



## ACADEMIC PROGRAM REVIEW (APR)

### Bachelor of Music in Music Education

#### (Part A)

#### **SECTION A: Introduction**

1. List your name, name of the program coordinator (if different from your name), academic department/college, academic program, and academic year of the APR.  
Dr. Kevin Hawkins, Program Coordinator E.U. Music Department B.M. in Music Education (MUED) 2019-2020 Academic Program Review
2. Briefly describe the program, identifying any subunits and the specific role each plays at Evangel University (EU). A table or chart would be sufficient.  
Students pursuing the B.M. in Music Education (MUED) degree combine their passion for music and their love of teaching to become certified teaching professionals in E.U.'s integrated Music Education program. The program prepares students to teach Music in public and private schools (K12 grades). The coursework for MUED students is typically eight semesters, with the clinical or student teaching experience during the ninth semester. Listed below are four major organizations/individuals involved with MUED students and their specific roles.

| Music Education  |  |
|--|--|
| Name of Subunit  | Specific Role  |
| 1. Music Department  | Offers music classes, monitors MUED student's progress, advises and counsels, assists and evaluates students during clinical experiences, and guides students through state certification.   |
| 2. Education Department                                    | Offers education classes, monitors student's progress, advises and counsels, assists and evaluates students during clinical experiences, and guides the student through state certification. |
| 3. Cooperating Music Teacher                               | During student teaching clinical experience, the cooperating music teacher mentors, guides, and evaluates the MUED student in the field.   |
| 4. Department of Elementary and Secondary Education (DESE) | Establishes requirements for certification, oversees and monitors certification requirements, and provides official teaching certification.  |

3. Briefly describe the staffing in a manner that illustrates the organization of staff and that their credentials are appropriate. A table or chart would be sufficient.

| Organization         | Description of Staffing                                      | Credentials   |
|----------------------|--|---|
| Music Department     | Music Administration, Faculty, Staff, and Support Staff.     | <ul style="list-style-type: none"> <li>• Dr. Tom Matrone (D.M.A.) Music Department Chair/Choral Conducting</li> <li>• Dr. Larry Dissmore (D.M.A.) Orchestral Conducting</li> <li>• Dr. Joel Griffin (D.M.A.) Music Education (Jazz)</li> <li>• Dr. Kevin Hawkins (D.M.A.) Music Education (Vocal) *see below</li> <li>• Dr. Bonnie L. Jenkins (Ph.D.) Music Education (Vocal)</li> <li>• Mr. Matthew Moore (M.A.) Trombone Performance</li> <li>• Dr. Greg Morris (D.M.A.) Piano Performance</li> <li>• Mr. Jason Salazar (M.M.) Music Composition</li> <li>• Ms. Kristin DeGarmo (B.A. Music) Department Administrative Assistant</li> <li>• All other Music Staff (Adjunct Faculty, Applied Instructors) and Support Staff <a href="https://www.evangel.edu/dept/music/">https://www.evangel.edu/dept/music/</a></li> </ul> |
| Education Department | Education Administration, Faculty, Staff, and Support Staff. | <ul style="list-style-type: none"> <li>• Dr. Shonna Crawford (Ph.D.) Education Department Chair</li> <li>• Dr. Fred Drake (Ed.D.)</li> <li>• Dr. Andrea Hughes (Ph.D.)</li> <li>• Dr. Susan Langston (Ed.D.)</li> <li>• Dr. Jennifer Morrison (Ph.D.)</li> <li>• Mr. Eddie Noack (Ed.S.)</li> <li>• Dr. Gordan Pace (Ed.D.)</li> <li>• Dr. Peggy Reed (Ed.D.)</li> <li>• Dr. Matt Stringer (Ed.D.)</li> <li>• Dr. Kelly Sutherland (Ed.D.)</li> <li>• Darla Pritchett (Department Administrative Assistant)</li> <li>• Shannon Holgerson (Department Administrative Assistant)</li> <li>• All other Education Staff (Adjunct Faculty) and Support Staff <a href="https://www.evangel.edu/dept/education/">https://www.evangel.edu/dept/education/</a></li> </ul>  |

4. Identify key stakeholders (students, alumni, employers) that require ongoing attention from the program.

**Students**-The MUED program is assessed by the Music Department (Administration, faculty, staff, and support staff). Additionally, MUED students have multiple opportunities to evaluate

Along with the rigorous requirements, standards, and barriers, MUED students must maintain a cumulative G.P.A. of at least 2.75, a content (music classes) G.P.A. of 3.0, and a professional (education classes) G.P.A. of 3.0 to continue in the MUED/Education Program. The MUED Program Coordinator advises, mentors, and guides all MUED students during their undergraduate education.

**Alumni**-Most of the E.U. music faculty, staff, and support staff are E.U. alumni. Throughout Missouri, the United States, and around the world, EU MUED alumni work as music educators in public and private schools and serve as worship leaders/pastors in local churches.

E.U.'s collegiate chapter of the National Association for Music Education (NAfME) collaborates with EU MUED alumni, holding biannual seminars on campus for undergraduate music students. The MUED Program Coordinator organizes an annual gathering for current MUED students, E.U. music faculty and staff, and music alumni at the Missouri Music Educators Association Conference.

**Employers**-Potential employers (public and private schools and local churches) continually reach out to the E.U. Music Department, searching for quality employees. At any given time, there are more requests for E.U. music educators than we have available MUED students.

## **SECTION B: Identity: Mission, Values and Strategic Plan**

5. Explain how the program advances Evangel's mission, values, EU 20 Outcomes, and/or strategic plans.

**Mission Statement of University:** Evangel University is a comprehensive Christian university committed to excellence in educating and equipping students to become Spirit-empowered servants of God. They influence the Church and society globally.

**Mission Statement of Department of Music:** The Music Department at Evangel University is committed to helping student musicians develop their God-given abilities in an environment that fosters musical excellence, achievement, and integrity to prepare them for service to God and others via their chosen vocation in Music.

The Evangel University Department of Music is vitally interested in the spiritual, academic, social, and aesthetic development of every student. The purpose of the department is to provide an excellent musical education integrated with the university's emphasis on the development of strong Christian character. Within this framework, students are required to grapple with new intellectual, artistic, aesthetic, social, ethical, and technological challenges.

The MUED program is one of the most comprehensive degrees at Evangel University. The MUED students have a love and passion for music, a strong commitment to academics, and a deep desire to use their talents, gifts, and abilities to affect the world for Christ.

The music faculty and staff continually challenge MUED students to strive for excellence in their academic pursuits, spiritual lives, personal lives, and during field experiences (3 practicums and clinical or student teaching experience). This "pursuit of excellence" is not for personal gain or self-promotion—it naturally flows from hearts and lives transformed by God's love and grace.

Keys to success in the MUED program are: (1.) the integration of faith and learning, (2.) helping student musicians develop their God-given abilities in an environment that fosters musical excellence, achievement, and integrity, (3.) providing MUED students with a variety of artistic performance opportunities, (4.) encouragement by faculty, staff, and support staff for students to pursue a robust Christian character, (5.) a well-established music curriculum, and (6.) a highly trained and diverse music faculty that are easily accessible to students.

6. Describe how the program serves, supports, or collaborates with one or more other EU program(s) to help students succeed.

