

# Academic Program Assessment Report

**Assessment** is a term commonly used to encompass the process of gathering and using evidence to guide improvements.

SACSCOC requires that an institution "identifies expected outcomes, assesses the extent to which it achieves these outcomes, and provides evidence of seeking improvement based on analysis of the results".

## Be sure to **SAVE** your progress as you work!

### Academic Program

Music, B.S.

### Submission Due Date

2024-2025

### Assessment Coordinator Name

Robert Kelley

### Enter Assessment Coordinator Email

rkelly@lander.edu

## Program Goal

### Goal

#### Goal 1

**Program Goals** are broad and overarching statements about the skills, knowledge, and dispositions students are expected to gain by the end of their course of study (big picture). They support the Institution's Mission/Goals.

#### Program Goal

to demonstrate proficiency in performing music and an appreciation of the technique and artistry essential to performance at a professional level.

#### Pillar of Success Supported

High-Demand, Market-Driven Programs

## Outcomes

### Outcome 1

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

#### What type of Outcome would you like to add?

Student Learning Outcome

**Enter Outcome**

Average performance score of 70% or higher

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Performance Assessment Rubric and Rating Sheet

**Frequency of Assessment**

Final semester of applied study

**Data Collected for this Timeframe (Results)**

Overall average performance rating n=2 50% met

**Score (Met=3, Partially Met=2, Not Met=1)**

1

**Comments/Narrative**

One out of the two graduates for which faculty collected performance data scored above 70% on overall performance. The lack of data here is unfortunate, since faculty did not evaluate the senior recitals of our best performers in this cohort of five graduates. These graduates were evaluated using the new rubric, but we will need more than two data points to revise the performance outcome target scores as was planned last year. The new rubric is clearly yielding lower scores than the old one did, so with adjusted target scores we will be more likely to perceive future improvements in this outcome.

**Resources Needed to Meet/Sustain Results****Explanation of How Resources Will Be Used****Outcome 2**

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

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**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Level of repertoire: percentage of graduates at senior level

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Performance Assessment Rubric and Rating Sheet

**Frequency of Assessment**

Final semester of applied study

**Data Collected for this Timeframe (Results)**

Level of repertoire average rating n=2 50% met

**Score (Met=3, Partially Met=2, Not Met=1)**

1

**Comments/Narrative**

Only one of the two graduates whose senior performance was evaluated this year played repertoire deemed to be of senior level according to the rubric. As with all of the other performance outcomes, the small n value is insufficient for meaningful interpretation of the results. One of the two graduates had changed performance area halfway through their coursework and so was behind in their progress through repertoire difficulty levels, which caused this low value on all four performance outcomes, which are scaled to the repertoire level.

**Resources Needed to Meet/Sustain Results**

**Explanation of How Resources Will Be Used**

**Outcome 3**

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

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**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Technical mastery: percentage of graduates at senior level

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Performance Assessment Rubric and Rating Sheet

**Frequency of Assessment**

Final semester of applied study

**Data Collected for this Timeframe (Results)**

Technical mastery average rating n=2 50% met

**Score (Met=3, Partially Met=2, Not Met=1)**

1

**Comments/Narrative**

Only one of the two graduates whose senior performance was evaluated was performing at a technical level considered to be of senior level according to the rubric. As with all of the other performance outcomes, the small n value is insufficient for meaningful interpretation of the results. One of the two graduates had changed performance area halfway through their coursework and so was behind in their progress through repertoire difficulty levels, which caused this low value on all four performance outcomes, which are scaled to the repertoire level.

