



School of Worship, Media and Performing Arts

College of Arts and Cultural Studies

2018 – 2021 | Program Review Reports

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BA Dance

Program Review | 2018-2021

Department Chair: Courtney Sanders

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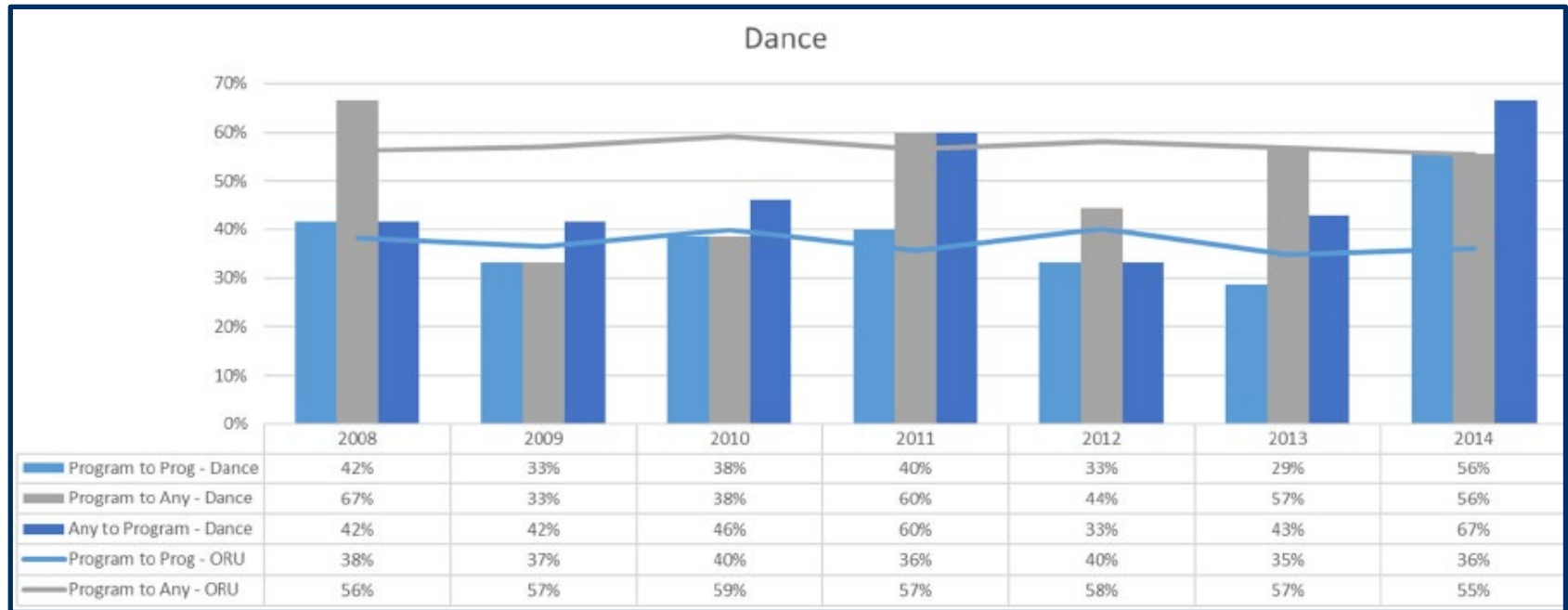
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I. Number of Majors | 2018 - 2021

Residential:

	Fall 2018	Fall 2019	Fall 2020	Fall 2021
Dance		7	8	14
Dance Performance	25	17	6	1

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

1. Management

#	Program Outcome – Dance Core
1	The student will create and defend choreographic works exploring choreographic form, communication of an idea, and elements of movement: space, shape, time and effort.
2	The student will demonstrate advanced skill level III in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.
3	The student will articulate and defend an understanding of dance's past and present history through research, writing, criticism, and oral presentation, and to be able to integrate this historical knowledge with one's interaction with dance from a Christian worldview.
4	The student will criticize and assess dance performance identifying choreographic, theatrical, and performance elements, as well as synthesize content and opinions based on evaluations of observational evidence.
5	The student will synthesize biblical teaching with worship practices through the vehicle of dance, and create goals for utilizing dance to go into every person's world.
6	The student will articulate and defend their artistic aptitude, rooted in a Christian worldview, through the assimilation of college coursework and personal artistic vision.

#	Program Outcome – Management Concentration
1	The student will demonstrate an understanding of the theory and skill involved in teaching dance through curriculum planning, management, student teaching and self/peer-evaluation.
2	The students will administer Christian leadership in various facets of the theatrical production process.
3	The student will demonstrate Christian service to their community for the direct benefit of the other.
4	The student will acquire practical knowledge in audition, rehearsal and performance processes for live dance performance.

2. Performance *2018-2019

#	Program Outcome – Performance
1	The student will create and defend choreographic works exploring choreographic form, communication of an idea, and elements of movement: space, shape, time and effort.
2	The student will demonstrate advanced skill level III in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.
3	The student will demonstrate advanced skill level III in public performance technique, artistry, musicality, dynamics, performance projection and articulation of choreographic idea through public performance.
4	The student will articulate and defend an understanding of dance's past and present history through research, writing, criticism, and oral presentation, and to be able to integrate this historical knowledge with one's interaction with dance from a Christian worldview.
5	The student will criticize and assess dance performance identifying choreographic, theatrical, and performance elements, as well as synthesize content and opinions based on evaluations of observational evidence.
6	The student will demonstrate an understanding of the theory and skill involved in teaching dance through curriculum planning, management, student teaching and self/peer-evaluation.
7	The student will synthesize biblical teaching with worship practices through the vehicle of dance, and create goals for utilizing dance to go into every person's world.
8	The student will articulate and defend their artistic aptitude, rooted in a Christian worldview, through the assimilation of college coursework and personal artistic vision.

3. Pre-Movement Therapy

#	Program Outcome – Pre-Movement Therapy Core
1	The student will create and defend choreographic works exploring choreographic form, communication of an idea, and elements of movement: space, shape, time and effort.
2	The student will demonstrate advanced skill level III in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.
3	The student will articulate and defend an understanding of dance's past and present history through research, writing, criticism, and oral presentation, and to be able to integrate this historical knowledge with one's interaction with dance from a Christian worldview.
4	The student will criticize and assess dance performance identifying choreographic, theatrical, and performance elements, as well as synthesize content and opinions based on evaluations of observational evidence.
5	The student will synthesize biblical teaching with worship practices through the vehicle of dance, and create goals for utilizing dance to go into every person's world.
6	The student will articulate and defend their artistic aptitude, rooted in a Christian worldview, through the assimilation of college coursework and personal artistic vision.
7	The student will create and defend choreographic works exploring choreographic form, communication of an idea, and elements of movement: space, shape, time and effort.

#	Program Outcome – Pre-Movement Therapy Concentration
1	The student will demonstrate advanced skill level in dance composition through the creation and defense of an advanced choreographic work.
2	The student will articulate and defend the sociological effects of theatre.
3	The student will demonstrate Christian service to their community for the direct benefit of the other.

IV. Artifact Descriptions

1. **Intermediate Choreography Final Project (DANP 307)** Create a small group dance composition, 5-7 minutes in length, exploring the concept for the dance in space, shape, effort and time. The composition appropriately incorporates motif, repetition, variety and contrast, climax and/or highlights, transition, proportion and balance, logical development, and unity in relation to the basic idea.
2. **Mid-Year Evaluation (DANP 304 or 204)** A technical and artistic evaluation of the students' work in ballet and modern dance technique over the course of the semester to be reviewed mid-academic year. Evaluated on skill of communication using musicality, foci, performance qualities, movement principles, physical capacity and agency.
3. **History of Dance II Research Paper (DANP 325)** Research two topics from dance history from the 20th century to present day to compare and contrast. Students demonstrate a clear understanding of art history, emphasis in dance history, with evidence of research and the ability to assimilate both class material and personal research.
4. **Dance Performance Critique (DANP 304 or 404)** A written critique of a live dance performance using historical context and observational analysis.
5. **Worship Project Outline (DANP 230)** An outline of a worship experience that creates goals for personally bringing dance into every person's world, addresses specific needs of a chosen community, and puts goals into action through participation in a worship project.
6. **Written Artistic Statement (DANP 490)** A written artistic statement demonstrating personal artistic aptitude and vision, supported by a Christian worldview.

V. Artifact and Program Outcome Alignment

1. Management

Academic Program Assessment Plan			
Academic Program: Dance: Management			
Please list the Program Outcomes. Next indicate the mastery course and assignment where Direct Evidence of student learning will be collected for your degree program and how the Evidence will be assessed.			
Program Learning Outcome	Mastery Level Course	Direct Evidence (Artifact) of Student Learning	Process and Location for Assessment
1The student will create and defend choreographic works exploring choreographic form, communication of an idea, and elements of movement: space, shape, time and effort.	DANP 307: Intermediate Choreography (Developing, Mastery Level)	Intermediate Choreography Project	Group composition created over the semester and performed in final presentation in Howard Auditorium.
2 The student will demonstrate advanced skill level III in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.	DANP 303 or 403 or DANP 304 or 403: Modern III (or IV) or Ballet III (or IV) (Mastery Level)	Midyear Evaluation	Mid-year Evaluation Meeting for technique and Form in Howard Auditorium.

3 The student will articulate and defend an understanding of dance's past and present history through research, writing, criticism, and oral presentation, and to be able to integrate this historical knowledge with one's interaction with dance from a Christian worldview.	DANP 325: Dance History II (Mastery)	Research Paper	Final research paper on chosen topic of dance history from the twentieth century to present day and presentation in class.
4 The student will criticize and assess dance performance identifying choreographic, theatrical and performance elements, as well as synthesize content and opinion based on evaluations of observational evidence.	DANP 304or 404: Modern III or IV (Mastery Level)	Dance Critique	Dance critique of live performance of ballet or modern dance off campus.
5 The student will synthesize biblical teaching with worship practices through the vehicle of dance, and create goals for utilizing dance to go into every person's world.	DANP 230: Dance for Worship (Developing, Mastery)	Worship project outline	Presentation of worship project and outline of project, in class project.
6 The student will articulate and defend their artistic aptitude, rooted in a Christian worldview, through the assimilation of college coursework and personal artistic vision.	DANP 490: Senior Performance (Mastery)	Written Artistic Statement	Written artistic statement included as a component of Senior Project, may take place on or off campus.
Concentration Outcomes			

1 The student will demonstrate an understanding of the theory and skill involved in teaching dance through curriculum planning, management, student teaching, and self/peer-evaluation.	DANP 426: Pedagogy II (Mastery)	Pedagogy Notebook	Pedagogy Notebook containing curriculum, student teaching self/peer-evaluation in class.
2 The students will administer Christian leadership in various facets of the theatrical production process.	DRAM 420: Performing Arts Management (mastery level)	501C3 Application Form	Tax exemption application per IRS standards / In class project
3 The student will demonstrate Christian service to their community for the direct benefit of the other.	FIN 244: Personal Financial Planning	Service	Community Service through service programs to the local community
4 The student will aquire practical knowledge in audition, rehearsal and performance processes for live dance performance.	DANP 109 (I,D, M)	Final Performance Evaluation	End of semester concert performance

2. Performance

Academic Program Assessment Plan			
Academic Program: Dance: Performance			
Please list the Program Outcomes. Next indicate the mastery course and assignment where Direct Evidence of student learning will be collected for your degree program and how the Evidence will be assessed.			
Program Learning Outcome	Mastery Level Course	Direct Evidence (Artifact) of Student Learning	Process and Location for Assessment
1The student will create and defend choreographic works exploring choreographic form, communication of an idea, and elements of movement: space, shape, time and effort.	DANP 307: Intermediate Choreography (Developing, Mastery Level)	Intermediate Choreography Project	Group composition created over the semester and performed in final presentation in Howard Auditorium.
2 The student will demonstrate advanced skill level III in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.	DANP 303 or 403 or DANP 304 or 403: Modern III (or IV) or Ballet III (or IV) (Mastery Level)	Midyear Evaluation	Mid-year Evaluation Meeting for technique and Form in Howard Auditorium.
3 The student will articulate and defend an understanding of dance's past and present history through research, writing, criticism, and oral presentation, and to be able to integrate this historical knowledge with one's interaction with dance from a Christian worldview.	DANP 325: Dance History II (Mastery)	Research Paper	Final research paper on chosen topic of dance history from the twentieth century to present day and presentation in class.

4 The student will criticize and assess dance performance identifying choreographic, theatrical and performance elements, as well as synthesize content and opinion based on evaluations of observational evidence.	DANP 304or 404: Modern III or IV (Mastery Level)	Dance Critique	Dance critique of live performance of ballet or modern dance of campus.
5 The student will synthesize biblical teaching with worship practices through the vehicle of dance, and create goals for utilizing dance to go into every person's world.	DANP 230: Dance for Worship (Developing, Mastery)	Worship project outline	Presentation of worship project and outline of project, in class project.
6 The student will articulate and defend their artistic aptitude, rooted in a Christian worldview, through the assimilation of college coursework and personal artistic vision.	DANP 490: Senior Performance (Mastery)	Written Artistic Statement	Written artistic statement included as a component of Senior Project, may take place on or off campus.
Concentration Outcomes			
1 The student will demonstrate advanced skill level III in public performance technique, artistry, musicality, dynamics, performance projection and articulation of choreographic idea	DANP 109: Dance Ensemble (Mastery Senior Year)	Performance of the senior student in a selected piece from an ORU concert.	Mid-year Evaluation Meeting for performance and Form in Howard Auditorium.
2 The student will demonstrate an understanding of the theory and skill involved in teaching dance through curriculum planning, management, student teaching, and self/peer-evaluation.	DANP 426: Pedagogy II (Mastery)	Pedagogy Notebook	Pedagogy Notebook containing curriculum, student teaching self/peer-evaluation in class.

3. The student will demonstrate intermediate skill level II in a secondary technique in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.	DANP 203: Ballet II (Developing)	Midyear Evaluation	Mid-year Evaluation Meeting for technique and Form in Howard Auditorium.
4 The student will acquire practical knowledge in audition, rehearsal and performance processes for live dance performance.	DANP 109 (I,D, M)	Final Performance Evaluation	End of semester concert performance.

3. Pre-Movement Therapy

Academic Program Assessment Plan			
Academic Program: Dance: Pre-Movement Therapy			
Please list the Program Outcomes. Next indicate the mastery course and assignment where Direct Evidence of student learning will be collected for your degree program and how the Evidence will be assessed.			
Program Learning Outcome	Mastery Level Course	Direct Evidence (Artifact) of Student Learning	Process and Location for Assessment
1The student will create and defend choreographic works exploring choreographic form, communication of an idea, and elements of movement: space, shape, time and effort.	DANP 307: Intermediate Choreography (Developing, Mastery Level)	Intermediate Choreography Project	Group composition created over the semester and performed in final presentation in Howard Auditorium.
2 The student will demonstrate advanced skill level III in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.	DANP 303 or 403 or DANP 304 or 403: Modern III (or IV) or Ballet III (or IV) (Mastery Level)	Midyear Evaluation	Mid-year Evaluation Meeting for technique and Form in Howard Auditorium.
3 The student will articulate and defend an understanding of dance's past and present history through research, writing, criticism, and oral presentation, and to be able to integrate this historical knowledge with one's interaction with dance from a Christian worldview.	DANP 325: Dance History II (Mastery)	Research Paper	Final research paper on chosen topic of dance history from the twentieth century to present day and presentation in class.

4 The student will criticize and assess dance performance identifying choreographic, theatrical and performance elements, as well as synthesize content and opinion based on evaluations of observational evidence.	DANP 304or 404: Modern III or IV (Mastery Level)	Dance Critique	Dance critique of live performance of ballet or modern dance of campus.
5 The student will synthesize biblical teaching with worship practices through the vehicle of dance, and create goals for utilizing dance to go into every person's world.	DANP 230: Dance for Worship (Developing, Mastery)	Worship project outline	Presentation of worship project and outline of project, in class project.
6 The student will articulate and defend their artistic aptitude, rooted in a Christian worldview, through the assimilation of college coursework and personal artistic vision.	DANP 490: Senior Performance (Mastery)	Written Artistic Statement	Written artistic statement included as a component of Senior Project, may take place on or off campus.
Concentration Outcomes			
1 The student will demonstrate advanced skill level in dance composition through the creation and defense of an advanced choreographic work.	DANP 407: Advanced Choreography (Mastery)	Advanced Choreography Project	Group composition created over the semester and performed in final presentation in Howard Auditorium.
2 The student will articulate and defend the sociological effects of theatre.	DRAM 120: Survey of Applied Theatre	Final Paper	Research paper defining the sociological effect of theatre.

3 The student will demonstrate Christian service to their community for the direct benefit of the other.	PSY 201: Principles of Psychology	Community Service	12 hours of community service to the local community.
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Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

VI. Primary Evidence

A. Program Outcomes

#	Program Outcome	2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1		60	2.98	20	2.60	5	3.80
2		48	3.27	-	-	-	-
3		48	3.27	-	-	-	-
4		40	3.18	-	-	36	2.42
5		44	3.14	59	3.05	16	3.63
6		-	-	30	3.70	-	-
7		56	3.29	12	3.92	16	3.06
8		16	3.75	32	3.41	12	3.67
9		-	-	42	3.92	58	4.00
10		-	-	27	3.41	3	3.67
11							
12							
13							
14							
15							

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

B. Artifact Outcomes

Artifact Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
WPA-BADP-Dance Performance Critique Paper	11	3.15	14	2.97	-	-
WPA-DAN-DAMC-Community Service (FIN 244)	-	-	42	3.90	58	4.00
WPA-DAN-Mid-Year Evaluation (DANP 109)	-	-	9	3.41	4	3.07
WPA-DAN-PMTC-Advanced Choreography Final Project (DANP 407)	-	-	-	-	1	3.80
WPA-DAN-Worship Project Outline (DANP 230)	-	-	1	2.83	5	3.60
WPA-History of Dance I Research Paper	25	3.11	-	-	19	2.29

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

C. Criterion Outcomes

Criterion Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
DAN-1-A-Effectively Communicate Idea or Theme	-	-	-	-	1	4.00
DAN-1-B-Choreographic Form and Design	-	-	-	-	1	4.00
DAN-1-C-Movement Vocabulary	-	-	-	-	1	3.00
DAN-1-D-Intent, Quality, Technique and Artistry	-	-	-	-	1	4.00
DAN-5-A-Biblical Support of Dance and Worship	-	-	1	3.00	1	4.00
DAN-5-B-Critical Analysis and Research Synthesis	-	-	1	3.00	1	4.00
DAN-5-C-Written and Oral Communication	-	-	1	3.00	1	4.00
DAN-5-D-Content	-	-	1	3.00	1	4.00
DAN-7-A-Alignment and Body Connectivity	-	-	-	-	3	2.33
DAN-7-B-Technique: Physical Capacity and Technical Principles	-	-	-	-	3	2.67
DAN-7-C-Artistry and Agency	-	-	-	-	3	3.00
DAN-7-D-Dynamics	-	-	-	-	3	3.33
DAN-9-A-Service	-	-	42	3.90	58	4.00
DAN-10-A-Best Practices for Auditions and Rehearsals	-	-	9	3.44	1	4.00
DAN-10-B-Dance Technique and Performance Skills	-	-	9	3.44	1	3.00
DAN-10-C-Artistry and Agency	-	-	9	3.33	1	4.00
DAN-IG-a-Artistry	-	-	-	-	3	3.00
DAN-IG-a-Grammar and Spelling	-	-	1	3.00	1	3.00
DAN-IG-b-Guidelines	-	-	1	2.00	1	4.00

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	15	4.00	2	4.00	9	3.50
1B	Spiritual Formation	3	3.50	9	4.00	17	3.93
2A	Critical Thinking, Creativity & Aesthetic Appreciation	36	3.35	8	2.54	34	3.16
2B	Global & Historical Perspectives	15	3.31	-	-	6	3.67
2C	Information Literacy	17	2.87	14	3.63	12	3.92
2D	Knowledge of the Physical & Natural World	10	3.94	10	4.00	21	3.50
3A	Healthy Lifestyle	4	2.00	8	2.75	4	2.83
3B	Physically Disciplined Lifestyle	21	3.80	6	4.00	8	3.63
4A	Ethical Reasoning & Behavior	19	3.44	10	3.90	31	3.40
4B	Intercultural Knowledge & Engagement	20	3.73	-	-	11	2.90
4C	Written & Oral Communication	61	3.50	23	3.50	36	3.81
4D	Leadership Capacity	16	3.90	32	3.46	15	3.53

VII. Program Assessment Process Description

For each of the following questions:

- *Place any key documents that you reference in the folder with this document. Key documents may include:*
 - Meeting agenda (Dept., College, Assessment Day/Week, etc.)
 - Meeting minutes (Dept., College, Assessment Day/Week, etc.)
 - Annual accreditation reports (i.e. ABET, ACBSP, CAEP, NASM, ATS, CCNE, CSWE, etc.).
- *Describe who's involved.* Please make reference to faculty, instructional, and other staff members involved in the processes and methodologies to assess student learning
- *Describe when and how often.* Please describe the frequency of your activities

1. What is the *annual process and activities that contribute towards continuous improvement*?

Examples may include:

- Department/College meetings
- Assessment Day/Week activities
- Annual accreditation reports
- External community stakeholder advisory board
- Other initiatives

The annual process and activities that contribute toward continuous improvement include biannual assessment days with the department. These assessment days include a review of WPA data and work on the assessment catalogue. Full time dance faculty are involved in these departmental assessment days. The assessment catalogue reviews senior capstone projects, feedback from the American College Dance Association (full time faculty and typically one adjunct faculty), alumni input, WPA data, professional experiences (i.e. feedback from guest artists), performance reviews from students' mid-year reviews (all full-time faculty and all dance adjuncts engage in mid-year reviews), review of award and scholarship process, and overall degree review. Full time faculty meet with adjunct faculty 2-3 times per semester to discuss overall degree effectiveness, necessary changes to the dance handbook, and potential curriculum changes

2. What process do you use to *implement your recommendations*?

Full-time faculty member Christina Schneider discusses recommendations with adjunct faculty and then a timeline for implementation is made. In the process of writing the assessment catalogue each year, a timeline is made for recommended changes. If recommendations include changes in curriculum in a course, those changes are made in the syllabus for the coming year. If recommendations include changes to a degree, curriculum proposals are prepared in the fall of the following year.

3. How do you “close-the-feedback loop” and *review the effects of your changes*?

During biannual assessment days, full-time faculty review WPA data, senior projects, American College Dance Association feedback, alumni input, professional experiences, performance reviews and other assessment catalogue lines. We review any changes made that year and look to see if growth was shown in the assessment catalogue lines. In some years we have modified changes we made, due to student feedback, adjunct feedback and other feedback.

VIII. Continuous Program Improvement Description

Outcome 1 based on artifact 1 Intermediate Choreography project was weak in 2016-2017 with our lowest average WPA score. We received further confirmation of this in previous years from blind adjudication processes at the American College Dance Association's conference in 2016-2017 and 2017-2018. To work towards better outcomes, we added a longer study in the element of time and gave music restrictions to student choreography projects in Fall of 2017. The final paper the students wrote addressing how they achieved or did not achieve the outcomes for the course through their final project also confirmed this weakness. Our lowest score for 2018-2019 was outcome one at 2.983; however, the data shows improvement over time. In Fall of 2018 we added to the course progress report papers, to be completed three times over the course of the semester, that would address the meeting of outcomes throughout the process of the project. This way students could have regular self-assessments to help them see their growth trajectory over the course of the semester. Evaluation and review from the American College Dance Association in spring of 2019 showed great improvement from adjudication feedback. Adjudicators gave strong reviews of student choreography projects where in past years our reviews were weaker. Instead of only seeing the average score for the rubric, we requested the data of which lines in the rubric were weaker overall. Additionally, seeing the data of growth or regression from year to year would be increasingly more helpful. This will help us better target improvement.

We revised our outcomes for the program in fall of 2017 using the most recent National Association of Schools of Dance standards as a format for our outcomes. We recognized a need to delineate a critical thinking outcome in regard to aesthetic appreciation. This was also confirmed by the data from WPA not only in our professional competencies but in general education outcomes as well for the dance majors. Separating these outcomes can help us address this weakness strategically. Additionally, in spring of 2018 we separated technique outcome from performance outcomes. Most recent data shows that artifacts reviewed for outcome 2 and outcome 3 are remarkably close and need better differentiation in their respective rubrics.

In the fall of 2019, we launched two new concentrations in the BA in Dance. Students can pursue a BA in Dance with a concentration in Performance, Management or Pre-Movement Therapy. We had a growing number of students interested in pursuing a double major in business or psychology due to career goals in dance studio ownership, performing arts management and dance-movement therapy. At the time we had no outcomes or artifacts to assess the specific needs for these areas. In the fall of 2017, we started to intentionally connect current students with alumni through Dance Seminar so students could see the diverse career paths available in dance. Through collecting alumni input in 2016-2017 and connecting current students with alumni in Dance Seminar in 2016-2017 and 2017-2018 we were able to see that alumni were working and pursuing graduate studies in these fields and needed additional preparation outside of our program. Current students wanted to go into

these careers. This meant we needed to create outcomes that could more successfully meet the needs of these students. Thus, we developed new degree concentrations. We created 6 core outcomes for all BA in Dance students and wrote concentration outcomes for each of the new concentrations that could assess their preparation for their specific fields of interest.

In the spring of 2017 we noticed a need for more professional experience and interaction with professionals in the industry from our yearly assessment catalogue review. In academic year 2017-2018 we formed a partnership with the non-profit Bell House Arts and began to have guest artists sponsored by Bell House Arts. We used WPA data to assess weaker outcomes and worked to bring in guest artists that could enhance student learning in those areas. Outcome number 5 addresses dance criticism and we consistently had a lower score in WPA assessment in this area. In 2018-2019 we brought in guests who worked in dance criticism in addition to bringing in guests who are professional dancers, company artistic directors and choreographers.

IX. Appendix

Mid-Year Advisement

DATE: 2016

Name: _____
 Degree: _____
 Year: _____
 Absences: _____
 Tardies: _____

COMMENTS:

	Area to Improve	Developing	Proficient	Advanced
Attitude:	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Health and Wellness	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Physical Condition:	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Strength:	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Flexibility:	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Technique				
Alignment	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Artistry	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Connectivity	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Physical Capacity	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Movement Principles	<input type="button" value="Area to Improve"/>	<input type="button" value="Improving"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Musicality	<input type="button" value="Area to Improve"/>	<input type="button" value="Improving"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Agency	<input type="button" value="Area to Improve"/>	<input type="button" value="Improving"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Improvisation/Choreography	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Dance Academics				
Critical Analysis	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Information Literacy	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Intellectual Creativity	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Research/Writing:	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>
Leadership/Participation in Dept.	<input type="button" value="Area to Improve"/>	<input type="button" value="Developing"/>	<input type="button" value="Proficient"/>	<input type="button" value="Advanced"/>

Progress towards deg (A-F) _____

GOALS: *Please fill out and bring to your teacher during your Advisement time
(short-term)

(long-term)

NOTES: *to be used during your Advisement time

BA Music Arts

Program Review | 2018-2021

Department Chair: Dr. Curtis Ellis

Assessment Coordinator: Dr. Scott Quant

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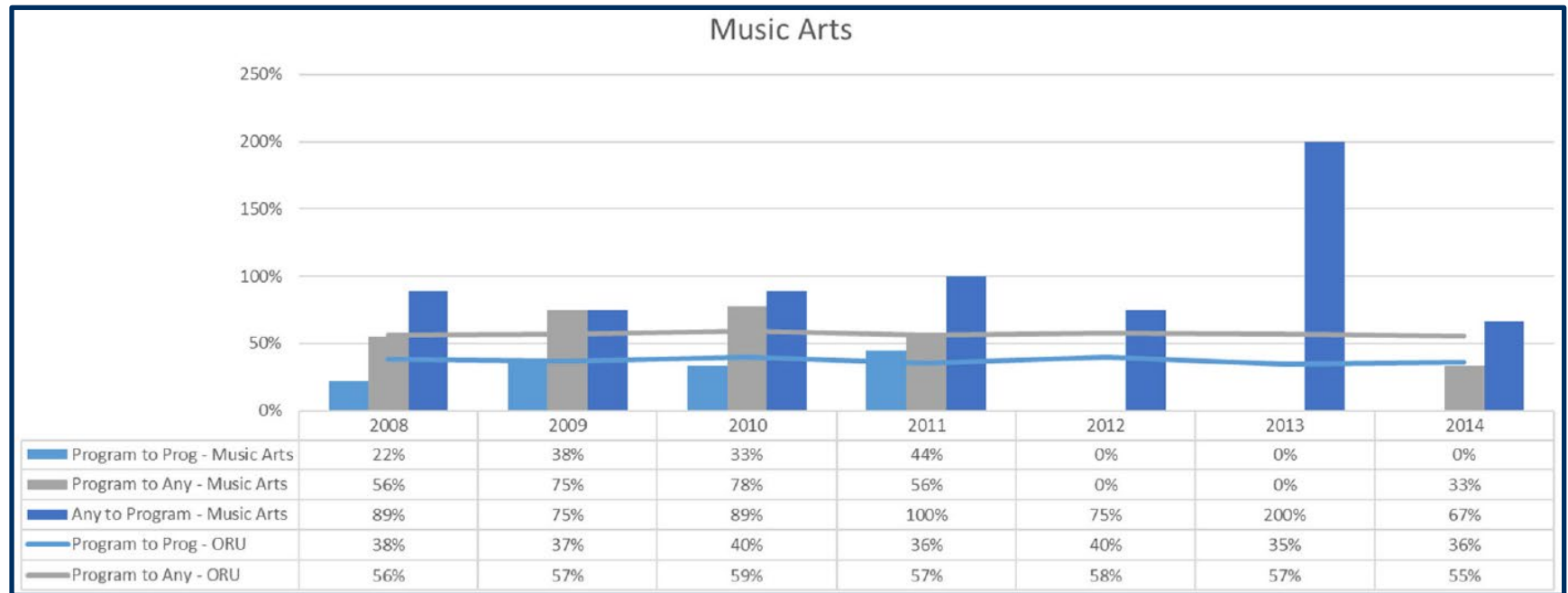
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I. Number of Majors | 2018 - 2021

Residential:

Fall 2018	Fall 2019	Fall 2020	Fall 2021
3	5	5	4

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

#	Program Outcome
1	Student will demonstrate a wide selection of musical literature, the principal areas, genres, and cultural sources.
2	Student will demonstrate instrumental or vocal proficiency at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.
3	Student will demonstrate the ability to respect, understand, and evaluate work in a variety of disciplines.
4	Student will be able to articulate knowledge and/or skills in one or more areas of music beyond basic musicianship.

IV. Artifact Descriptions

1. Senior Paper (MUS 421): Rubric

Formatting MLA APA (Music Education)	Information is very organized and focused with well-constructed paragraphs and subheadings. Meets the MLA/APA formatting standards as identified by the Department of Music	Information is organized with well-constructed paragraphs. Meets the MLA/APA formatting standards as identified by the Department of Music	Information is somewhat organized. Meets most of the MLA/APA formatting standards, but paragraphs are not well-constructed with many mistakes	The information is not well organized and meets some MLA/APA standards.	Did not attempt to format correctly.
Scholarly References and Citations	All scholarly references, citations and facts have been used for supporting statements and positions	Most scholarly references, citations and facts have been used for supporting statements and positions	Some scholarly references, citations and facts have been used for supporting statements and positions	Few scholarly references, citations and facts have been used for supporting statements and positions	Did not attempt or used too few references, citations and/or facts
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper and is well organized	The introduction clearly states the main topic and previews the structure of the paper	The introduction states the main topic, but does not adequately preview the structure of the paper	There is a clear introduction of the topic but the structure of the paper is unorganized and confusing to the reader	There is no clear introduction of the main topic or structure of the paper
Quality of Presentation	All information clearly relates to the main topic. It includes many supporting details and	All information relates to the main topic. It includes some supporting detail and/ or examples	Some information relates to the main topic. Some details and/or examples are given	Information has little or nothing to do with the main topic.	Information was excluded or not presented

	examples presented in a logical way				
Conclusion (Organization)	The conclusion is strong and provides a clear summary of the research findings and provides detailed recommendations supported by the researcher's findings	The conclusion is strong and provides a clear summary of the research finding; however, recommendations are general and not related to the researcher's findings	The conclusion is adequate and provides a summary of the research finding; however, recommendations are vague	Concluding statements are weak and/or does not provide a clear summary of the research findings; recommendations are also vague	There is no clear conclusion, the paper just ends
Grammar & Spelling	Writer makes no errors in grammar or spelling that distract the reader from the content	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content	Writer makes several errors in grammar and spelling which result in a lack of comprehension
Deadline	All deadlines were met	All deadlines were met except for 1	All deadlines were met except for 2	All deadlines were met except for 3	No deadlines were met

2. Senior Recital (MUS 421)

	4	3	2	1	0	
Posture / Breath Support Embouchure 0 – 8	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the jury.	
Tone Quality 0 – 16	Tone quality is on par with performing professionals throughout 95% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 65% or more of the jury.	Tone quality is underdeveloped and equivalent to students in secondary school throughout the jury.	
Intonation Piano Voicing 0 – 16	Plays/sings in tune throughout 95% or more of the jury. Uses proper tonal balance between voices 95% of the jury.	Plays/sings in tune throughout 85% or more of jury. Uses proper tonal balance between voices 85% of the jury.	Plays/sings in tune throughout 75% or more of the jury. Uses proper tonal balance between voices 75% of the jury.	Plays/sings in tune throughout 65% or more of the jury. Uses proper tonal balance between voices 65% of the jury.	Plays/sings in tune less than 65% of the jury. Uses proper tonal balance between voices less than 65% of the jury.	
Rhythmic Accuracy	Plays/sings with 95% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 85% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 75% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 65% or more rhythmic accuracy throughout the entire jury.	Plays/sings with less than 65% rhythmic accuracy throughout the jury.	