MUED students are involved in a broad spectrum of musical performance opportunities every semester. Membership in these musical ensembles and large groups are open to students from every department across the university. Musical participation inherently involves collaboration and cooperation with others, personal and corporate enrichment, and service to others.

There is the constant collaboration with other departments and organizations on campus throughout the school year. Collaborations include:

- (*Chapel Services, Sandbox Worship, Drama and Musical Theatre Programs, Christmas Concerts to benefit the Salvation Army, Baccalaureate and Graduation Services, Marching and Pep Band performances, Night on Broadway to benefit the poor, University Jazz CD to help benefit the Center for Compassion, etc.*).

Other musical performances take place outside the walls of Evangel University (Mission Trips, Music Tours for recruitment of students and engagement of alumni, HeartSong tours and worship experiences).

7. Explain any changes or improvements that have been implemented since the last APR.

First, the MUED Program Coordinator (Dr. Hawkins) has experienced improved collegial relationships with the Education Department since the last MUED APR in 2006. The positive changes may be a result of leadership changes within the Education Department (Administration, faculty, staff, and support staff), and increased trust and respect for the MUED Program Coordinator (hired in 2015).

The Education Department has also entrusted Dr. Hawkins with the full responsibility of selecting and enlisting collaborating music teachers and site locations for MUED student teachers. The current system seems to benefit all those involved (music and education administration, faculty, staff, support staff, MUED student teachers, and the collaborating teachers in the field).

After MUED students complete their third and final practicum, the MUED Program Coordinator interviews and collects data regarding the music student's teaching preferences and area of certification (vocal or instrumental). Included in the data are student age preference (*elementary, middle school, high school*), size of the school, community, range of travel, and a description of music teachers.

The MUED Program Coordinator considers possible collaborating teachers and sites in Southwest Missouri. He contacts potential collaborating teachers and describes the MUED student at length. If the collaborating music teacher agrees to mentor the student-teacher, Dr. Hawkins contacts the Education Department and provides the name of the collaborating music teacher and contact information. The Education Department sends the appropriate paperwork to the principal of the school.

As part of the DESE certification process, Dr. Hawkins also assesses and evaluates the MUED student teachers during their clinical or student teaching experience using the Missouri Educator Evaluation System (MEES). The final grade, for MUED student teachers, involves a collaborative assessment from (1.) the cooperating music teacher, (2.) the Education Department, and (3.) the MUED Program Coordinator (Dr. Hawkins).

Another improvement in collegial relationships occurred in 2018 when the MUED Program Coordinator was invited to be a member of the Education Department's Standards and Approval Committee. The Teacher Education Program consists of the following five benchmarks/levels of assessment:

1. Entry
2. Mid-program Level I
3. Mid-program Level II
4. Exit Level and Licensure
5. Post-graduation

The Standards and Approval Committee tracks all undergraduate education students during their undergraduate degree and ensures specific standards and benchmarks met throughout the process.

The second area of improvement, since the last MUED APR in 2016, relates to the delivery method of the curriculum in the music department. The music faculty has focused on using teacher-centered leadership approaches and student-centered leadership approaches. In the past five years, the MUED Program Coordinator has continued to challenge the music faculty to use both methods. The combination of teacher-centered and student-centered approaches prepares students for success in the marketplace. The music students are learning historical and technical information, performance, and "hands-on" experience, and have become respectful collaborators and independent thinkers.

In the traditional teacher-centered approach, the music teacher stands at the front of the class and imparts knowledge to students. The students are seated in rows and take notes. The students demonstrate their understanding of the material by answering standardized tests (true-false, multiple-choice, short answer, and essay). While the teacher-centered method is beneficial, the students typically memorize information, answer questions on tests, and retain very little practical knowledge and experience during the process. The teacher-centered approach takes less class time, is more controlled and predictable, grading takes less time, and the classroom teacher can often replicate the process each semester.

The student-centered approach invites students to be decision-makers in the process. The teacher is a facilitator and moves around the room to help assist small groups. Within the parameters set down by the teacher/facilitator, the students take leadership responsibilities and decide for themselves. These practical, "hands-on" experiences prepare students to be independent thinkers and collaborators within the group. The student-centered approach is often uncomfortable for teachers who have worked strictly in the traditional method. The student-centered approach takes more time, involves ambient noise in the classroom as small groups discuss and plan, grading takes longer, and the outcome is often unpredictable.

The MUED Program Coordinator has witnessed music faculty using both approaches in small performing ensembles, large performing groups, and regular seated music classes.

8. Describe any adverse effect that the elimination of the program would have on EU's ability to help students succeed.

Rather than listing the "adverse effect" of eliminating the MUED program on student success, let us consider the benefits of music education on student success.

In 1986, the National Association for Music Education (NAfME) stated:

1. Music is worth knowing. It is a field of study with its own special body of knowledge, skills, and ways of thinking. The ability to perform, to create, and listen to Music with understanding is highly desirable for every member of society.
2. One important purpose of the schools is to transmit our cultural heritage to succeeding generations, and Music is one of the most glorious manifestations of our cultural heritage.
3. The schools have an obligation to help each student develop his or her musical potential. All individuals should be able to test the limits of their potential in as many fields as possible.
4. Music provides an outlet for creativity and for self-expression. It enables us to express our noblest thoughts and feelings. It engages our imaginations. It allows us to assert our uniqueness.
5. The study of Music can help the student understand better the nature of humankind. It reveals unique aspects of our relationship with other human beings and with our environment. It provides a readily accessible avenue to the study of other cultures.
6. Music in the school provides an opportunity for success for some students who have difficulty with other aspects of the curriculum.

7. The study of Music can increase the satisfaction that students derive from Music and enable them to deal with more sophisticated and complex Music. Formal study of Music can sharpen one's sensitivity, raise one's level of appreciation, and expand one's musical horizons. All of this will increase the degree of pleasure one can derive from making or listening to Music throughout life.
8. Music is one of the most powerful and profound symbol systems that exist.
9. It is important for young people to realize that not every aspect of life is quantifiable. One must be able to cope with the subjective. Music is fundamentally different from most other disciplines of the curriculum.
10. Music exalts the human spirit. It enhances the quality of life. It transforms the human experience. It has always played a major role in society, and it will continue to do so in the future.

Joseph Pergola (2014) retired director of Fine Arts from the William Floyd School District on Eastern Long Island; New York stated, "In the current state of an economic recession, public schools are losing a significant portion of their funding. This forces school districts to make serious choices about program funding. A loss in funding too often translates into less money to support elective courses in Music. Program cuts of this nature are usually accompanied by layoffs and job cuts." Pergola lists private and public benefits of music education:

| Private Benefits                         | Public Benefits                     |
|--|-------------------------------------|
| Enriches the quality of children's lives | Promotes responsibility             |
| Promotes cultural awareness              | Raises student achievement          |
| Creates social bonds                     | Develops self-discipline            |
| Makes schools better places to learn     | Develops greater tolerance          |
| Promotes pride of accomplishment         | Provides constructive entertainment |

Below, I have included a variety of thoughts from EU MUED students regarding the importance of music education. The quotes are from assignments in MUED 331-Elementary Music Methods and MUED 342-Secondary Music Methods.

**Kelly Lafon (2020)** "Music is expression, essential, eternal, relevant, individual, and universal. Music is the greatest form of human expression."

