

**Millikin University  
School of Music  
FY11 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.

Assessment Format

What follows are the assessment plans for the following areas: SOM Music Core, BM: Music Education (Vocal/Instrumental), BM: Music Performance (Vocal/Instrumental), BM: Music Business, BM: Commercial Music, BA: Music. For each area, the methods used for assessment, assessment data, analysis of the data, and plans for improvement are listed. 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**

Assessment Methods

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

Final Grade

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 2010-2011

Freshman: 7.43

Sophomores: 8.17

Juniors: 9.30

Seniors: 9.38

GREEN

Music Theory Final Exam Scores

MT111 total students (Spring 2011)=11

45.45% achieved a grade of B- or better

63.63% achieved a grade of C- or better

MT113 total students (Spring 2011)=11

54.54% achieved a grade of B- or better

72.72% achieved a grade of C- or better

MT112 total students (Spring 2011)=89

78.65% achieved a grade of B- or better

88.7% achieved a grade of C- or better

MT114 total students (Spring 2011)=89

79.77% achieved a grade of B- or better

95.5% achieved a grade of C- or better

MT211 total students (Spring 2011)=11  
36.36% achieved a B- or better  
81.81% achieved a C- or better

MT213 total students (Spring 2011)=13  
61.5% achieved a B- or better  
69.2% achieved a C- or better

MT212 total students (Spring 2011)=67  
71.6% achieved a grade of B- or better  
94% achieved a grade of C- or better

MT214 total students (Spring 2011)=67  
70.1% achieved a grade of B- or better  
91% 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 2010: 86.31% of students (82 of 95) scored a final grade of "C" or higher.

GREEN

#### MH 316: Introduction to Ethnomusicology

- Fall 2010: 100% of students (32 of 32) scored a final grade of "C" or higher.

GREEN

- Spring 2011: 76.92% of students (30 of 39) scored a final grade of "C" or higher.

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 second year we collected this data, and miscommunications between the Assessment Committee and the Music Theory Coordinator resulted in the collection of data for only the Spring 2011 term. Consequently, 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 2010-11 MH 211 students should have a broad knowledge of musical literature from antiquity to 1750.

- MH 316: Introduction to Ethnomusicology

The data point for this course has been changed from previous years in order to reflect the increasing variety of pedagogical approaches undertaken by the instructors in this course. While all instructors require students to develop an independent research project, those projects take many shapes and are, therefore, difficult to assess from year to year. Moreover, the instructors in this course use a variety of assessment tools within each course, ranging from examinations and daily writing assignments to larger term papers. Consequently, final grades are a better reflection of student learning than the final papers alone.

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 2011 results is the consequence of several students who did not submit all of the assignments for the course.

## **BM: Music Business**

### 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, and the quality and number of our destinations continues to expand. Our internship program is on very sound footing and is a strength of our program.

### Goal #2

Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities

As we continue to develop our senior capstone course, we find that our colleagues in the Tabor School of Business are better qualified to deliver content relevant to the creating of a business plan. In fact, all of our students gain some experience with this topic in their business classes. So, we are moving away from the making of a business plan as a key component of this class.

Progress was made this year in transitioning this class away from our previous model. We went with a reading and discussion format (not unlike a graduate seminar) that explored the current trends toward entrepreneurship in the arts how our curriculum serves the current music business environment. But we remain on "red" with this assessment point until we develop a new measuring tool for meeting our stated goal.

### 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. While we are still technically in "RED" here, it should be noted that the scores on this paper have improved over last year. 75% of our students scored a "B" or better on this paper, with 50% of the students scoring a high "A". Improved scores can, we believe, be attributed to better content delivery and commitment to helping our students not only understand the content, but to be able to clearly articulate what they have learned within the framework of the term paper.

## Improvement Plans

### Goal #1

Gain field experience in music business

We are always working to increase our database of quality and diverse destinations for our students. We'll also be adding an occasional Music Business "Special Seminar" to bring together all of our music business students (freshmen – senior). We intend to use this format to give our seniors an opportunity to discuss how they found their internship destinations and what kinds of experiences that had while serving their internship. We feel this will help prepare our younger students for more meaningful internship experiences in turn.

#### Goal #2

Demonstrate a basic understanding of business theory and recognizing entrepreneurial opportunities

We seek a complete reimagining of the Senior Music Business Capstone class. Exit surveys tell us our departing seniors would like more specific learning opportunities in the doing of music related commerce, as in the distribution and marketing of music and music related products and services. We are thus developing a practice-learning curriculum for our capstone class that will require of them to create from nothing an e-commerce solution and detailed marketing plan for an imagined (or real?) music related product or service.

We are excited about the unique potential this new project offers, and we feel it can provide us with a useful assessment tool as well. Further, our instructor for this course has launched his own record label and is using his ongoing experiences to inform his pedagogy for the capstone curriculum. We are confident that we can turn this course into a true strength of the program.

#### Goal #3

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

At this point, we may need to consider if our assessment rubric is too rigorous at this data point. We feel that this is a very high quality class and strong instruction and good student outcomes. Course evaluations and senior surveys support this.

While there is always room for improvement, we like where this course fits in our curriculum, and we like its theoretical and academically rigorous aspects. We feel like it contrasts appropriately with the more overtly vocational portions of our overall music business curriculum.

