

Master of Arts in Music Education Program Evaluation

The Master of Arts in Music Education provides a quality curriculum at an affordable price point. The program makes optimal use of the online environment while also providing students with personal attention, instructor accessibility, and opportunities to interface with instructors and students in the cohort. Class sizes are between 10-15 students and students receive significant and individualized feedback and evaluation on a weekly basis. Four of the six faculty in the program are full-time faculty in the Adams State music department and are all accomplished in their areas. The program is cash funded and does not require University expenditure.

It is essential to note, although the numbers of students enrolled in this program are relatively small, our goal is to offer a degree that is housed within the Department of Music and primarily taught by full time faculty. The adjuncts we hire are experts and well-vetted, however we believe in building relationships and getting to know our students. We function well between 10-15 students per cohort. In discussions with consultants Robert Dickeson and Johann Lindig, it was agreed that a focus on quality over quantity is important with our current available faculty. We have delivered a balanced budget, which has included paying “Indirect Costs” back to the university every year. Although a small amount compared to some of the larger programs, it is still making a profit and contributing to the good of the university.

Criteria 1:

Impact and overall essentiality of the program; connection to mission/vision/ASU2020

Alignment with Mission, Vision, and Values

- The Master of Arts in Music Education was created to provide access and opportunity for rural music educators. We believe that access to a high-quality master’s degree in music education should be available to professionals at an affordable cost and without requiring time off from their career. This is one of the most affordable master’s degrees of its kind in the United States.
- The majority of professors who teach in this program are tenured professors in the Department of Music with established records of excellence in teaching.
- Caring and personal relationships are established with a required residency at the beginning of the degree program. Students move through the degree with the cohort model, establishing professional relationships with educators from throughout the United States.
- The degree features an innovative model of an optional year on campus in an applied area of study: Performance, Conducting, or Composition.

Alignment with ASU2020

- Goal 1: Academic Excellence
 - 1.1 We ensure a quality education with relevant, current, and rigorous coursework that is aligned with our accrediting agency, the National Association for Schools of Music (NASM), regular evaluation of trends in music education, and annual

assessment of our curriculum. Coursework and projects are designed to meet the student's individual teaching situations, with flexibility for students to align their projects to their goals. All master's candidates are assessed at the end of the degree program with a rigorous oral exam by committee.

- 1.2 We offer a curriculum that explores diversity through ethnomusicological case studies and the study of social justice in music education.
- 1.3 The Department of Music expanded ASU's graduate offerings through the creation of this degree. Graduate teaching has expanded and furthered faculty study and connections in their field, thus strengthening both undergraduate and graduate programs.
- 1.4 Four out of six of the faculty in this program come from underrepresented groups. Four of the faculty in the program have participated in equity training and believe in inclusivity of genres, styles, and composers often omitted from music curriculum.
- Goal 2: Student Success
 - 2.1 This online degree allows professional music educators to continue in their career, working toward a master's degree in an asynchronous manner. In addition to starting cohorts every fall, students are encouraged to take courses at the pace that fits their situation. Coursework allows for students to work at their own pace at times that are convenient to their careers and obligations.
 - 2.2 Transfer students are advised closely to assure relevant courses, including traditional and online courses as well as professional level education courses are transferred (up to 6 credits).
 - 2.3 The director meets with each student face-to-face at the residency, and continues to advise a minimum of once a semester basis throughout the degree. In the first meeting, goals are set that align with the student's current or desired work situation.
 - 2.4 Curriculum design projects are intended to be used in their current classroom situation. The ethnomusicology case study is focused on a culture particular to their region, music analysis, jazz/rock, orchestration, and literature projects are all designed for students to align with their professional development and teaching goals.
 - 2.5 The on campus residency establishes relationships that are cultivated throughout the degree program. Courses have regular office hours, including video and audio sessions on Blackboard, that allow for weekly conversations and strong connections with faculty and amongst students in the cohort
 - 2.6 The program works closely with the Office for Graduate Studies to streamline the admission process, office hours allow for discussion of obstacles and challenges students face, faculty are aware of the schedule demands music educators face during certain times, such as concerts at the end of the semester, and are thus mindful when scheduling assignments.