**Victoria Marques (2020)** "Music is about building community, the inclusion of all people, and embracing all cultures while shaping students to be future leaders and lifelong musicians."

**Tyler Helton (2020)** "Music is one of the most beautiful art forms ever created. Music is powerful. It can be therapeutic and healing for some people and give others a sense of accomplishment and pride in their work. Music can truly shape and mold a person into a well-rounded human. This is an ancient belief that dates back to Antiquity with Aristotle and Plato."

**Bethany Crandall (2021)** "Throughout history, music and music-making have existed in every society. Music is a human action that is purposeful, context-specific, and revealing of one's individual and social identity."

#### SECTION C: Relevance

9. Chart enrollment trends and identify the extent to which there is a discernible demand or need for the program and how successfully the program meets it. How is stakeholder interest expected to evolve in the future, e.g.: will it decline, remain the same, increase? Identify the expected impact on the program

The chart below is a snapshot of the past five years at Evangel University. It highlights the academic year, total undergraduate (TUG) enrollment at E.U., the number of undergraduate Music and MUED majors enrolled that specific year (Fall), and the number of MUED students who graduated.

| Academic Year | Traditional Undergraduate Enrollment (Fall)  | All Music Majors Enrolled (Fall) | MUED Majors Enrolled (Fall) | MUED Graduates |
|---------------|--|----------------------------------|-----------------------------|----------------|
| 1. 2015-2016  | 1414   | 110                              | 36                          | 7              |
| 2. 2016-2017  | 1386   | 96                               | 36                          | 5              |
| 3. 2017-2018  | 1372   | 98                               | 35                          | 2              |
| 4. 2018-2019  | 1347   | 84                               | 35                          | 7              |
| 5. 2019-2020  | 1457   | 77                               | 31                          | 5              |
| 6. 2020-2021  | The MUED Program Coordinator projects nine graduates for this coming academic school year. A list of those students can be seen under number 16. |                                  |                             | 9              |

**Data Observations.** From the table above, we see:

- There was a steady downward decline in Traditional Undergraduate (TUG) enrollment until the 2019-2020 academic year.
- The total enrollment of all music majors decreased from 110 to 77 in five years.
- The MUED enrollment remained relatively stable (36/35) until the 2019-2020 academic year, with a decrease to 31 MUED students.
- MUED graduation numbers remain stable and healthy, except for the 2017-2018 academic year.
- MUED graduates (9) for 2020-2021 are projected to rise to the highest level in six years.

**Holistic View:** As with any degree program in higher education, there are internal and external forces perceived as barriers or bridges to building a program:

- Trends in the university's societal climate.
- Departmental budgets.
- Alumni participation.
- Recruitment resources.

However, for this review, we have been asked to consider: (1.) societal demand for the MUED program, (2.) E.U.'s response to societal demand?, and (3.) future societal need for the MUED program (decline, remain the same, or increase).

**Societal Demand:** The need for highly trained and experienced music educators (choral, band, and orchestra) has continued to grow in our public and private educational systems for the past 100 years. As other degree programs continue to fluctuate, societal demand for the MUED degree remains healthy and vibrant. Empirical and anecdotal evidence, from communications with local pastors, suggests there is also a high societal need for music and worship leaders who are pursuing or have completed a MUED degree.

**E.U.'s Response:** E.U.'s MUED program is, and has been, the largest of five majors in the E.U. Music Department. As stated earlier in this review, there is high regard and demand for EU MUED graduates from educators and church leaders throughout Missouri and around the United States. The EU MUED program continues to be one of the most substantial degrees in the Music Department, Education Department, and on campus.

**Future Demand:** Future societal demand looks very encouraging for the MUED degree. School administrators and church leaders for their musical abilities often seek after MUED graduates, commitment to excellence, leadership qualities, dedication, consistency, faithfulness, persistence, and passion for serving others. However, as with all vibrant and robust

programs, key decision-makers must continue to make wise and prudent choices (state and national requirements for certification, program budgets, recruitment and retention, performing experiences, Program Coordinator leadership, knowledgeable and relational music faculty, and staff, cutting-edge curriculum offerings in music methods, integration of contemporary music technology, etc.).

If the downward trend continues in E.U. Traditional Undergraduate (TUG) enrollment and fewer music majors continue to enroll in the Music Department, it is feasible the MUED program will decrease numerically along with other degree programs across campus.

10. Explain how the program has evolved in response to changing demands/needs of today's students or other stakeholders.

In 1955, the founding leadership at Evangel University set high standards and expectations for the Music Department. They knew the importance of training future music educators and music ministers/worship leaders/worship and arts pastors. E.U. Music Department has always had a rich tradition of training top-notch musical talent—especially within the music education degree.

**Currently, the average cumulative G.P.A. is 3.727 for the 9 MUED Seniors and 25 MUED graduates from 2015-2020 (see number 16 for further details).**

Over the past 70 years, the MUED degree has evolved into one of the most challenging, time-consuming, and stringent degrees on campus. Today, a successful MUED graduate is expected to be a well-rounded musician and teacher. The MUED graduate must:

- Demonstrate specific skill and knowledge of the properties of rhythm, melody, and harmony in written and aural music theory.
- Demonstrate performance in technical skills, collaborative competence, and knowledge of repertory in solo and ensemble context.
- Demonstrate proficiency in functional keyboard skills in sight-reading, harmonization, accompaniment, and transposition.
- Demonstrate the rudimentary capacity to create original or derivative Music and exhibit improvisational skills.
- Demonstrate the comprehension of Music according to historical and stylistic interpretation through textbook study and listening examples.
- Develop an understanding and awareness of global society within the context of multicultural musical traditions.
- Demonstrate pedagogical competencies for effective teaching of the applied performance areas in the studio and classroom settings.
- Demonstrate the ability to integrate skills and knowledge acquired throughout their undergraduate education to teach Music effectively.
- The student will gain the ability to teach Music at various levels, different age groups, and in a variety of classroom and ensemble settings using active classroom and rehearsal management strategies.
- The student will demonstrate an understanding of child growth and development and an understanding of the principles of learning as they relate to Music.
- The student will show a working knowledge of current music methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- The student will understand and demonstrate an understanding of evaluative techniques and the ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Along with their musical talents, a MUED graduate must be: (1.) hard-working, (2.) articulate, (3.) organized and prepared, (4.) persevering, (5.) prompt and dedicated, (6.) teachable and willing to take criticism and advice, (7.) positive and upbeat, (8.) able to manage a classroom and motivate people, (9.) a team player, and (10.) visionary.

Additionally, music educators today are responsible for hundreds of students and teach huge classes—with little help or assistance. They typically work mornings, evenings, lunch periods, conference times, weekends, holidays, and summer months. Music educators are also responsible for tens of thousands of dollars of music, instruments, sound equipment, robes, risers, band uniforms, textbooks, etc. Often, they are expected to organize fundraisers, collect money, purchase, and keep track of these items.

As Program Director for the MUED degree, I feel requirements, barriers, and expectations will continue to rise for MUED students (MUED degree, DESE certification requirements, and qualifications of students who pursue the MUED degree). These changes have been necessary to meet the needs of students in today's classroom and the wants/needs of stakeholders

in society. The question remains, "At what point will the complexity and difficulty of the MUED degree drive university students to other less stringent and time-consuming degrees or degrees equally difficult but with higher salaries?"