**Resources Needed to Meet/Sustain Results****Explanation of How Resources Will Be Used****Outcome 4**

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**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Musical artistry: percentage of graduates at senior level

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Performance Assessment Rubric and Rating Sheet

**Frequency of Assessment**

Final semester of applied study

**Data Collected for this Timeframe (Results)**

Musical artistry average rating n=2 50% met

**Score (Met=3, Partially Met=2, Not Met=1)**

1

**Comments/Narrative**

Only one of the two graduates whose senior performance was evaluated demonstrated musical artistry deemed to be of senior level according to the rubric. As with all of the other performance outcomes, the small n value is insufficient for meaningful interpretation of the results. One of the two graduates had changed performance area halfway through their coursework and so was behind in their progress through repertoire difficulty levels, which caused this low value on all four performance outcomes, which are scaled to the repertoire level.

**Resources Needed to Meet/Sustain Results**

**Explanation of How Resources Will Be Used**

## Goal Summary

**Goal Summary/Comments**

Because faculty failed to complete the performance assessment rubrics for 3 out of 5 graduating seniors in their jury or senior recital, no goals in the performance area of the music program were met in 2023-2024. We don't consider this to be a meaningful indicator of a need for change to our instruction in performance areas at this time, but we shall monitor the metrics for this goal over the next few years as the n values will be greater than 2. We still hope that we will be able to set new targets from these next few years' outcomes and can begin to gain insights on areas for improvement in our applied music instruction.

**Changes Made/Proposed Related to Goal**

We have yet to implement our plan to add a sophomore performance assessment to gauge how steady our students' progress is across their course of study. This is only a nice-to-have change, so including this is not a high priority this coming year. More important is assuring that faculty complete the assessment rubric for all students in their final semester of applied lessons so that we can begin collecting meaningful assessment data again.

**Upload Rubrics/Other Files**

## Goal 2

**Program Goals** are broad and overarching statements about the skills, knowledge, and dispositions students are expected to gain by the end of their course of study (big picture). They support the Institution's Mission/Goals.

**Program Goal**

to demonstrate a working knowledge of the theoretical concepts associated with the creation of music.

**Pillar of Success Supported**

High-Demand, Market-Driven Programs

## Outcomes

### Outcome 1

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Aural music theory: percentage of graduates scoring 70% or higher

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Music Theory Aural Exit Assessment Exam

**Frequency of Assessment**

Semester of graduation

**Data Collected for this Timeframe (Results)**

Aural skills exam score n=4 75% met

**Score (Met=3, Partially Met=2, Not Met=1)**

2

**Comments/Narrative**

75% of the 2023-2024 graduates who showed up to take the aural exam received a score above 70%, so the goal was partially met. All students in this cohort took the new aural skills exit assessment that

now includes pitch matching, sight singing, and error detection. All four graduates did poorly on the error detection exercise but generally did fine on the other parts of the aural skills exit assessment, so we plan to begin including more explicit error detection instruction in MUSI 213 and 214 (Second-Year Theory Applications).

### Resources Needed to Meet/Sustain Results

### Explanation of How Resources Will Be Used

## Outcome 2

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**Most goals have at least two outcomes measured.**

### What type of Outcome would you like to add?

Student Learning Outcome

### Enter Outcome

Written music theory: percentage of graduates scoring 70% or higher

### Timeframe for this Outcome

2023-2024

### Performance Target for "Met"

80%-100% of graduates

### Performance Target for "Partially Met"

60%-79% of graduates

### Performance Target for "Not Met"

Below 60% of graduates

### Assessment Measure Used

Music Theory Written Exit Assessment Exam

### Frequency of Assessment

Semester of graduation

### Data Collected for this Timeframe (Results)

Overall written music theory exam score n=5 20% 1 met

### Score (Met=3, Partially Met=2, Not Met=1)

### Comments/Narrative

Only one of the five graduates scored above 70% on the written theory assessment. Although students are passing music theory classes, they clearly are not retaining much of their knowledge until they take the exit exam. Significant changes have been made to the First-Year Theory courses (MUSI 111, 112,

113, and 114) since these graduates took that course, and we hope that this better scaffolding for upper-level music theory coursework will begin to show in the exit assessment data beginning in 2027.