- Goal 3: Personal and Professional Development
 - 3.3 Funding provided for faculty to attend professional development relevant to the courses taught, such as faculty attendance at a 3-day Music Theory Pedagogy conference.
 - 3.4 Non-degree seeking students are encouraged to choose from a menu of courses to use towards their professional development, discussions amongst students and faculty at the on-campus residency involves sharing of professional development ideas and opportunities.
- Goal 4: Access and Affordability
 - 4.1 Regular online office hours, video conferencing, and advising assist students in staying on track for degree completion. Students on a Satisfactory Academic Progress plan meet regularly with the director and are provided support resources, such as The Writing Studio and Net Tutor.
 - 4.2 The Department provides a fact sheet with updated costs and information on resources.
- Goal 5: Community Relations
 - 5.1 On campus graduate students perform in large and small ensembles and perform a graduate recital. Graduate student commissioned for a composition based on the San Luis Valley for the music department ETHOS Project (Exploring Equity through Music).
 - 5.2 On campus residency meetings and receptions held at local businesses
 - 5.4 Graduate student commissioned to compose a work inspired by the San Luis valley
 - 5.6 We invest in alumni relationships by inviting alumni to speak to new master's degree cohorts and inviting those who are regional to come to campus to work with undergraduate students. Recent alumni participation in a faculty member recording project.

Criteria 2: Quality of the program outcomes

Results of annual assessment reports

The following is a summary of the assessment reports from 2015-2016 and 2016-2017:

2015-2016 Assessment Report Summary

SLOs	Adams Outcome	Performance Target	Results	Met/Not Met
Students will demonstrate scholarly writing techniques and exemplary independent research capabilities.	Area II & IV	Research paper 80% of class will earn an 80% or better on final research paper grade.	85% of class earned an 80% or better on final research paper.	Met
Produce a final project or some equivalent reviewed by more than one faculty member.	Area II & IV	Final Curriculum Project 80% of class will earn an 80% or better on final research paper grade.	90% of students earned an 80% or better on final research paper.	Met
Students will construct lesson plans culturally relevant to their student population.	Area I, II, III, & IV	World Music Instructional Unit 80% of students will earn an 80% or better on culturally responsive unit assignment.	80% of students earned an 80% or better on unit project.	Met
Students will demonstrate a basic knowledge of significant composers and works related to music of the United States from its colonization to the present time through the completion of assignments, discussions, and papers.	Area I & II	Student feedback indicated a concern for redundancy in assignments, sometimes within the same week.	As a result, the course will be modified with attention to adequate coverage of content without excessive redundancy, and the class will be offered again in Spring 2017.	Unmet

What, if any, changes might you make to the curriculum or pedagogy to improve student learning based on your benchmark?

- MUED 565: Assignment is broken down into individual assignments: journal article reviews, developing a thesis statement, bibliography, outline, first draft, and final paper which provides feedback throughout semester, resulting in improved final papers. We will continue to use this format.
- MUED 596: Regular student/faculty meetings allow for assessment of progress at predictive intervals resulting in final projects that are of a high quality. For next year, we will start to use video conferencing for meetings in addition to email.
- MUED 521: In addition to the initial assignment prompt, next year we will add a more detailed rubric, and provide more structure to the assignment prompt.

“Closing the Loop”

This is the first formal assessment report for the Master of Arts in Music Education. However, informal assessment has been ongoing and some changes that have occurred address assessments have included:

1. A revision of the timeline for paper assignments in MUED 565 which was in response to students' needing more time between receiving feedback on their first draft and their due date for the final paper. This change resulted in better revised final papers, and better final grades.
2. For courses with only one means of content delivery (for example power points), instructors have been encouraged to include a second delivery method (video lecture, podcast, etc.). This has resulted in positive student feedback.