0 – 8						
Voice: Diction Strings: Bow/ Fingering Instrumental/ Piano: Fingering 0 – 8	Employs clear diction throughout 95% or more of the jury. Bowing and Fingerings are 95% or more accurate through out the jury. Fingering is appropriate 95% or more for the pieces performed throughout the jury.	Employs clear diction throughout 85% or more of the jury. Bowing and Fingerings are 85% or more accurate through out the jury. Fingering is appropriate 85% or more for the pieces performed throughout the jury.	Employs clear diction throughout 75% or of more the jury. Bowing and Fingerings are 75% or more accurate through out the jury. Fingering is appropriate 75% or more for the pieces performed throughout the jury.	Employs clear diction throughout 65% or more of the jury. Bowing and Fingerings are 65% or more accurate through out the jury. Fingering is appropriate 65% or more for the pieces performed throughout the jury.	Employs clear diction less than 65% or more of the jury. Bowing and Fingerings are less than 65% accurate through out the jury. Fingering is appropriate less than 65% of the time for the pieces performed throughout the jury.	

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

V. Primary Evidence

A. Program Outcomes

Data is not available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

B. Artifact Outcomes

No data available.

C. Criterion Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	-	-	-	-	4	4.00
1B	Spiritual Formation	-	-	-	-	10	3.33
2A	Critical Thinking, Creativity & Aesthetic Appreciation	7	2.71	3	2.67	7	3.71
2B	Global & Historical Perspectives	-	-	1	3.00	2	3.00
2C	Information Literacy	-	-	-	-	2	4.00
2D	Knowledge of the Physical & Natural World	1	2.00	-	-	3	4.00
3A	Healthy Lifestyle	-	-	-	-	-	-
3B	Physically Disciplined Lifestyle	2	2.50	6	3.33	4	1.83
4A	Ethical Reasoning & Behavior	-	-	-	-	2	4.00
4B	Intercultural Knowledge & Engagement	6	3.33	10	3.05	-	-
4C	Written & Oral Communication	3	4.00	2	3.00	1	4.00
4D	Leadership Capacity	2	2.50	-	-	-	-

VI. Program Assessment Process Description

Deans, chairs, and designated department assessment coordinators attend the bi-monthly, University-wide Program Assessment Day. The data charts measure student performance and competencies against University and departmental program learning outcomes. This information is then taken to the department by the chair and/or department assessment coordinator and discussed with the faculty for recommendation on improving certain areas, if necessary.

There is also a 5-Year Program Review for all academics departments, which serves as a comprehensive self-study. This not only provides program data for continuous review and improvement for academic programs without external accreditation, but also serves as a preparatory tool for those academic departments who are externally accredited.

VII. Continuous Program Improvement Description

Program Related:

Assessment of Compliance with NASM Standards: The curricular requirements, goals and student learning outcomes are consistent with NASM standards. Student Learning Outcomes are taken from the NASM handbook and are used to design curriculum. Opportunities for leadership are integrated into various courses, and community service opportunities are strongly encouraged, although mandatory in some cases. Students are required to perform publicly in Music Seminar each semester. Students are evaluated via various tools such as term papers, presentations, recitals, and exams. NASM guidelines for applied lessons are observed, and students are presented with myriad large and chamber ensemble experiences. Students are afforded access to quality instruments and gear as well as adequate facilities. Finally, there is a full-time faculty member over this program.

Results of the Program as Related to Its Purposes: There have been only a few Bachelor of Arts in Music graduates within the past few years, one of which is active as a vocal soloist and a member of the Tulsa Opera Young Artists Program and the Tulsa Signature Symphony Chorale. She is also active as a private voice instructor. Some others have pursued graduate school in their secondary areas of interest.

General Music Department Assessment of Challenges and Plans for Addressing Challenges and Improving Results:

Student Preparation: The music faculty have been brainstorming solutions for the ever-increasing national trend of students matriculating with noticeable talent, yet with less-than-ideal or non-existent theory and aural skills, thus causing an overall increase in enrollment in the Fundamentals of Music course. This is not the majority of the incoming students, thankfully, but certainly enough to cause concern.

Contact with prospective students who did not test well on their placement exams would go a long way in helping the students to utilize any free time to focus on theory and aural skills development during their summer prior to matriculation. This will hopefully reduce the number of students enrolled in Fundamentals of Music and will give them the confidence they need to excel as a more competent musician.

Website/Recruitment: The ORU Music website, although recently overhauled, is not organized and user-friendly enough to be utilized as a recruitment or research tool. It is common knowledge that, via the initial Google search, department websites are the first place parents and students visit when researching schools and determining whether a school is of interest. The information for full-time and adjunct music faculty (most of whom teach applied lessons),

music programs, audition requirements, and facilities pages are either not easily accessible, insufficient, or non-existent, and this poses a serious problem as it pertains to recruitment prospects. Even the course syllabi and degree plan sheets are accessed from two different URL links, neither of which are imbedded on departmental pages.

Even so, each department is responsible to find and report the kind of issues noted above to the appropriate venue on campus. Currently, a list of recommendations for the website is being compiled and will be forwarded to the appropriate department for changes, hopefully within the immediate future.

Unfilled Faculty Positions: The Music Department currently does not have each of the open faculty positions filled, causing consistent overloads in some areas. Some applied instrumental positions have gone unfilled for a few years. With no shortage of capable and credentialed local musicians, it is presumed that some of the inability to fill these positions is due to incompatibility with ORU's Christian worldview or Honor Code commitments for all faculty, staff, and students.

During Spring 2020, the department chair plans to look into the possibility of offering additional sections of certain courses and assign those to adjunct faculty who have been identified as having sufficient graduate music experience and/or credentialing.

Music Education Concerns: University Supervisors at ORU are given a stipend for each student teacher they supervise that semester. This is in addition to a full load that the University Supervisor is assigned in the Music Department. At times there may be as many as six student teachers a University Supervisor advises in one semester. This can be difficult to manage with a full semester load within the Music Department.

BME Music Education

Program Review | 2018-2021

Department Chair: Dr. Curtis Ellis

Assessment Coordinator: Dr. Scott Quant

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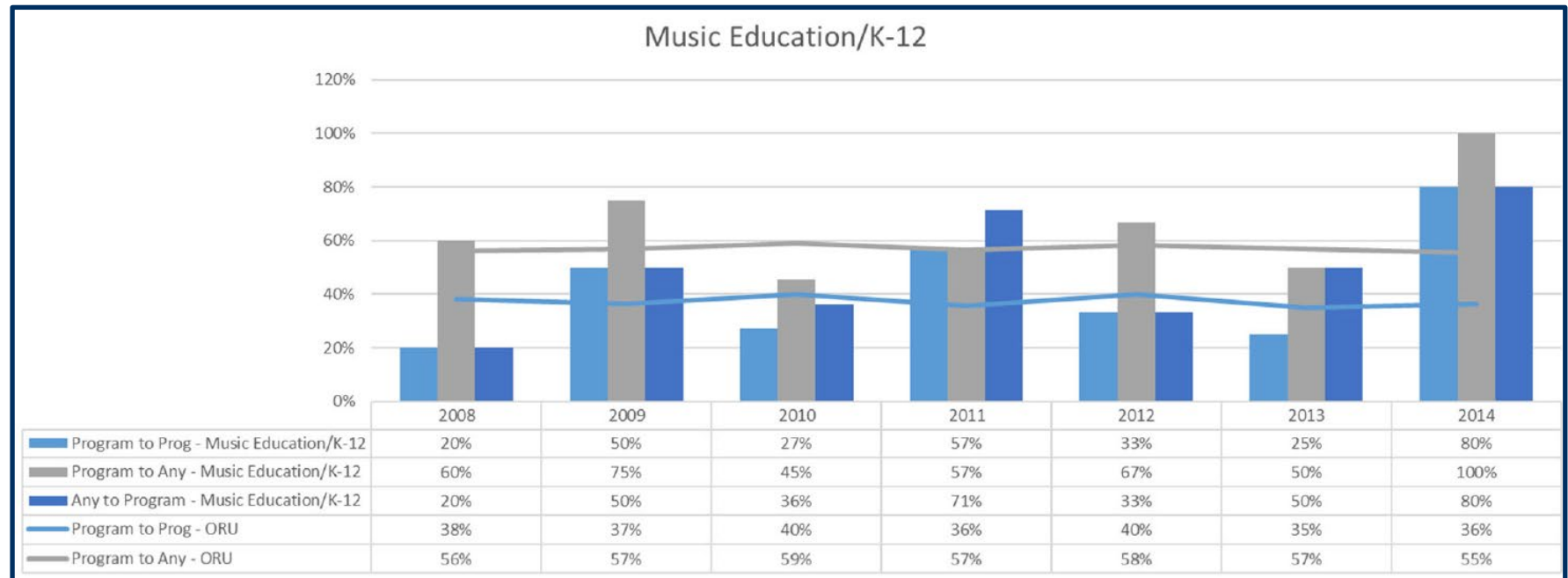
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I. Number of Majors | 2018 - 2021

Residential:

Fall 2018	Fall 2019	Fall 2020	Fall 2021
17	14	14	10

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

#	Program Outcome
1	Ability to sing or play diatonic melody at sight using a consistent sight-singing method and to teach that method appropriately at each grade level.
2	Ability to count rhythms using a consistent rhythm reading system and teach that method appropriately at each grade level.
3	Knowledgeable of the music education approaches by Carl Orff, Zoltan Kodaly, and Jacques-Dalcroze and are able to prepare and teach lessons using
4	Ability to teach basic fundamentals of embouchure, hand position and related skills for all band and orchestra instruments from grade 6 through 12. (Instrumental)
5	Understanding of proper breathing techniques and tone productions for both male and female and the boys changing voice. (Vocal)
6	Music Education student are able to prepare a series of lessons or unit appropriate for teaching the Elementary (K-8) levels.

IV. Artifact Descriptions

1. Senior Paper (MUS 499): Rubric

	4	3	2	1	0
Formatting MLA APA (Music Education)	Information is very organized and focused with well-constructed paragraphs and subheadings. Meets the MLA/APA formatting standards as identified by the Department of Music	Information is organized with well-constructed paragraphs. Meets the MLA/APA formatting standards as identified by the Department of Music	Information is somewhat organized. Meets most of the MLA/APA formatting standards, but paragraphs are not well-constructed with many mistakes	The information is not well organized and meets some MLA/APA standards.	Did not attempt to format correctly.
Scholarly References and Citations	All scholarly references, citations and facts have been used for supporting statements and positions	Most scholarly references, citations and facts have been used for supporting statements and positions	Some scholarly references, citations and facts have been used for supporting statements and positions	Few scholarly references, citations and facts have been used for supporting statements and positions	Did not attempt or used too few references, citations and/or facts
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper and is well organized	The introduction clearly states the main topic and previews the structure of the paper	The introduction states the main topic, but does not adequately preview the structure of the paper	There is a clear introduction of the topic but the structure of the paper is unorganized and confusing to the reader	There is no clear introduction of the main topic or structure of the paper

Quality of Presentation	All information clearly relates to the main topic. It includes many supporting details and examples presented in a logical way	All information relates to the main topic. It includes some supporting detail and/ or examples	Some information relates to the main topic. Some details and/or examples are given	Information has little or nothing to do with the main topic.	Information was excluded or not presented
Conclusion (Organization)	The conclusion is strong and provides a clear summary of the research findings and provides detailed recommendations supported by the researcher's findings	The conclusion is strong and provides a clear summary of the research finding; however, recommendations are general and not related to the researcher's findings	The conclusion is adequate and provides a summary of the research finding; however, recommendations are vague	Concluding statements are weak and/or does not provide a clear summary of the research findings; recommendations are also vague	There is no clear conclusion, the paper just ends
Grammar & Spelling	Writer makes no errors in grammar or spelling that distract the reader from the content	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content	Writer makes several errors in grammar and spelling which result in a lack of comprehension
Deadline	All deadlines were met	All deadlines were met except for 1	All deadlines were met except for 2	All deadlines were met except for 3	No deadlines were met

2. Senior Recital (MUS 421)

	4	3	2	1	0
Posture / Breath Support Embouchure 0 – 8	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the jury
Tone Quality 0 – 16	Tone quality is on par with performing professionals throughout 95% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 65% or more of the jury.	Tone quality is underdeveloped and equivalent to students in secondary school throughout the jury.
Intonation Piano Voicing 0 – 16	Plays/sings in tune throughout 95% or more of the jury. Uses proper tonal balance between voices 95% of the jury.	Plays/sings in tune throughout 85% or more of jury. Uses proper tonal balance between voices 85% of the jury.	Plays/sings in tune throughout 75% or more of the jury. Uses proper tonal balance between voices 75% of the jury.	Plays/sings in tune throughout 65% or more of the jury. Uses proper tonal balance between voices 65% of the jury.	Plays/sings in tune less than 65% of the jury. Uses proper tonal balance between voices less than 65% of the jury.
Rhythmic Accuracy 0 – 8	Plays/sings with 95% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 85% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 75% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 65% or more rhythmic accuracy throughout the entire jury.	Plays/sings with less than 65% rhythmic accuracy throughout the jury.

Voice: Diction Strings: Bow/ Fingering Instrumental/ Piano: Fingering 0 – 8	Employs clear diction throughout 95% or more of the jury. Bowing and Fingerings are 95% or more accurate through out the jury. Fingering is appropriate 95% or more for the pieces performed throughout the jury.	Employs clear diction throughout 85% or more of the jury. Bowing and Fingerings are 85% or more accurate through out the jury. Fingering is appropriate 85% or more for the pieces performed throughout the jury.	Employs clear diction throughout 75% or of more the jury. Bowing and Fingerings are 75% or more accurate through out the jury. Fingering is appropriate 75% or more for the pieces performed throughout the jury.	Employs clear diction throughout 65% or more of the jury. Bowing and Fingerings are 65% or more accurate through out the jury. Fingering is appropriate 65% or more for the pieces performed throughout the jury.	Employs clear diction less than 65% or more of the jury. Bowing and Fingerings are less than 65% accurate through out the jury. Fingering is appropriate less than 65% of the time for the pieces performed throughout the jury.

3. Instrumental Pedagogy (MUS 326)

Outcome Criteria	Criterion Description/Name	Level 4 Description	Level 3 Description	Level 2 Description	Level 1 Description	Level 0 Description
MUP-MEIC-1-A-Performance Preparation	Performance Preparation	Successfully demonstrates practice preparation, organization/planning, and responsibility leading up to a performance	Mostly demonstrates practice preparation, organization/planning, and responsibility leading up to a performance	Moderately demonstrates practice preparation, organization/planning, and responsibility leading up to a performance	Demonstrates insufficient practice preparation, organization/planning, and responsibility leading up to a performance	Fails to demonstrate practice preparation, organization/planning, and responsibility leading up to a performance

4. Vocal Pedagogy (MUS 325)

Criterion Description/Name	Level 4 Description	Level 3 Description	Level 2 Description	Level 1 Description	Level 0 Description
Vocal Pedagogy Final Exercise MUS 325 Vocal Pedagogy	Students will determine five or more vocal technique modifications for improved vocal performances that were recorded on video tape.	Students will determine four vocal technique modifications for improved vocal performances that were recorded on video tape.	Students will determine three vocal technique modifications for improved vocal performances that were recorded on video tape.	Students will determine two vocal technique modifications for improved vocal performances that were recorded on video tape.	Students will determine one or no vocal technique modifications for improved vocal performances that were recorded on video tape.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

V. Primary Evidence

A. Program Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

B. Artifact Outcomes

Data not available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

C. Criterion Outcomes

Data not available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	18	3.84	3	3.67	7	3.22
1B	Spiritual Formation	5	4.00	10	3.89	15	3.52
2A	Critical Thinking, Creativity & Aesthetic Appreciation	19	3.84	53	3.60	84	3.75
2B	Global & Historical Perspectives	6	4.00	3	4.00	9	3.56
2C	Information Literacy	3	3.67	1	4.00	14	3.94
2D	Knowledge of the Physical & Natural World	-	-	5	3.83	3	2.67
3A	Healthy Lifestyle	2	2.50	8	2.39	11	2.47
3B	Physically Disciplined Lifestyle	14	3.00	16	2.63	17	3.30
4A	Ethical Reasoning & Behavior	14	3.60	36	3.02	76	3.90
4B	Intercultural Knowledge & Engagement	9	3.89	8	4.00	17	3.47
4C	Written & Oral Communication	6	4.00	56	3.43	124	3.64
4D	Leadership Capacity	6	3.00	28	3.04	71	3.80

VI. Program Assessment Process Description

Description of the annual program review process that program faculty members use to evaluate the results of the evidence to develop program improvements.

1. University Assessment Meeting - **need dates**

Assessment data was reviewed concerning the Music Education program.

National Association of Schools of Music (NASM) Accreditation report for Music Education

Annual

NASM Self-study document submitted October 2019, that included a review of the Music Education Program.

NASM Site Visit. Discussed Music Education program with NASM site visitors (**what were their names**) on Thursday, February 20, 2020. The discussion was centered around the relationship with the College of Education. How students were involved in National Association for Music Educators (NAfME) and teacher candidates student teaching experiences.

NASM Commission acceptance of renewal for the Bachelor of Music Education program December 17, 2021

2. The process for implementing recommendations are Music Department faculty meetings held on Wednesday afternoon. These meetings generally last an hour where Music Faculty discuss student issues, curricular design, and implementation to improve students' successful completion of the program.

During the discussions, solutions are proposed, and a plan of action is determined.

3. At the end of one semester or the conclusion of the academic year, music faculty discuss the effectiveness of the implemented plan. With students grades and pass rates, and additional data, the music faculty determines to continue or adjust the plan of action that was proposed.

Deans, chairs, and designated department assessment coordinators attend the bi-monthly, University-wide Program Assessment Day. The data charts measure student performance and



competencies against University and departmental program learning outcomes. This information is then taken to the department by the chair and/or department assessment coordinator and discussed with the faculty for recommendation on improving certain areas, if necessary.

There is also a 5-Year Program Review for all academics departments, which serves as a comprehensive self-study. This not only provides program data for continuous review and improvement for academic programs without external accreditation, but also serves as a preparatory tool for those academic departments who are externally accredited.

VII. Continuous Program Improvement Description

Music Education majors and students in other music programs, take a placement exam for music theory. (Does Ms. Walker have the 'data' on who was to be enrolled in Fundamentals v Harmony I) Students who enter with weak music theory skills are placed in Music Fundamentals to develop the skills and content necessary for completion in Harmony I and II classes.

Students often take Music Fundamentals in the fall semester and then enroll in Harmony I the following fall semester upon successful completion of Music Fundamentals.

The ORU Fall 2021 Education Best Practices and DWFI-NP% Round Table was held Friday, August 20, 2021. Harmony I was identified as a course that had a higher percentage of students that did not complete or pass. This round table also contained suggestions and solutions to improve student success in the identified courses. (Need the data from this round table)

It was suggested by music faculty that the time between the completion of Music Fundamental and taking Harmony I, from December to August, was too long a gap for students to remember all they had learned in Fundamentals. As faculty, we have decided to move Music Fundamentals to the spring semester only so there is less time between the two courses. The music faculty is offering the Music Fundamental class in the spring semester and will monitor students' final grades and completion in Harmony I. We hope this improves final grades in Harmony I the following fall. We will monitor student progress to determine if this strategy is effective.

Through the examination of data on the Music Education students' pass rates when taking the Oklahoma Subject Area Test (OSAT), needed for teacher certification in Oklahoma, it was discovered that many students were not passing the Constructed Response or that the scores were very low in this subset of the exam. The data from the other subsets of the exam were acceptable and led to an overall passing score of the exam. (Need data from the College of Education – OSAT Vocal and OSAT Instrumental)

The director of Music Education participated in three Certification Examination for Oklahoma Educators (CEOE) Conferences for the Vocal/General Music exam. This allowed the director to see how the OSAT was designed and scored.

CEOE Marker Response Selection Tuesday September 14, 2021

CEOE Passing Score Review Conference June, 21, 2021

CEOE Vocal/General Music Online Item Review Conference October 26 -27, 2020.

As a result of these conferences, the director has ordered study materials for the music education students use in preparation for the exam. Instruction on how to plan and construct the narratives needed for the exam were implemented in the Elementary and Secondary Music methods courses. OSAT scores for both Vocal/General and Instrumental/General will be monitored to see if the subset scores improve.

An ORU Student Advisory Board was created due to the suggestion of the 2021 NASM Site Visit and Response. This Student Advisory Board was created in August 2021. Students voiced their concerns and gave positive feedback on several programs and issues within the Music Department. Students have felt supported and appreciate the constructive criticism professors have given within classes and applied lessons within the music programs. A music education student suggested that improvement in transfer evaluations should be made since this is important information needed to complete the degree in a timely manner. It was decided by the music faculty that a transfer evaluation be shared by all faculty members and completed in their discipline so that it is accurate and done as quickly as possible.

From the recent NASM accreditation report:

Assessment of Compliance with NASM Standards for All Emphases: The curricular requirements, goals and student learning outcomes are consistent with NASM standards. Student Learning Outcomes are taken from the NASM handbook and are used to design curriculum. Opportunities for leadership are integrated into various courses, and community service opportunities are strongly encouraged, although mandatory in some cases. Students are required to perform publicly in Music Seminar each semester. Students are evaluated via various tools such as term papers, presentations, recitals, practicums, and exams. NASM guidelines for applied lessons are observed, and students are presented with myriad large and chamber ensemble experiences. Students are afforded access to quality instruments and gear as well as adequate facilities. Finally, there is a full-time faculty member over this program.

Results of the Program as Related to Its Purposes: The department has celebrated, for over a decade, a 100% placement rate for those who pursue a career in teaching at the K-12 level upon graduation. The College of Education program is renowned state-wide and beyond due to the fine work of the College of Education and Music Education undergraduate and graduate faculty, as well as the fine leadership of Dr. Kim Boyd, Dean of the College of Education at ORU.

General Music Department Assessment of Challenges and Plans for Addressing Challenges and Improving Results:

Student Preparation: The music faculty have been brainstorming solutions for the ever-increasing national trend of students matriculating with noticeable talent, yet with less-than-ideal or non-existent theory and aural skills, thus causing an overall increase in enrollment in the Fundamentals of Music course. This is not the majority of the incoming students, thankfully, but certainly enough to cause concern.

Contact with prospective students who did not test well on their placement exams would go a long way in helping the students to utilize any free time to focus on theory and aural skills development during their summer prior to matriculation. This will hopefully reduce the number of students enrolled in Fundamentals of Music and will give them the confidence they need to excel as a more competent musician.

Website/Recruitment: The ORU Music website, although recently overhauled, is not organized and user-friendly enough to be utilized as a recruitment or research tool. It is common knowledge that, via the initial Google search, department websites are the first place parents and students visit when researching schools and determining whether a school is of interest. The information for full-time and adjunct music faculty (most of whom teach applied lessons), music programs, audition requirements, and facilities pages are either not easily accessible, insufficient, or non-existent, and this poses a serious problem as it pertains to recruitment prospects. Even the course syllabi and degree plan sheets are accessed from two different URL links, neither of which are imbedded on departmental pages.

Even so, each department is responsible to find and report the kind of issues noted above to the appropriate venue on campus. Currently, a list of recommendations for the website is being compiled and will be forwarded to the appropriate department for changes, hopefully within the immediate future.

Unfilled Faculty Positions: The Music Department currently does not have each of the open faculty positions filled, causing consistent overloads in some areas. Some applied instrumental positions have gone unfilled for a few years. With no shortage of capable and credentialed local musicians, it is presumed that some of the inability to fill these positions is due to incompatibility with ORU's Christian worldview or Honor Code commitments for all faculty, staff, and students.

During Spring 2020, the department chair plans to look into the possibility of offering additional sections of certain courses and assign those to adjunct faculty who have been identified as having sufficient graduate music experience and/or credentialing.

Music Education Concerns: University Supervisors at ORU are given a stipend for each student teacher they supervise that semester. This is in addition to a full load that the University



Supervisor is assigned in the Music Department. At times there may be as many as six student teachers a University Supervisor advises in one semester. This can be difficult to manage with a full semester load within the Music Department.

BM Music Performance

Program Review | 2018-2021

Department Chair: Dr. Curtis Ellis

Assessment Coordinator: Dr. Scott Quant

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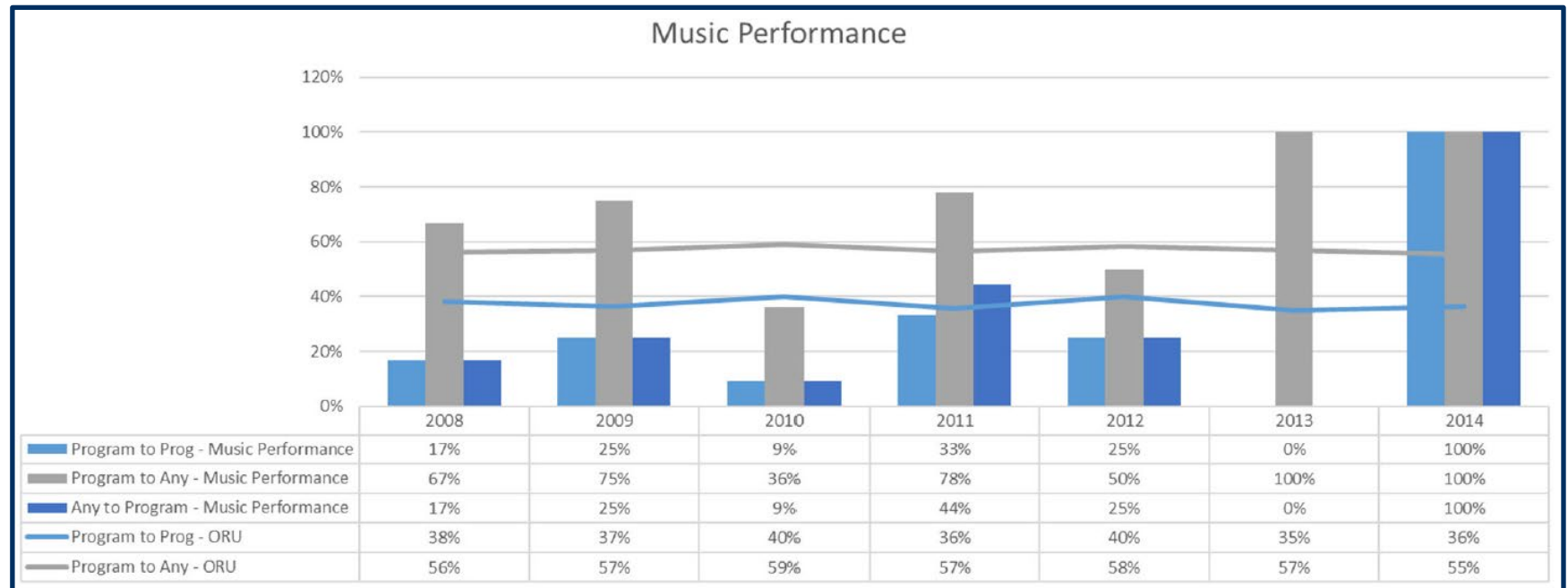
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I. Number of Majors | 2018 - 2021

Residential:

Fall 2018	Fall 2019	Fall 2020	Fall 2021
4	6	9	11

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

#	Program Outcome – Instrumental AND Vocal
1	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level.
2	Knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of
3	For performance majors in voice, the study and use of foreign languages and diction are essential. (Vocal Performance)
4	Solo and ensemble performance in a variety of formal and informal settings.
5	Successful completion of a junior and senior recital.
6	The ability to apply aural, improvisational, and language skills, knowledge of styles and performance practice.
7	General historical and cultural knowledge as required by the focus of the major.
8	An strong understanding and mastery of efficient and effective practice strategies, as well as a working understanding of applied teaching methodology.

#	Program Outcome – Instrumental OR Vocal
1	Student will demonstrate the ability to work independently to prepare performances at the highest possible level.
2	Student will be participate in solo and ensemble performances in a variety of formal and informal settings, along with a knowledge of applicable solo & ensemble literature.
3	Student will possess and articulate a strong understanding and mastery of efficient and effective practice strategies, and a working understanding of applied teaching methodology.
4	Student will be able to communicate general historical and cultural knowledge as required by the focus of the major.
5	Student will present a junior and senior recital.
6	Student will demonstrate ability to apply aural, improvisational, and language skills, knowledge of styles and performance practice.

*Concentration learning outcomes vary for vocal, piano, keyboard, etc.