11. List the program's strengths (attributes of the program that are helpful to achieving program objectives) and weaknesses (attributes that are harmful to achieving objectives).

| MUED Program Strengths  | MUED Program Weaknesses  |
|---|--|
| • High-quality/caliber of students.   | • Decline in E.U. enrollment.  |
| • Student satisfaction and pride.   | • Decline in Music Majors.   |
| • Successful job placement of graduates.  | • Decline in E.U. finances/budgets.  |
| • Involvement of students in NAfME.   | • Music Department budget lack of increase.  |
| • Continuous review and evaluation process.   | • Travel/recruitment curtailed due to financial constraints.   |
| • Broad-spectrum of assessment tools used for evaluation.                                   | • Full-time music faculty reductions.  |
| • Supportive E.U. president.  | • Full-time office/support staff reductions.   |
| • Qualified, dedicated, and approachable music faculty, staff, and support staff.           | • Reductions in resources (Music, technology, promotional materials for recruitment, and retention). |
| • Fine Arts facility (performing venues, rehearsal/practice spaces, and seated classrooms). | • Higher tuition costs for private universities.   |
| • Variety of large music groups (Instrumental and vocal).                                   | • Elimination of graduate degree in MUED.  |
| • Variety of small music ensembles (instrumental and vocal).                                | • Length and depth of EU MUED undergraduate degree (9-10 semesters).                                 |

12. List the program's opportunities (external conditions that are helpful to achieving program objectives) & threats (external conditions that are harmful to achieving objectives).

| External Opportunities   | External Threats   |
|--|--|
| • Music Department's reputation. Good standing in the community, around the state, and nationally.   | • Competition with state and community undergraduate schools. Lower tuition costs.                             |
| • Cooperating music teachers in S.W. Missouri. S.W. Missouri is known for its excellent music teachers and music programs. MUED students have the opportunity to work with four different cooperating music teachers (three practicums and one student teaching experience) during their undergraduate degree. | • Reductions in financial support/resources and larger workloads.  |
| • MUED students participate at the annual Missouri Music Educators Association (MMEA) convention at Tan-Tar-A through their C-NAfME student organization.  | • Some S.W. Missouri music teachers feel Evangel Administration is unwilling to host significant music events. |

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>The C-NAfME student organization invites high-quality music clinicians and speakers to the campus for short mini-workshops.</li> </ul> | <ul style="list-style-type: none"> <li>High school/middle school music events in S.W. Missouri and throughout the state (All-District, All-State, Music Honor Groups).</li> </ul> |
| <ul style="list-style-type: none"> <li>Excellent pool of possible adjunct professors in S.W. Missouri.</li> </ul>   | <ul style="list-style-type: none"> <li>An abundance of online music degrees and resources available to students for less money.</li> </ul>  |

13. Discuss how strengths/opportunities have been or can be used to overcome weaknesses/threats.

First, Missouri is second only to the state of Texas in the quantity and quality of music programs (TMEA-Texas Music Educators Association, MMEA-Missouri Music Educators Association). S.W. Missouri (South Central district) is one of eleven musical districts in the state of Missouri. The strongest musical districts in Missouri are South Central and Kansas City Metro. Excellent public and private elementary, middle school, and high school music teachers and programs surround E.U. As mentioned earlier, the S.W. Missouri music teachers are highly respected and sought after as guest clinicians and conductors throughout the state, region, and nationally.

#### SECTION D: Effectiveness

14. Attach your most recent PLO assessment data/results. What evidence exists that the program helps students achieve learning outcomes? What changes have been made since the last APR to ensure that outcomes are achieved? What have you learned from assessing the changes?

P.L.O.s or Program Learning Outcomes refer to "the skills, competencies, and 'big ideas' that students should be able to articulate, put into action, or utilize theoretically or pragmatically after the completion of a degree or certificate" (mjc.edu). When assessing the P.L.O.s, the data should be measurable evidence of student learning that occurs because of taking a specific class.

#### Most Recent P.L.O. Assessment Data for the MUED Program

In 2018-2019, music teachers began assessing students at the end of every semester. These assessments are scored in Course Commons and can be retrieved and evaluated by the music faculty and support staff. Below is a sample of the assessment for MUSC 345 Music History Survey I.

| Criteria | Ratings   |   |   |   |                               | Pts           |
|----------|---|---|---|---|-------------------------------|---------------|
|          | 4.0 pts<br>Beyond<br>Mastery: The<br>student<br>demonstrates<br>advanced<br>comprehension<br>of music<br>history. | 3.0 pts<br>Mastery: The<br>student<br>demonstrates<br>adequate<br>comprehension<br>of music<br>history. | 2.0 pts<br>Developing:<br>The student<br>demonstrates<br>limited<br>comprehension<br>of music<br>history. | 1.0 pts<br>Unsatisfactory:<br>The student<br>does not<br>comprehend<br>music history. | 0.0 pts<br>Did Not<br>Attempt |               |
|          |   |   |   |   |                               | Total Points: |

The information discussed below is from the 2019-2020 academic school year. There were 20 upper-level MUED students tracked in 13 music classes. The music faculty evaluated these students using 14 P.L.O.s (one music class follows two P.L.O.s). The Music Department's target goal, for every student, is to achieve Mastery or a score of 3.

**Results:**

- 3 MUED students received all 4s (Beyond Mastery)
- 8 MUED students received 3s (Mastery) and 4s (Beyond Mastery)
- 5 MUED students received all 3s (Mastery)
- 3 MUED students received 2s (Developing) and 3s (Mastery)
- 1 MUED student received only a 2 (Developing)
- Out of all 65 P.L.O. entries for MUED students:
  - 42% were 4s (Beyond Mastery)
  - 52% were 3s (Mastery)
  - 6% were 2s (Developing)
  - 0% were 1s (Unsatisfactory).

**Evidence the Program Helps MUED Students Achieve Learning Outcomes**

From the data above, 94% of MUED students (42% received 4s, and 52% received 3s) are at or above our departmental goal. Only 6% (4 MUED students), received 2s in one of their music classes.

The P.L.O. Data is a wonderful tool to help us quickly recognize who is falling below the departmental goal of Mastery (3). In monthly music faculty meetings, we often use this data and discuss how we can provide additional help (teaching and guidance) to students who are struggling in specific music classes.

**Evidence the Program Helps MUED Students Achieve Learning Outcomes**

**Changes Made Since Last A.P.R. Ensuring Outcomes are Achieved**

The last Program Review for Music Education was completed in 2016. There were no specific Program Learning Outcomes for the 2016 assessment. During the 2017-2018 academic school year, a particular full-time music faculty member was assigned as Program Director for each of the five music degrees. The music faculty met, discussed, and began designating specific P.L.O.s for the five music degrees.

Below are the eight major P.L.O. categories assessed in MUED. Listed under each significant category are specific classes assessed. For example, at the end of the semester in MUSC 141 Music Theory I, concepts will be "Introduced." In MUSC 142 Music Theory II, concepts will be "Reinforced." In MUSC 241 Music Theory III, concepts should be "Mastered." The Program Director and music faculty can quickly assess the progress of every student.