### **BM: Commercial Music**

#### 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

65% of the students scored 80 or above on the transcription project

Letter grade breakdown

A = 5

A- = 6

B+ = 2

C+ = 1

C = 6

Red

Goal #2

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

80% of MUCL students passed the barrier exam.

Yellow

Analysis of Assessment Results

Goal #1

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

This year, students did fewer transcriptions than in past years, thus those that did poorly on the first had fewer opportunities to improve their overall average grade. We feel this has contributed to lower than normal averages for this assignment.

Goal #2

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

Last year's report articulated our desire to keep our barrier exam rigorous, but to increase the amount of content delivered in our courses leading up to the exam (Studio Tech I and Studio Tech II). We've begun that work, and have improved from "Red" to "Yellow" at this assessment point.

### Improvement Plans

#### Goal #1

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

We will return to giving a larger number of transcription assignments, giving students more opportunities to improve on their average should they do poorly on the first transcription.

#### Goal #2

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

We continue to make a serious commitment to strengthening our technical program. Our instructors have added an additional section in each of our technical classes in order to facilitate smaller class size and more hands on learning experiences for each student. We are confident this will lead to continued improvement in future barrier exam performance.

## **BM: Music Education**

### 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.

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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 year reveals 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 = 85% 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 = 91% 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 = 85% 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 again this year. This reflects a strong 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 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**

### 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 2010-2011

(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 and theory.

Upper level music theory and history courses – final grades

MT 403 Form and Analysis  
MT 404 Special Topics in Analysis  
MH 360 History of Country Music

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)

2010--11	Grade	Scale	# of Students
FR	3.64	8.30	13
SO	3.66	9.84	18
JR	3.57	9.19	16
SR	3.49	9.58	6

Jury results for performance majors, while slight lower for junior and seniors this year, still reflect strong results for these students. The lower scores for juniors and seniors are a concern, but with the relatively small sample size included (n=16, n=6) it is possible that one or two low scores may have skewed the results. We will consider this in the future to see if any long term trends develop.

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 History of Country Music	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.

2010/2011 Results: Only 3 students took these classes (out of 12). They were the only students in need of these courses to complete their degrees. The assumed number will be nine (9) in F11/S12 accounting.

Goal #3

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

Assessment of the Performance degree in Woodwinds, brass, and strings.

The data point is correct, however, it will not be fully implemented until 2011–12.

The agreed upon data point that will be collected is the lesson observations from the above mentioned performance area's pedagogy classes. The agreed upon rubric as drawn from the lesson observation should target key areas of intended insight, resulting in a more or less intentional design of the assignment. The artifacts collected from the pedagogy classes (observations) will be uploaded to a centrally accessible site (i.e. Moodle). In order to provide a more uniform and objective evaluation of the observations from semester to semester and year to year, only the teachers involved in the individual pedagogy course for that semester will be the responsible "jurors" of the materials, providing a more even distribution of the responsibility as well as assure more evenness in assessment. These applied teachers will read ALL of the observations submitted in the given semester (this is never a big number).

Assessment of the assignments will be facilitated by use of a "checklist" of universal expectations, approved by all concerned. The design of the checklist should help provide evidence of whether or not we are communicating what needs to be learned through this exercise. The checklist will not only insure uniformity in the assignment across all areas, but will provide the student with clearer idea of intent going into the assignment.

Intention: What are we trying to get them to learn?

The process of lesson observations is to provide insight into what is involved in studio teaching. What sorts of things are important in a successful studio...in an unsuccessful studio. There is always the possibility that the student will learn how NOT to teach. The idea behind observing applied lessons is to jump-start the student's understanding of how to proceed when teaching in a one-on-one setting, including: how to organize the allotted time, what materials need to be covered, how to set up the room, etc.

Performance Degree Assessment Checklist:

\_\_\_\_\_ Division of observed lesson. How was the lesson time apportioned?

\_\_\_\_\_ Student/teacher interaction. Demeanor. Discussion.

\_\_\_\_\_ Room set up. Atmosphere.

\_\_\_\_\_ Use of metronome, tuner, computer programs, etc. in lesson.

\_\_\_\_\_ Reed or repair work addressed.

\_\_\_\_\_ Listening. Use of recordings or play-alongs.

\_\_\_\_\_ Application/cross-over with theory and music history courses.

\_\_\_\_\_ Negative observations?

\_\_\_\_\_ What was drawn from the overall experience? Overview of ALL observations throughout the semester. (Oral presentation/Summary report)

## **B.A.: Music**

### 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 Kickstarter Project

Students will develop an art project and funding plan 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 project.

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

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

Assessment Data

Goal #1

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

RED

Analysis of the Data

Five BA music students enrolled in IN 400: Art and Democracy Grant Project in Spring 2011. 60% (N=3) students scored a B or higher on the Kickstarter project. Although these scores do not meet the current standards for success, the instructor of the course reports that all BA music students created viable arts projects and outlined specific plans to finance and implement their work. Moreover, these students drew upon a variety of different disciplines in their projects, including not only creative disciplines but finance, copyright law, and marketing. Moreover, all five students scored a 75% (C) or higher on the project, suggesting that further consideration should be given to the usefulness of this standard as it is currently defined.