IV. Artifact Descriptions

1. Senior Paper (MUS 499d): Rubric

	4	3	2	1	0
Formatting MLA APA (Music Education)	Information is very organized and focused with well-constructed paragraphs and subheadings. Meets the MLA/APA formatting standards as identified by the Department of Music	Information is organized with well-constructed paragraphs. Meets the MLA/APA formatting standards as identified by the Department of Music	Information is somewhat organized. Meets most of the MLA/APA formatting standards, but paragraphs are not well-constructed with many mistakes	The information is not well organized and meets some MLA/APA standards.	Did not attempt to format correctly.
Scholarly References and Citations	All scholarly references, citations and facts have been used for supporting statements and positions	Most scholarly references, citations and facts have been used for supporting statements and positions	Some scholarly references, citations and facts have been used for supporting statements and positions	Few scholarly references, citations and facts have been used for supporting statements and positions	Did not attempt or used too few references, citations and/or facts
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper and is well organized	The introduction clearly states the main topic and previews the structure of the paper	The introduction states the main topic, but does not adequately preview the structure of the paper	There is a clear introduction of the topic but the structure of the paper is unorganized and confusing to the reader	There is no clear introduction of the main topic or structure of the paper

Quality of Presentation	All information clearly relates to the main topic. It includes many supporting details and examples presented in a logical way	All information relates to the main topic. It includes some supporting detail and/ or examples	Some information relates to the main topic. Some details and/or examples are given	Information has little or nothing to do with the main topic.	Information was excluded or not presented
Conclusion (Organization)	The conclusion is strong and provides a clear summary of the research findings and provides detailed recommendations supported by the researcher's findings	The conclusion is strong and provides a clear summary of the research finding; however, recommendations are general and not related to the researcher's findings	The conclusion is adequate and provides a summary of the research finding; however, recommendations are vague	Concluding statements are weak and/or does not provide a clear summary of the research findings; recommendations are also vague	There is no clear conclusion, the paper just ends
Grammar & Spelling	Writer makes no errors in grammar or spelling that distract the reader from the content	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content	Writer makes several errors in grammar and spelling which result in a lack of comprehension
Deadline	All deadlines were met	All deadlines were met except for 1	All deadlines were met except for 2	All deadlines were met except for 3	No deadlines were met

2. Senior Recital (MUS 421)

	4	3	2	1	0
Posture / Breath Support Embouchure 0 – 8	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the jury
Tone Quality 0 – 16	Tone quality is on par with performing professionals throughout 95% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 65% or more of the jury.	Tone quality is underdeveloped and equivalent to students in secondary school throughout the jury.
Intonation Piano Voicing 0 – 16	Plays/sings in tune throughout 95% or more of the jury. Uses proper tonal balance between voices 95% of the jury.	Plays/sings in tune throughout 85% or more of jury. Uses proper tonal balance between voices 85% of the jury.	Plays/sings in tune throughout 75% or more of the jury. Uses proper tonal balance between voices 75% of the jury.	Plays/sings in tune throughout 65% or more of the jury. Uses proper tonal balance between voices 65% of the jury.	Plays/sings in tune less than 65% of the jury. Uses proper tonal balance between voices less than 65% of the jury.
Rhythmic Accuracy	Plays/sings with 95% or more rhythmic	Plays/sings with 85% or more rhythmic	Plays/sings with 75% or more rhythmic	Plays/sings with 65% or more rhythmic	Plays/sings with less than 65% rhythmic

0 – 8	accuracy throughout the entire jury.	accuracy throughout the entire jury.	accuracy throughout the entire jury.	accuracy throughout the entire jury.	accuracy throughout the entire jury.
Voice: Diction Strings: Bow/ Fingering Instrumental/ Piano: Fingering 0 – 8	Employs clear diction throughout 95% or more of the jury. Bowing and Fingerings are 95% or more accurate through out the jury. Fingering is appropriate 95% or more for the pieces performed throughout the jury.	Employs clear diction throughout 85% or more of the jury. Bowing and Fingerings are 85% or more accurate through out the jury. Fingering is appropriate 85% or more for the pieces performed throughout the jury.	Employs clear diction throughout 75% or of more the jury. Bowing and Fingerings are 75% or more accurate through out the jury. Fingering is appropriate 75% or more for the pieces performed throughout the jury.	Employs clear diction throughout 65% or more of the jury. Bowing and Fingerings are 65% or more accurate through out the jury. Fingering is appropriate 65% or more for the pieces performed throughout the jury.	Employs clear diction less than 65% or more of the jury. Bowing and Fingerings are less than 65% accurate through out the jury. Fingering is appropriate less than 65% of the time for the pieces performed throughout the jury.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

V. Primary Evidence

A. Program Outcomes

1. Instrumental AND Vocal

Data is not available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

2. Instrumental OR Vocal

#	Program Outcome	2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level.	2	3.50	-	-	-	-
2	Knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of	2	3.50	-	-	-	-
3	For performance majors in voice, the study and use of foreign languages and diction are essential. (Vocal Performance)	4	3.50	-	-	-	-
4	Solo and ensemble performance in a variety of formal and informal settings.	2	4.00	-	-	-	-
5	Successful completion of a junior and senior recital.	2	4.00	-	-	-	-
6	The ability to apply aural, improvisational, and language skills, knowledge of styles and performance practice.	4	3.75	-	-	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

B. Artifact Outcomes

Artifact Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
WPA-MUP-MVC-Senior Recital	2	3.69	-	-	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

C. Criterion Outcomes

Criterion Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
MUP-MVC-1-A-Performance Preparation	2	3.50	-	-	-	-
MUP-MVC-2-A-Ensemble Participation (Variety)	2	3.50	-	-	-	-
MUP-MVC-3-A-Practice Habit	2	3.00	-	-	-	-
MUP-MVC-3-B-Teaching Methodology	2	4.00	-	-	-	-
MUP-MVC-4-A-Historical Knowledge & Cultural Context	2	4.00	-	-	-	-
MUP-MVC-5-A-Junior/Senior Recital	2	4.00	-	-	-	-
MUP-MVC-6-A-Aural Skills/Improv	2	4.00	-	-	-	-
MUP-MVC-6-B-Music Terminology and Performance Practice	2	3.50	-	-	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	8	4.00	-	-	6	4.00
1B	Spiritual Formation	2	4.00	7	3.42	12	3.33
2A	Critical Thinking, Creativity & Aesthetic Appreciation	3	2.00	12	3.50	7	3.71
2B	Global & Historical Perspectives	5	2.00	-	-	-	-
2C	Information Literacy	4	3.00	8	2.75	16	3.87
2D	Knowledge of the Physical & Natural World	-	-	-	-	3	3.67
3A	Healthy Lifestyle	-	-	11	2.44	4	2.25
3B	Physically Disciplined Lifestyle	2	4.00	-	-	11	2.73
4A	Ethical Reasoning & Behavior	23	3.61	30	3.25	-	-
4B	Intercultural Knowledge & Engagement	3	4.00	-	-	-	-
4C	Written & Oral Communication	13	3.46	11	3.45	8	3.71
4D	Leadership Capacity	12	3.25	14	3.48	4	4.00

VI. Program Assessment Process Description

Deans, chairs, and designated department assessment coordinators attend the bi-monthly, University-wide Program Assessment Day. The data charts measure student performance and competencies against University and departmental program learning outcomes. This information is then taken to the department by the chair and/or department assessment coordinator and discussed with the faculty for recommendation on improving certain areas, if necessary.

There is also a 5-Year Program Review for all academics departments, which serves as a comprehensive self-study. This not only provides program data for continuous review and improvement for academic programs without external accreditation, but also serves as a preparatory tool for those academic departments who are externally accredited.

VII. Continuous Program Improvement Description

Program Related:

Assessment of Compliance with NASM Standards for All Emphases: The curricular requirements, goals and student learning outcomes are consistent with NASM standards. Student Learning Outcomes are taken from the NASM handbook and are used to design curriculum. Opportunities for leadership are integrated into various courses, and community service opportunities are strongly encouraged, although mandatory in some cases. Students are required to perform publicly in Music Seminar course each semester. Students are evaluated via various tools such as term papers, presentations, junior and senior recitals, and exams. NASM guidelines for applied lessons are observed, and students are presented with myriad large and chamber ensemble experiences. Students are afforded access to quality instruments and gear as well as adequate facilities. Finally, there is a full-time faculty member over this program.

Results of the Program as Related to Its Purposes: Performance majors have gone on to perform solo recitals locally, open private studios, and join local arts organizations, or in some cases, move closer to home upon graduation and establish themselves as artists and educators. There also has been an increase in the number of students applying for graduate school to further their studies in performance. In addition, graduates have since gone on to present in vocal masterclasses and participate in international piano festivals.

General Music Department Assessment of Challenges and Plans for Addressing Challenges and Improving Results:

Student Preparation: The music faculty have been brainstorming solutions for the ever-increasing national trend of students matriculating with noticeable talent, yet with less-than-ideal or non-existent theory and aural skills, thus causing an overall increase in enrollment in the Fundamentals of Music course. This is not the majority of the incoming students, thankfully, but certainly enough to cause concern.

Contact with prospective students who did not test well on their placement exams would go a long way in helping the students to utilize any free time to focus on theory and aural skills development during their summer prior to matriculation. This will hopefully reduce the number of students enrolled in Fundamentals of Music and will give them the confidence they need to excel as a more competent musician.

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During Spring 2020, the department chair plans to look into the possibility of offering additional sections of certain courses and assign those to adjunct faculty who have been identified as having sufficient graduate music experience and/or credentialing.

Music Education Concerns: University Supervisors at ORU are given a stipend for each student teacher they supervise that semester. This is in addition to a full load that the University Supervisor is assigned in the Music Department. At times there may be as many as six student teachers a University Supervisor advises in one semester. This can be difficult to manage with a full semester load within the Music Department.

BS Music Production

Program Review | 2018-2021

Department Chair: Dr. Curtis Ellis

Assessment Coordinator: Dr. Scott Quant

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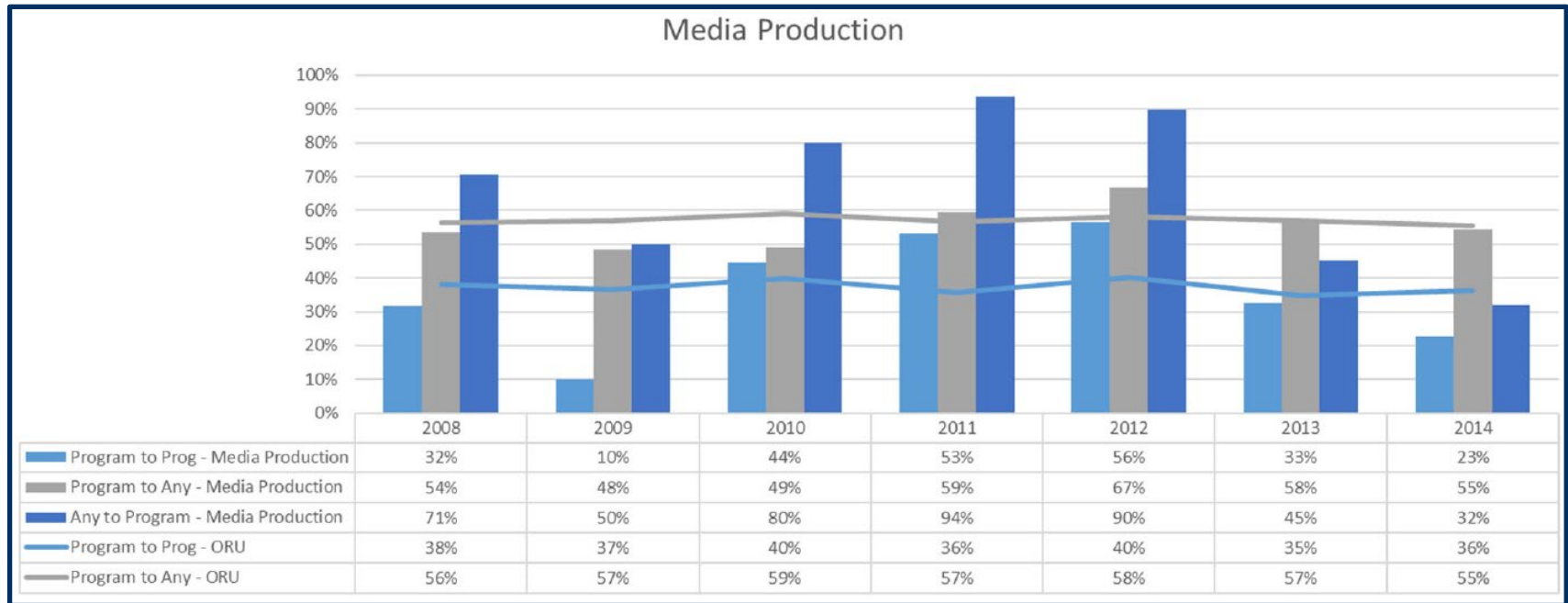
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I. Number of Majors | 2018 - 2021

Residential:

Fall 2018	Fall 2019	Fall 2020	Fall 2021
27	27	22	22

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

#	Program Outcome
1	Student will demonstrate the ability to easily navigate digital audio workstations such as Logic, Pro Tools, & Reason, & have knowledge of Ableton Live and its use in live situations.
2	Student will demonstrate knowledge of acoustics, microphone placement in recording & live situations for a variety of instruments.
3	Student will be able to communicate “real-world” knowledge of different microphones, what types of pickups (dynamic/condenser/cardioid dynamic, etc.) they possess.
4	Student will demonstrate a working knowledge of the correct microphone placement for a variety of applications for live venues and recording studios.
5	Student will be able to articulate knowledge of a variety of audio and recording mixers.
6	Student will design several significant length (at least 3-5 minutes) sequenced/multi-track musical pieces.
7	Student will display mastering & production experience on several sequenced/digitally recorded works and have a working knowledge of “work flow” in the mastering process.

IV. Artifact Descriptions

Internship Rubric (CMC, CHIL or CAM 451)

Referenced Program Outcome #	Rubric Line #	Criterion Description Name	Level 4 Description	Level 3 Description	Level 2 Description	Level 1 Description	Level 0 Description
1	A	Articulates a working knowledge of components of DAW software.	The components of DAW software are identified and described with 90% or more accuracy	The components of DAW software are identified and described with 80% or more accuracy	The components of DAW software are identified and described with 70% or more accuracy	The components of DAW software are identified and described with 60% or more accuracy	The components of DAW software are identified and described with less than 60% accuracy
1	B	Articulates a working knowledge of recording techniques within DAW software.	Recording techniques within DAW software are identified and described with 90% or more accuracy	Recording techniques within DAW software are identified and described with 80% or more accuracy	Recording techniques within DAW software are identified and described with 70% or more accuracy	Recording techniques within DAW software are identified and described with 60% or more accuracy	Recording techniques within DAW software" are identified and described with less than 60% accuracy
2	A	<i>The Student successfully applies an understanding of DAW concepts and techniques in juries.</i>	A significant amount of student's jury demonstrates an understanding of DAW concepts and techniques.	A moderate amount of student's jury demonstrates an understanding of DAW concepts and techniques.	Some of the student's jury demonstrates an understanding of DAW concepts and techniques.	Little of the student's jury demonstrates an understanding of DAW concepts and techniques.	None of the student's jury demonstrates an understanding of DAW concepts and techniques.

2	B	<i>The Student successfully applies an understanding of contemporary recording techniques in juries.</i>	A significant amount of student's jury demonstrates an understanding of contemporary recording techniques.	A moderate amount of student's jury demonstrates an understanding of contemporary recording techniques.	Some of the student's jury demonstrates an understanding of contemporary recording techniques.	Little of the student's jury demonstrates an understanding of contemporary recording techniques.	None of the student's jury demonstrates an understanding of contemporary recording techniques.
3	A	The student will be able to discuss the state of contemporary music production.	The student exceptionally discusses the state of contemporary music production.	The student adequately discusses the state of contemporary music production.	The student somewhat discusses the state of contemporary music production.	The student struggles to discuss the state of contemporary music production.	The student fails to discuss the state of contemporary music production.
3	B	The student will be able to discuss the state of contemporary live sound.	The student exceptionally discusses the state of contemporary live sound.	The student adequately discusses the state of contemporary live sound.	The student somewhat discusses the state of contemporary live sound.	The student struggles to discuss the state of contemporary live sound.	The student fails to discuss the state of contemporary live sound.
4	A	Student will demonstrate proficiency on at least one primary instrument.	The student exceptionally demonstrates proficiency on at least one primary instrument.	The student adequately demonstrates proficiency on at least one primary instrument.	The student somewhat demonstrates proficiency on at least one primary instrument.	The student struggles to demonstrate proficiency on at least one primary instrument.	The student fails to demonstrate proficiency on at least one primary instrument.
5	A	The student will demonstrate the ability to assemble a live sound	The student exceptionally applies knowledge of	The student adequately applies knowledge of	The student somewhat applies knowledge of assembling a live sound system.	The student struggles to apply knowledge of assembling a live sound system.	The student fails to apply knowledge of assembling a live sound system.

		system for a public event.	assembling a live sound system.	assembling a live sound system.			
5	B	The student will demonstrate the ability to successfully operate a live sound system for a public event.	The student exceptionally applies knowledge of operating a live sound system.	The student adequately applies knowledge of operating a live sound system.	The student somewhat applies knowledge of operating a live sound system.	The student struggles to apply knowledge of operating a live sound system.	The student fails to apply knowledge of operating a live sound system.
1a	A	Student will be able to navigate Digital Audio Workstations (DAWs) such as Logic, ProTools, & Reason within music and audio recording situations.	The student exceptionally navigates Digital Audio Workstations.	The student adequately navigates Digital Audio Workstations.	The student somewhat navigates Digital Audio Workstations.	The student struggles to navigate Digital Audio Workstations.	The student fails to navigate Digital Audio Workstations.
1a	B	The student will be able to utilize Logic in recording sessions.	The student exceptionally navigates Logic.	The student adequately navigates Logic.	The student somewhat navigates Logic.	The student struggles to navigate Logic.	The student fails to navigate Logic.

1a	C	The student will be able to utilize Pro Tools in recording sessions.	The student exceptionally navigates Pro Tools.	The student adequately navigates Pro Tools.	The student somewhat navigates Pro Tools.	The student struggles to navigate Pro Tools.	The student fails to navigate Pro Tools.
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Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

V. Primary Evidence

A. Program Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

B. Artifact Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
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C. Criterion Outcomes

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Scale			
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3.33	70%	1.00	15%

D. University Whole Person Outcomes

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	10	3.60	-	-	6	4.00
1B	Spiritual Formation	7	4.00	17	3.58	12	3.00
2A	Critical Thinking, Creativity & Aesthetic Appreciation	62	3.53	9	3.69	25	3.53
2B	Global & Historical Perspectives	24	3.94	1	3.00	-	-
2C	Information Literacy	16	3.07	26	3.60	15	3.50
2D	Knowledge of the Physical & Natural World	2	4.00	1	3.00	-	-
3A	Healthy Lifestyle	5	2.60	25	2.43	5	2.67
3B	Physically Disciplined Lifestyle	17	2.71	28	3.14	28	2.50
4A	Ethical Reasoning & Behavior	29	3.79	59	3.74	-	-
4B	Intercultural Knowledge & Engagement	4	3.00	7	4.00	6	3.83
4C	Written & Oral Communication	23	3.73	15	3.79	8	4.00
4D	Leadership Capacity	26	2.98	48	3.69	1	4.00

VI. Program Assessment Process Description

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Assessment of Compliance with NASM Standards: The curricular requirements, goals and student learning outcomes are consistent with NASM standards. Student Learning Outcomes are taken from the NASM handbook and are used to design curriculum. Opportunities for leadership are integrated into various courses, and community service opportunities are strongly encouraged, although mandatory in some cases. Students are required to perform publicly in Music Seminar each semester. Students are evaluated via various tools such as term papers, presentations, recitals/showcases, and exams. NASM guidelines for applied lessons are observed, and students are presented with myriad large and chamber ensemble experiences. Students are afforded access to quality instruments and gear as well as adequate facilities. Finally, there is a full-time faculty member over this program.

Results of the Program as Related to Its Purposes: With the emphasis in song production, soundstage recording, and live audio applications for indoor/outdoor events of various sizes, and plenty of opportunities for hands-on experience, the music production graduates have graduated with a great deal of expertise in these areas. Because of this, these students have easily found job placement as stage technicians for major performing arts centers within the region (e.g., BOK Center, Van Trease Performing Arts Center), as budding private studio music producers, as independent recording artists, and as audio engineers at megachurches and medium-sized churches.

General Music Department Assessment of Challenges and Plans for Addressing Challenges and Improving Results:

Student Preparation: The music faculty have been brainstorming solutions for the ever-increasing national trend of students matriculating with noticeable talent, yet with less-than-ideal or non-existent theory and aural skills, thus causing an overall increase in enrollment in the Fundamentals of Music course. This is not the majority of the incoming students, thankfully, but certainly enough to cause concern.

Contact with prospective students who did not test well on their placement exams would go a long way in helping the students to utilize any free time to focus on theory and aural skills development during their summer prior to matriculation. This will hopefully reduce the number of students enrolled in Fundamentals of Music and will give them the confidence they need to excel as a more competent musician.

Website/Recruitment: The ORU Music website, although recently overhauled, is not organized and user-friendly enough to be utilized as a recruitment or research tool. It is common

knowledge that, via the initial Google search, department websites are the first place parents and students visit when researching schools and determining whether a school is of interest. The information for full-time and adjunct music faculty (most of whom teach applied lessons), music programs, audition requirements, and facilities pages are either not easily accessible, insufficient, or non-existent, and this poses a serious problem as it pertains to recruitment prospects. Even the course syllabi and degree plan sheets are accessed from two different URL links, neither of which are imbedded on departmental pages.

Even so, each department is responsible to find and report the kind of issues noted above to the appropriate venue on campus. Currently, a list of recommendations for the website is being compiled and will be forwarded to the appropriate department for changes, hopefully within the immediate future.

Unfilled Faculty Positions: The Music Department currently does not have each of the open faculty positions filled, causing consistent overloads in some areas. Some applied instrumental positions have gone unfilled for a few years. With no shortage of capable and credentialed local musicians, it is presumed that some of the inability to fill these positions is due to incompatibility with ORU's Christian worldview or Honor Code commitments for all faculty, staff, and students.

During Spring 2020, the department chair plans to look into the possibility of offering additional sections of certain courses and assign those to adjunct faculty who have been identified as having sufficient graduate music experience and/or credentialing.

Music Education Concerns: University Supervisors at ORU are given a stipend for each student teacher they supervise that semester. This is in addition to a full load that the University Supervisor is assigned in the Music Department. At times there may be as many as six student teachers a University Supervisor advises in one semester. This can be difficult to manage with a full semester load within the Music Department.

BM Music Therapy

Program Review | 2018-2021

Department Chair: Dr. Curtis Ellis

Assessment Coordinator: Dr. Scott Quant

Faculty: Hayoung A. Lim, Ph.D., MT-BC, LPMT

Clinical Supervisors: Samantha Nossaman, MM, MT-BC, LPMT
Alejandra Arevalo, MT-BC, LPMT

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I. Number of Majors | 2018 - 2021

Residential:

Fall 2018	Fall 2019	Fall 2020	Fall 2021
21	17	17	15

II. Program Outcomes

#	Program Outcome
1	Student will demonstrate competency in applying theories and techniques in music therapy sessions for developmental disabled, geriatric, and psychiatric populations.
2	Student will articulate a superior understanding of the dynamics and processes of the therapist-client relationship and of therapy groups.
3	Student will demonstrated an augmented understanding for topics in music therapy research, as well as the research process in its entirety.
4	Student will apply basic and advanced knowledge of the psychological aspects of the musical experience (perception, cognition, affective response, learning, development, etc.).
5	Student will participate in music therapy faculty-led research studies as research assistants for data collection, data encoding, and analysis.
6	Student will register with the American Music Therapy Association as student member and attend national and regional AMTA conferences.
7	Student will participate in solo and ensemble performances in a variety of formal and informal settings, along with a knowledge of applicable solo & ensemble literature.

III. Artifact Descriptions

1. MUT 480 – Music Therapy Internship

15 weeks of supervised, intensive , and diverse workforce experience in respective area of subject matter(s).

Program Outcome	Criterion Description/Name	Level 4 Description	Level 3 Description	Level 2 Description	Level 1 Description	Level 0 Description
1	Developmental	<i>Student shows exemplary demonstration of music therapy techniques in developmental populations.</i>	<i>Student shows competent demonstration of music therapy techniques in developmental populations.</i>	<i>Student shows acceptable demonstration of music therapy techniques in developmental populations.</i>	<i>Student shows unacceptable demonstration of music therapy techniques in developmental populations.</i>	<i>Student shows no demonstration of music therapy techniques in developmental populations</i>
1	Geriatric	<i>Student shows exemplary demonstration of music therapy techniques in Geriatric populations.</i>	<i>Student shows competent demonstration of music therapy techniques in geriatric populations.</i>	<i>Student shows acceptable demonstration of music therapy techniques in geriatric populations.</i>	<i>Student shows unacceptable demonstration of music therapy techniques in geriatric populations.</i>	<i>Student shows no demonstration of music therapy techniques in geriatric populations</i>
1	Psychiatric	<i>Student shows exemplary demonstration of music therapy techniques in psychiatric populations.</i>	<i>Student shows competent demonstration of music therapy techniques in psychiatric populations.</i>	<i>Student shows acceptable demonstration of music therapy techniques in psychiatric populations.</i>	<i>Student shows unacceptable demonstration of music therapy techniques in psychiatric populations.</i>	<i>Student shows no demonstration of music therapy techniques in psychiatric populations</i>

1	Medical/Rehabilitation	<i>Student shows exemplary demonstration of music therapy techniques in medical/rehabilitation populations.</i>	<i>Student shows competent demonstration of music therapy techniques in medical/rehabilitation populations.</i>	<i>Student shows acceptable demonstration of music therapy techniques in medical/rehabilitation populations.</i>	<i>Student shows unacceptable demonstration of music therapy techniques in medical/rehabilitation populations.</i>	<i>Student shows no demonstration of music therapy techniques in medical/rehabilitation populations</i>
2	<i>Therapist-client relationship</i>	<i>Student demonstrates exemplary level of therapist-client relationship in every clinical training sessions</i>	<i>Student demonstrates competent level of therapist-client relationship in every clinical training sessions</i>	<i>Student demonstrates acceptable level of therapist-client relationship in every clinical training sessions</i>	<i>Student demonstrates unacceptable level of therapist-client relationship in every clinical training sessions</i>	<i>Student does not demonstrate therapist-client relationship in every clinical training sessions</i>
3	<i>Music Therapy Research</i>	<i>Student submits an exemplary level of music therapy research study proposal</i>	<i>Student submits a competent level of music therapy research study proposal</i>	<i>Student submits an acceptable level of music therapy research study proposal</i>	<i>Student submits an unacceptable level of music therapy research study proposal</i>	<i>Student submits no music therapy research study proposal</i>
4	<i>Psychology of Music</i>	<i>Student submits exemplary level of portfolio in Psychological Foundations of Musical Behavior</i>	<i>Student submits competent level of portfolio in Psychological Foundations of Musical Behavior</i>	<i>Student submits acceptable level of portfolio in Psychological Foundations of Musical Behavior</i>	<i>Student submits unacceptable level of portfolio in Psychological Foundations of Musical Behavior</i>	<i>Student does not submit portfolio in Psychological Foundations of Musical Behavior</i>
5	<i>Research Participation</i>	<i>Student participates in music therapy faculty-led research studies and/or case studies via music therapy</i>	<i>Student participates in music therapy faculty-led research studies and/or case studies via music therapy</i>	<i>Student participates in music therapy faculty-led research studies and/or case studies via music therapy</i>	<i>Student participates in music therapy faculty-led research studies and/or case studies via music therapy</i>	<i>Student does not participate in music therapy faculty-led research studies and/or case studies</i>

		<i>practicum with an exemplary level</i>	<i>practicum with a competent level</i>	<i>practicum with an acceptable level</i>	<i>practicum with an unacceptable level</i>	<i>via music therapy practicum</i>
6	AMTA	<i>Student attends more than two national and two regional AMTA conferences during the program.</i>	<i>Student attends at least one national and two regional AMTA conferences during the program.</i>	<i>Student attends at least one national and one regional AMTA conferences during the program.</i>	<i>Student attends at least one national AMTA conferences during the program.</i>	<i>Student attends no national AMTA conferences during the program.</i>
7	Performance	Student demonstrates exemplary level of solo and ensemble performance of his/her primary instrument.	Student demonstrates competent level of solo and ensemble performance of his/her primary instrument.	Student demonstrates acceptable level of solo and ensemble performance of his/her primary instrument.	Student demonstrates unacceptable level of solo and ensemble performance of his/her primary instrument.	Student does not demonstrate any adequate level of solo and ensemble performance of his/her primary instrument.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

IV. Primary Evidence

A. Program Outcomes

No data available.

B. Artifact Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

C. Criterion Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	16	3.75	-	-	4	3.50
1B	Spiritual Formation	5	4.00	-	-	15	3.98
2A	Critical Thinking, Creativity & Aesthetic Appreciation	1	4.00	10	3.10	17	3.48
2B	Global & Historical Perspectives	-	-	-	-	-	-
2C	Information Literacy	6	4.00	8	4.00	18	3.09
2D	Knowledge of the Physical & Natural World	1	4.00	4	3.75	1	4.00
3A	Healthy Lifestyle	6	2.17	3	2.00	16	2.32
3B	Physically Disciplined Lifestyle	9	3.44	18	3.33	13	3.60
4A	Ethical Reasoning & Behavior	35	3.94	-	-	43	3.76
4B	Intercultural Knowledge & Engagement	-	-	-	-	-	-
4C	Written & Oral Communication	15	3.28	18	3.84	22	3.56
4D	Leadership Capacity	11	3.80	16	3.75	32	3.70

V. Program Assessment Process Description

1. What is the *annual process and activities that contribute towards continuous improvement*?
Examples may include:

In addition to the initial interview conducted as part of the ORU's Music Therapy application process and "Music Therapy Carrer Aptitude Test" developed & published (Journal of Music Therapy 2011) by Dr. Hayoung Lim, all incoming music therapy majors and equivalency students must attend a mandatory general advisement meeting in each semester. Dr. Hayoung Lim have met individually with students on an ongoing basis throughout their time in the program. Individual advisement meetings are by appointment and must occur each semester prior to registration. For every advisement meeting, students need to bring "ORU Music Therapy Handbook" and tentative schedule for the appropriate semester.
(Please see the Oral Roberts University Music Therapy Handbook.)

Pre-Internship Training

The music therapy student must complete a minimum of 180 hours in pre-internship clinical training. Pre-internship training includes practicum sessions (direct contact hours with clients/patients), documentation time (session plan, session evaluation and final evaluation report), and clinical supervision hours with a MT-BC supervisor. Also pre-internship training includes clinical observation of MT-BC's music therapy sessions; participation in supervised activities that include interaction with typical client populations; leading activities for clients with disabilities or illnesses, such as at summer special education camps, If supervised by a credentialed professional in a related field who is giving feedback; or observation of related professionals' treatments/therapeutic services, such as OT, PT, SLP, and special education teachers.

In order to track these hours, students complete, tally, and submit signed copies of the pre-internship tracking form found in the ORU Music Therapy Handbook (p.51). The forms should be turned in each semester during advisement and are kept in the music therapy office for tracking and advising purposes.

In addition to the tracking forms, each student will work with the Director of Music Therapy in designing an Individualized Plan. The plan will develop over the course of pro-internship and internship training and will include proposed practicum placements and details concerning practicum and internship experiences. Undergraduate students and equivalency students at Oral Roberts University participate in 5 semesters of music therapy practicum and 1 semester of music therapy proficiency. Practicum placements are correlated with material presented in each of the following music therapy courses:

Introduction to Music Therapy (2)	Clinical Practicum Orientation: Pre-clinical population (1)
Music Therapy I: Developmental (2)	Clinical Practicum I: Children in Special Need (1)
Music Therapy II: Geriatrics (2)	Clinical Practicum II: Elderly with Dementia (1)
Music Therapy III: Psychiatric (2)	Clinical Practicum III: Individuals with mental illness (1)
Music Therapy IV: Rehabilitation & Medical (2)	Clinical Practicum IV: Patients with neurologic disorders and medical problems (1)

Music Therapy students submit course assessment artifacts through every clinical training practicum, client progress report, final evaluation report/ppt presentation, or research paper/ppt presentation by uploading materials digitally to D2L drop boxes. Faculty members assess submitted course artifacts by assigned rubrics and ORU Music Therapy Practicum Competency Evaluation Form in D2L. During assessment of artifacts, faculty evaluate students' progress and processes confirming that they meet the pre-internship clinical training/project requirement. In rubric assessments, faculty members provide weekly individual clinical supervision, peer-review, general feedback, and expectations for student improvement through both verbal and written methods.

2. What process do you use to *implement your recommendations*?

Music Therapy faculty member and clinical supervisors review the assessment data of course rubrics and AMTA (American Music Therapy Association) approved pre-internship clinical training (practicum) guideline at the end of the academic year. Every week the ORU Music Therapy faculty and staffs (clinical supervisors) meet to review practicum students' progress, clients progress, and practicum site's satisfaction. Beginning and end of each semester,) the Music Therapy faculty members meet as a group on faculty assessment days and assess / evaluate the Music Therapy program outcomes, curriculum data, and the assessment procedures. Each faculty member provides recommendations and suggestions for improvement during the group review process. After departmental vote, suggested revisions are implemented via curriculum change proposals, updating syllabi, or practicum guidelines. The music therapy program policies found in the ORU Music Therapy handbook.

3. How do you "close-the-feedback loop" and *review the effects of your changes*?

In addition to assessing the student's work presented on Final Evaluation Report Presentation Day, the faculty also give supervision and feedback to the student on their work (both academic and clinical) throughout the semester. Following student

critiques, the faculty entertain any questions, concerns, or criticisms the student may have regarding any aspect of the theatre program. The faculty then take student feedback / information into account when accessing, developing, and improving the ORU Music Therapy program.

In addition, student submit 'Self-Exploration Paper' at the end of each practicum semester. In this paper students will discuss in paragraph, narrative format, what they have discovered about themselves during the semester in regards to their professional development. Students may want to make notes of thoughts and feelings throughout the semester to prepare for this assignment and to make the writing process both constructive and meaningful. Students should answer all of the following questions in this paper:

1. What are my strengths as a developing clinician? (i.e. musical skills, counseling skills, careful documentation)
2. In which areas did I make the greatest improvement this semester?
3. What helped me to make these improvements?
4. What are some skill areas I need to improve upon?
5. What strategies will I use to help me develop these skills?
6. Which clinical situations are the easiest/most difficult for me to handle? Why?
7. How have my personal values, beliefs and past experiences influenced my clinical work this semester?

This assignment is intended to help students evaluate their skills and to identify specific strengths and weaknesses in order to become a more effective clinician. Therefore, this self-exploration paper directly services "close-the feedback loop" for the overall program and student's progress.

VI. Continuous Program Improvement Description

1. How have the results of assessment directly affected program changes for the future?

ORU Music Therapy program has been developed and created by Dr. Hayoung A. Lim since August 2014. In August 2015, Music Therapy Program received its grand approval from both American Music Therapy Association (AMTA) and National Association of School of Music (NASM). The initially approved Bachelor of Music Therapy and Music Therapy Equivalency (post-baccalaureat) curriculum have been implemented throughout 2015-2017. In January 2022, NASM commission action report confirmed that “The Comission voted to accept the Progress Report regarding the degree Bachelor of Music in Music Therapy.

2. If you use *Senior papers/projects* they often provide rich data on student achievement. How do you tie the results from these artifacts back to changes for specific courses?

MUT 470 Music Therapy Research & Methods (3 credit hour) is a required course for all music therapy students. It is an introduction to descriptive, experimental, philosophical, qualitative, and historical research in music therapy, with particular emphasis on principles of scientific methodology in relation to music therapy theory and practice, data collection, research design, and effective research procedures. Students prepare critiques of research material and are guided in designing original research projects related to their own area of interest. Instructional Methodology includes interactive lecture and discussion and student research presentations.