2016-2017 Assessment Report Summary

SLOs	Adams Outcome	Performance Target	Results	Met/Not Met
SLO #4 Students will communicate orally and in writing an understanding of pedagogy, assessment, curriculum, and foundations in music education.	Area II & IV	Assessment: Comprehensive oral exam assessed by committee and graded by rubric. Students are asked questions assessing overall understanding of content, formulation of argument, provided evidence and implications, overall structure, and need for prompting. The categories are exemplary, competent, developing, retake. Performance Target: 80% of students will achieve rating of exemplary or competent, with no developing, or retake scores.	85% of students scored in the exemplary and competent categories. 15% had at least one area scored developing. No students received a retake assessment. This was a particularly strong year for oral exams. Analysis of rubric scores and committee notes indicated the majority of students were able to communicate orally in the areas of pedagogy, assessment, curriculum, and foundations in music education.	Met
SLO #5 Students will demonstrate and apply the research skills necessary for demonstrating an understanding of contemporary issues and problems in music education	I, II, & IV	Research papers and journal article reviews in MUED 567 History and Philosophy of Music Education 80% of students will demonstrate an exemplary level of understanding of contemporary issues and problems in music education.	90% of students demonstrated an exemplary level of understanding of contemporary issues and problems in music education. Results based on examination of research paper and journal article grades, assess with written project rubric.	Met
SLO #6 Students will analyze and contrast the common elements and organizational patterns of music and their interaction.	II & IV	MUED 504 Orchestration and Arranging assignments and projects 80% of students will receive an A on their final arranging assignment.	75% of students received an A on their final arranging assignment.	Unmet

What, if any, changes might you make to the curriculum or pedagogy to improve student learning based on your benchmark?

- SLO #4 This outcome was assessed with the Final Comprehensive Oral Exam.
- SLO #5 This outcome was assessed in MUED 567: History and Philosophy of Music Education. Student feedback was positive, as were the results of assessment of student learning. The changes to be implemented include changing some of the philosophy readings

and the order of presentation, and an added chapter from Alfred Townsend's "Introduction to Effective Music Teaching" to assist students in the development of their philosophy statements.

- SLO #6 This outcome was assessed in MUED 504: Orchestration and Arranging. A new instructor took over this course. After teaching it, the following changes will be implemented: Change the order of topics covered, requirement of more listening assignments, fewer and shorter arrangement assignment to focus on quality over quantity, omit 3-stave assignments, and adjustment of the weight of grades. A new rubric needs to be designed to better assess arranging assignments.

"Closing the Loop": In the past year, the Master of Arts in Music Education has made the following changes:

- MUED 565 was slightly restructured to create a better timeline for benchmark assignments with the goal of allowing more time for feedback to students between assignments.
- MUED 596 was improved by the use of video conferencing at regular intervals to provide face to face feedback on the developing projects. In addition to a more personalized approach, the video conferences helped students stay on track with this large project.
- MUED 521 was improved by revision of the unit plan project to include more structured guidelines and more detailed rubric.
- An adjunct was hired to teach two of the music education core classes. As an ABD PhD student at a major university, and a veteran teacher, she has brought a degree of relevance and currency to the courses she teaches, as well as providing some variety in terms of instructors in the degree.
- An adjunct was hired to teach MUED 504: Orchestration and Arranging. As a professional composer, she brought a level of expertise to the class and contributed excellent ideas for revamping the class for the future.

Adams Outcomes

Area I: Knowledge of Human Cultures and the Physical and Natural World

Area II: Intellectual and Practical Skills

Area III: Personal and Social Responsibility

Area IV: Integrated and Applied Learning

Scores of graduates on national assessments

N/A

Jobs secured by graduates

- The majority of students who enter this degree program already have jobs in their chosen field. Of the students who did not have a job in the field, 100% of those students now work in the field of music, K-12 or higher education.