### Resources Needed to Meet/Sustain Results

### Explanation of How Resources Will Be Used

## Outcome 3

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

#### What type of Outcome would you like to add?

Student Learning Outcome

#### Enter Outcome

Written music theory fundamentals: percentage of graduates scoring 70% or higher

#### Timeframe for this Outcome

2023-2024

#### Performance Target for "Met"

80%-100% of graduates

#### Performance Target for "Partially Met"

60%-79% of graduates

#### Performance Target for "Not Met"

Below 60% of graduates

#### Assessment Measure Used

Music Theory Written Exit Assessment Exam

#### Frequency of Assessment

Semester of graduation

#### Data Collected for this Timeframe (Results)

Written music theory fundamentals section n=5  
100% met

#### Score (Met=3, Partially Met=2, Not Met=1)

3

#### Comments/Narrative

Again this year all graduates exceeded the benchmark score of 70% on this measure of basic foundational music knowledge. In fact, all five graduates scored about 80%, so we intend to raise the benchmark score on this outcome to 80% as we considered doing last year. Question analysis has provided us more specific data on what fundamentals areas are generally the weakest for our graduates: parallel vs. relative keys and intervals. In the years since these graduates took First-Year



Theory, changes to the way intervals are taught have already been implemented, so we will see if there need to be further changes based on the exit assessment results in 2027.

### Resources Needed to Meet/Sustain Results

### Explanation of How Resources Will Be Used

## Outcome 4

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Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

### What type of Outcome would you like to add?

Student Learning Outcome

### Enter Outcome

Written music theory rhythm: percentage of graduates scoring 70% or higher

### Timeframe for this Outcome

2023-2024

### Performance Target for "Met"

80%-100% of graduates

### Performance Target for "Partially Met"

60%-79% of graduates

### Performance Target for "Not Met"

Below 60% of graduates

### Assessment Measure Used

Music Theory Written Exit Assessment Exam

### Frequency of Assessment

Semester of graduation

### Data Collected for this Timeframe (Results)

Written music theory rhythm section n=5 60% met 2

### Score (Met=3, Partially Met=2, Not Met=1)

### Comments/Narrative

Even though this past year's graduates showed more weakness in this area than in fundamentals, we plan to raise the outcome score to 80% next year since rhythm is also a foundational skill in our discipline. Question analysis seems to indicate weaknesses in counting rhythms when quarter note is not the beat and rhythm arithmetic. We began using the online musicianship skills instructional program uTheory for First-Year Theory students in 2023-2024 and are hoping that this will boost graduates'

performance in this area on the 2027 exit assessment.

### Resources Needed to Meet/Sustain Results

### Explanation of How Resources Will Be Used

## Outcome 5

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

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**Most goals have at least two outcomes measured.**

### What type of Outcome would you like to add?

Student Learning Outcome

### Enter Outcome

Written music theory tonal harmony: percentage of graduates scoring 70% or higher

### Timeframe for this Outcome

2023-2024

### Performance Target for "Met"

80%-100% of graduates

### Performance Target for "Partially Met"

60%-79% of graduates

### Performance Target for "Not Met"

Below 60% of graduates

### Assessment Measure Used

Music Theory Written Exit Assessment Exam

### Frequency of Assessment

Semester of graduation

### Data Collected for this Timeframe (Results)

Written music theory tonal harmony section n=5  
40% met

### Score (Met=3, Partially Met=2, Not Met=1)

1

### Comments/Narrative

40% of graduates scored 70% or higher on the tonal harmony portion of the exit assessment. Of the three students who missed the target score, one student missed the 70% mark by less than 1%, but the other two performed poorly on this topic (47% and 54%). The topics that these graduates missed on the exit assessment exam include inflected subdominants, how to resolve leading tones and chordal sevenths, and writing dominant seventh chords in minor keys. The last two are the most concerning, and we are still considering how to address these potential weaknesses in future students'

understanding of tonal harmony. It is possible, however, that the changes recently made to First-Year Theory will solve this issue as well.