The course objectives include:

- A. Learn how research is conducted, both the general theories that underlie good research and the more specific practices of particular research methods.
- B. Answer empirical questions using scientific methods.
- C. To augment understanding for topics in music therapy research such as how to read published research; collect and analyze qualitative and quantitative data; communicate research results; distinguish between empirical, ideological, theoretical, and ethical questions; formulate research questions; and use computers to access, organize, analyze, and display social science data. As a result of successfully completing this course, the student will be able to do the following:
 - 1. Intelligently read, abstract, interpret, and evaluate the results of both qualitative and quantitative research studies in music therapy.
 - 2. Explain the differences among types of research activities (e.g., descriptive, experimental, historical, qualitative) and choose the type appropriate for a given research problem.
 - 3. Identify and explain terminology associated with educational measurement, research design, and statistical procedures.
 - 4. Identify characteristics, strengths, and weaknesses of various research methodologies and data-gathering instruments.

5. Formulate a research purpose and individual research questions, including variable identification and problem justification.
6. Conduct a review of literature on a given topic.
7. Identify basic statistical procedures for given research problems and interpret statistical results in an assigned research study.
8. Write a proposal for a music therapy research study related to his or her own area of interest.

Music Therapy Students may choose one of three options for the senior recital at the discretion of the Director of Music Therapy, vocal/instrumental coordinator and department chair.

a. Full recital (MUS 421 - 2 credit hours)

- 1) 40 minutes of music
- 2) 3 foreign languages for vocal recitals
- 3) Classical material- art songs/arias and classical instrumental materials (representative of the Baroque, Classical, Romantic, and 20th/21st century style periods)

b. Senior Research Project / Senior Paper (MUS 499 – 2 credit hours)

- 1) Music therapy students who wish to complete a senior research project must take MUT 470 Music Therapy Research & Methods class prior to an enrollment of senior paper MUS 499 (2 credit hours) and submit music therapy research topic proposal to the senior recital committee before the semester of senior recital.
- 2) Research project should contain 35-40 pages of an empirical study (i.e., quantitative, qualitative, or mixed-method.)
- 3) Senior research project should be written in the newest edition of APA style and publishable in scholarly journals.
- 4) Student is required to submit a 'Call for Paper' in SWAMTA conference Passage session (music therapy student presentation).

c. Half recital & clinical music therapy media project (MUS 421 – 1 credit & MUS 499 – 1 credit)

- 1) 20 - 25 minutes of music
- 2) 2 foreign languages for vocal recitals
- 3) Classical material- art songs/arias and classical instrumental materials (representative of the Baroque, Classical, Romantic, and 20th/21st century style periods)
- 4) Enroll MUT 466 Clinical Music Therapy Proficiency (0 credit)
- 5) Develop and Produce a clinical music therapy media project & publication (i.e., music therapy promotion video, music therapy youtube channel, biography documentary of music therapist/clients/caregivers, or web journal for music therapy)

Successful projects may result in changes in courses or Music Therapy Clinical Training policies or guidelines in terms of target clinical population selection, behavior observation & documentation methods, emphasis of specific therapeutic orientation, session plans & evaluations, assignments, and final evaluation presentation methods.

3. As applicable, describe how you've updated the program due to professional accreditation changes or reports, student surveys, alumni and stakeholder feedback, market trends, etc.

(a) **Hiring a full-time music therapy clinical supervisor for the program:** Clinical Supervisor (Samantha Nossaman) for the ORU Music Therapy Program/Clinic in order to establish the requirements for a supervisor as set by the American Music Therapy Association.

According to the American Music Therapy Association (AMTA): "Quality assurance for education and clinical training must be accomplished at the local level, managed by the academic faculty at the academic institutions and the music therapy supervisors at clinical training sites rather than solely by the Association." According to NASM Handbook: "Clinical training shall be provided with a representative range of client populations in a variety of settings under qualified supervision." The current clinical training is the entire continuum of supervised field experiences, including observing, assisting, co-leading, leading, and assuming full responsibility for program planning and music therapy treatment implementation with clients. ORU Music Therapy Pre-internship training consists of all the various practical field experiences taken by a student in conjunction with music therapy coursework as pre-requisites for internship placement (practica, fieldwork, pre-clinical placements, etc.)

(b) **Modification of Student Assessment Requirements & Rubrics and Documentation of practicum courses. (see examples of modification for Weekly session plan assignments)**

Weekly Session Plans: Students will write and implement session plans every week. **Clinical supervisors will indicate a weekly location and time for submission of these plans. Plans are usually due 2-4 days before practicum sessions to allow for necessary revisions, Your supervisor will read your plan and provide written and/or verbal feedback. Your supervisor may also want to meet with you to further discuss your plans prior to your session.** Even if students are working in pairs or teams, each student should submit a separate plan that describes the portion(s) of the session they will be conducting. The purpose of writing weekly session plans is to ensure that students are adequately prepared to conduct their practicum sessions.

Each weekly session plan should be followed by a typed Session Plan including

Clinical Population:

Domain:

Goal:

Objective:

** Indicate goals and objectives are group or individualized per each intervention.

Procedure:

**** Interventions/procedures to follow, including reinforcement and teaching/therapeutic techniques and adaptations made to session plan. (If the specific objective you are attempting to reach with an intervention is not obvious, it should also be identified in the procedures section.)**

Correction Procedure: Correction procedure to follow for both cases (1) when client(s) show the correct/target responses and (2) when client(s) show the incorrect responses.

***Due to Online /Video session, Correction Procedure can be modified for the staffs who administer/operate the session videos.**

Source:

Variation:

Materials:

Data Collection: Data Collection Method should indicate how you would collect the data for objective(s).

(3) The entire course syllabi changes due to ORU UNIVERSITY OUTCOMES

Every music therapy course aligns with the following University Outcomes as indicated on the last page of syllabus.

- A. Spiritual Integrity**
- B. Personal Resilience**
- C. Intellectual Pursuit**
- D. Global Engagement**
- E. Bold Vision**

New syllabus Example:

Primary Program: Music Therapy

MUT 456 - Clinical Practicum IV

Spring 2022

This course contributes to the University and program outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

OUTCOMES	Significant Contribution	Moderate Contribution	Minimal Contribution
Spiritual Integrity			
MUT 456- Aware of the operations and services provided by community facilities for clients with neurologic disorders/ medical needs.		X	
Music Therapy Program Outcome 5: Encourage students to integrate their Christian faith with the discipline of music therapy, practice servanthood of Christ for people in less fortunate situations through the music therapy clinical training, appreciate the glory and healing power of Christ visible in the music therapy process for individuals with various disorders, and experience God's covenants in the therapeutic procedure.		X	

Personal Resilience			
MUT 456 -Apply basic knowledge of principles and methods of music therapy assessment, treatment, evaluation, and termination for the populations specified in the AMTA Standard of Clinical Practice. -Apply basic knowledge of AMTA Professional Competencies/Professional Role/Ethics in the practicum.	X		
Music Therapy Program Outcome 2: Prepare our students for music therapy internship and equip them to pass Music Therapy Board Certification Exam (CBMT).	X		

Intellectual Pursuit			
MUT 456 -Formulate music therapy plans and implementing those plans, structuring music and non-music, verbal and nonverbal events and behaviors within a Biblical, scientific,	X		

positive approach as antecedents and reinforcers to increase the probability of reaching therapy objectives.			
Music Therapy Program Outcome 1: Train students to practice music therapy as an established healthcare profession that uses music to address physical, emotional, cognitive, spiritual, and social needs of individuals of all ages. Educate students to become (1) accomplished music therapists who can serve a wide range of patient populations with extensive clinical skill, knowledge, and experience, (2) equipped health care professionals utilizing evidence-based practice models of music in therapy and medicine, and (3) consummate professional musician and promoters of music therapy.	X		

Global Engagement			
MUT 456-Apply acquired music therapy skills in a practicum setting with patients who have neurologic disorders and/or rehabilitation needs in community.	X		
Music Therapy Program Outcome 3: Encourage students to globally advocate that music therapy improves the quality of life for persons who are healthy as well as children and adults with disabilities or illnesses by justifying and generating their own evidence of the effect of music therapy which brings powerful changes in people's lives.	X		

Bold Vision			
MUT 456 - Develop appropriate and accurate verbal skills to relate to others (clients, other MT-BCs, other staff); to develop use of professional terminology to describe ways that music interventions (i.e., neurologic music therapy techniques) are structured for therapy.		X	
Music Therapy Program Outcome 4: Embolden our students to apply Christian Music Therapy which combines power of God's healing and effects of music and take the fundamental responsibility of being a Christian music therapist by providing the best possible music therapy treatment services for every client/patient who God deeply cares and loves.		X	

(Revised 10/19/21)

4. Describe any data-driven decisions that faculty members made to *open this program* since 2016. Please provide evidence of data informing the decision to open the program.

After completing a 6 month- full time music therapy internship, music therapy students can take CBMT exam (Certification Board for Music Therapists). Earning the Music Therapy Board Certification (MT-BC) credential demonstrates successful music therapy education. CBMT provides music therapy faculty the passing scores and item analysis for exam domains on the CBMT exam which the program graduates took. Music therapy faculty members have looked into each graduate's CBMT exam result and analyzed the pattern of scoring per item domain. Music therapy faculty have modified the course contents or semester projects reflecting the full analysis of CBMT exam results.

5. Describe your stakeholder participation from alumni, community members, businesses, other organizations, etc.
 - a. Who are they?
 - b. What feedback have you received?
 - c. How have you used the feedback for continuous improvement?

The very first graduate (alumni) from ORU Music Therapy program, Alejandra Arevalo has been employed as the Chief Clinical Coordinator at ORU Music Therapy Clinic since 2018.

100% Employment for Graduates from ORU Music Therapy Program

- Cecilia Masikini (2021)- Hired as a full- time music therapist/clinical program associate at Kindered Hospital, Ft. Worth, TX.
- Luke Moor (2020)-Hired as a full-time music therapist/activity coordinator at Lifesong, Inc, New York
- Renee DeLuca (2020) – Hired as a full-time music therapist at Sangre de Cristo Community Care, Pueblo, CO

Prior to leaving for internship, each music therapy student takes Program Exit Interview with Director of Music Therapy to complete the Individualized Plan, to clear up inconsistencies on their degree plan, and leave updated contact information. The result of every exit interviews has been fully implemented for program assessment, curriculum development, practicum policy improvement, and advisement for upcoming students.

Music Therapy Program continuously invite alumni for special lecture and guest speaker for current music therapy courses.

6. Describe any open questions that faculty members have concerning the program that they are *waiting on future data* to evaluate for decision-making.

Not applicable to BM Music Therapy degree.

VII. Appendix A

ORAL ROBERTS UNIVERSITY

Music Therapy
Handbook

2021-2022

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Introduction

The mission of Oral Roberts University – in its commitment to the Christian faith – is to educate the whole person in spirit, mind, and body, thereby preparing its graduates to be professionally competent servant-leaders who are spiritually alive, intellectually alert, physically disciplined, and socially adept. The University seeks to synthesize the best practices of liberal arts, professional, and graduate education with a charismatic emphasis to enable students to go into every person’s world with God’s message of salvation and healing for the totality of human need.

Within a Christian, charismatic environment, the primary mission of the Music Department at Oral Roberts University is to provide students with an excellent undergraduate foundation in music, as well as a strong emphasis on music’s past, present and future prospects. In this context, the general purposes of the department are (1) to provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression; (2) to stimulate an appreciation and love for music through the study of its various disciplines; (3) to develop techniques for mature evaluation of musical standards; (4) to give an adequate background for further study in graduate school; (5) to cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional music organizations and working in related music fields; and (6) to prepare for various church ministries as well as the Oral Roberts ministries.

The Oral Roberts University Music Therapy Program views music therapy as an established healthcare profession that uses music to address physical, emotional, cognitive, spiritual and social needs of individuals of all ages. Our school believes and advocates that music therapy improves the quality of life for persons who are healthy as well as children and adults with disabilities or illnesses.

The music therapy undergraduate program at Oral Roberts University will provide students with vast opportunity to develop: a) clinical knowledge and effective application of music therapy, b) independent therapeutic skills, and c) accomplished and comprehensive musicianship, within a rich musical, scholarly and communicative environment. The music therapy degree would attract, train and graduate quality students with an Oral Roberts University’s Whole Person Education which seeks to graduate students that are spiritually alive, intellectually alert, physically disciplined and socially adept with an advanced clinical training.

The primary purposes of ORU’s music therapy program are to produce (1) accomplished music therapists who are able to serve a wide range of patient populations with extensive clinical skill, knowledge, and experience, (2) equipped health care professionals utilizing evidence-based practice models of music in therapy and medicine, and (3) consummate professional musician

and promoters of music therapy. Oral Roberts University will offer music therapy courses designed to address the effect of musical experiences for the physical, emotional, cognitive, spiritual and social needs of individuals of all ages.

The Oral Roberts University bachelor degree program in music therapy offers several unique features that will make it one of the most distinctive music therapy programs in the nation.

First, the Christian- faith- oriented program would attract, train and graduate quality students with an Oral Roberts University's Whole Person Education which seeks to graduate students that are spiritually alive, intellectually alert, physically disciplined and socially adept with an advanced clinical training.

Second, the program is built upon an integrated music therapy clinical program of Cognitive-Behavioral Music Therapy and Neurologic Music Therapy (NMT). The NMT approach is becoming increasingly recognized and accepted by the medical community and is currently only available at seven universities nation-wide. The integrated program will develop clinical knowledge and treatment based on analysis of individuals' cognitive, social/emotional (psychological), and physical behaviors, and will prepare students to utilize scientific evidence regarding human perception and the production of music to treat diseases of the human nervous system.

Lastly, the program operates a professional music therapy clinic on the campus; therefore, students will have ample opportunity to develop their therapeutic skills and clinical competence through a professional music therapy clinic to be housed on the first floor of ORU's CityPlex Tower. The ORU Music Therapy Clinic will advocate that music therapy improves the quality of life for persons who are healthy as well as children and adults with disabilities or illnesses. The ORU Music Therapy Clinic provides the AMTA approved internship clinical training. The program will also provide the many resources available through other academic divisions of the university.

Music Therapy Faculty

Dr. Hayoung A. Lim, Ph. D., LPMT-BC, NMT Fellow
Professor, Music Therapy

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“Music is composed of many separate yet interconnected components such as pitch, melody, rhythm, tempo, harmony, form, timbre, dynamics, and instruments. It has been my true joy to find what, within the music, changes one’s life physically, emotionally, cognitively, and socially. Determining how to use music to achieve therapeutic goals and facilitating the best musical experience for individuals might be the utmost part of my job as a music therapist.”

- Hayoung A. Lim-

Dr. Hayoung Lim is Director of Music Therapy at ORU which received the grand program approval from NASM and AMTA in July, 2015. Prior to her current appointment, Dr. Lim worked as director of graduate studies in music therapy at Sam Houston State University in Texas for 6 years (2008-2014). Dr. Lim has clinical experience with all major clinical populations. Examples include work in neurologic rehabilitation, geriatrics, psychiatrics and forensic psychiatrics, special education and developmental disabilities, neonatal and pediatric medicine, intensive care, hospice, and medical settings. Dr. Lim is an active researcher with specialized training in the Rational Scientific Mediating Model for research in music therapy. She has books and articles published by major research journals in the music therapy field. She is an internationally acclaimed scholar in music therapy. She has been active throughout her clinical and teaching endeavors in promoting and educating the community regarding the benefits of music therapy.

Dr. Lim's research focuses on the effect of music on children with Autism Spectrum Disorders, and the effect of musical experiences on cognition, speech/language and physical rehabilitation. A number of her manuscripts have been published in peer-reviewed journals, including *Journal of Music Therapy* and *Music Therapy Perspectives*. In 2011, Dr. Lim's book titled "Developmental Speech-language Training through Music for Children with Autism Spectrum Disorders" was published by Jessica Kingsley Publisher, London, UK. She also published a book chapter "Communication and Language Development: Implications for Music Therapy and Autism Spectrum Disorders" in *Early Childhood Music Therapy and Autism Spectrum Disorders* (Kern & Humpal Eds., 2012). Dr. Lim has won two Sam Houston State University faculty research grant awards, and she was one of 2016 ORU President Research Grant recipients for her original research study entitled "The Effects of Reciprocal Imitation Training through Music (RITM) on Social Communicative Behaviors in Children with Autism Spectrum Disorders." In 2014, Dr. Lim was invited as a keynote speaker to International Conference on Developmental Disability in University of Calcutta, India, and was won 2018 Oral Roberts University 'Scholar of The Year' award. Dr. Lim's most recent publications in 2018 include "Application of the Helping Model on music therapy practice for individuals with alcoholic use disorder: Theoretical orientation and empirical implication" in *Approaches: An Interdisciplinary Journal of Music Therapy*, ".Musical Task Difficulty, Personality, and Induced Arousal Level" in *Journal of Music Therapy*, "The Effect of Music on Arousal, Enjoyment, and Cognitive Enhancement" in *Psychology of Music*, and "The Effects of Music Listening on Affect, Self-efficacy, Mental Exertion and Task Performance of Online Learners" in *Journal of the Scholarship of Teaching and Learning for Christians in Higher Education*. A book chapter entitled "Communication and Language Development: Implications for Music Therapy and Autism Spectrum Disorders" will be published in September 2018 by Jessica Kingsley Publishers, London, UK. Dr. Lim is currently serving as Editor of the SOTL-CHED Journal, (http://digitalshowcase.oru.edu/sotl_ched/) and Chief Researcher of "Sing and Speak 4 Kids" at iQsonics.com (www.iQsonics.com) which has recently received \$200,000 SBIR grant from US Department Education (IES).

Dr. Hayoung Lim is a board-certified, Licensed Professional Music Therapist by State of Oklahoma, neurologic music therapist (NMT Fellow) and current member of the American Music Therapy Association (AMTA). She earned her bachelor's degree in Cello Performance from the Catholic University of Korea, and master's degree in both Cello Performance and Music Therapy from the Illinois State University. In 2007, she received her Ph.D. degree in music education with an emphasis on music therapy from the University of Miami. She completed her music therapy internship at Lutheran General Hospital, Park ridge, IL, and worked as a full time music therapist at the Cleveland Music School Settlement. Dr. Lim also worked as music therapy director at Children's Health & Education Management, Miami, FL and specialized in music therapy for children with Autism Spectrum Disorders. In addition, Dr. Lim has worked as a concert cellist, performing numerous solo recitals and chamber music concerts. Dr. Lim is

artistic director of Healing Concert Series at ORU. She is married to a Baptist ordained pastor and church planter, Rev. Timothy Yum, and they have two children, Yeru and Yebin.

What is Music Therapy?

The American Music Therapy Association defines music therapy as "the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program." ([American Music Therapy Association](#) definition, 2015)

Music has been used as a therapeutic tool for centuries. Music therapy has been recognized as an organized profession since the formation of the National Association for Music Therapy in 1950. Today, music therapists work with many different populations in various settings. In each

of these settings, music is used as a tool to reach nonmusical goals, whether physical, cognitive, emotional, social or spiritual. The techniques used during sessions are based on research and extended collegiate study.

Among many possible goals addressed by music therapists might be:

- Increasing memory recall
- Improving motor coordination
- Increasing attention to task
- Improving steadiness of gait
- Developing bonds between mother and newborn child
- Improving speech and communication
- Increasing reality-based thinking
- Decreasing anxiety
- Decreasing pain
- Adjusting mood
- Increasing coping skills
- Enhance learning

Some of the various settings in which music therapists work include:

- Special Education Programs and Special Schools
- Nursing Homes
- Medical Hospitals
- Rehabilitation Centers
- Hospice and Palliative Care Programs
- Psychiatric Hospitals
- Private Practices and Music Therapy Agencies

For more information about music therapy as a career, please see the following professional organizations:

- American Music Therapy Association (hyperlink www.musictherapy.org)
- Southwestern Region, American Music Therapy Association (www.swamta.com)
- Certification Board for Music Therapists (www.cbmt.org)

Who Should Consider A Career In Music Therapy?

Music therapists are both accomplished musicians and competent therapists. A career in music therapy requires a high degree of musical flexibility, as therapists effectively utilize music that is familiar to and preferred by their clients. Skills in piano, guitar, voice, music improvisation, song writing, conducting, and music theory are but a few of those possessed by the music therapist.

The music therapist must be a compassionate person dedicated to improving the lives of others in specific and individualized ways. Music therapists are caring, nurturing professionals interested in using music as a tool to meet non-musical, health-related needs. Therapists must be emotionally stable and must demonstrate mature, professional behavior both within and outside the classroom environment.

Many students who pursue music therapy have interests both in music-related fields and in psychology, neurology and medicine, or special education.

Students who complete a Bachelor of Music-Music Therapy degree or a post-baccalaureate equivalency program at ORU will have met all competency requirements set by American Music Therapy Association (AMTA). Music Therapists must also take the Certification Board for Music Therapist's (CBMT) national board exam to become certified and to practice music therapy. Therefore, a university student must realize the seriousness of his/her commitment to the development of the competencies required of a professional music therapist. The music therapy program is a competency-based program, meaning that students must be able to demonstrate competency in various skills areas in order to obtain the degree (refer to the AMTA Professional Competencies attached to the Internship Agreement in this handbook). Competencies require knowledge in a variety of areas such as psychology, special education, neurology/biology/anatomy, and music therapy principles as well as ability to apply this knowledge in clinical settings. Successful application of knowledge requires additional abilities including music skills, scientific/analytical skills, interpersonal skills, professional work skills and behaviors, and good mental, spiritual and physical health.

The music therapy program at Oral Roberts University has been designed to address the multi-faced needs of the music therapy students. This handbook will provide basic orientation to the program, assistance in advisement, and information that will aide individuals in preparing for professional music therapy practice.

Requirements

Students who complete a Bachelor of Music-Music Therapy degree or a post-baccalaureate equivalency program at ORU will have met all competency requirements set by **American Music Therapy Association (AMTA)**. Music Therapists must also take the **Certification Board for Music Therapist's (CBMT)** national board exam to become certified and to practice music therapy.

The music therapy program in Oral Roberts University **is a competency-based program** in which students must be able to demonstrate competency in various skills areas (i.e., musical foundation, clinical foundation and music therapy) in order to obtain the degree. Oral Roberts University's music therapy program is considered a professional program and requires all students' sincere commitment to the development of the competencies required of a professional music therapist.

In addition to the Music Therapy Interview conducted as part of the ORU Music Department-Music Therapy application process, all incoming music therapy majors must attend a mandatory general advisement meeting. Dr. Hayoung Lim, Director of Music Therapy will meet individually with students on an ongoing basis (i.e. in each semester) throughout their time in the program. Individual advisement meetings are by appointment and must occur each semester prior to registration.

According to the American Music Therapy Association Standards for Education and Clinical Training, a grade of C or above must be earned in each music therapy course including:

- Introduction to Music Therapy (2)
- Clinical Orientation (1)
- Music Therapy I: Developmental (2)
- Clinical Practicum I: Developmental (1)
- Music Therapy II: Geriatric (2)
- Clinical Practicum II: Geriatrics (1)
- Music Therapy III: Psychiatric (2)
- Clinical Practicum III: Psychiatric (1)
- Music Therapy IV: Medical/Rehabilitation (2)
- Clinical Practicum IV: Medical/Rehabilitation (1)
- Music Therapy Research & Methods (3)
- Clinical Music Therapy Proficiency (0)
- Psychology of Music (3)
- Instrumental Skills in Music Therapy Settings (1)
- Internship (3)

However, students will be advised if they earn grades of C in music therapy courses and grades of C or below in music therapy related courses including:

- Oral Communication (3)

Principles of Psychology (3)
Child Psychology (3)
Psychology of Abnormal Behaviors (3)
Applied Anatomy and Physiology (4)
Health, Physical Education and Recreation (4.5)

Grades of C or below in music therapy and music therapy related courses could result in a student's not being accepted for a clinical internship. Student will be advised to reenroll in music therapy courses in which C's are earned, especially if a C is earned in more than one music therapy course.

Music Therapy professors at Oral Roberts University will evaluate students on the personal/professional behaviors in recommending them for internship position. Such behaviors include those with reflect that the individual is reliable, courteous and cooperative, emotionally stable, and receptive to supervision. In addition, a professional should demonstrate initiative, appropriate assertiveness, and healthy boundaries. In cases where students' personal issues may be affecting their professional and/or academic performance, student will be advised to receive free counseling at the ORU counseling center.

Musical Requirements:

Being a competent music therapist requires a solid foundation in all areas of music. Consequently, roughly half of the total credit hours required for the degree are allotted to studying music and acquiring specific musical skills.

Courses in music include:

- Applied instruction on principal instrument or voice
- Piano skills
- Music Theory: Harmony and Sight Singing/Ear Training
- Music History and Literature
- Conducting
- Arranging/Orchestration
- Music Technology
- Functional Music Skills (percussion, voice, guitar, autoharp, recorder, piano, Orff)
- Performing Ensembles

During Music Therapy Interview (All incoming students must complete a live interview with Director of Music Therapy to be considered for admission), all students will be asked to sing two very well-known/familiar songs; one song with the piano accompaniment by music therapy faculty and another song without accompaniment, to assess their basic musical aptitude (i.e., able to sing in pitch and rhythm).

If any student who passes other parts of interview shows deficiencies in singing, he/she will be advised to take a course of 'Class Voice' or an applied lesson in voice for the very first semester. If the student fails the second time, he/she will be dismissed from the program and advised to consider another major.

ORU Music Therapy students must pass the Music Therapy Interview, Music Therapy Career Aptitude Test and Practicum Readiness Exam (PRE) by the end of first year. The purpose of the PRE exam is to determine students' musical readiness for music therapy practicum. Failure of the practicum exam will result in a student's not being enrolled any of practicum courses (MUT 306, 356, 406, 456) and Music Therapy Techniques courses (MUT 303, 353, 403, 453). Only one more opportunity will be provided for student who failed the practicum exam. If the student fails the second time, he/she will be dismissed from the program.

Practicum Readiness Exam (PRE)

You will be asked to sing and accompany yourself on either piano or guitar or a combination of both. Prepare 30 songs following the specific criteria listed below:

- * Present at least 2 verses and the chorus of each song as applicable. Include appropriate musical introductions. Learn popular songs in their ENTIRETY, including bridges and endings where applicable.
- * Memorize at least 15 of the songs. For the other 15, you may utilize music or a chord chart.
- * Each song must have a minimum of 3 chords.
- * Prepare each song in a key that supports your voice well. However, be sure to prepare a total of at least 3 different keys.
- * Choose at least 3 songs from each of the following genres:

1-Traditional folk

2-Childrens

3-Patriotic

4-Popular music written or made famous from the 1920's – 1940's

5-Popular music (blues, country, rock, contemporary, etc.) from the 1950's – 1970's

6-Popular music (blues, country, rock, contemporary, etc.) from the 1980's – current

The other 3 songs may fall into the categories listed above, or may represent additional genres such as spiritual/gospel, show tunes, jazz, or original compositions.

Bring the following to the audition:

- * A guitar, if needed
- * A notebook (for your own use) of the songs you have prepared, organized by genre or alphabetically
 - A list of song titles, organized by genre. Beside each song, note the key and place an "M" beside those songs that are memorized. Bring 2 copies of the list. Examiners will choose songs from your list and will hear approximately 20 minutes of music.

ORU Music Therapy students must pass a piano proficiency test (PRF 100) by the end of second year. Failure of the piano proficiency will result in a student's not being enrolled any of the advanced music therapy courses including practicum courses (MUT 406, 456) and Music Therapy Techniques courses (MUT 403,453). Only one more opportunity will be provided for student who failed the piano proficiency. If the student fails the second time, he/she will be dismissed from the program.

ORU Music Therapy students must pass a guitar proficiency test by the end of third year. Failure of the guitar proficiency will result in a student's not being enrolled any of the advanced music therapy courses including practicum courses (MUT 406, 456) and Music Therapy Techniques courses (MUT 403,453).

Only one more opportunity will be provided for student who failed the guitar proficiency. If the student fails the second time, he/she will be dismissed from the program.

Academic Requirement:

< MUSIC THERAPY>

Using music effectively as a therapeutic tool is based on knowing how the human brain and body utilize musical information. Through these interactive and experiential courses, students learn about the theory and research that supports the use of music in therapy. In addition, students have multiple opportunities to practice and refine their therapeutic skills. Before leaving campus to complete the internship, students take five semesters of practicum, which involves working with different clinical populations in the community. All clinical experiences are carefully supervised by board-certified music therapists.

Content areas for music therapy coursework include:

- Overview and History of the Music Therapy Profession
- Music in Development and Aging (Geriatrics)
- Music in Rehabilitation
- Psychology of Music and Research in Music Therapy
- Music in Psychotherapy

<BEHAVIORAL AND NATURAL SCIENCES>

To work successfully with clients, music therapists rely on an in-depth understanding of the human body and the intricacies of human behavior. Students take several psychology courses, including child and adolescent development, statistics and abnormal psychology. Additional courses include human anatomy, biology and psychobiology.

<GENERAL EDUCATION REQUIREMENTS>

To achieve ORU's a well-rounded education entitled "Whole Person Education" students also complete requirements in college algebra, English composition, the social sciences, health & physical education and theology/Christian studies.

The Oral Roberts University Academic Peer Advisor (APA) Program has been awarded the National Tutoring Association's Tutoring Excellence Award. It is the second time the program has received this honor, which recognizes excellence in tutoring programs.

"Receiving the Tutoring Excellence Award gives ORU's tutoring program additional momentum as we seek to provide the best academic support for student success," said Director of Student Resources. "Our goal is to equip students with learning techniques that will ensure their success in the classroom and beyond."

Conditions of students being dismissed from the program:

- 1) If the student fails the second time of practicum readiness exam, piano proficiency and guitar proficiency, he/she will be dismissed from the program.
- 2) If the student earn a grade C or blow in (a total of) three music therapy courses after re-enrolling in those courses.

