analysis of Assessment Results

### **Goal #1**

*Demonstrate an understanding of current teaching methods and learning theories, as well as their philosophical foundations and historical origins.*

Since this area proved to be a weakness in past years, more time has been spent in class developing clearly articulated philosophy statement and additional materials have been used to help students craft their statements and provide examples.

### **Goal #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.*

Progress towards student teaching has remained strong. Student generally enter prepared to face the challenges they will meet and perform well

### **Goal #3**

*Plan instruction, evaluate its effectiveness using formal and informal assessment strategies, and reflect on the efficacy of their teaching.*

While the music education faculty still feels that our practicum experiences are extremely valuable for our pre-service teachers, the grades in this area dropped slight this year. This drop is largely due to a small number of students who failed to follow through on some of the record keeping and reflecting that is required as part of these experiences. We assume that performance in this goal will return to its previous high level next year.

### **Improvement Plans**

It is likely that in future years assessment data for music education will be changed to reflect assessment efforts that are already taking place as part of NCATE accreditation. This will provide more consistent criteria for assessment and better describe student progress toward specific goals such as lesson planning, reflection, and delivery of instruction.

### **BM: Music Performance**

The Bachelor of Music degree in Performance is designed primarily to prepare students for graduate study. Students who do not choose to attend graduate school have found that through this program they have acquired the skills necessary for a variety of music occupations such as: creating their own private studio; performing in community level orchestras, bands and opera companies; directing church music programs; teaching in private schools; and accompanying or collaborating in various musical events and venues.

Students who have chosen to continue with graduate study on their instrument have found their way into various performance venues (opera houses, concert stages, orchestras, chamber ensembles, etc.) or have found teaching positions in colleges and universities. In addition, some performance track students choose to pursue graduate work in other music areas including: (a) musicology, (b) music theory, (c) conducting, and (d) composition. Students have found their Millikin training to be appropriate and effective preparation for all of these related programs.

The performance curriculum has had a long and distinguished history within the School of Music. Because of the selective nature of the individual programs, between 35 and 45 students will be enrolled during any given year. The programs are designed to challenge and train the most motivated and the most talented students. Most SOM faculty (full-time and part-time) are involved with these programs either as studio teachers, classroom teachers, ensemble conductors, or opera directors. No individual teaches in the performance curriculum exclusively.

In addition to the core curriculum, the rigorous program includes: (a) private study of a specific instrument with an increase in the number of credits and significantly raised expectations for artistic development, (b) preparation and presentation of two solo recitals, (c) advanced music history and music theory course work, (d) study of pedagogy and literature for the specific instrument, and (e) the development of leadership skills for principal positions in the various performing ensembles and opera.

Our learning story is based on empirical and peer-related models. Learning is accomplished through private lessons, coaching, and ensemble experiences. The

primary method of teaching and learning in any performance degree focuses on attaining the technical skills and artistry needed to master a musical instrument. At Millikin, priority is placed upon the learning passed directly from the master teacher to the student. Additionally, the experiences offered through master classes, chamber music & large ensembles, and solo performance opportunities, help to hone artistic skills in a nurturing environment.

Core music courses in theory & analysis, history, and conducting develop analytical thinking, research skills, and writing abilities. Upper level electives fill out and deepen this knowledge and these skills. Composition electives develop the creative aspect of the performance student. Pedagogy classes prepare the student for a lifetime of studio teaching that will be the 'bread and butter' of most careers in the field.

The range of electives possible in the performance major is purposely wide and flexible in order to be tailored to the individual student's needs and emphasis. The challenge of advising in this major hinges on finding the best, most personalized plan to encourage and build the unique talents of each student and to steer that person toward the best future growth-potential plan possible. This requires intensive scrutiny and collaboration from the advisor and studio teacher throughout each student's tenure at Millikin. The performance major is undoubtedly one of the most individual-oriented and unique offerings of the university.

### BM: Music Performance Curriculum Map

Learning Goals: Curriculum Map: Performance Degrees  
 P = piano    V = voice    I = Instrumental

<u>Class</u>	<u>Area</u>	<u>Goal #1</u> Demonstrate rigorous performance competency (solo and ensemble)	<u>Goal #2</u> Develop extended musical knowledge in history, theory, and conducting.	<u>Goal #3</u> Learn pedagogy and literature for specific applied area
Option A elective (Music Theory)	all		X	
Large ensembles	all	X		
MU360 Keyboard accomp.	P	X		
MU 132,232,323,432 Opera Theatre	V	X		
Small Ensembles	P & I	X		
<b>Private Lessons</b>	<b>all</b>	<b>X</b>		
MU 330 Jr. Recital	all	X		
MU 430 Sr. Recital	all	X		
Piano Proficiency	all	<b>X</b>		
MC301 Intro Midi	P & I	X		
MU 302 Survey Solo Song Lit	V			X
MU 307 Survey of Piano Lit	P			X