Admission and admission rates to graduate or professional schools

N/A

Criteria 3: Demand for Program

Internal demand

- 10-20% of each cohort consists of ASU graduates

Employment opportunities: national and state statistics

- Bureau of Labor Statistics
 - According to the Bureau of Labor Statistics website, the reason why measuring the employment of music educators is difficult is because they do not distinguish between K-12 music teachers and other disciplines.
- Antidotal evidence
 - In the ASU undergraduate program 100% of music education graduates who wanted to pursue a career in public school music education, are now employed in the field. Many need additional credits to maintain their professional license. The majority of our master's students are public school music teachers in need of credits.

10-year trend of graduates

State of Colorado Master's Degree Awarded by Program

Program	2013	2014	2015	2016	2017
Music	117	111	117	122	116
Music Education	0	0	19	21	26

Note: Music Education Master's Degrees are awarded annually from University of Colorado, Colorado State University, and University of Northern Colorado. The lack of degrees in 2013-2014 could be an error in reporting. Also, the majority of these are face-to-face programs.

Criteria 4: Size, scope, and productivity of the program

Number of Master of Arts in Music Education degrees awarded

Program	2014-2015	2015-2016	2016-2017
MA in Music Education	14	8	14

Note: These represent the only three cohorts that have graduated. The program was started in 2013.

Number of degrees per full-time faculty member at 2.5 FTE

Program	2014-2015	2015-2016	2016-2017
MA in Music Education	5.6	3.2	5.6

Note: Faculty are either FT faculty teaching an overload, or adjuncts. Total credit hours for the program (30) were broken down by faculty member, and calculated for FTE.

Total Student credit hours (SCH) generated by program

Program	2014-2015	2015-2016	2016-2017
MA in Music Education	340	369	384

SCH generated by program per full-time faculty member

Program	2014-2015	2015-2016	2016-2017
MA in Music Education	136	147.6	153.6

Service to campus

- Four of the six faculty who teach within the program are full time faculty in the Department of Music. 100% are engaged in campus-wide committee assignments including: HLC committees, Adams Pathways (Curriculum Innovation Teams and Essential Learning Task Force), Faculty Senate, President's Advisory Group, Academic Council, administrative and faculty search committees, retention/promotion/tenure committees, Commencement committee
- Of the four full-time faculty, 50% have been engaged in campus-wide committee leadership positions including: interim chair of an outside department (Psychology), co-chair for VPAA search, chairs for promotion committees outside of department, and chairs of retention committees outside of department

Service to community & community engagement

- This is primarily an online degree program, but the majority of faculty who teach within it are active members of the ASU community:

- Advising/directing ASU student ensembles
 - *performances at public schools, festivals, farmers' markets, parades and marches, homecoming, award ceremonies, grand openings, and other special events*
- Development, implementation, support, and instruction of the ASU Chamber Ensembles
 - *over 40 performances in the community each semester, not counting the student-managed service ensembles, which produced an additional 42 performances last semester*
- Musical training and performance opportunities available to the community:
 - *Valley Community Chorus, San Luis Valley Symphony, Community Steel Band, Percussion Academy, Music for Kids, Music for P.A.L.S., Music for Boys and Girls Club, private lessons, etc.*
- Music faculty regularly visit local music programs
 - *as guest clinicians, as performers, offering workshops, recruiting for Adams State, supporting student performances, for program advising/program building, etc.*
- Collaborative concerts are held featuring local school music groups alongside ASU performing ensembles
 - *Salida High School Band, San Luis Valley Children's Chorus, Sargent Elementary School*
- Music faculty regularly adjudicate numerous regional music festivals and competitions
- Music faculty and students participate in community events
 - *Nightingale Dinner (for SLV nurses), SLV Cancer Relief Fund concerts, Tu Casa Gala, Train Lighting Ceremony, Habitat for Humanity fundraisers, etc.*
- Music faculty board service:
 - *Alamosa Live Music Association, SLV Cancer Relief Fund, Tu Casa*
- Service to community as church musicians
 - *First United Methodist Church, Sacred Heart Church, First Presbyterian Church*

Criteria 5: Cost and Benefit of the Program

Salaries and program delivery costs (including administrative costs and specialized course support costs)