Curriculum

Bachelor of Music in Music Therapy degree program

Music Therapy (25 credit hours)

Introduction to Music Therapy (2)
 Clinical Orientation (1)
 Music Therapy I: Developmental (2)
 Clinical Practicum I: Developmental (1)
 Music Therapy II: Geriatric (2)
 Clinical Practicum II: Geriatrics (1)
 Music Therapy III: Psychiatric (2)
 Clinical Practicum III: Psychiatric (1)
 Music Therapy IV: Medical/Rehabilitation (2)
 Clinical Practicum IV: Medical/Rehabilitation (1)
 Music Therapy Research & Methods (3)
 Clinical Music Therapy Proficiency (0)
 Psychology of Music (3)
 Instrumental Skills in Music Therapy Settings (1)
 Clinical Music Therapy Proficiency (0)
 Internship (3)

Music Foundation (54 credit hours)

Music Seminar (2)
 Applied Music: Primary (12); Secondary: Piano (4)
 Performance Group (6)
 Harmony I-IV (10)
 Sight Singing/Ear Training (4)
 History & Literature of Music (8)
 Intro to Music Production (1)
 Conducting (2)
 Senior Recital (2)
 Music Therapy Instruments: Guitar (1); Voice (1); Percussion (1)

Clinical Foundation (24 credit hours)

Oral Communication (3)
 Principles of Psychology (3)
 Child Psychology (3)
 Psychology of Abnormal Behaviors (3)
 Applied Anatomy and Physiology (4)
 Health, Physical Education and Recreation (4)
 Biology (4)

General Education (27 credit hours)

Introduction to Whole Person Education (1)
 English (6)
 Foreign Language (3)
 Humanities (3)
 Biblical Literature (4)
 Theology (4)
 American History (3)

DEGREE PLAN

Total Credit Hours = 129.5

<p style="text-align: center;"><u>Year 1: Fall</u></p> <p>MUS 099 Music Seminar (0.5) MUS 026-047 Primary Instrument (2) MUS 004 Secondary Instrument* (1) Or 125-127 MUS 004, 005, 131,135 Music Therapy Instrument (1) MUS 061-075 Performance Group (1) 080-080 MUS 101 Harmony I (2) MUS 103 Sight Singing/Ear Training I (2) MUT 153 Introduction to Music Therapy (2) PSY 201 Principles of Psychology (3) THE 104 Theology/Spirit Empowered I (2) GEN 150 Introduction to Whole Person Education (1) PRF 070 Swimming Proficiency (0)</p> <p>Total Credit Hours = 17.5</p>	<p style="text-align: center;"><u>Year 1: Spring</u></p> <p>MUS 099 Music Seminar (0.5) MUS 026-047 Primary Instrument (2) MUS 004 Secondary Instrument* (1) Or 125-127 MUS 004,005,131,135 Music Therapy Instrument (1) MUS 061-075 Performance Group (1) 080-080 MUS 102 Harmony II (2) MUS 104 Sight Singing/Ear Training II (2) MUS 105 Introduction to Music Production (1) MUT 156 Clinical Orientation (1) MUT 203 Psychology of Music (3) THE 105 Theology/Spirit Empowered II (2) HPE 155 Health Fitness I (1) Total Credit Hours = 17.5</p> <p style="text-align: center;"><u>Year 1: Summer</u></p> <p>COM 101 Oral Communications (3)</p>
<p style="text-align: center;"><u>Year 2: Fall</u></p> <p>MUS 099 Music Seminar (0.5) MUS 026-047 Primary Instrument (2) MUS 004 Secondary Instrument* (1) Or 125-127 MUS 061-075 Performance Group (1) 080-080 MUS 201 Harmony/SS-ET III (3) PSY 301.02 Developmental Psychology (3) MUT 303 Music Therapy I: Developmental (2) MUT 306 Clinical Practicum I (1) MUT 256 Instrumental Skills in Music Therapy Settings (1) MAT ____ Quantitative Literacy (3) HPE ____ HPE Activity (0.5)</p> <p>Total Credit Hours = 18</p>	<p style="text-align: center;"><u>Year 2: Spring</u></p> <p>MUS 099 Music Seminar (0.5) MUS 026-047 Primary Instrument (2) MUS 004 Secondary Instrument* (1) Or 125-127 MUS 061-075 Performance Group (1) 080-080 MUS 202 Harmony/SS-ET IV (3) MUS 300 Music Appreciation (3) MUT353 Music Therapy II: Geriatrics (2) MUT 356 Clinical Practicum II (1) PSY 338 Abnormal Behaviors (3) PRF 100 Piano Proficiency** (0) HPE____ HPE Activity (0.5)</p> <p>Total Credit Hours = 17</p> <p style="text-align: center;"><u>Year 2: Summer</u></p> <p>CIVIC American ____ (3)</p>

<p style="text-align: center;"><u>Year 3: Fall</u></p> <p>MUS 099 Music Seminar (0) MUS 026-047 Primary Instrument (2) MUS 004,005,131,135 Music Therapy Instrument (1) MUS 061-075 Performance Group (1) 080-080 MUS 205 History & Literature of Music I (4) MUT 403 Music Therapy III: Psychiatric (2) MUT 406 Clinical Practicum III (1) BLIT 111 Biblical Literacy (2) HLSS 319 Applied Anatomy and Physiology (4) HPE____ HPE Activity (0.5)</p> <p>Total Credit Hours = 17.5</p>	<p style="text-align: center;"><u>Year 3: Spring</u></p> <p>MUS 099 Music Seminar (0) MUS 026-047 Primary Instrument (2) MUS 061-075 Performance Group (1) 080-080 MUS 333 Conducting I (2) MUT 453 Music Therapy IV: Medical & Rehabilitation (2) MUT 456 Clinical Practicum IV (1) MUS 206 History & Literature of Music II(4) BLIT 222 Biblical Literacy (2) HUM ____ Humanities (3) PRF 101 Music Vocabulary Proficiency** HPE____ HPE Activity (0.5)</p> <p>Total Credit Hours = 17.5</p> <p style="text-align: center;"><u>Year 3: Summer</u></p> <p>GOV 101 American Government (3)</p>
<p style="text-align: center;"><u>Year 4: Fall</u></p> <p>MUS 099 Music Seminar (0) MUS 421 Senior Recital (2) MUT 470 Music Therapy Research & Methods (3) Comp 102 Reading & Writing in Liberal Arts (3) ____ Foreign Language (3) BIO ____ Laboratory Science/Biology (4) PRF 102 Guitar Proficiency ** (0) HPE____ HPE Activity (0.5)</p> <p>Total Credit Hours = 15.5</p>	<p>MUT 480 Music Therapy Internship (3)</p>

*Secondary Instrument is the Piano. If Piano is the Primary Instrument Guitar will be the Secondary Instrument.

** Music Proficiencies must be passed on or before the semester scheduled or a LATE EXAM FEE will be assessed for each late semester. Students who enroll MUT 256 Instrumental skills in Music Therapy Settings must have passed the Piano Proficiency.

*** Summer courses in the degree plan are an option. The students can take those courses in any fall or spring semester; however, it might affect the scheduling of the music therapy internship which is a minimum of 900 hours and typically full-time.

According to the AMTA standards for Education and Clinical Training, a grade of C – or above must be earned in each music therapy course. However, students should be advised that grades of C in music therapy course and grades of C or below in music therapy related courses (psychology, anatomy, child psychology, etc.) could result in a student's not being accepted for a clinical internship nor the master program in music therapy. For students enrolled for the equivalency program, grades of C or below in the first year curriculum could result in dismissing from the post-baccalaureate equivalency program.

Senior Recital Criteria for Music Therapy Major

1. **Students** who wish to give a senior recital (MUS 421; 2 credit hours) during their senior year must pass (1) piano proficiency, (2) guitar proficiency, and (3) music vocabulary proficiency before the recital.
2. **Senior Recitals** should contain 40 minutes of music excluding pauses between selections with literature of standard classical repertoire. The Music therapy senior recital could additionally contain one piece of original composition, arrangement, or improvisation.
3. Vocal: In at least three foreign languages and at least 50 % of the literature must be newly prepared during the final two semesters preceding the recital.

Instrumental: At least 50% of the literature must be newly prepared during the final two semesters preceding the recital.

4. All recitals must be memorized; the literature should be memorized when the program is submitted **four** weeks prior to recital date, except for instrumental recitals, which do not have to be memorized.
5. Recital candidates must submit to a hearing by a committee at least two weeks prior to a senior recital. At that time, the entire program must be selected, arranged in an acceptable order, and typed according to the proper format in item 7. The hearing will consist of at least half of the total program (15-20 minutes), and the committee will make all choices in a random sampling of the program. If the committee did not approve the recital as a result of hearing, the recital candidate may postpone the recital and schedule another hearing.
6. The final recital will be graded by a committee consisting of the Director of Music Therapy, the vocal coordinator or respective instrument coordinator, the applied lesson teacher, and a representative from music therapy, music education, composition, or performance divisions.
7. Criteria for Vocal Literature Choices:
Criteria for Instrumental Literature Choices:
8. Format
9. Purpose
10. Taping/Introduction
11. Options

Students may choose one of three options for the senior recital at the discretion of the Director of Music Therapy, vocal/instrumental coordinator and department chair.

d. Full recital (MUS 421 - 2 credit hours)

- 4) 40 minutes of music
- 5) 3 foreign languages for vocal recitals
- 6) Classical material- art songs/arias and classical instrumental materials (representative of the Baroque, Classical, Romantic, and 20th/21st century style periods)

e. Senior Research Project / Senior Paper (MUS 499 – 2 credit hours)

- 5) Music therapy students who wish to complete a senior research project must take MUT 470 Music Therapy Research & Methods class prior to an enrollment of senior paper MUS 499 (2 credit hours) and submit music therapy research topic proposal to the senior recital committee before the semester of senior recital.
- 6) Research project should contain 35-40 pages of an empirical study (i.e., quantitative, qualitative, or mixed-method.)
- 7) Senior research project should be written in the newest edition of APA style and publishable in scholarly journals.

f. Half recital & clinical music therapy media project (MUS 421 – 1 credit & MUS 499 – 1 credit)

- 6) 20 - 25 minutes of music
- 7) 2 foreign languages for vocal recitals
- 8) Classical material- art songs/arias and classical instrumental materials (representative of the Baroque, Classical, Romantic, and 20th/21st century style periods)
- 9) Enroll MUT 466 Clinical Music Therapy Proficiency (0 credit)
- 10) Develop and Produce a clinical music therapy media project & publication (i.e., music therapy promotion video, music therapy youtube channel, biography documentary of music therapist/clients/caregivers, or web journal for music therapy)

Oral Robert University Music Therapy Equivalency Program

ORU Music Therapy Equivalency is a competency based-CBMT (Certification Board for Music Therapists) preparation program. Students entering the Post Baccalaureate Equivalency Program in Music Therapy are expected to have already completed a bachelor's degree in music (Equivalency Track I) or in other disciplines (Equivalency Track II), including the courses listed below. If any of these courses have not yet been completed, they can be taken here at the Oral Roberts University. In certain situations, alternate courses from other universities can substitute for the required courses. Depending on the nature of the class, this decision will be made by the Chair of Music Department, in conjunction with the Director of Music Therapy. The student should obtain their official transcripts for their previous degree and meet with the director of music therapy equivalency program.

Pre-Equivalency Checklist

Music Requirements: Track I

Music Theory/Harmony I, II, III, & IV (10 credit hours)
 Sight Singing/Ear Training (4 credit hours)
 Applied Lessons: Primary Instrument (10 credit hours)
 Piano Competency
 (4 semesters of Class Piano and/or Passage of ORU Piano Proficiency Exam)
 Performance Group/Ensemble (5 credit hours)
 Music History/Literature (3 or 4 credit hours)
 Conducting (2 credit hours)
 Introduction to Music Production (1 credit hour)

Behavioral Science Requirements: Track II

Principles of Psychology (Introduction to Psychology)

Students enrolled for the equivalency program must pass the Music Therapy Interview, Music Therapy Career Aptitude Test and Practicum Readiness Exam (PRE) for the admission. The purpose of the PRE exam is to determine the equivalency students' musical readiness for music therapy practicum. Failure of the practicum exam will result in a student's not being enrolled any of practicum courses (MUT 306, 356, 406, 456) and Music Therapy Techniques courses (MUT 303, 353, 403, 453). Only one more opportunity will be provided for student who failed the practicum exam. If the student fails the second time, he/she will be dismissed from the program.

ORU music therapy equivalency program will produce (1) accomplished board-certified music therapists who are able to serve a wide range of patient population with extensive clinical knowledge and experience, (2) equipped clinician utilizing the scientific treatment model of music in therapy and medicine, and (3) consummate promoter and marketer of music therapy. Therefore, upon graduation, music therapy students are eligible for a variety of employment opportunities such as: a) rehabilitation therapist for individuals in medical settings, assisted living facilities and psychiatric hospitals, b) music therapist for medical center or university hospital, c) pediatric specialist/therapist in schools, special education settings, or

centers for children with developmental disorders, d) minister for special populations in local churches and e) private music therapist.

Practicum Readiness Exam for Music Therapy Equivalency Students

You will be asked to sing and accompany yourself on either piano or guitar or a combination of both.

Prepare 15 songs **following the specific criteria** listed below:

- * Present at least 2 verses and the chorus of each song as applicable. Include appropriate musical introductions. Learn popular songs in their ENTIRETY, including bridges and endings where applicable.
- * Memorize at least 10 of the songs. For the other 5, you may utilize music or a chord chart.
- * Each song must have a minimum of 3 chords.
- * Prepare each song in a key that supports your voice well. However, be sure to prepare a total of least 3 different keys.
- * Choose **at least 2 songs** from **each** of the following genres:

- 1-Traditional folk
- 2-Childrens
- 3-Patriotic
- 4-Popular music written or made famous from the 1920's – 1940's
- 5-Popular music (blues, country, rock, contemporary, etc.) from the 1950's – 1970's
- 6-Popular music (blues, country, rock, contemporary, etc.) from the 1980's – current

The other 3 songs may fall into the categories listed above, or may represent additional genres such as spiritual/gospel, show tunes, jazz, or original compositions.

Bring the following to the audition:

- * A guitar, if needed
- * A notebook (for your own use) of the songs you have prepared, organized by genre or alphabetically
- A list of song titles, organized by genre. Beside each song, note the **key** and place an “**M**” beside those songs that are memorized. Bring **2 copies** of the list. Examiners will choose songs from your list and will hear approximately 15 minutes of music.

**ORU Music Therapy Equivalency Program Study Plan
For Track I with *Bachelor's Degree in Music***

Total Credit Hours = 37

Hours in Music Therapy **25**
Hours in Clinical Foundation **10**
Hours in Music Foundation **2**

<p align="center"><u>Year1: Fall</u></p> <p>MUT153 Introduction to Music Therapy (2) MUT156 Clinical Orientation (1) MUT 256 Instrumental Skills in Music Therapy Settings (1) MUS 004,005,131,135 Music Therapy Instrument: Guitar (1) HLSS 319 Applied Anatomy & Physiology (4) Total Credit Hours = 9</p>	<p align="center"><u>Year 1: Spring</u></p> <p>MUT 203 Psychology of Music (3) MUT 353 Music Therapy II: Geriatrics (2) MUT 356 Clinical Practicum II (1) MUS 004,005,131,135 Music Therapy Instrument: Percussion (1) PSY 355 Child Psychology (3) PRF 100 Piano Proficiency (0) Total Credit hours = 10</p>
<p align="center"><u>Year 2: Fall</u></p> <p>MUT 303 Music Therapy I: Developmental (2) MUT 306 Clinical Practicum I (1) MUT 403 Music Therapy III: Psychiatric (2) MUT 406 Clinical Practicum III (1) MUT 470 Music Therapy Research & Methods (3) PRF 200 Guitar Proficiency (0) Total Credit Hours = 9</p>	<p align="center"><u>Year 2: Spring</u></p> <p>MUT 453 Music Therapy IV: Medical & Rehabilitation (2) MUT 456 Clinical Practicum IV (1) PSY 338 Abnormal Behavior (3) Total Credit Hours = 6</p> <p align="center"><u>Year 2: Summer</u></p> <p>MUT 480 Internship (3)</p>

**ORU Music Therapy Equivalency Program Study Plan
For Track II with *Bachelor's Degree in Non-Music Disciplines***

Total Credit Hours = 78

Hours in Music Therapy **25**
Hours in Clinical Foundation **10**
Hours in Music Foundation **43**

<u>Year1: Fall</u>	<u>Year 1: Spring</u>
MUT153 Introduction to Music Therapy (2) MUT156 Clinical Orientation (1) MUS 004,005,131,135 Music Therapy Instrument: Guitar (1) PSY 301.02 Developmental Psychology (3) MUS 101 Harmony I (2) MUS 103 Sight Singing/Ear Training I (2) MUS 026-047 Primary Instrument (2) MUS 004 or 125-127 Class Piano (1) MUS 061-075 Performance Group (1) MUS 099 Music Seminar (0.5) Total Credit Hours = 15.5	MUT 203 Psychology of Music (3) MUT 353 Music Therapy II: Geriatrics (2) MUT 356 Clinical Practicum II (1) MUS 004,005,131,135 Music Therapy Instrument: Percussion (1) MUS 102 Harmony II (2) MUS 104 Sight Singing/Ear Training II (2) MUS 026-047 Primary Instrument (2) MUS 004 or 125-127 Class Piano (1) MUS 061-075 Performance Group (1) MUS 099 Music Seminar (0.5) Total Credit hours = 15.5
<u>Year 2: Fall</u>	<u>Year 2: Spring</u>
MUT 303 Music Therapy I: Developmental (2) MUT 306 Clinical Practicum I (1) MUT 256 Instrumental Skills in Music Therapy Settings (1) PRF 200 Guitar Proficiency (0) HLSS 319 Applied Anatomy & Physiology (4) MUS 201 Harmony/ SS-ET III (3) MUS 026-047 Primary Instrument (2) MUS 004 or 125-127 Class Piano (1) MUS 061-075 Performance Group (1) MUS 099 Music Seminar (0.5) Total Credit Hours = 15.5	MUT 453 Music Therapy IV: Medical & Rehabilitation (2) MUT 456 Clinical Practicum IV (1) PSY 338 Abnormal Behavior (3) PRF 100 Piano Proficiency (0) MUS 105 Introduction to Music Production (1) MUS 202 Harmony/ SS-ET III (3) MUS 026-047 Primary Instrument (2) MUS 004 or 125-127 Class Piano (1) MUS 061-075 Performance Group (1) MUS 099 Music Seminar (0.5) Total Credit Hours = 14.5

<p><u>Year 3: Fall</u></p> <p>MUT 403 Music Therapy III: Psychiatric (2) MUT 406 Clinical Practicum III (1) MUT 470 Music Therapy Research & Methods (3) MUS 300 Music Appreciation (3) MUS 026-047 Primary Instrument (2) MUS 061-075 Performance Group (1) MUS 333 Conducting 1 (2)</p>	<p>MUT 480 Music Therapy Internship (3)</p>
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Total Credit Hours = 14

Advisement

In addition to the initial interview conducted as part of the ORU's Music Therapy application process, all incoming music therapy majors and equivalency students must attend a mandatory general advisement meeting. Dr. Hayoung Lim will meet individually with students on an ongoing basis throughout their time in the program. Individual advisement meetings are by appointment and must occur each semester prior to registration. For every advisement meeting, students need to bring "ORU Music Therapy Handbook" and tentative schedule for the appropriate semester.

Clinical Training

Pre-Internship Training

The music therapy student must complete a minimum of 180 hours in pre-internship clinical training. Pre-internship training includes practicum sessions (direct contact hours with clients/patients), documentation time (session plan, session evaluation and final evaluation report), and clinical supervision hours with a MT-BC supervisor. Also pre-internship training includes clinical observation of MT-BC's music therapy sessions; participation in supervised activities that include interaction with typical client populations; leading activities for clients with disabilities or illnesses, such as at summer special education camps, IF supervised by a credentialed professional in a related field who is giving feedback; or observation of related professionals' treatments/therapeutic services, such as OT, PT, SLP, and special education teachers.

In order to track these hours, students complete, tally, and submit signed copies of the pre-internship tracking form found in this handbook (p.51). The forms should be turned in each semester during advisement and are kept in the music therapy office for tracking and advising purposes.

In addition to the tracking forms, each student will work with the Director of Music Therapy in designing an Individualized Plan. The plan will develop over the course of pro-internship and internship training and will include proposed practicum placements and details concerning practicum and internship experiences. Undergraduate students and equivalency students at Oral Roberts University participate in 5 semesters of music therapy practicum and 1 semester of music therapy proficiency. Practicum placements are correlated with material presented in each of the following music therapy courses:

Introduction to Music Therapy (2)	Clinical Practicum Orientation: Pre-clinical population (1)
Music Therapy I: Developmental (2)	Clinical Practicum I: Children in Special Need (1)
Music Therapy II: Geriatrics (2)	Clinical Practicum II: Elderly with Dementia (1)
Music Therapy III: Psychiatric (2)	Clinical Practicum III: Individuals with mental illness (1)
Music Therapy IV: Rehabilitation & Medical (2)	Clinical Practicum IV: Patients with neurologic disorders and medical problems (1)

***Students must take MUT 466 Clinical Music Therapy Proficiency (0 credit) after competing 5 semesters of music therapy practicum.**

MUSIC THERAPY

Oral Roberts University

STUDENT / SITE COMMITMENT for MUSIC THERAPY PRACTICUM

I, _____, agree that I will report for practicum at
(Name of Student)

(Name of Site)

on this specific day _____ at this specific time _____.

If I am unable to report for any practicum session, I will notify my supervisor,

_____, at least twenty-four hours in
(Name of Supervisor)

advance (when feasible). I will follow the rules of this site and I will take responsibility for giving my supervisor my evaluation forms at the appropriate times. I understand that, as a student of Music Therapy, I will act professionally at all times.

Student Signature

Date

I, _____, agree to act as supervisor to
(Name of Supervisor)

_____ in her/his music therapy
(Name of student)

practicum experience at _____.
(Name of site)

I understand that this includes signing an informal contract form with the student, observing music sessions as discussed with the university supervisor, and completing one evaluation form at the designated time. Failure to complete the observations and/or evaluation form will result in the removal of students from the practicum experience. My signature also indicates that I have read and am familiar with the above student's assignments that are to be completed at this site.

Supervisor signature

Date

During each semester of practicum, students participate in weekly lab with all other practicum students. During the weekly lab, they are given opportunity to not only discuss or role play practicum issues and gain feedback from peers, but also to practice music therapy techniques in an atmosphere geared toward peer tutoring.

Students typically work in pairs at their practicum sites. In addition to leading music therapy sessions, each pair is required to meet weekly with the practicum supervisor to present documentation of the previous session, discuss and gain feedback concerning the session, and present a plan for the following session. Students are responsible during all five semesters for planning, implementation, and documentation of progress, while university supervisors attend sessions to offer assistance and feedback. Weekly documentation includes tracking progress toward specific goals and objectives. Each semester concludes with the submission of a final evaluation report. During the last 3 practicum semesters, students are also required to present a formal initial assessment report and a complete case study.

As mentioned, sites and practicum experiences correlate with concurrent course work. During the first practicum semester, students take *Introduction to Music Therapy* and conduct sessions at Oral Roberts University or local preschools, working toward non-pathological issues of college students or development of pre-academic, motor and social skills through music. Half-hour to 45 minute- sessions are held weekly for 10 weeks, and students usually spend 4-5 hours per week on preparation, planning, documentation, and other practicum responsibilities.

Music Therapy I, II, III, and IV will be offered on a 2-semester rotation and typically they will be taken in order. During *Music Therapy I* and *II*, hour-long practicum sessions are held weekly for 10 week and students will be encouraged to visit and observe various therapies/treatments at local schools or therapy centers for children with special needs and health care facilities for geriatric population. During *Music Therapy III* and *IV*, students will be encouraged to travel to Oklahoma City or another city, with approval, to observe an MT-BC working in a psychiatric and medical setting. They typically spend at least one full day at the site. In addition, they conduct a regular weekly practicum in a psychiatric and medical setting for 8 weeks, offering one-hour sessions.

During pre-internship experiences, each student's competencies will be evaluated with the Music Therapy Student Evaluation Form.

ORU Music Therapy Practicum Competency Evaluation Form

Student: _____ Practicum Site: _____ Date: _____

Clinical Population: _____ Supervisor: _____

Scale: 1 (poor) 2 (Weak/needs improvement) 3 (Average) 4 (Competent) 5 (Excellent)

A. Direct Music Therapy Intervention

Rating	Skills	Comments
	Session Plan	
	Goal oriented intervention	
	Relevance of activities with objectives	
	Therapeutic value of experience	
	Data collection/ Session Evaluation	

B. Presentation Skills

Rating	Skills	Comments
	Session Opening/Beginning	
	Instructions and cues	
	Leading skills	
	Use of space and equipment	
	Sequencing/Transition	
	Closing Session	

C. Musical Skills

Rating	Skills	Comments
	Utilizing Instruments	
	Utilizing songs	
	Piano/Guitar skills	
	Use of voice	

D. Client Response

Rating	Skills	Comments
	Responding to clients	
	Rapport with clients	
	Selecting reinforcements	

E. Professional Development

Rating	Skills	Comments
	Preparedness	
	Implementation of feedback	
	Team work/Professionalism/Dress	
	Ethical behaviors	
	Communication with supervisor	

ORU Music Therapy Practicum Final Evaluation Form

Student: _____ Practicum Course #: _____ Date: _____

Client(s)/Music Therapy Group _____ Practicum Site: _____

Scale: **1** (Poor) **2** (Weak/need improvement) **3** (Average) **4** (Competent) **5** (Excellent)

<i>Skills</i>	<i>Rating</i>	<i>Comments</i>
Quality of Singing		
Quality of Live Instrumental Music		
Effectiveness of Session Introduction		
Session Structure: Transition, Pacing and Sequencing		
Client Preparation for Therapeutic Musical Experiences		
Stimulus Reflection		
Quality of Clinical Interaction		
a. Use of Personal Attributes		
b. Active Listening Skills		
c. Group Management Skills		
d. Facilitation Skills		
e. Selection of Reinforcements		
Effective Session Closure		
Use of Music to Facilitate Objective Behaviors		
Ability to Adapt On-Going Session		
Cooperation with Co-Therapists		
Professional Behavior		

The pre-internship experiences in Oral Roberts University Music Therapy Program are designed like academic components of the program, to enable students to acquire specific professional clinical training. At least four different clinical populations (i.e., children with developmental disorders, geriatric population, psychiatric population and patients with neurologic disorders or medical problems) will be included in ORU pre-internship training. A qualified, MT-BC music therapist will provide direct supervision to the pre-internship student, observing the student for a minimum of 80% of pre-internship clinical sessions. Direct supervision in ORU Music Therapy Program will include observation of the student's all clinical work with both verbal and written feedback provided to each student.

After finishing all of the music therapy course works in the bachelor program, students must pass a comprehensive exit interview. Failure of the comprehensive exit interview will result in a student's not being enrolled for MUT 480 Music Therapy Internship.

Prior to leaving for internship, ORU music therapy students meet with Director of Music Therapy to update **Individualized Plan** and to complete **The Comprehensive Exit Interview** and **Internship Agreement**.

ORU Music Therapy Student Individualized Plan

I, _____, student of music therapy at ORU, agree to complete a total of 1200 pre-internship and internship clinical music therapy hours as required by the American Music Therapy Association for certification in music therapy. Pre-internship and internship hours will be completed in the manner specified below. Each practicum/internship assignment will involve the following: observation, planning of music therapy sessions, leading and/or co-leading of music therapy sessions, documentation, and receiving supervision.

<p><u>MUT 156 Clinical Practicum Orientation – correlated to MUT 153 Introduction to MT</u></p> <p>Site:</p> <p>Population: preschool / college students /other: _____</p> <p>Dates:</p> <p>Total pre-internship hours (including all related hours as specified on tracking forms):</p> <p>On-site MT-BC Supervisor:</p>
<p><u>MUT 306 Clinical Practicum I – correlate to MUT 303 Music Therapy I:Developmental</u></p> <p>Site:</p> <p>Population: special education / other: _____</p> <p>Dates:</p> <p>Total pre-internship hours (including all related hours as specified on tracking forms):</p> <p>On-Site MT-BC Supervisor:</p>
<p><u>MUT 356 Clinical Practicum II– correlate to MUT 353 Music Therapy II: Geriatric</u></p> <p>Site:</p> <p>Population / geriatric / dementia/ other: _____</p> <p>Dates:</p> <p>Total pre-internship hours (including all related hours as specified on tracking forms):</p> <p>On-site MT-BC Supervisor:</p>
<p><u>MUT 406 Clinical Practicum III – correlate to MUT 403 Music Therapy III: Psychiatric</u></p> <p>Site:</p> <p>Population: psychiatric / children & adolescence psychiatric / gero-psychiatric / other: _____</p> <p>Dates:</p> <p>Total pre-internship hours (including all related hours as specified on tracking forms):</p> <p>On-site MT-BC Supervisor:</p>
<p><u>MUT 456 Clinical Practicum IV – correlate to MUT453 Music Therapy IV: Medical & Rehabilitation</u></p> <p>Site:</p> <p>Population: medical / neuro-rehabilitation /hospice/ other: _____</p> <p>Dates:</p> <p>Total pre-internship hours (including all related hours as specified on tracking forms):</p> <p>On-site MT-BC Supervisor:</p>

MUT 466 Clinical Music Therapy Proficiency

Site:

Population:

Dates:

Total pre-internship hours (including all related hours as specified on tracking forms):

On-site MT-BC Supervisor:

Other pre-internship hours

Settings:

Hours:

Preferred client populations:

Internship

Site:

Population(s):

Dates:

Minimum total internship hours:

Supervising MT-BC:

I, _____, Music Therapy Faculty at Oral Roberts University, agree to act as academic advisor for the above-signed student. As such, I will track clinical training placements and verify appropriate supervision by a qualified MT-BC for each experience. The on-site MT-BC supervisor will provide on-site therapeutic demonstration, observation and assistance as well as both verbal and written feedback regarding the student's performance and progress.

Plan initiation (advisor enters date and initial):

Updates/revision (advisor enters dates and initials):

Practicum Student Code of Conduct

The student Code of Conduct has been created to support a productive, positive, and professional learning environment when entering clinical training facilities within the community. The professional standards below will be exhibited at all times by every student enrolled in clinical practicum courses. When one or more of these standards have not been followed, disciplinary action may result including but not limited to, a reflection in the students' grade as determined by the Music Therapy faculty.

- A) Students should exhibit **professional values and behavior** by:
 - Engaging in appropriate communication and interaction with faculty, facility staff, clients and students.
 - Demonstrating trust, respect and civilities.
 - Demonstrating an ability to resolve differences, anticipate and prevent problems in a professional manner.
 - Demonstrating emotional maturity.
- B) Students should contribute to a **positive learning environment** by:
 - Taking responsibility for their work within the therapeutic context.
 - Developing cooperative relationships with other students and faculty.
 - Arriving, attending, and departing practicum and group meetings in a professional manner.
 - Demonstrating a positive attitude.
- C) Students should support a **professional environment** within the Music Therapy Program by:
 - Avoiding inappropriate language, threatening or harassing behavior in or near classroom and practicum site staff.
- D) Students must uphold the **academic integrity, student responsibilities and classroom behavior** standards as explained in the Oral Roberts University's *Student Handbook* and *General Catalog*.

General Guidelines for Practicum Assignments

- A. Client Resource Guide: Students will complete this assignment within the first week of receiving their clinical assignment. The purpose of this assignment is to help students become acquainted with their assigned populations, to begin the assessment process and to begin formulating possible goals and objectives.
- B. Weekly Session Plans: Students will write and implement session plans every week. Clinical supervisors will indicate a weekly location and time for submission of these plans. Plans are usually due 2-4 days before practicum sessions to allow for necessary revisions, your supervisor will read your plan and provide written and/or verbal feedback. Your supervisor may also want to meet with you to further discuss your plans prior to your session. **Even if students are working in pairs or teams, each student should submit a *separate* plan that describes the portion(s) of the session they will be conducting.** The purpose of writing weekly session plans is to ensure that students are adequately prepared to conduct their practicum sessions.
- C. Session Evaluation: Students will write session evaluation notes for both ***objective*** and ***subjective*** evaluation for every practicum session they attend. Completed Session Evaluation will be turned into your supervisor weekly with your session plan. Their purpose of writing weekly session notes is for students to review the practicum session, to plan effectively for subsequent sessions based on client progress and to practice skills needed for professional documentation. **During your co-SMT's "solo session," you are required to be present and write a session evaluation note for this session.**
- D. Assessment & Treatment Plan: Prior to the first practicum session, students will select one primary client to assess and treat throughout the semester. To compensate for scheduling difficulties or problems with client attendance, students will also select a secondary client. Students may treat secondary clients and track their progress in the absence of the primary client. If at all possible, the secondary client should have similar clinical needs to the primary client, so that the student does not have to re-design their treatment strategy. In settings with high client turn-over, students will assess a primary *diagnosis* and set goals and objectives accordingly. The assessment should be complete by the end of the third or fourth week of practicum (due date determined by supervisor). The assessment will culminate in the assignment is to help students understand a new clinical population, to formulate appropriate goals and objectives and to identify effective treatment strategies. The expectations for this assignment vary according to practicum semester (number of credit hours).

- E. Practicum Competencies: Through the course of the semester, students must plan for, demonstrate and pass four separate clinical population specific - practicum competency tests. The competencies involve specific applications of music, therefore requiring musical proficiency and an understanding of how the music is functioning to influence the client's behavior. The purpose of this assignment is to ensure that students are acquiring the necessary skills to become competent clinicians for a variety population. These skills are considered essential to effective clinical practice, and are many times required by internship site supervisors. Continued use of piano, guitar, and autoharp is required throughout practicum.

- F. Final Progress Report (Final Practicum Evaluation): At the end of the semester, students will use both qualitative and quantitative information to summarize their primary clients' progress in this formal document. If sufficient data are not available for the primary client (i.e. the client moved away in the middle of the semester), the student may report on the progress of the secondary client. The purpose of this assignment is for students to develop skills in behavioral observation, evaluation of client progress and report writing as needed for professional experiences. The expectations for this assignment vary according to practicum semester (number of credit hours).

- G. Self-Exploration Paper: Students will write an informal essay at the end of the semester to process what has been learned and to set goals for improvement in future clinical settings. The purpose of this assignment is for students to develop skills in self-evaluation.

- H. Lecture Recital: At the end of MUT 303: Music Therapy I and your choice of course among Music Therapy II, III or IV, students will provide an out-side of class presentation. At this event, students will present their practicum work including population description, goals, objectives, methodology and results. All Music Therapy students are invited to attend the lecture recital, however, attendance by Music Therapy students enrolled in practicum is MANDATORY. Failure to do so will result in 3 points being deducted from your final cumulative grade points.

Evaluation Criteria for Practicum Sessions

Clinical supervisors will use the following criteria to rate student's skills in each practicum session.

1. Quality of Singing

Students are expected to use live music in the majority of their music therapy sessions. Students must demonstrate the ability to sing in tune, in the correct key and with melodic and rhythmic accuracy. Students must be able to project vocally so that all clients can hear them and so that they provide adequate vocal modeling for clients. Students must clearly articulate lyrics and sing at an appropriate tempo for clients' needs.

2. Quality of Live Instrumental Music

Students are expected to **use live music in the majority of their music therapy sessions**. Students must demonstrate the ability to play musical instruments with rhythmic and melodic accuracy. Chord changes must be smooth and accurate. Ideally, all instrumental music should be memorized and students should be able to play their instrument with minimal visual checking (i.e. looking at fingers or instrument). Instrumental music should be aesthetically pleasing and should support the musical involvement of the clients (i.e. singing). Students should take necessary precautions to ensure that the instrument they are using is in tune prior to the session.