**A. Musical Skills and Analysis:**

MUSC 141 Music Theory I (Introduced)

MUSC 142 Music Theory II (Reinforced)

MUSC 143 Sight-Singing and Ear Training I (Introduced)

MUSC 144 Sight-Singing and Ear Training II (Reinforced)

MUSC 241 Music Theory III (Mastered)

MUSC 243 Sight-Singing and Ear Training III (Reinforced)

MUSC 244 Sight-Singing and Ear Training IV (Mastered)

MUSC 348 Analysis of Musical Form (Mastered)

MUED 333 Basic Conducting (Reinforced)

**B. Performance:**

MUED 437/444 Instrumental/Choral Conducting (Reinforced)

VOIC 011 Introduction to Voice (Introduced)

LEVEL 300 Applied Primary-Final Semester (Mastered)

Senior Recital (Mastered)

**C. Piano Proficiency:**

PIAN 111 Class Piano I (Reinforced)

PIAN 112 Class Piano II (Reinforced)

PIAN 211 Class Piano III (Reinforced)

PIAN 212 Class Piano IV (Mastered)

**D. Composition, Arranging, and Improvisation:**

MUSC 443 Instrumental Materials (Mastered)

MUED 444 Choral Materials (Mastered)

**E. Repertory and History:**

MUSC 345 Music History Survey I (Mastered)

MUSC 346 Music History Survey II (Mastered)

**F. Cultural Awareness:**

MUSC 252 Music in World Cultures (Mastered)

**G. Pedagogy:**

MUED 437 Instrumental Conducting (Mastered)

MUED 444 Choral Conducting (Mastered)

MUED 440 Vocal Pedagogy (Mastered)

**H. Teaching Competencies:**

- **Teaching Music at Various Levels:**

EDUC 437 Student Teaching (Reinforced)

- **Understanding Child Growth and Development:**

MUED 331 Elementary Music Methods (Reinforced)

MUED 342 Secondary Music Methods (Reinforced)

EDUC 437 Student Teaching (Reinforced)

- **Music Methods:**

MUED 331 Elementary Music Methods (Mastered)

MUED 342 Secondary Music Methods (Mastered)

- **Understanding and Application of Curriculum Objectives and Procedures:**

EDUC 437 Student Teaching (Reinforced)

In 2018-2019, music teachers began assessing students at the end of every semester. These assessments are scored in Course Commons and can be retrieved and evaluated by the music faculty and support staff. Below is a sample of the assessment for MUSC 345 Music History Survey I.

| Criteria  | Ratings   |   |   |   |                               | Pts           |
|---|---|---|---|---|-------------------------------|---------------|
|   | 4.0 pts<br>Beyond<br>Mastery: The<br>student<br>demonstrates<br>advanced<br>comprehension<br>of music<br>history. | 3.0 pts<br>Mastery: The<br>student<br>demonstrates<br>adequate<br>comprehension<br>of music<br>history. | 2.0 pts<br>Developing:<br>The student<br>demonstrates<br>limited<br>comprehension<br>of music<br>history. | 1.0 pts<br>Unsatisfactory:<br>The student<br>does not<br>comprehend<br>music history. | 0.0 pts<br>Did Not<br>Attempt |               |
| Repertory and History<br><small><a href="#">view longer description</a></small><br>threshold: 3.0 pts |   |   |   |   |                               | --            |
|   |   |   |   |   |                               | Total Points: |

#### What Have You Learned from Assessing these Changes?

Regarding student learning, the music faculty, staff, and support staff have up-to-date and accurate information to make informed decisions. When we document, track, and evaluate student learning, we can discuss and pinpoint students who are struggling to meet specific requirements. We can counsel those students and help them with the necessary resources to achieve those requirements. If a student is unable to meet the needs, in a reasonable amount of time, we can guide them to other degrees/programs that match their gifting and calling.

15. Identify the source of professional standards that inform this program. Explain how those standards have been used to assess and maintain ongoing quality and relevance. MUED students must meet rigorous standards, and pass specific requirements and barriers, under the supervision of four leading organizations. Listed below are: (1.) four organizations, (2.) descriptions of requirements for each, and (3.) responsibilities students must fulfill during their undergraduate degree.

| Organizations                | Requirements   | Responsibilities                                    |
|------------------------------|--|---|
| 1. Evangel University (E.U.) | Like all other undergraduate students, MUED students are required to complete specific Core Curriculum Requirements at E.U.  | 44 credits  |
| 2. E.U. Music Department     | MUED students are required to excel at a broad spectrum of music classes, pass vocal or instrumental juries for eight semesters, pass the Sophomore Review, pass the Piano | 66 credits for Vocal<br>67 credits for Instrumental |

|  |   |   |  |  |
|--|---|---|--|--|
|  |   | <p>Proficiency, perform in Area Forums, and pass their Senior Recital.</p> <p>E.U. Music Department is a member of the National Association of Schools of Music (NASM) and the Missouri Association of Departments and Schools of Music (MADSM). The B.M. in MUED satisfies the requirements of both these accrediting agencies.</p>  |  |  |
|  | <b>3. E.U. Education Department</b>                               | <p>MUED students are required to take education classes, participate in three practicums (local schools), and pass their clinical experience in the field (student teaching).</p> <p>The E.U. Education Department is a member of the Association of Independent Liberal Arts Colleges of Teacher Education (AILACTE), the American Association of Colleges for Teacher Education (AACTE), and the Higher Learning Commission (H.L.C.).</p> | 38 credits   |  |
|  | <b>4. Department of Elementary and Secondary Education (DESE)</b> | <p>MUED students must pass several state-level barriers before they are awarded their Missouri K-12 teaching certification (granted by DESE).</p> <p>The MUED teaching certification also meets the approval of the National Council for Accreditation of Teacher Education (NCATE).</p>  | State-level barriers: (1.) pass all parts of the Missouri General Educator Assessment (MoGEA) or meet the A.C.T. requirement, (2.) obtain a Substitute Certificate from DESE, (3.) pass the Missouri Educator Evaluation System (MEES). Three professionals (E.U. Education Department, E.U. Music Department, Cooperating Teacher) complete the MEES Evaluations (Formative and Summative), (4.) pass the background check administered through DESE, and (5.) pass the Missouri Content Assessments test (MoCA). |  |

**How have these professional standards been used to assess and maintain ongoing quality and relevance.**

The E.U. Education Department Committee meets monthly to discuss DESE changes, requirements for certification, specific education classes, upcoming calendar events, deadlines, student barriers for acceptance to the Education Department, and other pertinent issues. The Education Department Committee is comprised of Education Department faculty, staff, support staff, and one designated departmental Program Director offering an education degree (i.e., Science, Math, English, Music, Drama, Art, Kinesiology, Social Studies, Science).

Besides, the E.U. Teacher Education Committee on Standards and Approval meets quarterly and acts on data collected about all education students. Three statuses are possible throughout their undergraduate degree:

1. **Approved**– indicates that all criteria are satisfied.
2. **Provisional** –demonstrates that some deficiencies are present, and the applicant may have one additional semester to complete/correct what is lacking (he or she may enroll in teacher education courses).
3. **Denied** – which indicates that three or more deficiencies prevent the student's proceeding in the program. Students may choose to reapply when deficiencies are removed by raising the G.P.A., retaking the state-required tests, retaking a practicum, or completing or retaking the required math or composition course.

**MUED Student File.** A running "hard copy" file and digital file are compiled for every MUED student in the Music Department. The data help sees a holistic view of the student's strengths, accomplishments, and deficiencies. These student files are often used in departmental meetings (Music and Education).