MU 455/456 <b>Voc Ped/ Prac</b>	<b>V</b>			X
<b>MU4##...area specific Teach Applied Music</b>	<b>I</b>			<b>X</b>
MU 453/454 <b>Teach App. Mus.: Piano</b>	<b>P</b>			<b>X</b>
Music History Elective	V & P		X	
MT 405 Conducting	all		X	
Music Theory Electives: MT 311; MT 403; MT 404; MT406; MC 310 (8 – 10 credits)	I		X	
MT 403 Form & Analysis	P		X	
MT 404 Counterpoint	P		X	
MU 460 Voc. Perf. Seminar	V	X		
MU 211, 212 Diction	V	X		

### Assessment Methods

#### Goal #1

*Demonstrate rigorous performance competency (solo and ensemble)*

Private lessons: All instruments use a jury process for the final exam and all areas use the same assessment form to evaluate the juries

DATA POINT: Jury grades and assessment numbers for Fall 2007 semester.  
(NOTE: it is important to remember that jury grades and final studio grades are not the same. A jury grade measures a student's performance at a particular moment. A studio grade indicates the growth and work ethic over the course of an entire semester.)

Expectations for minimum grades and assessment scores are:

Freshmen ... Grade of B- ... Assessment score of 7/15

Sophomores ... Grade of B ... Assessment score of 8/15

Juniors ... Grade of B ... Assessment score of 10/15

Seniors ... Grade of B+ ... Assessment score of 11/15

Green: 85% of students meet/exceed minimum

Yellow: 75% of students meet/exceed minimum

Red: 70% of students meet/exceed minimum

#### Goal #2

*Develop extended musical knowledge in history, theory, and conducting.*

MT 405 Conducting: Hands-on conducting experience in a lab situation;  
Elimination of the evaluation of MT405 is being considered as a form of assessment in this area.

DATA POINT: Final exam grade: C is minimum. Students unable to gain a C in the class probably display foundational musical weaknesses such as keeping a steady beat, basic awareness of patterns and standard gestures



Green: 90% of students finish with a C or better  
Yellow: 80% of students finish with a C or better  
Red: 75% of students finish with a C or better

**Goal #3**

*Learn the pedagogy and the literature for the specific performance area.*

MU 455/456 Vocal Pedagogy / Practicum  
MU 453/454 Teaching Applied Music: Piano  
MU 4##... Teaching Applied Music (Various instruments—area specific)

DATA POINT:

A Pedagogy Assessment Questionnaire was piloted to a group of string pedagogy

**Analysis of Assessment Results**

**Goal #1**

*Demonstrate rigorous performance competency (solo and ensemble)*

Fall 08___	Grade	Scale	# of Students
FR	100%	7.57	22
SO	100%	9.30	18
JR	100%	10.46	8
SR	100%	11.27	12

Jury scale results indicated that performance achievement increased according to participants' year in school (freshman, sophomore, junior, and senior), indicating that the multidimensional assessment rubric created by the School of Music can effectively measure student achievement in the area of solo music performance.

**GREEN**

**Goal #2**

*Develop extended musical knowledge in history, theory, and conducting.*  
All students completed MT 405 (Conducting) with a grade of C or better.

**GREEN**

(We propose to change this to an upper division theory or history, eliminating conducting as a universal data point.)

**Goal #3**

*Learn the pedagogy and the literature for the specific performance area.*

No date available

**Improvement Plans**

**Goal #1**

*Demonstrate rigorous performance competency (solo and ensemble)*

The use of our data drawn from end of semester juries continues to be the most accurate tracking tool for this goal. Its success relies solely on continued collection of data over the course of each student's 4-year academic career. Use of grades from junior and senior recital outcomes could provide additional data if necessary.

**Goal #2**

*Develop extended musical knowledge in history and theory.*

It has been determined that we either eliminate this goal entirely or eliminate conducting as a data point, moving to a requirement that all students select either an upper division theory or history instead. The grade for this class would then be used as the data point at a slightly lower green light. A grade of 70% or higher was suggested.

**Goal #3**

*Learn the pedagogy and the literature for the specific performance area.*

In our previous attempts to assess this area, we concentrated our efforts the observation of pedagogy students teaching children through the preparatory department. This has provided an invalid method of assessment. Quite often, the student is not even involved in teaching due to a lack of "children" enrolled in preparatory lessons. Additionally, not all teachers can find the extra time to observe these lessons. This is an inefficient use of time in our estimation.