3. Effectiveness of Session Introduction

The session introduction may or may not include music but should effectively prepare clients for the session in a manner that is appropriate to their needs and level of functioning. As needed, students should **orient** clients to the group, greet/acknowledge/introduce clients individually and **establish the purpose** of the group, including informing clients of acceptable behaviors, possible activities that may be conducted, goals that may be addressed and potential outcomes/benefits for the clients. Students should also assess clients' moods and levels of behaviors during this time.

4. Session Structure: Transitions, Pacing and Sequencing

Students should structure therapy sessions to accommodate clients' needs in the areas of social, emotional, motor and cognitive functioning. Students should provide smooth **transitions between music therapy interventions** so that clients can anticipate the next even and understand that one intervention has ended and another is beginning. Effective transitions will help clients to maintain their attention and involvement in the music therapy interventions. Students should carefully consider the pace of all intervention; due to short attention spans some clients may need several interventions

in one session, while other clients may be able to attend to one intervention for the entire session. Students should develop the ability to read clients' responses in order to adjust pacing as needed during a session. Students should also sequence interventions appropriately. For example, some clients may need more time to mentally and physically prepare for physical activity. In addition, some clients may need consistent sequencing of interventions across sessions; that is, certain types of interventions should always be presented in the same order (i.e. singing, then instrument-playing, followed by movement).

5. Client Preparation for Therapeutic Musical Experiences

Students should provide clients with adequate information and instruction prior to and during interventions so that **clients understand what is expected of them** and know how to participate. For example, students need to explain and demonstrate how to play musical instruments or use other types of equipment and teach basic musical skills and concepts. Students also need to effectively conduct and cue clients during any type of musical ensemble (vocal or instrumental) or musical improvisation. All instructions should be given at a rate, length and level of complexity that is appropriate to the clients' needs. Clients should clearly understand at all times how an instrument or piece of equipment should be used or should NOT be used.

6. Stimulus Reflection

Students should engage clients in verbal processing following each music therapy intervention so that the clients clearly understand how they have benefited from the experience. All verbal processing should be conducted at a level of intellectual complexity that is appropriate to the clients' needs and **should relate directly to the client's goal and objectives**. Stimulus Reflection should proceed sequentially through the following 3 stages:

- i. Stimulus Verification: help clients to understand what happened musically. Sample questions and comments include: "What did we just sing about?" "What feelings were expressed in that song?" "We just sang about ducks and pigs!" "We played our tambourines for the whole song!"
- ii. Stimulus Interpretation: help clients to understand how the music influenced their thoughts, feelings and behaviors. Sample questions and comments include: "What did you think about during that song?" "What feelings did you experience during the improvisation?" "The music helped us to relax and move our

bodies slowly.” “The song helped us to remember five different animals!”

- iii. Stimulus Evaluation: help clients to understand what non-musical skills or insights were learned during the Therapeutic Musical Experience (TME) , and how this experience could be helpful to them outside of the therapy session. Sample questions and comments include: “how might sharing thoughts and feelings be helpful to us in other areas of our lives?” “Saying ‘Hello’ is a good way to make friends!”

7. Quality of Clinical Interactions

Use of Personal Attributes: Students should consistently make effective use of their own facial affect, eye contact, visual scanning, vocal projection and inflection, and sense of humor when interacting with clients. These skills are essential for building rapport, enhancing trust and facilitating client participation.

Active Listening Skills: When appropriate, students should utilize basic active listening skills such as eye contact, nodding, gesturing, summarizing and reflecting statements.

Group Management Skills: Students should effectively manage group behaviors by regulating “air time,” consistently engaging all group members, providing appropriate positive reinforcement for desirable behaviors and by providing consequences for negative behaviors (as deemed appropriate by the clinical setting).

Facilitation Skills: Students should clearly model desired behaviors (i.e. when demonstrating movements for clients to follow), and provide verbal and physical prompting as needed.

Selecting Reinforcements: Students should properly select and implement reinforcements for the behavior modification.

8. Effective Session Closure

Keeping in mind clients’ level of functioning, students must effectively inform clients that the session is ending and help them to prepare for a transition to their next activity. Students should plan to: **review the session** plans that took place and their resultant benefits, provide additional reinforcement and **acknowledgement of positive client behaviors, remind clients of the goals** they are addressing, and preview the upcoming therapy session.

9. Use of Music to Facilitate Objective Behaviors

Students should demonstrate their ability to **effectively use and adjust specific musical elements** in the facilitation of objective behaviors. For example, during a movement to music intervention, the music should not be play “in the background.” Rather, the *tempo* should indicate the pace of the movements, *rhythm* should determine the timing and anticipation of the movements, *dynamics* may guide the intensity or size of the movements and perhaps the *lyrics* can describe the movements. Students must effectively utilize and, if necessary, modify these elements to help clients engage in the objective behavior.

10. Ability to Adapt On-Going Session

Students should develop and demonstrate the ability to adapt any aspect of a session to accommodate clients’ needs within the therapy session. Students may need to shorten or lengthen the amount of instructions given, simplify their vocabulary, increase or decrease pacing, modify the way an instrument or prop is used, simplify the musical expectations places on a client, change the key, lyrics or tempo of the music, change the seating arrangement of clients, or modify the direction or goal of a verbal discussion **according to clients’ needs.**

11. Cooperation with Co-Therapists

Students should demonstrate a willingness to assist and support their co-therapists. Examples include distributing and collecting instruments or other equipment as needed, providing musical support (i.e. singing or playing an instrument during another student’s intervention), collecting data if needed, or participating with enthusiasm so as to provide positive modeling for clients. Throughout the session, it must be evident to the clinical supervisor that the students have worked collaboratively to plan and implement the session. All session plans should be original and the amount of leadership time throughout the session should be equally distributed among students. In addition, transitions from one student to another must be fluid, quick and cause minimal disruption to the session.

12. Professional Behavior

In all events related to the practicum setting, students are required and expected to conduct themselves in a manner that reflects a professional commitment to the learning experience. Expected behaviors include: being on time and prepared for any pre- and post-session meetings with clinical supervisor, arriving at the practicum site in time to adequately prepare the room/space and materials, maintaining a professional appearance and engaging in friendly yet professional behavior with other staff at the practicum site.

Self-Exploration Paper

In this paper students will discuss in paragraph, **narrative format**, what they have discovered about themselves during the semester in regards to their professional development. Students may want to make notes of thoughts and feelings throughout the semester to prepare for this assignment and to make the writing process both constructive and meaningful. Students should answer all of the following questions in this paper:

1. What are my strengths as a developing clinician? (i.e. musical skills, counseling skills, careful documentation)
2. In which areas did I make the greatest improvement this semester?
3. What helped me to make these improvements?
4. What are some skill areas I need to improve upon?
5. What strategies will I use to help me develop these skills?
6. Which clinical situations are the easiest/most difficult for me to handle? Why?
7. How have my personal values, beliefs and past experiences influenced my clinical work this semester?

This assignment is intended to help students evaluate their skills and to identify specific strengths and weaknesses in order to become a more effective clinician. This paper should be typed, double-spaced and approximately 2-3 pages in length.

Grading Criteria:

This assignment is worth 5 points of each practicum course (MUT 306,356,406,456). Distribution of points will be determined by each clinical supervisor, since this person is most familiar with each student's strengths and weaknesses as a developing clinician. Overall, grading will be based on *clarity* (how clearly ideas were expressed), *content* (how much thought was put into the assignment) and *quality* (technical factors, such as sentence construction, spelling, punctuation, etc.).

Clinical Internship

Following the completion of all coursework, the music therapy student must fulfill a 900-1040 four (five-six month) clinical internship at an AMTA national roster internship site or an ORU university-affiliated internship site. The intern must be supervised on-site by a qualified and approved MT-BC supervisor. The internship is the final requirement for graduating with the bachelor's degree in music therapy. Once it has been completed, the individual is eligible to sit for the board certification examination. A passing grade on the exam will result in board certification and the credentials MT-BC.

Students enroll in MUT 480 during the first long semester of internship and receive 3 credit hours for that semester.

There are many clinical training sites throughout the country that serve a variety of client populations. A number of them offer interns benefits including meals, housing, and stipends; however, many do not. MOST sites require the student to purchase professional liability insurance at a low yearly rate. Students have access to a listing and description of all AMTA national roster sites via the internet at www.musictherpapy.org.

The selection of one's clinical internship site is very important and must be based on several factors. Specific internship application guidelines are provided on the Internship Procedures page in this handbook. Some important guidelines for all to be aware of are as follows:

The student must complete the internship in order to graduate with a degree in music therapy. The student must have complete all required academic coursework and proficiency/competency requirements at the university prior to beginning internship. The student may have up to 4 active applications in progress at any one time. To ensure the greatest chances of acquiring one's first choice, applications should be submitted 12 months prior to the date the applicant will be eligible for internship.

One important consideration in selecting an appropriate internship site is the client population served at that site. The student should consider interning at a site where he/she will gain experience working with the type of clients the student wishes to work with after internship. Therefore, the student should attempt to identify the desired population by the senior year of courses. Professors are available to counsel the student in arriving at this important decision.

Another important consideration in selecting a site is the student's appropriateness for that site. Music skills, interpersonal and therapy skills, understanding of psychological or medical principles, and level of creativity should all be examined in order to determine a suitable match. Again, professors are available to discuss these issues individually with the student.

Students should be aware that practicum site supervisors are usually asked to write recommendation letter to potential internship supervisors. As such, students should be sure to develop strong professional relationships with all practicum site supervisors and to extend professional courtesies, such as contact information and thank you notes following the practicum experience.

*Additional notes on observation of MT-BC's:

If you wish to observe MT-BC's, or if you are assigned to do so, please follow these instructions carefully – call the facility 4-6 weeks prior to your desired visit (approving your visit may take between 2-6 weeks, depending on the facility); inquire about your own visit only (if someone wants to go with you, he or she should call separately to inquire); dress professionally; and arrive early.

Internship Application Process

Students are to have no more than 4 ACTIVE applications circulating at one time.

Students should follow the steps listed below:

a. Examine the national roster of internship programs at www.musictherapy.org (under “careers”, then education and clinical training information”) and watch for new listings on the music therapy bulletin board. Also refer to your handbook for a listing of current university-affiliated internships and/or talk to the Director of Music Therapy if you are interest in pursuing the establishment of a new U-A internship.

b. Type a letter or call the facilities you are most interested in, requesting an application and indicating the date you will be eligible for internship. Ask pertinent questions in order to narrow down your search. Call facilities of interest even if the application deadline has past (inquire as to when they will be accepting their next intern), and even if you will need a stipend and none is advertised.

c. Select 4 facilities for application. Discuss these with the Director of Music Therapy at ORU.

d. If you complete the application process for a specific site, request a letter of recommendation/verification for that site from the Director of Music therapy at ORU. Give one month’s notice for each letter.

e. Submit the complete ORU Music Therapy Individualized Plan and a total pre-internship clinical training hours for each practicum site.

Request the letter by submitting an index card with the following information: your name, name and credentials of site supervisor, address of site, clinical population served in site, your eligibility date (the date you will complete all other course work), deadline for letter of recommendation (be specific), and whether you want the sealed letter sent to the site or back to you. Do not e-mail this – an actual index card is needed unless otherwise arranged.

e. Keep data on internship applications as to replies. Application may be made to an additional facility upon being rejected by a site or turning down an offer. Talk with the Director of Music Therapy about each site before applying.

f. After discussing with the Director and deciding at which facility the student will intern, send appropriate letters of acceptance or rejection.

g. As soon as confirming the internship site, schedule Exit Interview with Director of Music Therapy at ORU to complete “Internship Agreement” based on AMTA Professional Competencies.

h. Students will enroll the MUT 480 during the internship period. NOTE: full-time student status is granted and recognized by the Financial Aid Office for the semester in which students register for the 3 hours of internship.

MUT 480 Music Therapy Internship:

1. Length of internship is 900-1040 hours of uninterrupted training.
2. Prior to leaving for internship, the following steps should be taken:
 - a. meet with Director of Music Therapy to update Individualized Plan (Exit Interview)
 - b. meet with Director of Music Therapy to complete the Individualized Plan (Exit Interview)
 - c. meet with a designated advisor to clear up inconsistencies on your degree plan
 - d. apply and pay for graduation
 - e. leave updated contact information with the Director of Music Therapy
3. Supervisor of internship shall prepare mid-term and final evaluations of intern's clinical performance. Evaluation information should be sent to the Director Music Therapy upon completion of each evaluation period. Additionally, the students should contact the Director of Music Therapy at least once per month during internship via phone or e-mail to offer an update of their internship experiences.
4. As a requirement for MUT 480 students are to purchase the board certification self-assessment exam from CBMT (www.CBMT.org) and complete it prior to the completion of the internship. Other project assignments will be given by internship supervisors.

Internship Agreement

I, _____, have completed the attached AMTA Professional Competencies self-evaluation with assistance and feedback from _____, Music Therapy Faculty at Oral Roberts University. In doing so, I have identified areas of strength and areas of needed improvement.

I agree to participate in a music therapy internship for a minimum of 1020 hours and until all AMTA competency requirements are met. In addition to projects assigned by my Internship Director, I agree to maintain at least monthly contact with Dr. Hayoung Lim, Director of Music Therapy at ORU, and to complete CBMT's Self-Assessment Examination as part of the internship requirement. Additionally, I agree to focus specifically on improvement in the following areas until a consistent rating of 4/5 is earned by all evaluators (i.e. student, faculty, supervisor).

5 = area of great strength

4 = entry level competence

3 = area needing continued focus/ approaching entry level competence

2 = area needing significant focus

1 = area of weakness/ no exposure

I, _____, internship site supervisor, agree to assist the student in gaining functional competency in these and any other needed areas.

Areas to Address	Entering	Midterm	Final

Student

Date

University Faculty

Date

Internship Supervisor

Date

AMTA Professional Competencies

A.MUSIC FOUNDATIONS

1. Music Theory and History
 - 1.1 Recognize standard works in the literature.
 - 1.2 Identify the elemental, structural, and stylistic characteristics of music from various periods and cultures.
 - 1.3 Sight-sing melodies of both diatonic and chromatic makeup.
 - 1.4 Take aural dictation of melodies, rhythms, and chord progressions.
 - 1.5 Transpose simple compositions.
2. Composition and Arranging Skills
 - 2.1 Compose songs with simple accompaniment.
 - 2.2 Adapt, arrange, transpose, and simplify music compositions for small vocal and nonsymphonic instrumental ensembles.
3. Major Performance Medium Skills
 - 3.1 Perform appropriate undergraduate repertoire; demonstrate musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice.
 - 3.2 Perform in small and large ensembles.
4. Keyboard Skills
 - 4.1 Accompany self and ensembles proficiently.
 - 4.2 Play basic chord progressions (I-IV-V-I) in several keys.
 - 4.3 Sight-read simple compositions and song accompaniments.
 - 4.4 Play a basic repertoire of traditional, folk, and popular songs with or without printed music.
 - 4.5 Harmonize and transpose simple compositions.
5. Guitar Skills
 - 5.1 Accompany self and ensembles proficiently.
 - 5.2 Employ simple strumming and finger picking techniques.
 - 5.3 Tune guitar using standard and other tunings.
 - 5.4 Perform a basic repertoire of traditional, folk, and popular songs with or without printed music.
 - 5.5 Harmonize and transpose simple compositions in several keys.
6. Voice Skills
 - 6.1 Lead group singing by voice.
 - 6.2 Communicate vocally with adequate volume (loudness).
 - 6.3 Sing a basic repertoire of traditional, folk, and popular songs in tune with a pleasing quality.
7. Percussion Skills
 - 7.1 Accompany self and ensembles proficiently.
 - 7.2 Utilize basic techniques on several standard and ethnic instruments.
 - 7.3 Lead rhythm-based ensembles proficiently.
8. Nonsymphonic Instrumental Skills
 - 8.1 Care for and maintain non-symphonic and ethnic instruments.
 - 8.2 Play autoharp or equivalent with same competence specified for guitar.
 - 8.3 Utilize electronic musical instruments.
9. Improvisation Skills
 - 9.1 Improvise on percussion instruments.
 - 9.2 Develop original melodies, simple accompaniments, and short pieces extemporaneously in a variety of moods and styles, vocally and instrumentally.

- 9.3 Improvise in small ensembles.
- 10. Conducting Skills
 - 10.1 Conduct basic patterns with technical accuracy.
 - 10.2 Conduct small and large vocal and instrumental ensembles.
- 11. Movement Skills
 - 11.1 Direct structured and improvisatory movement experiences.
 - 11.2 Move in structural rhythmic and improvisatory manners for expressive purposes.
 - 11.3 Move expressively and with interpretation to music within rhythmic structure.

B. CLINICAL FOUNDATIONS

- 12. Exceptionality
 - 12.1 Demonstrate basic knowledge of the potentials, limitations, and problems of exceptional individuals.
 - 12.2 Demonstrate basic knowledge of the causes and symptoms of major exceptionalities, and basic terminology used in diagnosis and classification.
 - 12.3 Demonstrate basic knowledge of typical and atypical human systems and development (e.g. anatomical, physiological, psychological, social.)
- 13. Principles of Therapy
 - 13.1 Demonstrate basic knowledge of the dynamics and processes of a therapist-client relationship.
 - 13.2 Demonstrate basic knowledge of the dynamics and processes of therapy groups.
 - 13.3 Demonstrate basic knowledge of accepted methods of major therapeutic approaches.
- 14. The Therapeutic Relationship
 - 14.1 Recognize the impact of one's own feelings, attitudes, and actions on the client and the therapy process.
 - 14.2 Establish and maintain interpersonal relationships with clients that are conducive to therapy.
 - 14.3 Use oneself effectively in the therapist role in both individual and group therapy, e.g. appropriate self-disclosure, authenticity, empathy, etc. toward affecting desired behavioral outcomes.
 - 14.4 Utilize the dynamics and processes of groups to achieve therapeutic goals
 - 14.5 Demonstrate awareness of one's cultural heritage and socio-economic background and how these influence the perception of the therapeutic process.

C. MUSIC THERAPY

- 15. Foundations and Principles
 - 15.1 Demonstrate basic knowledge of existing music therapy methods, techniques, materials, and equipment with their appropriate applications.
 - 15.2 Demonstrate basic knowledge of principles, and methods of music therapy assessment and their appropriate application.
 - 15.3 Demonstrate basic knowledge of the principles and methods for evaluating the effects of music therapy.
 - 15.4 Demonstrate basic knowledge of the purpose, intent, and function of music therapy for various client populations.
 - 15.5 Demonstrate basic knowledge of the psychological and physiological aspects of musical behavior and experience (i.e. music and affect; influence of music on behavior; physiological responses to music; perception and cognition of music; psychomotor

- components of music behavior; music learning and development; preference; creativity).
- 15.6 Demonstrate basic knowledge of philosophical, psychological, physiological, and sociological bases for the use of music as therapy.
- 15.7 Demonstrate basic knowledge of the use of current technologies in music therapy assessment, treatment, and evaluation.
- 16. Client Assessment
- 16.1 Communicate assessment findings and recommendations in written and verbal forms.
- 16.2 Observe and record accurately the client's responses to assessment.
- 16.3 Identify the client's appropriate and inappropriate behaviors.
- 16.4 Select and implement effective culturally based methods for assessing the client's assets, and problems through music.
- 16.5 Select and implement effective culturally based methods for assessing the client's musical preferences and level of musical functioning or development.
- 16.6 Identify the client's therapeutic needs through an analysis and interpretation of music therapy and related assessment data.
- 16.7 Demonstrate knowledge of professional Standards of Clinical Practice regarding assessment.
- 17. Treatment Planning
- 17.1 Select or create music therapy experiences that meet the client's objectives.
- 17.2 Formulate goals and objectives for individuals and group therapy based upon assessment findings.
- 17.3 Identify the client's primary treatment needs in music therapy.
- 17.4 Provide preliminary estimates of frequency and duration of treatment.
- 17.5 Select and adapt music consistent with strengths and needs of the client.
- 17.6 Formulate music therapy strategies for individuals and groups based upon the goals and objectives adopted.
- 17.7 Select and adapt musical instruments and equipment consistent with strengths and needs of the client.
- 17.8 Organize and arrange the music therapy setting to facilitate the client's therapeutic involvement.
- 17.9 Plan and sequence music therapy sessions.
- 17.10 Determine the client's appropriate music therapy group and/or individual placement.
- 17.11 Coordinate treatment plan with other professionals.
- 17.12 Demonstrate knowledge of professional Standards of Clinical Practice regarding planning.
- 18. Therapy Implementation
- 18.1 Recognize, interpret, and respond appropriately to significant events in music therapy sessions as they occur.
- 18.2 Provide music therapy experiences to
 - 18.2.1 Change nonmusical behavior;
 - 18.2.2 Assist the client's development of social skills;
 - 18.2.3 Improve the client's sense of self and self with others;
 - 18.2.4 Elicit social interactions from the client;
 - 18.2.5 Promote client decision making;
 - 18.2.6 Assist the client in increasing on task behavior;
 - 18.2.7 Elicit affective responses from the client;

- 18.2.8 Encourage creative responses from the client;
- 18.2.9 Improve the client's orientation to person, place, and time;
- 18.2.10 Enhance client's cognitive/intellectual development;
- 18.2.11 Develop or rehabilitate the client's motor skills;
- 18.2.12 Offer sensory stimulation that allows the client to use visual, auditory, or tactile cues;
- 18.2.13 Promote relaxation and/or stress reduction in the client.
- 18.3 Provide verbal and nonverbal directions and cues necessary for successful client participation.
- 18.4 Provide models for appropriate social behavior in group music therapy.
- 18.5 Utilize therapeutic verbal skills in music therapy sessions.
- 18.6 Communicate to the client's expectations of their behavior.
- 18.7 Provide feedback on, reflect, rephrase, and translate the client's communications.
- 18.8 Assist the client to communicate more effectively.
- 18.9 Sequence and pace music experiences within a session according to the client's needs and situational factors.
- 18.10 Conduct or facilitate group and individual music therapy.
- 18.11 Implement music therapy program according to treatment plan.
- 18.12 Promote a sense of group cohesiveness and/or a feeling of group membership.
- 18.13 Create a physical environment (e.g. arrangement of space, furniture, equipment, and instruments) that is conducive to effective therapy.
- 18.14 Develop and maintain a repertoire of music for age, culture, and stylistic differences.
- 18.15 Recognize and respond appropriately to effects of the client's medications.
- 18.16 Establish closure of music therapy sessions.
- 18.17 Establish closure of treatment issues.
- 18.18 Demonstrate knowledge of professional Standards of Clinical Practice regarding implementation.
- 19. Therapy Evaluation
- 19.1 Recognize and respond appropriately to situations in which there are clear and present dangers to the client and/or others.
- 19.2 Modify treatment approaches based on the client's response to therapy.
- 19.3 Recognize significant changes and patterns in the client's response to therapy.
- 19.4 Revise treatment plan as needed.
- 19.5 Establish and work within realistic time frames for evaluating the effects of therapy.
- 19.6 Review treatment plan periodically within guidelines set by agency.
- 19.7 Design and implement methods for evaluating and measuring client progress and the effectiveness of therapeutic strategies.
- 19.8 Demonstrate knowledge of professional Standards of Clinical Practice regarding evaluation.
- 20. Documentation
- 20.1 Produce documentation that accurately reflect client outcomes) and meet the requirements of internal and external legal, regulatory, and reimbursement bodies.
- 20.2 Document clinical data.
- 20.3 Write professional reports describing the client throughout all phases of the music therapy process in an accurate, concise, and objective manner.
- 20.4 Communicate orally with the client, parents, significant others, and team members regarding the client's progress and various aspects of the client's music therapy program.

- 20.5 Document and revise the treatment plan and document changes to the treatment plan.
- 20.6 Develop and use data-gathering techniques during all phases of the clinical process including assessment, treatment, and evaluation.
- 20.7 Demonstrate knowledge of professional Standards of Clinical Practice regarding documentation.
- 21. Termination/Discharge Planning
 - 21.1 Inform and prepare the client for approaching termination from music therapy.
 - 21.2 Establish closure of music therapy services by time of termination/discharge.
 - 21.3 Determine termination of the client from music therapy.
 - 21.4 Integrate music therapy termination plan with plans for the client's discharge from the facility.
 - 21.5 Assess potential benefits/detriments of termination of music therapy.
 - 21.6 Develop music therapy termination plan.
 - 21.7 Demonstrate knowledge of professional Standards of Clinical Practice regarding termination.
- 22. Professional Role/Ethics
 - 22.1 Interpret and adhere to the AMTA Code of Ethics.
 - 22.2 Adhere to professional Standards of Clinical Practice.
 - 22.3 Demonstrate dependability: follow through with all tasks regarding education and professional training.
 - 22.4 Accept criticism/feedback with willingness and follow through in a productive manner.
 - 22.5 Resolve conflicts in a positive and constructive manner.
 - 22.6 Meet deadlines without prompting.
 - 22.7 Express thoughts and personal feelings in a consistently constructive manner.
 - 22.8 Demonstrate critical self-awareness of strengths and weaknesses.
 - 22.9 Demonstrate knowledge of and respect for diverse cultural backgrounds.
 - 22.10 Treat all persons with dignity and respect, regardless of differences in race, religion, ethnicity, sexual orientation, or gender.
 - 22.11 Demonstrate skill in working with culturally diverse populations.
 - 22.12 Apply laws and regulations regarding the human rights of the clients.
 - 22.13 Respond to legislative issues affecting music therapy.
 - 22.14 Demonstrate basic knowledge of professional music therapy organizations and how these organizations influence clinical practice.
 - 22.15 Demonstrate basic knowledge of music therapy service reimbursement and financing sources (e.g., Medicare, Medicaid, Private Health Insurance, State and Local Health and/or Education Agencies, Grants).
- 23. Interdisciplinary Collaboration
 - 23.1 Demonstrate a basic understanding of the roles and develop working relationships with other disciplines in the client's treatment program.
 - 23.2 Communicate to other departments and staff the rationale for music therapy services and the role of the music therapist.
 - 23.3 Define the role of music therapy in the client's total treatment program.
 - 23.4 Collaborate with team members in designing and implementing interdisciplinary treatment programs.
- 24. Supervision and Administration
 - 24.1 Participate in and benefit from supervision.
 - 24.2 Manage and maintain music therapy equipment and supplies.
 - 24.3 Perform administrative duties usually required of clinicians (e.g. scheduling therapy,

- programmatic budgeting, maintaining record files).
- 24.4 Write proposals to create and/or establish new music therapy programs.
- 25. Research Methods
- 25.1 Interpret information in the professional research literature.
- 25.2 Demonstrate basic knowledge of the purpose and methodology of historical, quantitative, and qualitative research.
- 25.3 Perform a data-based literature search.
- 25.4 Apply selected research findings to clinical practice

Pre-Internship Hours Tracking Form

Name _____ Semester/Year _____

	Date	Location	Population/Setting	Time (beginning to end)	Code	# of Hours
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3						
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43						
44						
45						

Code: **O**= Observation; **C**= Co-Lead; **L**= Lead; **D**= Documentation (Session Plan/Evaluation); **S**= Supervision

MUSIC THERAPY CLINIC

Cityplex Towers
2448 E 81st St #124 Tulsa, OK 74137
www.oru.edu/musictherapyclinic

General Policies and Procedures

Scope of Practice

Oral Roberts University (ORU)'s music therapy program operates a professional music therapy clinic on the campus to educate music therapy students and to serve community. The music therapy program at ORU has been built upon integrated music therapy clinical program of Cognitive-Behavioral Music Therapy and Neurologic Music Therapy (NMT). The integrated program will develop clinical knowledge and treatment based on analysis of individuals' cognitive, speech & language, social/emotional (psychological), and physical behaviors, and will prepare music therapy students to utilize scientific evidence regarding human perception and the production of music to treat disorders of the human nervous system.

In addition to providing a well-equipped training space for music therapy students, the ORU Music Therapy Clinic provides professional music therapy services to variety of clients. The ORU Music Therapy Clinic advocates that music therapy improves the quality of life for persons who are healthy as well as children and adults with disabilities or illness.

Eligibility for Music Therapy Services

The ORU Music Therapy Clinic serves the following clinical populations:

- Children with Autism Spectrum Disorder, Down Syndrome, Cerebral Palsy, Attention-Deficit/Hyperactivity Disorder (ADHD), Intellectual Disabilities, Learning Disabilities, Emotional & Behavioral Disorders, and other Developmental Disorders.
- Individuals with Neurologic Disorders including Stroke, Parkinson's disease, Alzheimer's disease (Dementia), and Traumatic Brain Injury.
- Individuals with Anxiety Disorders, Depression, and Emotional & Behavioral Disorders.

The ORU Music Therapy Clinic serves all people regardless of race, color, creed, religion, sex, national origin, age, familial status, handicap or disability.

Music Therapy Services

Evidence based music therapy treatments provides in (a) physical (sensory-motor), cognitive, and speech-language rehabilitation; (b) developmental and educational program; and (c) music centered psychotherapy.

Each music therapy treatment can be either an individual session or a group session depending on client's level of developmental/rehabilitational stage and function, and therapeutic goals and objectives. Therapists will decide the type of session for each client after an initial assessment.

Referral

Clients may be self-referred, referred by professionals including physicians, counselors, social workers, occupational and speech therapists, or referred by various agencies or community facilities that provide services for clients. Therapists will decide whether each client is eligible for and an appropriate beneficiary from music therapy services, after an initial assessment.

Confidentiality and Release of Information

It is the policy of the ORU Music Therapy Clinic to safeguard the privacy of all of its clients and to protect the confidentiality of clients' personal, sensitive and protected health information (collectively referred to as "Information"). All Information received and/or obtained through the ORU Music Therapy is confidential. No one is permitted to share any information obtained at the ORU Music Therapy Clinic with any person outside of the ORU Music Therapy Clinic. All clients' information is kept in folders in a monitored and locked area for confidentiality. The ORU Music Therapy Clinic will only release information from the record with a client's signed Release of Information.

Liability

All clients, ORU music therapy students, observers, and volunteers must acknowledge their responsibility for and any risks associated with their participation and/or observation at the ORU Music Therapy Clinic. They are participating in and/or observing the music therapy sessions at their own risks and release Oral Roberts University from any and all claims, demands, losses, injuries and damages arising out of or relating to their participating in and/or observation at the ORU Music Therapy Clinic. All clients, students, observers, and volunteers are required to agree to this liability policy by signing the Liability Agreement form.

Transportation

The ORU Music Therapy clinic is not responsible for any transportation of clients, students, observers, and volunteers. For the safety issue, clients are required to be accompanied by family members or caregivers if needed. In particular, children and clients who demonstrate cognitive or mental problems are always expected to be with their family members or caregivers.

Observation

Caregivers

Families or caregivers of clients are welcome to observe treatment sessions only in the observation room through the video monitoring equipment. In order to keep the integrity of the session, families or caregivers are not allowed to stay in the session room during intervention. However, prior approval from the therapist must be given for exception.

Other observers

All other observers (e.g., ORU music therapy students, observers outside ORU) are required to sign the observation request form prior to visiting. They are also asked to sign the Confidentiality and Liability Agreement forms before observations.

Documentation and Record Management

For each client, therapists make assessment, monthly progress report, and evaluation/termination reports. All documents are strictly confidential. On request, documents are provided to client and/or client's caregivers. In addition, all documents can be provided to ORU music therapy students for clinical training purposes with clients' permissions (i.e., a signed Release of Information).

Each session may include audio and/or video recordings (A/V recordings). These recordings are kept in a monitored and locked area for confidentiality and used for clinical training of ORU music therapy students. With clients' permissions, ORU music therapy students and music therapists may use the A/V recordings for clinical training, research studies, and publication of their findings in scientific journals and presentations at professional meeting.

Practicum and Volunteers

ORU music therapy students may participate in the client's assessment, evaluation, session planning and/or intervention for clinical training purpose. These professionals will be under the supervision of the board-certified music therapist (MT-BC). The students and volunteers are screened, oriented, and trained so they know clinic policies, procedures, and rules. They are asked to sign all related forms prior to their participation (e.g., Confidentiality and Liability Agreement forms).

Resource Room

The ORU Music Therapy Clinic offers a variety of equipment, instruments, audio/video materials, and books to ORU music therapy students only for the academic and clinical training purposes. ORU music therapy student must follow the resource room policy for check in/out the materials in the Resource Room at the clinic.

Procedure

Each client will take the following procedure for every clinic period:

1. A client makes an appointment and visits the clinic by either self-referral or referred by professionals, agencies, or community facilities.
2. During a visit, a therapist conducts an initial assessment for a client.
3. A therapist decides to provide music therapy sessions for a client.
4. A therapist provides important information regarding the clinic policy and documents, music therapy intervention to a client.
5. All required forms should be completed and signed prior to the first therapy session.
6. Music therapy sessions begin during a service period.
7. Music therapy sessions end in the last week of service period.
8. A therapist conducts treatment evaluation for a client.
9. A therapist and a client decide to continue or discontinue treatment sessions for next term.