**MUED Focus Group.** The music supervisor uses a focus group to compile empirical data from a broad spectrum of individuals. Informal interviews were conducted with current MUED students, MUED graduates, music faculty, education faculty members, and other MUED teachers who are members of the Missouri Music Educators Association (MMEA). Narrative jottings were used and compiled to uncover possible themes, threads, and trends.

16. Report and discuss the post-graduation placement of your graduates.

Below are all the EU MUED graduates from 2015-2020, their current positions, and state where they work. Included at the bottom of the chart are (9) MUED students who are scheduled to student teach/graduate/receive their certification to teach K-12 Music in the 2020-2021 academic school year.

| MUED Student                | Graduation | Current Position                                      | State |
|-----------------------------|------------|---|-------|
| 1. Christina Beatie Harmon  | 2015-2016  | Purdy Elementary Music Teacher                        | MO    |
| 2. Amanda Campbell Parrish  | 2015-2016  | Monet Elementary Music Teacher                        | MO    |
| 3. Paige Campbell Andreasen | 2015-2016  | Spring Bluff Instrumental/Vocal Music                 | MO    |
| 4. Lauren Eifert Long       | 2015-2016  | Albuquerque Navajo Elementary School Music Teacher    | NM    |
| 5. Kaitlyn Kerstetter       | 2015-2016  | Plano Private Music Lesson Teacher                    | TX    |
| 6. Marcella Vargas          | 2015-2016  | MedDate as Patient Advocate                           | TX    |
| 7. Emily Antonen            | 2015-2016  | Yankton Orchestra Director                            | SD    |
| 8. Tori Helton Parrales     | 2016-2017  | Joel E. Barber Elementary Music Teacher               | MO    |
| 9. Aaron Parrales           | 2016-2017  | Laclede County Band Director/Elementary Music Teacher | MO    |
| 10. Jonathan Parker         | 2016-2017  | Wilson Creek Intermediate School Vocal Teacher        | MO    |

|  |                                  |           |  |    |
|--|----------------------------------|-----------|--|----|
|  | 11. Joshua Parrish               | 2016-2017 | Blue Eye Special Education Teacher/Assistant Baseball Coach  | MO |
|  | 12. Julia Gardino                | 2016-2017 | Home Depot   | MO |
|  | 13. Sydney Holland               | 2017-2018 | North Kansas City Vocal Teacher (Gateway 6 <sup>th</sup> Grade Center and Bell Prairie Elementary) | MO |
|  | 14. Corryn Shaw                  | 2017-2018 | Marion Aldersgate Director of Music & Technology   | IL |
|  | 15. Joshua Little                | 2018-2019 | Concord Academy Music/Theatre Director   | NC |
|  | 16. Dana Cunningham Fabian       | 2018-2019 | Substitute Music Teacher   | MO |
|  | 17. Kathryn Baker Marquez        | 2018-2019 | Wife/Mother  | TX |
|  | 18. Juliana Beatie               | 2018-2019 | Marshfield High School Vocal Music   | MO |
|  | 19. Mikaela McGarrah             | 2018-2019 | Robert E. Clark Middle School Music Teacher  | KS |
|  | 20. Samantha Rutherford Van Wyhe | 2018-2019 | Life 360 Youth/Children's Pastor   | MO |
|  | 21. Mariah Cook                  | 2018-2019 | Gray Elementary Music Teacher  | MO |
|  | 22. Kalise Garner                | 2019-2020 | Newburg Elementary Music & High School Band Teacher  | MO |
|  | 23. Skyler McAlister Ortiz       | 2019-2020 | Substitute Teacher   | MO |
|  | 24. Sean McLaughlin              | 2019-2020 | Music Teacher at Sean McLaughlin Music   | NJ |
|  | 25. Sera Yockey                  | 2019-2020 | Evangel University Admissions Counselor  | MO |
|  | 26. Victoria Marques             | 2019-2020 | Chapel Springs Church Worship Creative Arts Administration   | VA |
|  | 27. Eddie Beihl                  | 2020-2021 | Fall Student Teacher   | MO |
|  | 28. Leianna Cantrell Pavon       | 2020-2021 | Fall Student Teacher   | MO |
|  | 29. Tyler Helton                 | 2020-2021 | Fall Student Teacher   | MO |
|  | 30. Laura Holeman                | 2020-2021 | Fall Student Teacher   | MO |
|  | 31. Kelly Lafon                  | 2020-2021 | Fall Student Teacher   | MO |
|  | 32. Jennifer Page                | 2020-2021 | Fall Student Teacher   | MO |
|  | 33. Rachel Moore                 | 2020-2021 | Fall Student Teacher   | MO |
|  | 33. Derek Van Wyhe               | 2020-2021 | Fall Student Teacher   | MO |
|  | 34. Bethany Crandall             | 2020-2021 | Spring Student Teacher   | MO |

17. Present and discuss any additional evidence of the program's quality and success. Include evidence of stakeholder (students, alumni, employers) satisfaction along with evidence that the unit has reviewed it & used what they learned to improve the program.

In 2019, Aaron Parrales (EU 2016-2017), Band and Elementary Music Teacher at Laclede County, was recognized by the Missouri Association of Colleges for Teacher Education (MACTE) as an "Outstanding Beginning Teacher."

**Stakeholder Reflection: Current MUED Student (Laura Holeman, Senior, Dual Certification)**

"The Music Education program at Evangel University helped me realize my potential and pursue my passion for teaching music. After completing the Music Education degree, I feel that I now possess a wealth of Music knowledge and I feel confident that I could successfully teach Music. One of the greatest strengths of the program is its practicality for a real classroom setting. Dr. Hawkins and the other professors go to great lengths to provide students with hands-on experiences and resources which will be applicable in a future career. By working together in creating a curriculum, the professors have created a well-rounded program that equips students for a career in music education. I think the instrumental side of the music education program could be strengthened by the addition of a faculty member with experience in public school instrumental programs. Even so, the music education program at Evangel University was extremely formative in making me the musician and teacher that I am today, and I'm sure that any student who completed this program would feel the same way."

**Stakeholder Reflection: MUED Alumni (Mariah Cook, Dual Certification)**

"What the music education program at Evangel does well is teaching you to engage your students freshly through modeling. As a music student at Evangel, I never felt unseen. I and all of my friends felt personally engaged by at least one professor. Having a deep relationship with your teachers builds a connection and animates a lesson in a way not as influential by a teacher you do not know. I have been able to take my lessons at Evangel and incorporate them into my classroom. I built relationships with my students; I am confident I would not have had the courage or ability to without my degree.

If this degree program were to be strengthened in any way, I had a deep, intense submersion in Music, and felt adequately involved in the education department, but I would love to see more classes focusing particularly on the combination of Music Education. I did not feel as though two methods classes were quite sufficient for complete reign in a classroom as a beginning teacher. This could easily be completed by adding "advisors" to the current education courses, and once a week you break into your specialty (Music, elementary, science, etc.) to discuss what that educational topic covered really looks like in completion within your field of expertise.