Overall cost FY 2016-2017

Description	Amount
Faculty/Exempt Compensation	50,000
Faculty Benefits	8,500
Support Staff Compensation	5,675
Support Staff Benefits	2,081
Student hourly Compensation	0
Operating Expenses	10,500
Scholarships	0
Indirect Cost*	46,048
Reserve	15,896
Total	138,700

Cost of program per metric

Cost per FT faculty member	23,116
Cost per graduate	11,558
Cost per SCH	165.71

Formal and documented recruiting efforts by program personnel

- The faculty attend the Colorado Music Educators Association Conference every January and advertise the program to public school music educators
- Other methods of recruiting include advertisements in music education periodicals, placing ads in conference programs, Google Ad campaigns, and Facebook advertising campaigns.

Evidence of recruiting success (students matriculating)

- In our initial intake form, students indicate where they heard about us, so we are able to track which graduates were recruited as a result of our advertising. Over 80% indicate the internet (Google Ads, Facebook advertising, or internet search), 12% word of mouth, and 8% advertising in Music Educator Journal.

Criteria 6: Faculty and program strengths and accomplishments

Faculty credentials, skills, flexibility, breadth/depth, etc.

- All four full-time faculty have a terminal degree, one adjunct is ABD on her PhD in music education, and one adjunct has a master's degree and significant experience in the area she teaches (Orchestration and Arranging). She is a nationally known composer who is published and highly sought after. Three of the faculty have performed internationally or have had compositions performed internationally
- All full-time faculty have attended ASU's Equity Institutes

- An overview of music faculty accomplishments in the past three years include:
 - Over 238 off-campus performances at the state, national and international levels
 - 16 published articles, books or collaborations, and commissioned works
 - 46 appearances as a clinician, adjudicator or presenter
 - Over 28 commercial recordings

Quality of the curriculum

- Degree of alignment to recommendations of national organizations
 - The Master of Arts in Music Education was built following the standards of the National Association for Schools of Music, our accrediting body for music in higher education.
- Accredited by external organization
 - Our program is accredited by the National Association for Schools of Music and is evaluated every ten years for currency, relevance, and rigor. Each ten-year evaluation provides us with the opportunity to realign with any newly published standards and address and deficiencies.

Quality of physical, online, or other resources (equipment, software, facilities, etc.) required to deliver the program

- The degree is delivered using Blackboard, which is supported by our outstanding Academic Instructional Technology Center.
- In addition, instructors make use of Zoom or Blackboard video conferencing for office hours, advising, and final oral exams. Students have access to the Naxos music library (largest online Classical music streaming database) and JSTOR

Criteria 7: Future Potential of the Program

Opportunities to reconfigure or strengthen the program to the benefit of the university

- Single courses could be offered as a menu of professional development classes designed for the working music educator thereby serving educators while increasing enrollment and revenue. We plan to advertise this for Summer 2018.
- Our tuition is significantly below other online music education master's programs in the US, often by at least half. Increased advertising would be a benefit in communicating this to the appropriate target market.
- With a relatively small investment in advertising, we could grow in size up to 20 students per cohort, still maintain our quality in-house instruction and personalized attention, while generating more revenue for the university.
 - An additional 8 students taking 15 credits per year at \$385 per credit would generate \$46,200. Approximately \$15,000 of that would be returned to the university, in addition to the approximately \$45,000 we earn for ASU annually.

Potential for program growth/adaptation with trends in the discipline, student needs, national trends, etc.

- Continued collaboration with the Office of Graduate Studies and the support they provide should allow for program growth.
- Revision of degree to include an increase in the amount of time spent on curriculum and assessment, and contemporary issues in music education.

Potential for development of appropriate online presence

- Online advertising could be increased; however, budget is an issue.

Potential for growth of interdisciplinary programs

N/A

Opportunities for collaboration or partnerships with other institutions

- Consider adding a licensure track in collaboration with Teacher Education or San Luis Valley Board of Cooperative Services (SLV BOCES)