ORU Music Therapy Clinic for ORU Music Therapy Students

*Music Therapy **Practicum students** have access of:*

- a) Observing any music therapy session in the clinic
- b) Checking out instruments and music therapy materials in the clinic resource room for any practicum session – Certain reserved/marked materials (i.e., MT intervention logs, activity books, books, or song books) should be remained in the clinic resource room and cannot be checked out for any off-campus practicum session.

c) Preparing music therapy sessions (i.e., designing /creating MT intervention materials) in the clinic seminar/conference room

* All of the access and activities in the music therapy clinic are strictly supervised by the clinical professor and music therapy faculty.

* Music therapy practicum students must sign on “ORU Music Therapy Clinic Resource Room Policy & Contract” at the first week of each practicum semester.

Music Therapy students who are not taking clinical practicum course have access of:

- a) Observing music therapy faculty selected sessions only in the clinic
- b) Using and/or learning instruments and music therapy materials in the clinic resource room –No checking out.

Transportation to the Music Therapy Clinic from ORU main campus

Every student needs to have a transportation (i.e., personal car or ORU campus shutter) in order to come to the Clinic in the CityPlex Tower. Walking across the traffic roads is strictly prohibited by the University’s safety policy. Car-pool between music therapy practicum students is highly suggested for all of the clinic visits including music therapy class meetings, practicum preparations, social gatherings, or music therapy events occurred in the clinic.



Oral Roberts University Music Therapy Clinic

Confidentiality Agreement

Oral Roberts University Music Therapy Clinic (ORU Music Therapy Clinic) has a legal and ethical responsibility to safeguard the privacy of all clients and protect the confidentiality of their protected health information (PHI). In the course of my participation and/or observation at the ORU Music Therapy Clinic, I may see, overhear, access, or temporarily possess PHI of a client.

I understand that such PHI must be maintained in the strictest confidence. As a condition of my participation and/or observation, I hereby agree that I will not at any time during or after my

participation and/or observation at the ORU Music Therapy Clinic use, disclose, or give PHI to any person whatsoever for any purpose. I will not attempt to access PHI under ownership or control of ORU Music Therapy Clinic.

I understand that a violation of this agreement may result in civil and/or criminal penalties under federal and state law.

By my signature below, I confirm my commitment to the above.

Student's Name

Student's Signature

Date



Oral Roberts University Music Therapy Clinic

Liability Waiver Form

I acknowledge my responsibility or liability due to my participation and/or observation at the Oral Roberts University Music Therapy Clinic (ORU Music Therapy Clinic). I am fully aware that I am participating in and/or observing the music therapy sessions at my own risk and will not hold the ORU Music Therapy Clinic responsible in the event of my incurring an injury or exacerbating any previously existing conditions.

I AM SIGNING THIS WAIVER, RELEASE, AND CONSENT VOLUNTARILY.

 Student's Name

 Student's Signature

 Date



Oral Roberts University Music Therapy Clinic

Observation Request

I am a

☐ high-school student
 ☐ college student enrolled in the music therapy program

☐ college student-other
 ☐ music therapy intern
 ☐ MT-BC

☐ other professional
 ☐ _____

Name _____

Phone _____ Email _____

Reason for observation _____

Observer's Name

Observer's Signature

Date

☐ I authorize my minor child to request an observation with the ORU Music Therapy Clinic. I have read and understand these forms.

Guardian's Name

Guardian's Signature

Date

ORU Music Therapy Healing Concert series

“Healing through Music for Families & Friends in Our Community”

Healing Concert series has been developed and organized on the behalf of Music Therapy program at Oral Roberts University. Artistic Director of Healing Concert series, Dr. Hayoung A. Lim, Ph.D., Board Certified Music Therapist has experienced the strong effect of music in her scientific evidence - based music therapy sessions with individuals with various physical, mental, developmental, medical, and neurologic disorders. Dr. Lim (herself, is a fine concert cellist and a member of *Piano Trio-K* performing numerous solo/chamber music recitals and participating in internationally-recognized orchestras in Seoul, Korea and the U.S.) also has noticed the need for ‘Healing’ through music and musical experience in families and friends in our community. Among many great things which benefit people, music has a very special and unique healing component due to its inherent structure and passion in people often creating ‘miracles’.

This annual concert series is open and free to public; yet any monetary contribution is welcomed and will benefit organizations and facilities that are involved in healing and helping individuals in a less fortunate situation in our community. Each concert will be consist of a message of healing (i.e., movie clip, video, or true story/testimony) and musical performances (by professional music therapists, music therapy students, and professional musicians).

The very first Healing Concert was held on Thursday April, 28, 2016 @ 6 p.m. at Oral Roberts University Timko Barton Music Performance Hall. The beneficiary for the first Healing concert was the Little Light House in Tulsa, OK. The second Healing Concert was held on Friday March 31, 2017 7 p.m. at Coterie Theatre at Montereau to benefit patients with dementia.

The third Healing Concert was held on Thursday April 12 @ 10:30 a.m. at Memorial High school Auditorium, Tulsa, OK to benefit the special education class at Memorial High School. The fourth Healing Concert was held in April 26, 2019 at ORU Timko Barton Performance Hall to benefit Yezidi people in Northern Iraq.

In each semester, ORU music therapy program has sent a group of music therapy students to local health care facilities to provide music therapy services for patients/clients with various disorders and has established a very positive relationship between those organizations. The artistic director and board members of "Healing Concert Series" would like to cherish this relationship, and help this wonderful organization and its patients/clients.

For future concerts, Healing Concert Series has been thinking for "patients in hospice care," "abused mothers," children in foster care," "adapted children," "refugee in Tulsa," "victims of sex trafficking," "cancer survivors," "patients with cancer," "survivors of Traumatic Brain Injuries," "patients with substance abuse." "patients with dementia" it is endless...

ORU Music Therapy Healing Concert Series will look for a specific organization or facility of each population in our community.

Thank you very much in advance for your participation and support!

American Music Therapy Association (www.musictherapy.org)

AMTA's purpose is the progressive development of the therapeutic use of music in rehabilitation, special education, and community settings. Predecessors, unified in 1998, included the National Association for Music Therapy founded in 1950 and the American Association for Music Therapy founded in 1971. AMTA is committed to the advancement of education, training, professional standards, credentials, and research in support of the music therapy profession.

Membership

Membership in AMTA consists of nine categories: professional, associate, student, inactive, retired, affiliate, patron, life, and honorary life. Over 3,800 individuals hold current AMTA membership.

Qualification

A separate, independent organization, known as the Certification Board for Music Therapists (CBMT), certifies music therapists. CBMT administers a national music therapy certification examination which is officially recognized by the National Commission on Certifying Agencies. The examination measures the individual's skills, knowledge, and ability to engage in professional music therapy practice. Qualified individuals who pass the national music therapy

certification examination earn the credential, music therapist, board certified, or MT-BC. The National Music Therapy Registry (NMTR) serves qualified music therapy professionals with the following designations: RMT, CMT, ACMT. These individuals have met accepted educational and clinical training standards and are qualified to practice music therapy.

Quality Assurance

Music therapists participate in quality assurance reviews of clinical programs within their facilities. In addition, AMTA provides several mechanisms for monitoring the quality of music therapy programs which include: Standards of Practice, a Code of Ethics, a system for Peer Review, a Judicial Review Board, and an Ethics Board.

Publications

AMTA's publications are excellent resources for practitioners and others. Official publications include: the Journal of Music Therapy, a quarterly research-oriented journal; Music Therapy Perspectives, a semi-annual, practice-oriented journal; Music Therapy Matters, a quarterly newsletter; and a variety of other monographs, bibliographies, and brochures.

Conferences: National & Regional

AMTA holds an annual national meeting for the purpose of professional presentations and conducting association business. The conference is held in the fall of the year. Other symposiums and workshops are held as needed. In addition, each of AMTA's 7 regions holds a conference in the spring of the year. ORU Music Therapy students are required to attend at least one national conference and two regional conferences during his/her education in our Music Therapy program.

BA Theatre

Program Review | 2018-2021

Department Chair: Courtney Sanders

Assessment Coordinator: Courtney Sanders

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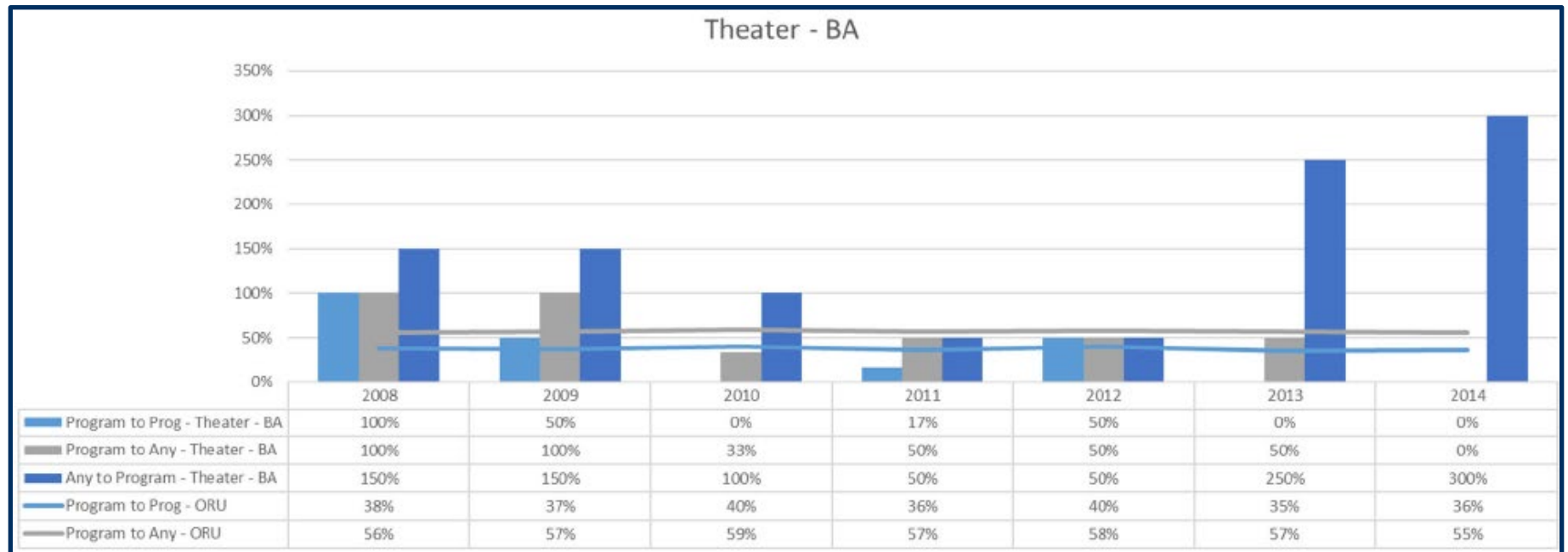
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I. Number of Majors | 2018 - 2021

Residential:

Fall 2018	Fall 2019	Fall 2020	Fall 2021
14	5	7	7

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

#	Program Outcome
1	The students will articulate and defend a Christian aesthetic (philosophy of art) grounded in history and best artistic practices.
2	The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.
3	The students will devise oral and written procedures customized for various purposes related to the production process.
4	The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.
5	The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.
6	The students will administer Christian leadership in various facets of the theatrical production process.
7	The students will enhance a production by using elements and principles of design.
8	The students will discover and communicate the relevance of theatre in our society.

IV. Artifact Descriptions

- 1. Play Analysis (DRAM 336)** Through the provided play analysis form/outline, research and analyze the specific play & playwright assigned for class production this semester. Discuss the historical, social, environmental, religious, social, and political factors taking place during the time period in which the play is set. Students demonstrate an understanding of the play's themes and events, as well as its acting and design requirements by combining objective research methods with their knowledge of the human experience and imagination.
- 2. Performance Evaluation Paper (DRAM 336)** Provides an opportunity for the student to reflect on the final performance of their assigned scene, which was presented before a live audience. Through a series of questions provided by the instructor, the evaluation paper requires the student to objectively assess their semester process and experience as a theatre Director.
- 3. Prompt Book (DRAM 336)** The student Director creates a notebook that contains all production strategies and plans for their assigned scene's performance. The notebook contains the student Director's play analysis, research materials, rehearsal schedules, production design notes, movement and character notes, as well as required lists of the production's technical elements and their personal post-performance analysis.
- 4. Final Performance (DRAM 130)** Student's end of semester performance which consists of a continuous improvised piece inspired from an audience suggestion at the start. Enhances student's focus, trust, attention, positivity, and collaborative skills. Overall understanding emphasizes the primary goal of performance is on the process instead of the product.
- 5. Senior Paper / Project (DRAM 499)** Written description of the process portion of the student's senior research/project. Includes research, evaluation of data, conclusions, and self-reflection. It is evaluated by the student's assigned mentor and considered the capstone paper/project of the student's undergraduate experience in theatre.
- 6. Preparation of IRS application Form 1023 (DRAM 420)** is required for businesses / organizations to gain non-profit 501(c)3 status in the United States. The majority of U.S. arts organizations fall into the non-profit category. Entrepreneurial arts students (Theatre, Dance, Visual Art, Music, etc.) are equipped with the steps to legally form and create a non-profit arts organization. From crafting mission and vision statements, to creating preliminary budgets, students demonstrate their knowledge of the non-profit business formation process by completing and submitting (to the instructor) IRS form 1023.
- 7. The Design Concept Paper (DRAM 303, 255 &/or 233)** demonstrates the student's understanding of play analysis from a theatrical design perspective. Although the play is assigned by the instructor, the student is given rein to bring physical life to the world of the play. The student's research, analytical, practical, problem-solving, imaginative, and conceptualization skills are exhibited through written discussion of the play's design elements.
- 8. The Final Paper in Applied Theatre (DRAM 130)** requires the student to theorize and defend the sociological effect of theatre in different communities and in various contexts. In written form, the student will demonstrate an understanding of the history, theory, and practice of Applied Theatre through knowledge of different models, general structure, aims and objectives of the subject.

V. Artifact and Program Outcome Alignment

***Note:** The program outcomes listed above are the latest version.

Academic Program Assessment Plan			
Please list the Program Outcomes. Next indicate the mastery course and assignment where Direct Evidence of student learning will be collected for your degree program and how the Evidence will be assessed.			
Program Learning Outcome	Mastery Level Course	Direct Evidence (Artifact) of Student Learning	Process and Location for Assessment
1.The students will articulate and defend a Christian aesthetic (philosophy of art) grounded in history and best artistic practices.	DRAM 336: Directing (mastery level)	Play Analysis	Play analysis of an assigned play that the students are directing.
2. The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.	DRAM 336: Directing (mastery level)	Performance Evaluation paper	Self-critique of their directing scene performance / Howard Auditorium
3. The students will devise oral and written procedures customized for various purposes related to the production process.	DRAM 336: Directing (mastery level)	Prompt Book	A notebook that contains all production strategies and plans for the performance.
4. The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.	DRAM 130: Improvisation and Theatre Games	Final Performance	Long form improvisation performance
5. The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.	DRAM 499: Senior Paper/Project (mastery level)	Senior Process Paper	All senior papers have a process part of their research./ Projects may occur on and off-campus
6. The students will administer Christian leadership in various facets of the theatrical production process.	DRAM 420: Performing Arts Management (mastery level)	501C3 Application Form	Tax exemption application per IRS standards / In class project
7. The students will enhance a production by using elements and principles of design.	DRAM 303: Costume Design DRAM 255: Scene Design DRAM 233: Lighting Design (mastery level)	Design Concept Paper and Project	Final Design project, presentation and defense / In class project (*Note: Student will select 1 from the 3 design classes.)
8. The students will discover and communicate the relevance of theatre in our society.	DRAM 120: Survey of Applied Theatre	Final Paper	Research paper defining the sociological effect of theatre.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

VI. Primary Evidence

A. Program Outcomes

#	Program Outcome	2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1	The students will articulate and defend a Christian aesthetic (philosophy of art) grounded in history and best artistic practices.	-	-	-	-	-	-
2	The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.	-	-	-	-	-	-
3	The students will devise oral and written procedures customized for various purposes related to the production process.	-	-	-	-	-	-
4	The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.	58	3.73	-	-	-	-
5	The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.	-	-	-	-	-	-
6	The students will administer Christian leadership in various facets of the theatrical production process.	-	-	-	-	-	-
7	The students will enhance a production by using elements and principles of design.	-	-	-	-	2	4.00
8	The students will discover and communicate the relevance of theatre in our society.	-	-	-	-	3	4.00

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

B. Artifact Outcomes

Artifact Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
WPA-Directing Journal	1	3.67	-	-	-	-
WPA-Final paper	-	-	-	-	1	4.00
WPA-Final Performance	15	3.71	-	-	-	-
WPA-Mid Year Evaluation Meeting	-	-	4	3.59	-	-
WPA-Performance Evaluation Paper	3	3.61	-	-	-	-
WPA-Play Analysis	3	3.48	-	-	-	-
WPA-Prompt Book	3	3.60	-	-	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

C. Criterion Outcomes

Criterion Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
BATH-4-A-Acting Techniques	29	3.97	-	-	-	-
BATH-4-B-Communicate Emotional Truth	29	3.48	-	-	-	-
BATH-7-C-Research Synthesis	-	-	-	-	1	4.00
BATH-7-D-Research and Interpretation of Data/Information	-	-	-	-	1	4.00
BATH-8-A-Trends in Applied Theatre	-	-	-	-	1	4.00
BATH-8-B-Personal Philosophy	-	-	-	-	1	4.00
BATH-8-C-Oral and Written Communication	-	-	-	-	1	4.00
BATH-IG-a-Style, Spelling, & Grammar	-	-	-	-	1	4.00
BATH-IG-a-Voice & Energy	29	3.59	-	-	-	-
BATH-IG-b-Offers	29	3.79	-	-	-	-
BATH-IG-c-Character	29	3.79	-	-	-	-
BATH-IG-d-Foundation	29	4.00	-	-	-	-
DTF-1-A-Oral and Written Communication	3	3.00	-	-	-	-
DTF-1-B-Critical Thinking for Christian Aesthetic	3	3.00	-	-	-	-
DTF-1-C-Research and Interpretation of Data/Information	3	4.00	-	-	-	-
DTF-1-D-Best Artistic Practices	3	3.33	-	-	-	-
DTF-2-A-Critical Standards in Production Aspects	3	3.67	-	-	-	-
DTF-2-B-Artistic Standards in Production Aspects	3	3.67	-	-	-	-
DTF-2-C-Theatrical Artistic Trends	3	4.00	-	-	-	-
DTF-2-D-Oral and Written Communication	3	3.33	-	-	-	-
DTF-2-E-Worldview	3	3.00	-	-	-	-
DTF-3-A-Oral and Written Communication	3	3.33	-	-	-	-
DTF-3-B-Artistic Standards of Production Procedures	3	3.33	-	-	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

DTF-3-C-Artistic Practices for Theatre	3	3.67	-	-	-	-
DTF-3-D-Research Synthesis	3	4.00	-	-	-	-
DTF-5-B-Research Synthesis	3	4.00	-	-	-	-
DTF-IG-a-Analyse the strengths and weaknesses of their director's vision	3	3.67	-	-	-	-
DTF-IG-a-Play Genre	3	3.00	-	-	-	-
DTF-IG-a-Preparation & Process Evaluation	3	4.00	-	-	-	-
DTF-IG-b-Play Structure	3	4.00	-	-	-	-
TMTH-14-A-Alignment and Body Connectivity	-	-	3	3.67	-	-
TMTH-14-B-Technique: Physical Capacity and Technical Principles	-	-	5	3.20	-	-
TMTH-14-C-Advanced Artistry and Agency	-	-	4	3.75	-	-
TMTH-14-D-Dynamics	-	-	4	3.75	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

Bachelor of Arts - Theatre

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	2	3.00	-	-	23	3.42
1B	Spiritual Formation	1	4.00	21	3.90	50	3.46
2A	Critical Thinking, Creativity & Aesthetic Appreciation	5	3.80	70	3.33	38	3.57
2B	Global & Historical Perspectives	5	4.00	6	3.50	6	3.00
2C	Information Literacy	-	-	46	3.41	26	3.44
2D	Knowledge of the Physical & Natural World	-	-	7	3.54	5	3.25
3A	Healthy Lifestyle	2	2.50	35	2.29	30	2.37
3B	Physically Disciplined Lifestyle	6	3.67	34	3.00	39	3.16
4A	Ethical Reasoning & Behavior	11	3.55	101	3.83	84	3.59
4B	Intercultural Knowledge & Engagement	-	-	12	3.67	10	3.40
4C	Written & Oral Communication	11	3.55	18	3.53	84	3.28
4D	Leadership Capacity	5	3.00	38	3.85	113	3.79

VII. Program Assessment Process Description

1. What is the *annual process and activities that contribute towards continuous improvement*?

Examples may include:

- Department/College meetings
- Assessment Day/Week activities
- Annual accreditation reports
- External community stakeholder advisory board
- Other initiatives

Theatre students submit course assessment artifacts through performance, realized project, or by uploading materials digitally to D2L drop boxes. Faculty members assess submitted course artifacts by assigned rubrics in D2L. During assessment of artifacts, faculty evaluate students' progress and processes confirming that they meet the performance/project requirement. In rubric assessments, faculty members provide general feedback and expectations for student improvement through both verbal and written methods.

In addition to course artifacts and rubric assessments, students are required to present their semester work during Theatre's Mid and End of Year Assessment Review days (DRAM 090 & 095). Assessment Review days are presented to a panel of theatre faculty at the end of each semester in a Q & A &/or performance workshop format. Each Theatre major is allotted a private 15-minute time slot with the faculty panel. During this time, they present their work and provide explanations of their individual process, technique, growth, strengths, weaknesses, concept, etc. The student is then given immediate feedback by the faculty panel.

2. What process do you use to *implement your recommendations*?

Each Theatre faculty member reviews the assessment data of course rubrics at the end of the academic year. Three times a year (end of fall, spring, & summer) the Theatre faculty meet as a group on faculty assessment days and assess / evaluate the Theatre program outcomes, curriculum data, and the assessment procedures. Each faculty member provides recommendations and suggestions for improvement during the group review process. After departmental vote, suggested revisions are implemented via curriculum change proposals, updating syllabi, &/or Theatre program policies found in the Theatre handbook.

3. How do you “close-the-feedback loop” and *review the effects of your changes*?

In addition to assessing the student's work presented on Assessment Review Day, the faculty also give feedback to the student on their work (both academic and artistic) throughout the semester. Following student critiques, the faculty entertain any questions, concerns, or



criticisms the student may have regarding any aspect of the theatre program. The faculty then take student feedback / information into account when accessing, developing, and improving the ORU Theatre program.

VIII. Continuous Program Improvement Description

1. Since 2016, *how have the results of assessment directly affected program changes for the future?*
 - Provide data used to support the need for improvement. Data may come from:
 - i. ORU, program, artifact-rubric, and criterion line scores
 - ii. Professional accreditation reviews, student surveys, alumni and stakeholder feedback, market reports, etc.
 - Changes may have taken place in the following areas:
 - i. Course content, artifacts, and rubrics
 - i. Instructional strategies, including a change in the use of technology
 - ii. Sequencing or repetition of material in an individual course or as a whole program
 - iii. Updating program outcomes
 - iv. Updating a curriculum map
 - v. Updating the program's master rubric
 - As available, provide data that demonstrates the impact your changes had on meeting program outcomes. See trends in the data tables.

The Drama / TV / Film Performance major began at ORU in the early 1980's. In the mid 2016, with the introduction of the Cinema, Television, Digital Media major, the number of DTF majors began to decline. Shortly thereafter, the number of hours required in ORU's General Education was being reviewed. The ORU Theatre faculty saw this time as an opportunity to introduce the Bachelor of Fine Arts in Theatre degree. The BFA was something the ORU Theatre faculty had wanted to propose for many years, and with the changes mentioned above, fall of 2017 seemed to be the time to begin the process.

Discussion then surrounded whether or not to retain the BA Theatre degree. The BFA is a pre-professional degree. Students are accepted into the program via audition, interview, &/or portfolio review process. It is selective, demanding, and not for everyone. The ability to accommodate transfer students and the offering of a non BFA Theatre degree for those students not equipped or interested in pursuing a BFA was important. Ultimately, the decision was made to keep it, in addition to adding the BFA.

2. If you use *Senior papers/projects* they often provide rich data on student achievement. How do you tie the results from these artifacts back to changes for specific courses?

Theatre senior papers and projects are kept in the Lewandowski Theatre Library as a resource for future students. DRAM 498 (Senior Paper Preparation) introduces the students to the library and provides the opportunity to utilize previous students' topic ideas as they are formulating their own. Students are asked to propose 3 ideas for their senior paper/project to a faculty panel. The faculty give feedback, and either approve, deny, or modify, the proposed ideas.

Students are also asked to reference a particular alumni's paper that would directly correlate to their upcoming project.

With the addition of the BFA Theatre degree, a few students have chosen senior paper/projects outside of their concentration and did not complete it successfully. This was often because the student did not have the classroom experience and training required to execute the project on their own. Because of this, it was determined that the BFA student will be required to choose a paper topic or project specifically tied to their concentration (Acting, Design, etc).

Successful projects may result in changes in courses or Theatre policies. For example, Haileigh Warren (BA Theatre 2020) wrote a Stage Manager's handbook which is now distributed as a guide to all ORU Theatre stage managers prior to their assigned productions.

3. As applicable, describe how you've updated the program due to professional accreditation changes or reports, student surveys, alumni and stakeholder feedback, market trends, etc.

With the addition of the BFA in Theatre, the BA in Theatre degree required a revamp. It was important that the Theatre program remain unified, even with two degree offerings. The faculty researched other BFA and BA programs, then met and determined that both degrees would offer a Theatre core of classes. These are 46 course hours covering foundational and capstone Theatre methods, techniques, and research and are required of both degrees.

4. Describe any data-driven decisions that faculty members made to open *this program* since 2016. Please provide evidence of data informing the decision to open the program.

Although the BA Theatre degree has been open for many years, a new aspect of the Theatre program is the BFA in Theatre degree. In addition to the decrease in number of Theatre majors, previous students had expressed the desire for more performance classes. They had grown accustomed to repeating Theatre performance classes, either by retaking or auditing them, in order to increase their training opportunities. The addition of the BFA would provide a degree with the student spending more hours in the major than in general education. This decision seemed to meet the needs and desires of current and future theatre majors. It would also remove the film production component found in the Drama / TV / film performance major, which was now being met by the Cinema, TV, Digital Media major.

5. Describe your stakeholder participation from alumni, community members, businesses, other organizations, etc.
 - Who are they?
 - What feedback have you received?
 - How have you used the feedback for continuous improvement?



ORU Theatre alumni frequently attend ORU Theatre productions and events. Alumni working in the entertainment industry have been invited back into classes as guest speakers, or to teach weekend masterclasses/workshops. In addition, some holding terminal degrees have been hired as ORU adjuncts &/or artists in residence, which allow them to enhance the learning experiences for current students on a deeper level.

ORU Theatre successfully partners with several community theatres, talent agencies, and film companies in the Tulsa area. When current students are working outside of the university environment, they are exposed to methods and practices that inform the theatre education they are receiving at ORU. When they bring this information back to us (either in class the next day, or in future communication, if they are alumni) the Theatre faculty take the feedback to heart and utilize it to strengthen the program.

There have not been any reports of feeling that their ORU Theatre education had been lacking in any way – other than the facilities. Alumni are very excited that the addition of the new Media Arts Center will exemplify the strong theatre education found at ORU.

6. Describe any open questions that faculty members have concerning the program that they are *waiting on future data* to evaluate for decision-making.

Not applicable to BA Theatre degree.

BFA Theatre

Program Review | 2018-2021

Department Chair: Courtney Sanders

Assessment Coordinator: Courtney Sanders

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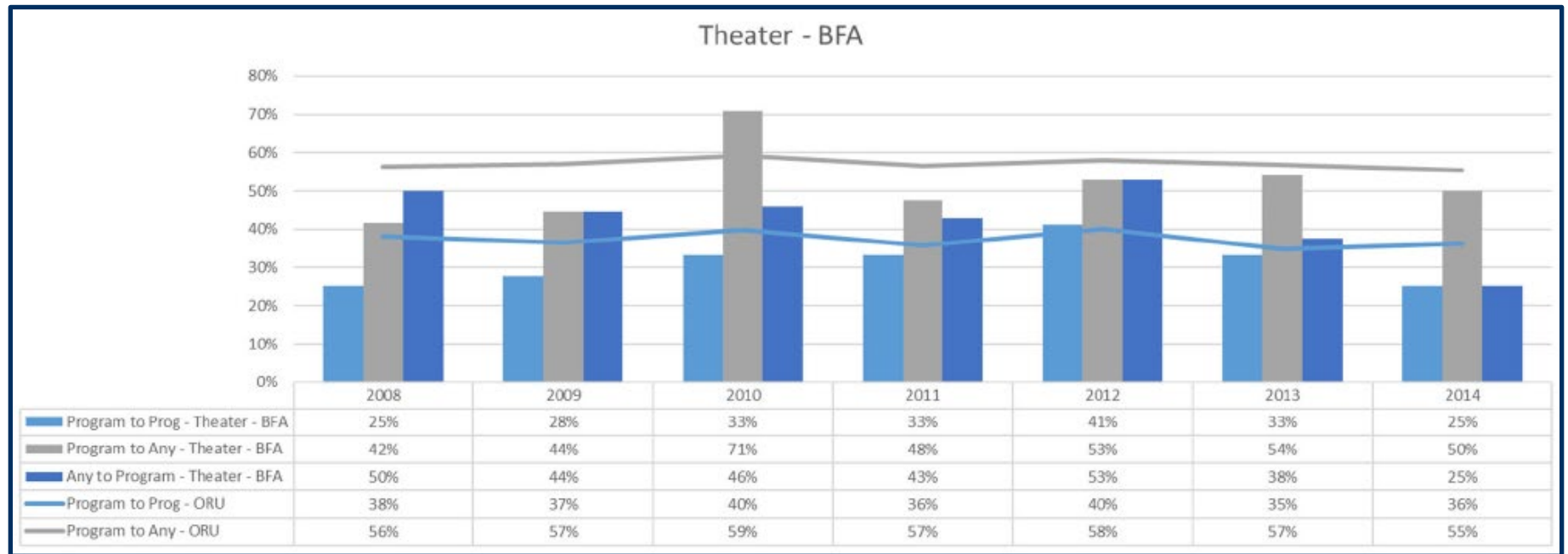
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I. Number of Majors | 2018 - 2021

Residential:

	Fall 2018	Fall 2019	Fall 2020	Fall 2021
Theatre Arts	4	1	-	-
Musical Theatre	3	1	-	-
BFA	7	32	33	38

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

#	Program Outcome
1	The students will articulate and defend a Christian aesthetic (philosophy of art) grounded in history and best artistic practices.
2	The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.
3	The students will devise oral and written procedures customized for various purposes related to the production process.
4	The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.
5	The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.
6	The students will administer Christian leadership in various facets of the theatrical production process.
7	The students will enhance a production by using elements and principles of design.
8	The students will discover and communicate the relevance of theatre in our society.
9	The students will execute appropriate breath support, articulation, dialect work, & other vocal techniques utilized by the actor.
10	Through Performance, the students will merge the given circumstances of a character & the imagination of the actor with the physical & emotional techniques of various acting theorists.
11	The students will exist under imaginary circumstances by utilizing acting techniques applicable to historical & contemporary performance styles & cultures.
12	The students will acquire practical knowledge of rehearsal, audition, & performance etiquette & protocols for live theatre & digital media.
13	The students will communicate their design concept through a visual vocabulary by sketching, rendering, drafting, model-building and digital media.
14	The students will demonstrate a core proficiency in the use of current technology, methods and materials.
15	The students will create and adjust their design concept for a theatrical production in accordance with the director's vision.
16	The students will develop a portfolio showcasing their design and/or management abilities that will enable them to obtain work or gain admittance into graduate schools.
17	The students will demonstrate the ability to work independently to prepare performances at the highest possible level.

18	The Students will be participate in solo and ensemble performances in a variety of formal and informal settings, along with a knowledge of applicable solo & ensemble literature.
19	The student will be able to communicate general historical and cultural knowledge as required by the focus of the major.
20	The students will be demonstrate ability to apply aural, improvisational, & language skills, knowledge of styles and performance practice.
21	The students will demonstrate skill level appropriate for musical theatre in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.
22	The students will demonstrate the skill level appropriate for musical theatre in dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.
23	The student will apply concepts of the field of speech communication including oral interpretation of literature, theatre, the electronic media, public speaking, argumentation, critical thinking skills
24	The student will apply comprehension, analysis, interpretation, synthesis & evaluation of vocal, verbal & non verbal messages.
25	The student will apply appropriate learning strategies for critical thinking, research, organization & presentation of messages appropriate to participation in a democratic society.
26	The student will articulate effectively in interpersonal, small group, & public communication situations using appropriate language and nonverbal signals.
27	The student will articulate the influence of social, historical, and cultural contexts on public address and literature of the theatre.
28	The student will adapt to cultural diversity upon the communication process.
29	The student will establish a communication climate which encourages reflection, creativity, and critical thinking.
30	The student will use differing assessment strategies to evaluate student competencies in a variety of speaking/listening situations.
31	The student will use technology to enhance instruction (i.e. Videotaping of presentations, computers to generate visual aids and as a research tool)
32	The student will use teaching strategies appropriate for the analysis & presentation of a variety of forms (genres) of public address and literature of the theatre, available in electronic media and from printed sources.
33	The student will execute effective communication skills in the personal and professional arenas
34	The student will articulate the role of co-curricular and extracurricular activities in the development of student interest as an extension of the classroom instruction.

