

**Millikin University
School of Music
FY10 Assessment Report**

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 340 majors and 35 minors. The facilities in the Perkinson Music Center include 25 student practice rooms, 4 traditional classrooms, a class piano lab, a 24-station CAI lab, a beautiful 175 seat auditorium (Kaeuper Hall), a state-of-the-art recording studio and video-editing suite, and a new digital surround-sound studio. 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. 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 attention.

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 two 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

	Goal #1 Develop musical skills through listening, analysis, playing an instrument and/or voice	Goal #2 Develop an understanding of music in an historical and cultural context
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		

*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

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

Research Project

Green: 80% receive C or above

Yellow: 70% receive C or above

Red: 65% receive C or above

Assessment Data

Goal #1

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

Jury Data 09-10

Freshman: 7.133

Sophomores: 7.99

Juniors: 9.46

Seniors: 9.62

GREEN

Music Theory Final Exam Scores

MT111 total students=125
66% achieved a grade of B- or better
83% achieved a grade of C- or better

MT113 total students=122
81% achieved a grade of B- or better
95% achieved a grade of C- or better

MT211 total number of students=67
55% achieved a B- or better
76% achieved a C- or better

MT213 total number of students= 64
59% achieved a B- or better
81% achieved a C- or better

MT112 =103 students
79% achieved a grade of B- or better (Note improvement from stats from Fall* below)
88% achieved a grade of C- or better *

MT114= 103 students
85% achieved a grade of B- or better *
95% achieved a grade of C- or better (*stayed the same)

MT212=66 students
54% achieved a grade of B- or better
70% achieved a grade of C- or better

MT214=62 students
81% achieved a grade of B- or better*

84% achieved a grade of C- or better*

Goal #2

Develop an understanding of music in an historical and cultural context

MH 211: Survey of Western Music I

- Fall 2009: 95.1% of students (59 of 62) scored a final grade of "C" or higher.

GREEN

- Spring 2010: 94.7% of students (18 of 19) scored a final grade of "C" or higher.

GREEN

MH 316: Introduction to Ethnomusicology

- Fall 2009: 92% of students (23 of 25) scored a "C" or above on the research project.

GREEN

- Spring 2010: 75% of students (33 of 44) scored a "C" or above on the research project.

YELLOW

Analysis of Assessment Results

Goal #1

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

1. Jury Assessment Data

Again this year, the result of applied juries reveal a marked increase in scores from year to year suggesting increased performance skills as students progress through the their applied lessons. We are satisfied with the consistency of these results and the amount of increase we've seen over the years.

Music Theory Final Exam Scores

This is the first year we collected this data, thus, we cannot really draw any conclusions at this point. We will track this over the next several years to determine any trends and to establish a baseline for analysis.

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.

The results for this year indicate that the multi-faceted approach to musicological pedagogy that is currently in use continues to be successful. As such, these results indicate that those 2009-10 MH 211 students should have a broad knowledge of musical literature from antiquity to 1750.

- *MH 316: Introduction to Ethnomusicology*

The group research project is the core activity for students enrolled in MH 316. Students are expected to develop comprehensive web and/or print resources that provide a broad introduction to a specific music-culture. This project unfolds over several steps, including a strategic plan, self evaluations, peer evaluations, and two drafts. The project 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), including 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 group research 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. The "yellow" status of the Spring 2010 projects is the consequence of several students who did not submit peer evaluations and self evaluations, resulting in the lowering of their grade by five points for each missing document.