**Improving the MUED program.**

As mentioned earlier, the evolution of the MUED program occurs systematically under the guidance of four supervising groups (Evangel University, E.U. Education Department, E.U. Music Department, and the Department of Elementary and Secondary Education). While some departments at E.U. may make small changes to their degree programs every four-to-five years, the education degrees are constantly in flux to meet the changing needs and wants of society. These changes are in response to the state certification process majors pursue. As an example, E.U. hired the MUED Program Coordinator in the fall of 2015. Since that time, the MUED degree sheets have been modified or changed every year, and frequently in consecutive semesters.

DESE makes changes to the teacher certification process every year (core classes, music classes, clinical experiences—practicum and student teaching experiences, testing and barriers—MoGEA and MoCA, guidelines and requirements for supervision and evaluation, etc.). The E.U. Education Department implements changes to their curriculum and supervision to meet those state mandates. The MUED Program Coordinator is notified of these changes and informs the E.U. Music Department administration, faculty, staff, and support staff. Changes are made to the MUED degree (coursework, class content, and degree sheet) to meet these new requirements by DESE.

In addition, E.U. Music Department is a member of the National Association of Schools of Music (NASM) and the Missouri Association of Departments and Schools of Music (MADSM). The MUED degree is periodically evaluated and assessed by NASM and MADSM to ensure the degree meets their specific requirements.

While constant adjustments to the education degrees are often disruptive and time-consuming, changes benefit the education degrees by staying current and up-to-date with the changing needs/wants of today's students and future stakeholders.

18. If an A.A. degree is part of this program, describe how the changes to this program affect the A.A. degree.

Not applicable

#### SECTION E: Sustainability

19. What new revenue opportunities have been (or can be) beneficial to the program? Describe any supporting funding from subsidies, grants, fundraising, etc.

The student MUED organization (C-NAfME) schedules and organizes several small fundraisers each year to help support music students so they can attend the Missouri Music Educators Association (MMEA) annual convention. Approximately 8-15 EU students attend the event every January. The money raised helps offset expenses for hotel rooms. The Music Department also generously supports this event by assisting students with travel expenses.

In the past three years, the C-NAfME organization organized a music contest for middle and high school vocal and instrumental groups, ensembles, and solos. The MUED students facilitate and mediate the performing groups. This event provides "real-world" and "hands-on" experiences for MUED students. Performing groups are charged a nominal fee and the money is used to hire E.U. music alumni or other music experts in Missouri to present workshops (i.e., instrument maintenance and repair, music students with special needs, Kodaly and Orff instruments) to C-NAfME members on campus.

20. To what extent does the program have the personnel, technological, and other resources it needs to meet its objectives?

- Evangel has a wonderful music faculty, staff, and support staff. They are highly educated, trained, and committed to the mission of the university and department. As mentioned earlier by senior MUED student Laura Holeman, we could strengthen the MUED program by adding a music faculty member with experience in **public school instrumental Music**. The only full-time music faculty member with public school experience is the MUED Program Director.
- E.U. music facilities, rehearsal spaces, and classrooms are excellent. However, there is a need to update technology in classrooms and rehearsal spaces. Full-time music faculty should also have up-to-date hardware and software to support the five music degrees in the Music Department.
- Band and Orchestral Instruments, used for music methods classes (brass, woodwinds, strings, percussion), could be updated periodically. The Music Department does have a great selection of Orff instruments.
- Evangel is blessed to have experienced and talented collaborative teachers in S.W. Missouri. MUED students are warmly received in these classrooms for their three practicums and student teaching experience.
- The Music Department should separate the Percussion and Brass Methods Class into two independent classes. Additionally, we could add Instrumental Repair and Maintenance Class to the MUED degree curriculum.
- Another area to improve the MUED degree falls outside the Music Department, but should be included within this section. As MUED alumni Mariah Cook stated earlier, "Education Department classes could easily add content-area advisors to their courses, and once a week you break into your specialty (music, elementary, science, etc.) to discuss what that educational topic covered really looks like within your field of expertise."

21. What efficiencies in the way the program operates are (or can be) beneficial to Evangel University as a whole?
- The greatest efficiencies of the MUED program have already been mentioned earlier in this report. To review, they are:
- (1.) the leadership of MUED students on campus (Chapel services, Graduation, Baccalaureate, Musical Theatre Productions, etc.).
  - (2.) the quality of MUED students graduating from E.U. (See number 16 above).
  - (3.) the positive reputation of our Music Department and MUED degree.
  - (4.) the dedicated and talented EU MUED alumni who are scattered throughout Missouri, the United States, and the world.
  - (5.) Multiple organizations who oversee the MUED degree and guide MUED students during their undergraduate degree (Music Department, Education Department, DESE, and S.W. Missouri cooperating teachers in the field).
  - (6.) E.U. music facilities, rehearsal spaces, and practice rooms.
  - (7.) E.U. music faculty, staff, support staff, and adjunct teachers.

#### **SECTION F: Planning for the Future**

22. Based on what you have learned from this review, including the SWOT conducted for the “Relevance” section (questions 8-12), identify 1 – 3 strategic objectives that will enable the program to further one or more of EU’s strategic goals in the next 5 years OR update and attach your strategic plan. For each objective, please include: Who is the driver responsible for meeting this objective?; Who needs to be involved in accomplishing the objective?; What strategy(s) will be used to achieve the objective?; and When will this objective be accomplished?

#### **2020-2025 Strategic Plan for Music Education**

| Specific Objective   | Responsible Person(s)   | Participants Needed                                       | Strategy Used to Accomplish Objective  | Timeline  |
|--|---|---|--|-----------|
| 1. Increase Music Department Enrollment (Music Majors)                     | Dr. Tom Matrone, Department Chair, and Music Faculty, Staff, and Support Staff. | Dr. Tom Matrone, Music Faculty, Staff, and Support Staff. | <ul style="list-style-type: none"> <li>• A greater presence and participation of music faculty at local, district, and state music events.</li> <li>• Need financial resources for music faculty to participate (Dues, transportation, food, lodging, etc.)</li> <li>• Host large music events at Evangel to expose district teachers, students, and parents to our campus.</li> </ul> | Fall 2021 |
| 2. Split the Percussion and Brass Methods Class into two separate classes. | Dr. Kevin Hawkins, Program Director and Dr. Tom Matrone, Department Chair       | Dr. Matrone and Music Adjuncts                            | <ul style="list-style-type: none"> <li>• Work with Administration to waive the History Core Curriculum Requirement for MUED students. They already take 6 hours of Music History (MUSC 345 &amp; MUSC 346)</li> </ul>  | Fall 2022 |
| 3. Add a Music Teacher/Faculty member with                                 | Dr. Kevin Hawkins, Program Director and   | Dr. Matrone and Music Faculty                             | <ul style="list-style-type: none"> <li>• If we have a music faculty member retire, or resign, we should pursue candidates</li> </ul>   | Fall 2023 |

|  |  |                                      |  |  |  |  |
|--|--|--------------------------------------|--|--|--|--|
|  | experience in<br>Instrumental<br>Public School<br>Music. | Dr. Tom Matrone,<br>Department Chair |  | who have extensive<br>experience in instrumental<br>public school music. |  |  |
|--|--|--------------------------------------|--|--|--|--|

**ACADEMIC PROGRAM REVIEW (APR)**  
**RUBRIC**  
**(Part A)**

Please click on the link below to complete the APR rubric.