### Resources Needed to Meet/Sustain Results

### Explanation of How Resources Will Be Used

## Outcome 6

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

### What type of Outcome would you like to add?

Student Learning Outcome

### Enter Outcome

Written music theory post-tonal harmony: percentage of graduates scoring 70% or higher

### Timeframe for this Outcome

2023-2024

### Performance Target for "Met"

80%-100% of graduates

### Performance Target for "Partially Met"

60%-79% of graduates

### Performance Target for "Not Met"

Below 60% of graduates

### Assessment Measure Used

Music Theory Written Exit Assessment Exam

### Frequency of Assessment

Semester of graduation

### Data Collected for this Timeframe (Results)

Written music theory post-tonal harmony section  
n=5 20% met

### Score (Met=3, Partially Met=2, Not Met=1)

1

### Comments/Narrative

20% of graduates scored 70% or higher on post-tonal harmony. This year's graduates are still in the cohort that did not receive sufficient instruction in this area of music theory. We expect the post-tonal harmony scores to rise again in 2026 when the students for which this shortcoming has been rectified graduate.

## Resources Needed to Meet/Sustain Results

## Explanation of How Resources Will Be Used

### Outcome 7

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**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Written music theory tonal analysis: percentage of graduates scoring 70% or higher

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Music Theory Written Exit Assessment Exam

**Frequency of Assessment**

Semester of graduation

**Data Collected for this Timeframe (Results)**

Written music theory tonal analysis section n=5  
20% met

**Score (Met=3, Partially Met=2, Not Met=1)**

1

**Comments/Narrative**

20% of graduates met the goal of a score of 70% or higher on the tonal analysis portion of the assessment exam. The number of questions in this category has been expanded from 4 to 6 on the revised exit assessment exam, but only one of the 2024 graduates took the revised exam (along with several who will be graduating in 2024-2025). A mistake was made when revising the exam which invalidated one of the original 4 questions, so we expect that this data will continue to be very limited in significance and interpretability until 2026 when students who have taken the revised exam with the error corrected graduate. The areas where students failed to demonstrate retention of their tonal music

analysis skills were secondary dominants and inflected subdominants. When compared with the tonal harmony knowledge section, this may be indicative that students are gaining the skills that they need in basic diatonic music theory, but not in the chromatic harmony concepts taught in the second semester of Second-Year Theory. Assuming that this is true, and the reason for this year's low scores in this area is the same as the low scores in the highly related tonal harmony section, we are hoping that changes to the theory curriculum made in the fall of 2023 will result in improved performance in this metric beginning in 2027.

#### **Resources Needed to Meet/Sustain Results**

#### **Explanation of How Resources Will Be Used**

## **Goal Summary**

### **Goal Summary/Comments**

Our benchmarks were not met in the majority of the theory outcomes, and scores were generally lower this year than last year. With such small sample sizes in our annual data, this downturn is as likely to be random fluctuation as it is to be indicative of any shortcoming in the curriculum. Finally being able this year to pull out subscores on individual questions and question topics has been far more helpful in suggesting areas for possible change to help us achieve our program goals in the future. Because of the low n values each year, we are considering using a rolling average over a multiple-year time frame to help us distinguish possible long-term trends from natural data variability.

### **Changes Made/Proposed Related to Goal**

We made the following curricular changes promised in the 2022-2023 report:

- Complete redesign of MUSI 111-114 First-Year Theory focusing on the foundational skills necessary for success in MUSI 211-214 Second-Year Theory and MUSI 401 Form And Analysis.
- Adherence to a strict schedule of topics in MUSI 211-214 Second-Year Theory to make sure all learning outcomes are covered in the course.
- Adoption of an online music fundamentals training program (uTheory) to strengthen First-Year Theory students' preparation for upper-level theory coursework.

If these changes' effects are measurable, we should be able to see them in 2026 for Post-Tonal Analysis and 2027 for the other theory learning outcomes. Until then, the only instructional changes we plan to make are minor refinements to how rhythm and chromatic harmony are taught in theory courses in response to the weak areas suggested by our first attempts at subscore analysis.