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	<i>GOAL #1</i> Gain field experience in music business (*)	<i>GOAL #2</i> Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities	<i>GOAL #3</i> Demonstrate a basic understanding of music industry functionality, including the legal environment
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

- 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

MC450: Senior Music Business Capstone

Data Point

Creation of a detailed business plan for a hypothetical music business venture

- High – excellent plan with high feasibility and detailed goals and objectives
- Med – good plan with some feasibility and somewhat detailed goals and objectives
- Low – poor plan lacking both feasibility as well as detailed goals and objectives

GOAL #3

Demonstrate a basic understanding of music industry functionality, including the legal environment

MC 312: Legal Issues in Music

DATA POINT

Term Paper: Case analysis

- High – student communicates a clear understanding of fundamentals of the legal environment in which music business takes place
- Med – student communicates a fairly a clear understanding of fundamentals of the legal environment in which music business takes place
- Low – student lacks insight into the legal environment in which music business takes place

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

GREEN**GOAL #2**

Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities

RED**GOAL #3**

Demonstrate a basic understanding of music industry functionality, including the legal environment

RED**Analysis of Assessment Results****Goal #1**

Gain field experience in music business

Our Music Business students continue to excel in their work environments. We continue to work with our students to locate diverse and challenging internship destinations. Employer supervisor evaluations are overwhelmingly positive.

Goal #2

Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities

MC450 is still in the development phase, and we did not deliver as much course content as it relates to the development of a business plan as we would hope. We did manage to get the students introduced to the basic concepts of business plan writing and the articulating of goals and objectives. We are making progress, but our students are not yet able to develop a complete business plan. We also find that some students are far less entrepreneurial in their thinking than others, and, thus, this exercise does not speak to all students' aspirations.

Goal #3

Demonstrate a basic understanding of music industry functionality, including the legal environment

MC312 is probably the most academically rigorous course in our Music Business curriculum, and our students find this writing assignment the most challenging portion of this class. It's possible that some students may have an understanding of the issues that they are unable to as successfully demonstrate in a term paper as they might on an exam. In other words, a student may grasp the content, but still write a bad or average paper.

Improvement Plans

Goal #1

Gain field experience in music business

We are working to increase our database of quality and diverse destinations for our students.

Goal #2

Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities

We are finding that the idea of self-employment is not going to resonate with all students. At the same time, our students need to understand that the highly competitive and constantly changing landscape of music business may at times requires an entrepreneurial mindset in order for one to succeed. We are now introducing our freshmen Music Business students to entrepreneurial concepts in our Intro to Music Business course. Thus when they arrive in our Senior Capstone class years alter, they will have at least thought about self-employment as it relates to music and music business.

Regarding specific changes to our Capstone class, one important change we are making will be to move this class from a 50 minute MWF meeting to a longer seminar format that will meet once per week in the evening. We hope this will enable us to more easily bring to campus successful entrepreneurs to share their stories with our students. This will also give the students more time and opportunity for a more meaningful exchange with each guest.

We will also be developing a rubric to evaluate business plans, and our faculty member teaching this course will continue his professional development to increase his expertise in the delivering of this course's content.

Goal #3

Demonstrate a basic understanding of music industry functionality, including the legal environment

We are discussing the possibility of changing our data point from the paper grade to the overall course grade, the thought being that the course grade might be a better indicator of the students overall level of comprehension.

We also feel that this class, "Legal Issues in Music," can in many aspects be considered a sequential follow up to our "Intro to Music Business." As we now have the same faculty member teaching both of these classes, and as he gains more experience, we feel we can better leverage this situation, laying out a firm foundation of copyright and legal issues in our "Intro" class, and building upon those concepts in the 300 level "Legal Issues" class.

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
ML _ (applied)	X	
MO _ (ensemble)	X	
MC 101		
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

Assessment Data

Goal #1

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

16 MUCL majors combined for a class average grade of 89% (B+). Five students failed to complete all transcriptions and received a "0" for those assignments.

Letter grade breakdown

A= 11

C = 2

C- = 2

D+ = 1

69% of the students scored 80 or above on the transcription project

Red

Goal #2

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

71% of MUCL students passed the barrier exam.

RED**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.

Improvement Plans**Goal #1**

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

We do not see a major problem here. The students are doing good work, and, as is mentioned above, our data gets skewed by the few students who fail to complete all of the assigned transcriptions. (It should be noted that we had far fewer missing transcriptions this year than we did last year.)