[https://forms.office.com/Pages/ResponsePage.aspx?id=OZSm9\\_ub6U-LC8HNW1BlvPeJHo7tNtRArCYed38MyBIURUZWVVJLV0MyNjAwOEILNzA5N0JPQ0dCRC4u](https://forms.office.com/Pages/ResponsePage.aspx?id=OZSm9_ub6U-LC8HNW1BlvPeJHo7tNtRArCYed38MyBIURUZWVVJLV0MyNjAwOEILNzA5N0JPQ0dCRC4u)

\*Adapted with permission from Graceland University, Dr. Katie Bash



YOUR CALLING. OUR PASSION.

## BS Music with Emphasis in Recording Technology ACADEMIC PROGRAM REVIEW (APR) (Part A)

### **SECTION A: Introduction**

1. Matt Moore, program coordinator, Music Department Bachelor of Science (Recording Technology) Academic Program Review: 2019 – 2020
2. The Bachelor of Science in Recording Technology is a professional degree that showcases the various avenues of working in the music recording industry specifically around sound design, audio capture both on-site and in the studio, music for radio, commercials, gaming and Foley. Distinctive classes in the area of microphone placement, mixing and mastering for distribution along with a survey of music business prepare students for working in the industry at a professional level.
3. Students that study in the BS Recording Technology have contact and take courses from prestigious full-time faculty in the music department with the understanding that the degree is a music degree with an emphasis in recording technology. The program coordinator also remains active in the industry recording and collaborating with other audio engineers statewide plus coordinating live audio for local church(s).
4. N/A

### **SECTION B: Identity: Mission, Values and Strategic Plan**

5. The primary strength of the program is the wide range of experience and application students receive. Students are afforded freedom to record a vast variety of bands, music ensembles, live concerts, recitals, pod casts, music for film, music for gaming, Foley and more. Most students in the program are also involved with audio in their local church in some form (Front of House, Live streaming audio, monitor engineer, worship leading).
6. The program collaborates internally with the music department recording all annual concerts, recitals and producing CD's for distribution. The program also assists the Communications department on their annual movie production with the help of Foley audio, ADR and music creation. In addition, the program assists Evangel students with their own bands produce music for distribution. Humanities also takes advantage of the program for any musical/theatre productions needing studio work done.
7. The capstone senior project timeline was tested this past year and proven to produce much better results having given two semesters to work on the project rather than just one. The plan is to implement that full year timeline to the degree track. Furthermore, the addition of live worship production courses as part of the BA Worship Leadership degree affords students in the BS degree precise study in live audio, lighting and projection which was found to be not only desired but needed.
8. Evangel being a liberal arts university trains student for secular vocations while at the same time teaching students to maintain a Christ centered life. The music industry needs this more than ever before. Christ centered audio engineers who do their job with excellence open the door to conversations to a relationship with Christ that may not happen any other way. By removing this degree path would be similar to removing missionaries to the field of music industry while at the same time not affording students a unique teaching experience at such a University.

### **SECTION C: Relevance**

9. Since the program's inception in 2015 the program has maintained growth with the highest number of majors at 19. There is an expectancy of increase with the addition of Live Audio courses being added.
10. The addition and response to students purchasing their own recording studio bundles in the past four years has been very well received and proven its worth in the quality of student's audio projects sooner in the program. This in return has also eased the use of the campus recording studio equipment granting a longer life and costing less on repair or replacement items. The newest change to student's studio bundles has been the inclusion of a microphone which, as to be expected, was very well received. This past year the program coordinator tested a class sequence change which placed freshman students in the program to begin audio courses earlier in the degree granting more time with their studio bundles while working with software sooner.

11. The key strengths of the program are placed on the sequence of courses which are designed to build on skill and experience, full access to an active recording studio, hands-on application of course work, real world experience offered, full time faculty who are actively involved, students ownership of their own equipment and finally, an overall program that is proficient in providing a music foundation and the business of recording technology in order for students to present a capstone CD project ready for distribution.  
A large weakness in the program is the lack of designated recording space specifically for this degree program. Currently the recording studio is adjacent to the performance hall which is accessible to anyone on campus causing issues with studio time reservations. Furthermore, the set up and tear down for each recording session in its current state places unwarranted wear and tear on studio equipment/instruments causing for more costly repairs.  
A second weakness is the lack of industry studio equipment. Compared to other universities like Evangel offering like programs, the equipment used is more of a home studio approach than the industry standard.
12. Helpful external program opportunities have increased over the past few years with more off-campus remote recording, trips to Nashville studio's for hands-on session work, the addition of artist/recording master classes, and live FOH mixing opportunities for concerts and worship settings. Potential threats to program objectives would be the lack of University support financially to take more trips nationally to known recording spots, lack of dedicated and proper recording space, solid internship placement program either locally or nationally, and the consistent interruption of academic affairs overtaking designated studio space for on/off campus events.
13. The program has learned to make the best with what it has been given in regard to equipment and recording opportunities while maintaining a high level of education in the field of study even amongst the lack of support spatially and financially from the University. The studio space and equipment continue to be used in the fullest potential possible.

#### **SECTION D: Effectiveness**

14. (PLO is attached below) Those in the BS degree demonstrate their understanding of PERFORMANCE, COMPOSITION and IMPROVISATION in respect to said PLO with their participation in a large ensemble in their focus and composition/improv with their recording technology skills.
15. The program director is the source of professional study since he is still active in the field professionally. Certain texts supplement class lecture.
16. Students who have graduated with BS Music have found placement in a variety of areas including but not limited to sound installation, Live audio engineering, studio engineering, commercial song writing, Sound design, and more.
17. The BS degree requires an internship which provides employers interaction with students and provides feedback on said students in regard to their interaction with them, work ethic, attitude, product produced and if they would hire them. The overall reviews have been 95% positive!
18. N/A

#### **SECTION E: Sustainability**

19. The revenue that was once in place (Technology Fund) has since been removed leaving this degree without direct funding.
20. Due to the lack of funding the current technology/equipment is severely lacking in comparison to the industry standard and other like university programs.
21. This degree attracts both the worship leader and audio engineers alike causing it to be the second largest degree program in the music department.

#### **SECTION F: Planning for the Future**

22. In order for this degree to see future growth the following must take place:
  - Designated recording space with proper acoustic treatment
  - Updated studio equipment such as microphones, designated sound console, more analogue equipment, professional speakers, etc.
  - Available scholarship specifically for BS degree

The program director in conjunction with the music department would be the drivers for the above objectives but would need involvement from the financial office and student advancement.

## Program Learning Outcomes

### Bachelor of Arts in Music

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The following Program Learning Outcomes have been established by Evangel faculty to define the areas of knowledge and skills that students graduating from this major degree program should have developed. At the conclusion of this program, students will be able to:

1. Demonstrate specific knowledge of the properties of rhythm, melody, and harmony in written and aural music theory. (**Musical Skills and Analysis**)
2. Perform at an acceptable level as both a soloist and ensemble member in a variety of contexts and demonstrate piano skills at an intermediate level. (**Performance**)
3. Create original music and demonstrate improvisational skills at a competent level. (**Composition and Improvisation**)
4. Demonstrate the comprehension of music history according to appropriate historical and stylistic interpretation through written and oral means. (**Repertory and History**)

**ACADEMIC PROGRAM REVIEW (APR)**  
**RUBRIC**  
**(Part A)**

Please click on the link below to complete the APR rubric.

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