We revised the exit assessment exam and administered the new version for the first time in Spring 2024. In addition to adding questions to fill out certain exam sections, the revised exam now has a new five-question section on musical form (where it previously had only one question). This will allow us to begin tracking what our graduates retain from MUSI 401 Form and Analysis. We would like to add musical form as a new outcome under this program goal. Because this new learning outcome is only assessable through five questions on the exit exam, it will only be useful to begin officially tracking it if we can also collect supplementary data from the Form and Analysis course itself when the transition to the new exit assessment exam is complete and an entire graduating class has scores for musical form.

Our plans to begin collecting supplemental data from exams in individual courses is beyond the department's capabilities for the time being, but is still a long-term goal to provide more specific data to use in future instructional improvements.

#### **Upload Rubrics/Other Files**

## **Goal 3**

**Program Goals** are broad and overarching statements about the skills, knowledge, and dispositions students are expected to gain by the end of their course of study (big picture). They support the Institution's Mission/Goals.

**Program Goal**

to demonstrate a working knowledge of the historical contexts associated with the creation of music.

**Pillar of Success Supported**

High-Demand, Market-Driven Programs

## Outcomes

### Outcome 1

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**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Music history: percentage of graduates scoring 70% or higher

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Music History Exit Assessment Exam

**Frequency of Assessment**

Semester of graduation

**Data Collected for this Timeframe (Results)**

Overall music history exam average n=5 20% met 1

**Score (Met=3, Partially Met=2, Not Met=1)**

**Comments/Narrative**

1 out of 5 of graduates achieved a score of 70% or higher, meaning our goal was not met. This year's results show a continuation of the downward trend first seen last year and possibly attributable to the

variability in music history instruction in 2020-2022 and the reduction of the music history curriculum by one 3-hour course. As we shall discuss, our ability to see sub-scores in the exit assessment performance data this year may help us begin to address specific areas of weakness.

### Resources Needed to Meet/Sustain Results

### Explanation of How Resources Will Be Used

## Outcome 2

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**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Identification of composers: percentage of graduates scoring 70% or higher

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Music History Exit Assessment Exam

**Frequency of Assessment**

Semester of graduation

**Data Collected for this Timeframe (Results)**

Music history exam composer identification section  
n=5 20% met

**Score (Met=3, Partially Met=2, Not Met=1)**

1

**Comments/Narrative**

Only 1 out of our 5 graduates answered 70% of the composer identification questions correctly on the exit exam. Sub-scores that divide the questions into early music history and post-Baroque music history categories surprisingly show that students are retaining far less of their Classical-through-contemporary music history knowledge. This was a mild difference last year, but the difference increased in this year's

data along with an overall drop in the average score. Only one of this year's graduates took the newly revised music history assessment exam, which had been in dire need of updating. Since music history is mostly taught in the junior and senior years, any effects of this realignment of the exam with the current music history curriculum will be seen sooner than in the case of the music theory sections.

### Resources Needed to Meet/Sustain Results

### Explanation of How Resources Will Be Used

## Outcome 3

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**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

Identification of genres and forms: percentage of graduates scoring 70% or higher

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

80%-100% of graduates

**Performance Target for "Partially Met"**

60%-79% of graduates

**Performance Target for "Not Met"**

Below 60% of graduates

**Assessment Measure Used**

Music History Exit Assessment Exam

**Frequency of Assessment**

Semester of graduation

**Data Collected for this Timeframe (Results)**

Music history exam genres and forms identification section n=5 60% met

**Score (Met=3, Partially Met=2, Not Met=1)**

2

**Comments/Narrative**

60% of graduates scored 70% or higher on the identification of historical music genres and forms, which partially meets our goal. This is also a performance drop when compared with previous years. This area of music history concerns bigger-picture ideas and less detailed factual information than the composer



identification section. It is difficult to ascertain whether this makes this section easier for students or whether our students are better at retaining historical trends and landmark types of music than historically important composers. Considering that historical student performance on this section has not been consistently better than the composer identification section, the latter seems more likely. Again in this music history outcome, scores are higher in pre-Classical eras than in Classical-through-contemporary eras. We hope that continued stability in our music history program for the next few years will bring this our genres and forms number back up above 80% of graduates.