Goal #2

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

Our barrier exam remains a necessarily rigorous test that students desiring to attain the level of "approved studio engineer" for our Millitrax Studio must pass. That said, the Music Industry Studies faculty has been discussing and evaluating our stated learning objectives for the classes that lead up to the barrier (Studio Techniques I and II). We have agreed that there is room to accelerate the delivery of content and to increase the scope of objectives for these classes. To that end we are already implementing changes in our curriculum to accommodate this accelerated pace.

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

	Goal #1 (Teaching methods, learning theories, history, philosophy)	Goal #2 (Deliver instruction, materials and technology)	Goal #3 (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		
Instrumental Emphasis			
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
Vocal Emphasis			
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

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.

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 = 84% 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 = 94% 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 = 84% of students scored B or above for their teaching practicum.

GREEN

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.

The data point for Goal #1 falls into the **GREEN** category this year after several years in the **YELLOW**. This change likely reflects an increased focus on philosophy and advocacy in the Introduction to Music Education (ME 251) class. Current students spend a significant portion of a week discussing current philosophical perspectives in music education and reading materials that summarize these ideas.

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.

Results of student teaching evaluations for this year's students are very similar to those in past years. Our students are well prepared for student teaching and largely find success when they are placed in area schools.

Goal #3

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

The music education faculty feels that our practicum experiences provide an excellent opportunity for students to work in realistic classrooms with school-aged students. Since the locations for the practicum experiences have been fairly consistent for 3-4 years now, the programs are now well matched to our students and correlate well to what they are learning in their courses.

Improvement Plans

We plan to continue exploring ways to strengthen students' ability to articulate and support a clearly defined philosophy of teaching music by continuing to search for relevant materials and strategies for writing and research.

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		
Private Lessons	all	X		
MU 330 Jr. Recital	all	X		
MU 430 Sr. Recital	all	X		
Piano Proficiency	all	X		
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 Voc Ped/ Prac	V			X
MU4##...area specific Teach Applied Music	I			X
MU 453/454 Teach App. Mus.: Piano	P			X
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 Special Topics in Analysis	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 2009-10

(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.

Upper level music theory and history courses – final grades

MT 403 Form and Analysis

MT 404 Special Topics in Analysis

MH 360 Beethoven (upper level musicology)

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:

Vocal and piano areas have a history of built in assessment imbedded into their respective course above. For all other applied areas, students will be required to complete two observations of teachers in areas outside their own, as well as a reflection paper. Rubrics will be developed for these during the 2010-11 year.

Analysis of Assessment Results

Goal #1

Demonstrate rigorous performance competency (solo and ensemble)

2009-10	Grade	Scale	# of Students
FR	3.57	7.91	21
SO	3.61	8.92	24
JR	3.76	10.86	20
SR	3.72	10.99	7

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.

Recital Data

Junior Recital 10 students Ave. Assessment = 11.46
 Senior Recital Too few data points

GREEN

Goal #2

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

MT 403 Form and Analysis	2.86
MT 404 Special Topics in Analysis	2.85
MH 360 Beethoven (upper level musicology)	2.81

GREEN

Goal #3

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

No data available

RED

Improvement Plans

Goal #1

Demonstrate rigorous performance competency (solo and ensemble)

This is first year that we are tracking junior and senior recital grades and assessments. Once this plan cycles several more times we will be able to get a better picture on how we are doing with this learning goal.

Goal #2

Develop extended musical knowledge in history, theory and conducting.

We have included grades from our upper level theory and history courses for the first time in assessing this learning goal. Once this plan cycles several more times we will be able to get a better picture on how we are doing. The conducting piece needs to be eliminated as it is very difficult to assess.

Goal #3

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

Develop a rubric for the student observation forms and collate data from the piano and voice area.

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 (will be offered Spring 2011), thus no data available at this time.

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 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 2008-09, we have no data to assess. The course is expected to be offered in Spring 2011, at which time we will have assessable data.