The artifacts to be used in **Goal #3** for the pedagogy and literature aspects of the performance area need to be changed. A uniform artifact could be drawn from projects or assignments in the Pedagogy classes for each instrument or area. The drawback here is that there are no common data points from class to class and teacher to teacher. Each instructor's individual approach to applied teaching is more or less based on his/her personal experiences and educational background. Differences exist in terms of what each applied teacher believes to be necessary or important. The diversity of approach is the problem.

A possible solution could be to get the performance faculty to agree on one (1) across-the-board element to be used as a data point. Possible examples could be: common final projects such as producing a graduated course of study document, or requiring the students to do the lesson observations (having the students observe a variety of studio teachers, with a response paper being the final document). Until we look at all performance syllabi and/or have some sort of collaborative agreement, we won't know if such a common element can exist.

**Summary Assessment**

We are doing a certain amount of restructuring of the goals in order to improve the method of collecting evaluative data. Changes being considered can be seen in the improvement plans to Goals #2 and #3 above. The lack of a uniform assessment method for the pedagogy classes must be addressed (Goal #3). Reevaluation of Goal #2 has led us to the determination that conducting (MT405) is not an appropriate course to be evaluated since it does not produce an effective data point. Rather, choosing an upper division theory or history course as a uniform requirement seems to be more in the spirit of the stated goal. BM: Music Performance

**B.A.: Music**

The Bachelor of Arts degree in music is designed for students who wish to obtain a degree in music while also having opportunities to explore avenues of intellectual

inquiry outside of music or to take a broader range of courses in music than our more specialized majors permit. All Bachelor of Arts students complete the music core, through which they gain basic mastery in an area of applied study, music theory, and music history. Moreover, as with B.A. students across the university, students are expected to build a foundation of understanding grounded in the liberal arts through a sequence of courses in modern languages, literature, and historical studies.

B.A. students are consistently encouraged to explore the ways that the fine arts intersect with one another and to examine the role of the arts in society. As such, whereas all other music majors must attend fourteen recitals per semester as part of the applied curriculum, Bachelor of Arts students are expected to attend twelve recitals, one art show, and one theatre production. Moreover, B.A. students are required to enroll in IN 400: Art and Democracy, a senior capstone course in which students: 1) explore ways to connect to and will reflect upon ways that art processes, organizations, and practices create aesthetic understandings and knowledge that are common among fine and performing arts disciplines; 2) engage in collaborative processes and efforts that further enhance art processes, organizations, or policies on campus or in the region; 3) develop the ability to write and speak about art and art processes in ways that demonstrate clear comprehension of theoretical and artistic concepts; and 4) develop strategies that further their ability to engage in advocacy for the arts within our democratic processes. This course, which was piloted in Spring 2008, serves BA students in music, theatre, and art and is taught by faculty drawn from the College of Fine Arts.

### B.A. Curriculum Map

Class	Goal #1
	Demonstrate analytical and critical competence in multiple fields of inquiry within music and/or across disciplines.
IN 400	X
Modern Languages	X
History	X
Literature	X

### Assessment Methods

#### Goal #1

*Demonstrate analytical and critical competence in multiple fields of inquiry within music and/or across disciplines.*

IN 400: Art and Democracy Grant Project

Students will develop and implement an art project that improves the life of the community and that demonstrates collaboration between academic and/or artistic disciplines.

#### DATA POINT

Grant Project Grades:

GREEN: 90% of students receive a B or higher on the grant project.

YELLOW: 80% of students receive a B or higher on the grant project.

RED: 75% of students receive a B or higher on the grant project.

## **Assessment Data**

### **Goal #1**

*Demonstrate analytical and critical competence in multiple fields of inquiry within music and/or across disciplines.*

IN 400: Art and Democracy Grant Project (Spring 2009)

IN 400 was not offered in AY 2008-09, so no data is available.

### **Analysis of the Data**

In the past three years, the faculty of the College of Fine Arts has been discussing ways to distinguish the Bachelor of Arts majors from their more focused programs. The School of Music has struggled with this problem due to the many ways that the major functions; it is at once a transitional major as students develop the applied and academic skills required for admittance to the more focused majors, a major for students who wish to declare a second major and/or minor, and a major for students who wish to develop a broad understanding of music in order to prepare for graduate study in music theory or musicology. As such, the greatest strength of the B.A.—its flexibility—is also its greatest weakness, as learning goals are developed for individual students.

During FT 2008-09, the faculty approved revisions to the B.A. Music curriculum that encourage interdisciplinary understandings within the arts. The recital attendance policy, which forms a core of applied music study, was modified to require that students attend events in art and theatre as well as music. In addition, IN 400 was adopted as a required course for the major beginning with students entering on the 2008-09 *Bulletin*, and audit sheets were revised to encourage students to take additional upper-level electives in music.

Since IN 400 was not offered during FY 2008-09, we have no data to assess. The course is expected to be offered in Spring 2010, at which time we will have assessable data.