### **Resources Needed to Meet/Sustain Results**

### **Explanation of How Resources Will Be Used**

## **Outcome 4**

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

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Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

### **What type of Outcome would you like to add?**

Student Learning Outcome

### **Enter Outcome**

Identification of musical styles: percentage of graduates scoring 70% or higher

### **Timeframe for this Outcome**

2023-2024

### **Performance Target for "Met"**

80%-100% of graduates

### **Performance Target for "Partially Met"**

60%-79% of graduates

### **Performance Target for "Not Met"**

Below 60% of graduates

### **Assessment Measure Used**

Music History Exit Assessment Exam

### **Frequency of Assessment**

Semester of graduation

### **Data Collected for this Timeframe (Results)**

Music history exam musical styles identification section n=5 20% met

### **Score (Met=3, Partially Met=2, Not Met=1)**

1

### **Comments/Narrative**

20% of graduates scored 70% or higher on style identification. As previously mentioned, four out of these five graduates took the exit assessment before last year's revision that increased the number of questions in this section from five to nine and expanded the historical range of the musical styles beyond the late 19th and early 20th centuries. Historically, the data in this outcome has averaged below the other music history outcomes, and this year continues this trend. With data from the revised exam, we hope to be able to determine if more attention needs to be given to this area of music history or if the exam itself was to blame for this difference in student scores. We will also be able to look at individual question outcomes to determine if any eras of music history need more attention in class.

### **Resources Needed to Meet/Sustain Results**

### **Explanation of How Resources Will Be Used**

## **Goal Summary**

### **Goal Summary/Comments**

This year's data continues to show the challenges to music history instruction that the music program has faced since 2020, including several instructor changes, the reduction of credit hours in the music history sequence from 12 to 9, and a modernization of the material taught in music history without the assessment instrument also being updated to match the more inclusive music history landscape now being taught. The downward trend in history scores over the past two years may also be at least partly attributable to random fluctuation in the data from small sample sizes.

### **Changes Made/Proposed Related to Goal**

The exit exam has been revised to match the music history curriculum better and to provide more meaningful data for future program improvement. Along with the graduation of the first cohorts of students to have consistent music history instruction across the curriculum in 2026, we hope that these changes alone will result in a return to meeting this program goal. By that time we will also have more meaningful data that will allow us to make specific changes to music history instruction to address our students' areas of weakness.

### **Upload Rubrics/Other Files**

## **Goal 4**

**Program Goals** are broad and overarching statements about the skills, knowledge, and dispositions students are expected to gain by the end of their course of study (big picture). They support the Institution's Mission/Goals.

### **Program Goal**

to maintain enrollment sufficient to award music degrees in compliance with standards prescribed by our accrediting bodies

### **Pillar of Success Supported**

High-Demand, Market-Driven Programs

## **Outcomes**

### **Outcome 1**

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

to award music degrees to a five-year rolling average of eight music majors

**Timeframe for this Outcome**

2019-2024

**Performance Target for "Met"**

8 or more degrees awarded

**Performance Target for "Partially Met"**

4-7 degrees awarded

**Performance Target for "Not Met"**

Below 4 degrees awarded

**Assessment Measure Used**

Music degrees awarded annually at fall and spring graduations

**Frequency of Assessment**

Annually

**Data Collected for this Timeframe (Results)**

5 music degrees awarded in 2023-2024

6 music degrees awarded in 2022-2023

3 music degrees awarded in 2021-2022

2 music degree awarded in 2020-2021

5 music degrees awarded in 2019-2020

**Score (Met=3, Partially Met=2, Not Met=1)**

2

**Comments/Narrative**

Our five-year rolling average of 4.2 annual graduates only partially meets this goal, but there seems to be an upward trend in the numbers since its minimum in 2021. To keep our graduation rate up, we are continuing the recruiting and retention strategies we have implemented in the past 3 years and are currently working with the Office of Admissions on a plan that we hope will increase their ability to recruit specifically for our department.

**Resources Needed to Meet/Sustain Results**

**Explanation of How Resources Will Be Used**

## Outcome 2

**Outcomes** are specific, **measurable** statements that reflect the broader goals.

Academic Programs are required to develop **Student Learning Outcomes**, which describe knowledge, skills, and values that students are expected to gain as a result of their educational experiences.

Academic Programs may also develop **Operational Outcomes**, which describe the level of performance of an operational aspect of a program or office (ex. graduation rates, retention, employment data).

**Most goals have at least two outcomes measured.**

**What type of Outcome would you like to add?**

Student Learning Outcome

**Enter Outcome**

to maintain a student enrollment in music sufficient to meet CHE program productivity standards

**Timeframe for this Outcome**

2023-2024

**Performance Target for "Met"**

a headcount of 40 or more music majors

**Performance Target for "Partially Met"**

a headcount of 30-39 music majors

**Performance Target for "Not Met"**

A headcount below 30 music majors

**Assessment Measure Used**

Headcount enrollment

**Frequency of Assessment**

Annually

**Data Collected for this Timeframe (Results)**

Headcount enrollment of 33 music majors in 2023-2024

**Score (Met=3, Partially Met=2, Not Met=1)**

2

**Comments/Narrative**

While the Commission on Higher Education only requires an average headcount of 12.5 majors, our goal is to maintain a headcount sufficient to achieve the desired graduation rate of 8 completions per year. This past year the number of new music majors increased significantly, but our retention rate simultaneously dropped, so this year's overall headcount stayed the same as last year's. As the smaller graduating classes of 2026 and 2027 advance through the music program, we expect our headcount to fluctuate somewhat and our graduation rate to drop slightly, but a long-term trend of increased enrollment is still our goal, with closer to 50 music majors our long-term target.

**Resources Needed to Meet/Sustain Results**

**Explanation of How Resources Will Be Used**

# Goal Summary

## Goal Summary/Comments

While the Department of Music is still concerned about our low enrollment and graduation numbers, the DEW and CCWD list "Musicians and Singers" as a high-demand career which gives our music degree program an exemption to the Commission on Higher Education program productivity standards. We are continuing our efforts to recruit students through showcasing our ensembles and faculty in area high schools, participating in college fairs, enticing prospective music students through our MusicMania event, and offering scholarships to promising young musicians. Our retention efforts have been partially successful, with nearly 100% retention of music students other than freshmen. We were successful in one of our two new recruiting initiatives. Our faculty gave clinics in high schools throughout the Upstate and Lakelands regions of South Carolina, and this seems to have paid off: Our incoming freshman class is the largest we have seen since fall 2020. Our project to create career-oriented music-major-plus-non-music-minor programs, however, has not gotten off the ground.

## Changes Made/Proposed Related to Goal

Last year, we coordinated with University Relations to make short promotional videos for our program that we can combine with our social media marketing campaign. These videos have been completed, and we intend to pay for targeted social media advertisements this year with the hope of reaching prospective students and parents.

Our retention efforts include increased individual attention to freshman music majors about their progress in their music classes, and individually encouraging freshmen to seek assistance through study groups, tutoring, and working with the professor.

We are also planning an event where our successful alumni come to campus to talk to our current students. We hope to be able to get these students' stories heard by prospective students as well.

## Upload Rubrics/Other Files

### Dean's Email Address

smcmillan@lander.edu

### Approved by Dean?

### Signature of Dean

### Comments from Dean's Review