IV. Artifact Descriptions

1. **Play Analysis (DRAM 336)** Through the provided play analysis form/outline, research and analyze the specific play & playwright assigned for class production this semester. Discuss the historical, social, environmental, religious, social, and political factors taking place during the time period in which the play is set. Students demonstrate an understanding of the play's themes and events, as well as its acting and design requirements by combining objective research methods with their knowledge of the human experience and imagination.
2. **Performance Evaluation Paper (DRAM 336)** Provides an opportunity for the student to reflect on the final performance of their assigned scene, which was presented before a live audience. Through a series of questions provided by the instructor, the evaluation paper requires the student to objectively assess their semester process and experience as a theatre Director.
3. **Prompt Book (DRAM 336)** The student Director creates a notebook that contains all production strategies and plans for their assigned scene's performance. The notebook contains the student Director's play analysis, research materials, rehearsal schedules, production design notes, movement and character notes, as well as required lists of the production's technical elements and their personal post-performance analysis.
4. **Final Performance (DRAM 130)** Student's end of semester performance which consists of a continuous improvised piece inspired from an audience suggestion at the start. Enhances student's focus, trust, attention, positivity, and collaborative skills. Overall understanding emphasizes the primary goal of performance is on the process instead of the product.
5. **Senior Paper / Project (DRAM 499)** Written description of the process portion of the student's senior research/project. Includes research, evaluation of data, conclusions, and self-reflection. It is evaluated by the student's assigned mentor and considered the capstone paper/project of the student's undergraduate experience in theatre.
6. **Preparation of IRS application Form 1023 (DRAM 420)** is required for businesses / organizations to gain non-profit 501(c)3 status in the United States. The majority of U.S. arts organizations fall into the non-profit category. Entrepreneurial arts students (Theatre, Dance, Visual Art, Music, etc.) are equipped with the steps to legally form and create a non-profit arts organization. From crafting mission and vision statements, to creating preliminary budgets, students demonstrate their knowledge of the non-profit business formation process by completing and submitting (to the instructor) IRS form 1023.
7. **The Design Concept Paper (DRAM 303, 255 &/or 233)** demonstrates the student's understanding of play analysis from a theatrical design perspective. Although the play is assigned by the instructor, the student is given rein to bring physical life to the world of the play. The student's research, analytical, practical, problem-solving, imaginative, and conceptualization skills are exhibited through written discussion of the play's design elements.

8. **The Final Paper in Applied Theatre (DRAM 130)** requires the student to theorize and defend the sociological effect of theatre in different communities and in various contexts. In written form, the student will demonstrate an understanding of the history, theory, and practice of Applied Theatre through knowledge of different models, general structure, aims and objectives of the subject.
9. **Through the Vocal Coaching Project (DRAM 410)**, the student will demonstrate proficiency in commonly used stage dialects by leading the class in voice and dialect exercises. Through methods of research, analysis, creation, and transcription, the student will develop skills to effectively communicate the process of dialect acquisition for the stage.
10. **In the Final Scene Performance (DRAM 425)**, the student will explore a specific acting technique developed during the late 19th to mid 20th century periods. The technique will be applied to a scene from a play assigned by the instructor. Through In prescribed research, analysis, and performance methods, the student will demonstrate specific style, period, character, text, and environment to an audience of their peers.
11. **Through the Vocal Coaching Project (DRAM 410)**, the student will demonstrate proficiency in commonly used stage dialects by leading the class in voice and dialect exercises. Through methods of research, analysis, creation, and transcription, the student will develop skills to effectively communicate the process of dialect acquisition for the stage.
12. **In the Final Scene Performance (DRAM 425)**, the student will explore a specific acting technique developed during the late 19th to mid 20th century periods. The technique will be applied to a scene from a play assigned by the instructor. Through In prescribed research, analysis, and performance methods, the student will demonstrate specific style, period, character, text, and environment to an audience of their peers.
13. **The student will design, build and defend a Scale Model (DRAM 225)** of a theatrical set for an assigned play. The student will develop skills in research, analysis, problem-solving, mathematics, and collaboration in order to transform their theatrical scenic design concept in a fully realized scale model. The student will demonstrate communication skills by defending their design and execution of choices to the instructor and class.
14. **Through the use of CAD software programs and 3D printing, the student will conceptualize, design, draft and print a Printed Scale Model (DRAM 355)** of a theatrical set design for an assigned play. Research, analysis, mathematic, problem-solving, and self resilience skills will be utilized in the execution of the project. The student will explore effective communication skills by discussing design choices with instructor and class.
15. **In Juries, (MUS 001)** the student participates in a faculty adjudicated music performance at the end of the semester. With guidance from their music instructor, the student chooses a piece of music that exhibits their growth in their chosen music field. Discision-making, performance, self discipline, objectivity, and technique skills are developed.

V. Artifact and Program Outcome Alignment

***Note:** The program outcomes above are the most recent and should be used.

1. Acting

Academic Program Assessment Plan			
Academic Program: BFA in Theatre: Acting Track			
Please list the Program Outcomes. Next indicate the mastery course and assignment where Direct Evidence of student learning will be collected for your degree program and how the Evidence will be assessed.			
Program Learning Outcome	Mastery Level Course	Direct Evidence (Artifact) of Student Learning	Process and Location for Assessment
1.The students will articulate and defend a Christian aesthetic grounded in history and best artistic practices.	DRAM 215: Introduction to theatre	Term Paper	Research paper about the playwright, structural play analysis and critique of performance / In class project
2. The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.	DRAM 336: Directing (mastery level)	Performance Evaluation paper	Self-critique of their directing scene performance / Howard Auditorium
3. The students will devise oral and written procedures customized for various purposes related to the production process.	DRAM 336: Directing (mastery level)	Prompt Book	A notebook that contains all production strategies and plans for the performance.
4. The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.	DRAM 130: Improvisation and Theatre Games	Final Performance	Long form improvisation performance / In class project

5. The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.	DRAM 499: Senior Paper/Project (mastery level)	Senior Process Paper	All senior papers have a process part of their research./ Projects may occur on and off-campus
6. The students will administer Christian leadership in various facets of the theatrical production process.	DRAM 420: Performing Arts Management (mastery level)	501C3 Application Form	Tax exemption application per IRS standards / In class project
7. The students will enhance a production by using elements and principles of design.	DRAM 303: Costume Design DRAM 255: Scene Design DRAM 233: Lighting Design (mastery level)	Design Concept Paper and Project	Final Design project, presentation and defense / In class project (*Note: Student will select 1 from the 3 design classes.)
8. The students will discover and communicate the relevance of theatre in our society.	DRAM 120: Survey of Applied Theatre	Final Paper	Research paper defining the sociological effect of theatre.
1. The students will execute appropriate breath support, articulation, dialect work, & other vocal techniques utilized by the actor.	DRAM 410: Voice and Dialects	Vocal Coaching Project	Student will lead class in voice and dialect work / In class project.
2. Through Performance, the students will merge the given circumstances of a character & the imagination of the actor with the physical & emotional techniques of various acting theorists.	DRAM 425: Acting V: Modern Styles	Final Scene Performance	Student will perform a scene from a modern play / In class performance
3. The students will exist under imaginary circumstances by utilizing acting techniques applicable to historical & contemporary performance styles & cultures.	DRAM 301: Acting for Musical Theatre	Final Song Performance	Student will perform a song from a musical / In class performance
4. The students will acquire practical knowledge of rehearsal, audition, & performance etiquette & protocols for live theatre & digital media.	DRAM 290: Auditions Techniques	Final Mock Audition	Student will perform a professional audition package in class

2. Design and Theatrical Production

Academic Program Assessment Plan			
Academic Program: BFA in Theatre: Design & Theatrical Production Track			
Please list the Program Outcomes. Next indicate the mastery course and assignment where Direct Evidence of student learning will be collected for your degree program and how the Evidence will be assessed.			
Program Learning Outcome	Mastery Level Course	Direct Evidence (Artifact) of Student Learning	Process and Location for Assessment
1.The students will articulate and defend a Christian aesthetic grounded in history and best artistic practices.	DRAM 215: Introduction to theatre	Term Paper	Research paper about the playwright, structural play analysis and critique of performance / In class project
2. The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.	DRAM 336: Directing (mastery level)	Performance Evaluation paper	Self-critique of their directing scene performance / Howard Auditorium
3. The students will devise oral and written procedures customized for various purposes related to the production process.	DRAM 336: Directing (mastery level)	Prompt Book	A notebook that contains all production strategies and plans for the performance.
4. The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.	DRAM 130: Improvisation and Theatre Games	final performance	Long form improvisation performance
5. The students will synthesize their research to articulate conceptual approaches to theatrical or other communicative works using a variety of methods.	DRAM 499: Senior Paper/Project (mastery level)	Senior Process Paper	All senior papers have a process part of their research./ Projects may occur on and off-campus

6. The students will administer Christian leadership in various facets of the theatrical production process.	DRAM 420: Performing Arts Management (mastery level)	501C3 Application Form	Tax exemption application per IRS standards/In class projects
7. The students will enhance a production by using elements and principles of design.	DRAM 303: Costume Design DRAM 255: Scene Design DRAM 233: Lighting Design (mastery level)	Design Concept Paper and Project	Final Design project, presentation and defense / In class project (*Note: Student will select 1 from the 3 design classes.)
8. The students will discover and communicate the relevance of theatre in our society.	DRAM 120: Survey of Applied Theatre	Final Paper	Research paper theorizes and defends the sociological effect of theatre.
1. The students will communicate their design concept through visual vocabulary by sketching, rendering, drafting, model-building and digital media.	DRAM 255: Scenic Design I	Scale model	Design, build and defend a scale model of a set for an assigned play.
2. The students will demonstrate a core proficiency in the use of current technology, methods and materials.	DRAM 355: Scene Design II	Scale Model	Design, build and defend a scale model of a set for an assigned play using CAD programs and a 3D printer.
3. The students will create and adjust their design concept for a theatrical production in accordance with the director's vision.	DRAM 303: Costume Design	Design Concept Paper and Project	Research, design, render and present the costume design for an assigned play
4. The students will develop a portfolio showcasing their design and/or management abilities that will enable them to obtain work or gain admittance into graduate schools.	DRAM 095: Performance/Portfolio Evaluation (Senior Spring)	Professional Portfolio	Compilation of all projects to include in a professional portfolio

3. Musical Theatre

Academic Program Assessment Plan			
Academic Program: BFA in Theatre: Musical Theatre			
Please list the Program Outcomes. Next indicate the mastery course and assignment where Direct Evidence of student learning will be collected for your degree program and how the Evidence will be assessed.			
Program Learning Outcome	Mastery Level Course	Direct Evidence (Artifact) of Student Learning	Process and Location for Assessment
1. The students will articulate and defend a Christian aesthetic grounded in history and best artistic practices.	DRAM 215: Introduction to theatre (introduction level)	Term Paper	Research paper about the playwright, structural play analysis and critique of performance.
2. The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.	DRAM 336: Directing (mastery level)	Performance Evaluation paper	Self-critique of their directing scene performance
3. The students will devise oral and written procedures customized for various purposes related to the production process.	DRAM 336: Directing (mastery level)	Prompt Book	A notebook that contains all production strategies and plans for the performance.
4. The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.	DRAM 130: Improvisation and Theatre Games	final performance	Long form improvisation performance
5. The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.	DRAM 499: Senior Paper/Project (mastery level)	Senior Process Paper	All senior papers have a process part of their research.
6. The students will administer Christian leadership in various facets of the theatrical production process.	DRAM 336: Directing (mastery level)	Directing Journal	This journal details the communication process of the director with all areas of the production.

7. The students will enhance a production by using elements and principles of design.	DRAM 405: Makeup Design (mastery level)	Makeup Project	Final Makeup Design Project
8. The students will discover and communicate the relevance of theatre in our society.	DRAM 120: Survey of Applied Theatre	Final Paper	Research paper defining the sociological effect of theatre
1 The student will demonstrate the ability to work independently to prepare performances at the highest possible level.	MUS 001 Applied Lessons: Performance Groups	Juries	Adjudicated performances / in class
2 The student will participate in solo and ensemble performance in a variety of formal and informal settings, along with a knowledge of applicable solo and ensemble literature.	MUS 073 Opera Theatre	Musical or Opera Performance	Performance Critique and assessment
3. The student will be able to communicate general historical and cultural knowledge as required by the focus of the major.	MUS 352 Musical Theatre History	Final Paper	Research paper on an assigned subject
4. The students will be demonstrate ability to apply aural, improvisational, & language skills, knowledge of styles and performance practice.	MUS Vocal Coaching	Musical or Opera Performance	Performance Critique and assessment
5. The students will demonstrate skill level appropriate for musical theatre in ballet or modern dance in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.	DRAM 090	Midyear Evaluation	Mid-year Evaluation Meeting for technique and Form
6. The students will demonstrate the skill level appropriate for musical theatre in dance forms in alignment, artistry, connectivity, physical capacity, movement principles, musicality and agency.	DRAM 090	Midyear Evaluation	Mid-year Evaluation Meeting for technique and Form

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

VI. Primary Evidence

A. Program Outcomes

1. Acting

#	Program Outcome	2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1	The students will articulate and defend a Christian aesthetic grounded in history and best artistic practices.	20	3.40	-	-	-	-
2	The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.	15	3.47	-	-	-	-
3	The students will devise oral and written procedures customized for various purposes related to the production process.	12	3.42	-	-	-	-
4	The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.	41	3.66	-	-	-	-
5	The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.	5	3.40	-	-	-	-
6	The students will administer Christian leadership in various facets of the theatrical production process.	-	-	-	-	-	-
7	The students will enhance a production by using elements and principles of design.	-	-	-	-	-	-
8	The students will discover and communicate the relevance of theatre in our society.	-	-	-	-	-	-

2. Design and Theatrical Production

Data is not available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

3. Musical Theatre

#	Program Outcome	2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1	The students will articulate and defend a Christian aesthetic grounded in history and best artistic practices.	4	3.75	-	-	-	-
2	The students will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.	5	3.60	-	-	-	-
3	The students will devise oral and written procedures customized for various purposes related to the production process.	4	3.50	-	-	-	-
4	The students will create and/or live in imaginary circumstances, conveying to an audience a sense of emotional truth via live theatre or recorded media.	58	3.73	-	-	-	-
5	The students will synthesize their research to articulate conceptual approaches to theatrical works using a variety of methods.	1	3.00	-	-	-	-
6	The students will administer Christian leadership in various facets of the theatrical production process.	3	3.67	-	-	-	-
7	The students will enhance a production by using elements and principles of design.	-	-	-	-	-	-
8	The students will discover and communicate the relevance of theatre in our society.	-	-	-	-	-	-

4. Theatre Arts

Data is not available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

B. Artifact Outcomes

Artifact Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
WPA-Directing Journal	1	3.67	-	-	-	-
WPA-Final paper	-	-	-	-	1	4.00
WPA-Final Performance	15	3.71	-	-	-	-
WPA-Mid Year Evaluation Meeting	-	-	4	3.59	-	-
WPA-Performance Evaluation Paper	3	3.61	-	-	-	-
WPA-Play Analysis	3	3.48	-	-	-	-
WPA-Prompt Book	3	3.60	-	-	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

C. Criterion Outcomes

Criterion Outcomes	2018 - 2019		2019 - 2020		2020 - 2021	
	n	score	n	score	n	score
BATH-4-A-Acting Techniques	29	3.97	-	-	-	-
BATH-4-B-Communicate Emotional Truth	29	3.48	-	-	-	-
BATH-7-C-Research Synthesis	-	-	-	-	1	4.00
BATH-7-D-Research and Interpretation of Data/Information	-	-	-	-	1	4.00
BATH-8-A-Trends in Applied Theatre	-	-	-	-	1	4.00
BATH-8-B-Personal Philosophy	-	-	-	-	1	4.00
BATH-8-C-Oral and Written Communication	-	-	-	-	1	4.00
BATH-IG-a-Style, Spelling, & Grammar	-	-	-	-	1	4.00
BATH-IG-a-Voice & Energy	29	3.59	-	-	-	-
BATH-IG-b-Offers	29	3.79	-	-	-	-
BATH-IG-c-Character	29	3.79	-	-	-	-
BATH-IG-d-Foundation	29	4.00	-	-	-	-
DTF-1-A-Oral and Written Communication	3	3.00	-	-	-	-
DTF-1-B-Critical Thinking for Christian Aesthetic	3	3.00	-	-	-	-
DTF-1-C-Research and Interpretation of Data/Information	3	4.00	-	-	-	-
DTF-1-D-Best Artistic Practices	3	3.33	-	-	-	-
DTF-2-A-Critical Standards in Production Aspects	3	3.67	-	-	-	-
DTF-2-B-Artistic Standards in Production Aspects	3	3.67	-	-	-	-
DTF-2-C-Theatrical Artistic Trends	3	4.00	-	-	-	-
DTF-2-D-Oral and Written Communication	3	3.33	-	-	-	-
DTF-2-E-Worldview	3	3.00	-	-	-	-
DTF-3-A-Oral and Written Communication	3	3.33	-	-	-	-
DTF-3-B-Artistic Standards of Production Procedures	3	3.33	-	-	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

DTF-3-C-Artistic Practices for Theatre	3	3.67	-	-	-	-
DTF-3-D-Research Synthesis	3	4.00	-	-	-	-
DTF-5-B-Research Synthesis	3	4.00	-	-	-	-
DTF-IG-a-Analyse the strengths and weaknesses of their director's vision	3	3.67	-	-	-	-
DTF-IG-a-Play Genre	3	3.00	-	-	-	-
DTF-IG-a-Preparation & Process Evaluation	3	4.00	-	-	-	-
DTF-IG-b-Play Structure	3	4.00	-	-	-	-
TMTH-14-A-Alignment and Body Connectivity	-	-	3	3.67	-	-
TMTH-14-B-Technique: Physical Capacity and Technical Principles	-	-	5	3.20	-	-
TMTH-14-C-Advanced Artistry and Agency	-	-	4	3.75	-	-
TMTH-14-D-Dynamics	-	-	4	3.75	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

1. Acting

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	2	4.00	-	-	-	-
1B	Spiritual Formation	-	-	-	-	-	-
2A	Critical Thinking, Creativity & Aesthetic Appreciation	4	4.00	-	-	-	-
2B	Global & Historical Perspectives	-	-	-	-	-	-
2C	Information Literacy	-	-	-	-	-	-
2D	Knowledge of the Physical & Natural World	-	-	-	-	-	-
3A	Healthy Lifestyle	2	3.00	-	-	-	-
3B	Physically Disciplined Lifestyle	6	3.50	-	-	-	-
4A	Ethical Reasoning & Behavior	-	-	-	-	-	-
4B	Intercultural Knowledge & Engagement	-	-	-	-	-	-
4C	Written & Oral Communication	-	-	-	-	-	-
4D	Leadership Capacity	2	4.00	-	-	-	-

2. Design and Theatrical Production

Data is not available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

3. Musical Theatre

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	4	3.50	-	-	-	-
1B	Spiritual Formation	5	3.50	1	4.00	-	-
2A	Critical Thinking, Creativity & Aesthetic Appreciation	32	3.63	4	4.00	4	4.00
2B	Global & Historical Perspectives	5	4.00	-	-	-	-
2C	Information Literacy	9	3.33	-	-	-	-
2D	Knowledge of the Physical & Natural World	9	3.56	-	-	-	-
3A	Healthy Lifestyle	1	1.00	1	2.00	-	-
3B	Physically Disciplined Lifestyle	3	2.33	-	-	1	1.00
4A	Ethical Reasoning & Behavior	30	3.98	1	4.00	-	-
4B	Intercultural Knowledge & Engagement	-	-	-	-	-	-
4C	Written & Oral Communication	16	3.75	-	-	-	-
4D	Leadership Capacity	4	4.00	2	4.00	-	-

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

4. Theatre Arts

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	4	3.75	-	-	-	-
1B	Spiritual Formation	2	4.00	-	-	-	-
2A	Critical Thinking, Creativity & Aesthetic Appreciation	21	3.76	-	-	2	4.00
2B	Global & Historical Perspectives	-	-	-	-	2	4.00
2C	Information Literacy	1	4.00	-	-	-	-
2D	Knowledge of the Physical & Natural World	3	4.00	-	-	-	-
3A	Healthy Lifestyle	-	-	-	-	-	-
3B	Physically Disciplined Lifestyle	2	3.00	-	-	-	-
4A	Ethical Reasoning & Behavior	12	3.66	-	-	-	-
4B	Intercultural Knowledge & Engagement	-	-	-	-	-	-
4C	Written & Oral Communication	4	3.75	-	-	4	4.00
4D	Leadership Capacity	5	4.00	-	-	-	-

VII. Program Assessment Process Description

1. What is the *annual process and activities that contribute towards continuous improvement*?

Examples may include:

- Department/College meetings
- Assessment Day/Week activities
- Annual accreditation reports
- External community stakeholder advisory board
- Other initiatives

Theatre students submit course assessment artifacts through performance, realized project, or by uploading materials digitally to D2L drop boxes. Faculty members assess submitted course artifacts by assigned rubrics in D2L. During assessment of artifacts, faculty evaluate students' progress and processes confirming that they meet the performance/project requirement. In rubric assessments, faculty members provide general feedback and expectations for student improvement through both verbal and written methods.

In addition to course artifacts and rubric assessments, students are required to present their semester work during Theatre's Mid and End of Year Assessment Review days (DRAM 090 & 095). Assessment Review days are presented to a panel of theatre faculty at the end of each semester in a Q & A &/or performance workshop format. Each Theatre major is allotted a private 15-minute time slot with the faculty panel. During this time, they present their work and provide explanations of their individual process, technique, growth, strengths, weaknesses, concept, etc. The student is then given immediate feedback by the faculty panel.

2. What process do you use to *implement your recommendations*?

Each Theatre faculty member reviews the assessment data of course rubrics at the end of the academic year. Three times a year (end of fall, spring, & summer) the Theatre faculty meet as a group on faculty assessment days and assess / evaluate the Theatre program outcomes, curriculum data, and the assessment procedures. Each faculty member provides recommendations and suggestions for improvement during the group review process. After departmental vote, suggested revisions are implemented via curriculum change proposals, updating syllabi, &/or Theatre program policies found in the Theatre handbook.

3. How do you “close-the-feedback loop” and *review the effects of your changes*?

In addition to assessing the student's work presented on Assessment Review Day, the faculty also give feedback to the student on their work (both academic and artistic) throughout the semester. Following student critiques, the faculty entertain any questions, concerns, or



criticisms the student may have regarding any aspect of the theatre program. The faculty then take student feedback / information into account when accessing, developing, and improving the ORU Theatre program.

VIII. Continuous Program Improvement Description

1. Since 2016, *how have the results of assessment directly affected program changes for the future?*
 - Provide data used to support the need for improvement. Data may come from:
 - i. ORU, program, artifact-rubric, and criterion line scores
 - ii. Professional accreditation reviews, student surveys, alumni and stakeholder feedback, market reports, etc.
 - Changes may have taken place in the following areas:
 - i. Course content, artifacts, and rubrics
 - i. Instructional strategies, including a change in the use of technology
 - ii. Sequencing or repetition of material in an individual course or as a whole program
 - iii. Updating program outcomes
 - iv. Updating a curriculum map
 - v. Updating the program's master rubric
 - As available, provide data that demonstrates the impact your changes had on meeting program outcomes. See trends in the data tables.

The Drama / TV / Film Performance major began at ORU in the early 1980's. In the mid 2016, with the introduction of the Cinema, Television, Digital Media major, the number of DTF majors began to decline. Shortly thereafter, the number of hours required in ORU's General Education was being reviewed. The ORU Theatre faculty saw this time as an opportunity to introduce the Bachelor of Fine Arts in Theatre degree. The BFA was something the ORU Theatre faculty had wanted to propose for many years, and with the changes mentioned above, fall of 2017 seemed to be the time to begin the process.

Discussion then surrounded whether or not to retain the BA Theatre degree. The BFA is a pre-professional degree. Students are accepted into the program via audition, interview, &/or portfolio review process. It is selective, demanding, and not for everyone. The ability to accommodate transfer students and the offering of a non BFA Theatre degree for those students not equipped or interested in pursuing a BFA was important. Ultimately, the decision was made to keep it, in addition to adding the BFA.

2. If you use *Senior papers/projects* they often provide rich data on student achievement. How do you tie the results from these artifacts back to changes for specific courses?

Theatre senior papers and projects are kept in the Lewandowski Theatre Library as a resource for future students. DRAM 498 (Senior Paper Preparation) introduces the students to the library and provides the opportunity to utilize previous students' topic ideas as they are formulating their own. Students are asked to propose 3 ideas for their senior paper/project to a faculty panel. The faculty give feedback, and either approve, deny, or modify, the proposed ideas.

Students are also asked to reference a particular alumni's paper that would directly correlate to their upcoming project.

With the addition of the BFA Theatre degree, a few students have chosen senior paper/projects outside of their concentration and did not complete it successfully. This was often because the student did not have the classroom experience and training required to execute the project on their own. Because of this, it was determined that the BFA student will be required to choose a paper topic or project specifically tied to their concentration (Acting, Design, etc).

Successful projects may result in changes in courses or Theatre policies. For example, Haileigh Warren (BA Theatre 2020) wrote a Stage Manager's handbook which is now distributed as a guide to all ORU Theatre stage managers prior to their assigned productions.

3. As applicable, describe how you've updated the program due to professional accreditation changes or reports, student surveys, alumni and stakeholder feedback, market trends, etc.

With the addition of the BFA in Theatre, the BA in Theatre degree required a revamp. It was important that the Theatre program remain unified, even with two degree offerings. The faculty researched other BFA and BA programs, then met and determined that both degrees would offer a Theatre core of classes. These are 46 course hours covering foundational and capstone Theatre methods, techniques, and research and are required of both degrees.

4. Describe any data-driven decisions that faculty members made to open this program since 2016. Please provide evidence of data informing the decision to open the program.

Although the BA Theatre degree has been open for many years, a new aspect of the Theatre program is the BFA in Theatre degree. In addition to the decrease in number of Theatre majors, previous students had expressed the desire for more performance classes. They had grown accustomed to repeating Theatre performance classes, either by retaking or auditing them, in order to increase their training opportunities. The addition of the BFA would provide a degree with the student spending more hours in the major than in general education. This decision seemed to meet the needs and desires of current and future theatre majors. It would also remove the film production component found in the Drama / TV / film performance major, which was now being met by the Cinema, TV, Digital Media major.

5. Describe your stakeholder participation from alumni, community members, businesses, other organizations, etc.
 - Who are they?
 - What feedback have you received?
 - How have you used the feedback for continuous improvement?

ORU Theatre alumni frequently attend ORU Theatre productions and events. Alumni working in the entertainment industry have been invited back into classes as guest speakers, or to teach weekend masterclasses/workshops. In addition, some holding terminal degrees have been hired as ORU adjuncts &/or artists in residence, which allow them to enhance the learning experiences for current students on a deeper level.

ORU Theatre successfully partners with several community theatres, talent agencies, and film companies in the Tulsa area. When current students are working outside of the university environment, they are exposed to methods and practices that inform the theatre education they are receiving at ORU. When they bring this information back to us (either in class the next day, or in future communication, if they are alumni) the Theatre faculty take the feedback to heart and utilize it to strengthen the program.

There have not been any reports of feeling that their ORU Theatre education had been lacking in any way – other than the facilities. Alumni are very excited that the addition of the new Media Arts Center will exemplify the strong theatre education found at ORU.

6. Describe any open questions that faculty members have concerning the program that they are *waiting on future data* to evaluate for decision-making.

The BFA in Theatre for Healing was created in fall of 2020 and launched in the fall of 2021. As a pre-Drama Therapy degree, and with ORU's foundation and background in Healing ministry, the BFA in Theatre for Healing seems to be a perfect fit. Theatre faculty are anxious to receive feedback from this initial group of Theatre for Healing majors.

BS Worship Arts

Program Review | 2018-2021

Department Chair: Dr. Curtis Ellis

Assessment Coordinator: Dr. Scott Quant

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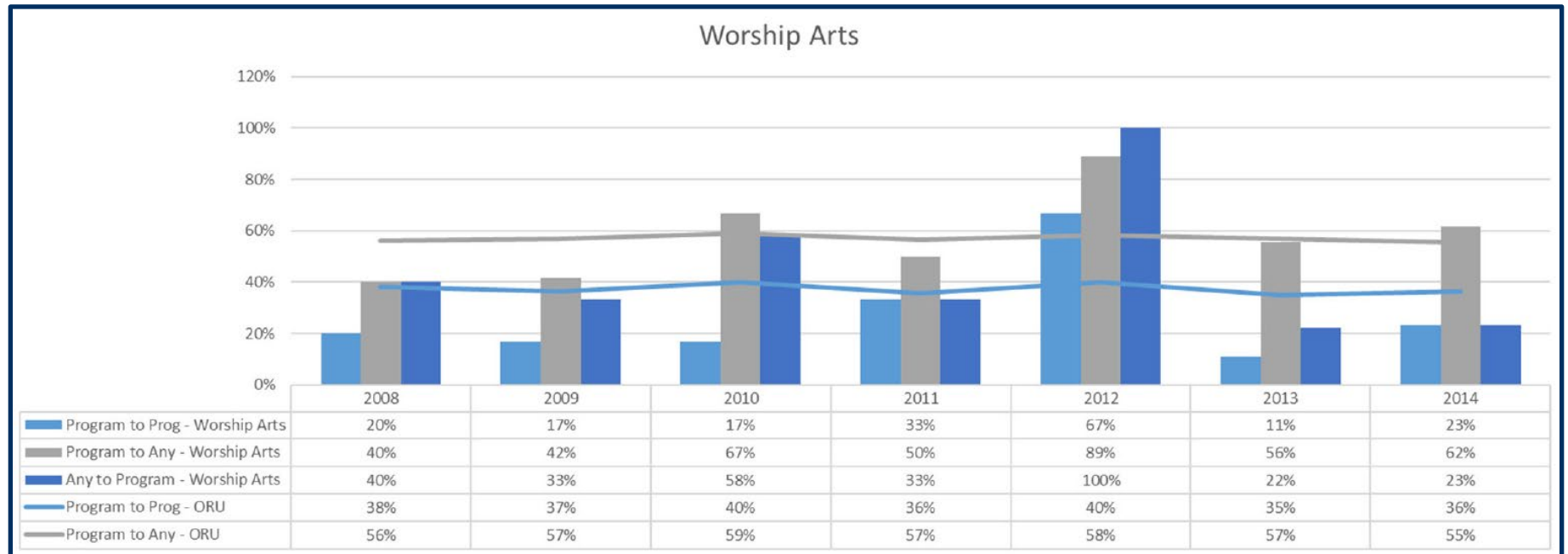
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I. Number of Majors | 2018 - 2021

Residential:

Fall 2018	Fall 2019	Fall 2020	Fall 2021
40	38	29	29

II. Graduation Rate | Cohort of 2008 - 2014



III. Program Outcomes

#	Program Outcome
1	Student will demonstrate the ability to competently lead worship by simultaneously playing and singing on either piano or guitar.
2	Student will design a worship service which includes music relevant to the pastoral theme and message.
3	Student will demonstrate the ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre) through both aural and visual analysis
4	Student will operate basic multimedia equipment (PA system, lighting, projection) associated with modern worship.
5	Student will demonstrate a working knowledge of the Biblical principles of worship as demonstrated in the ability to design and lead in a variety of worship venues.
6	Student will demonstrate the ability to compose, arrange, and improvise.

IV. Artifact Descriptions

1. Worship Internship (MUS 420)

15 weeks of supervised, intensive, and diverse workforce experience in respective area of subject matter(s).

Program Outcome	Criterion Description/Name	Level 4 Description	Level 3 Description	Level 2 Description	Level 1 Description	Level 0 Description
1	Ability to lead worship	1. Exhibits confidence 95% of the time. 2. Demonstrates purpose and direction 95% of the time. 3. Shows a working knowledge of the worship repertoire 95% of the time.	1. Exhibits confidence 85% of the time. 2. Demonstrates purpose and direction 85% of the time. 3. Shows a working knowledge of the worship repertoire 85% of the time.	1. Exhibits confidence 75% of the time. 2. Demonstrates purpose and direction 75% of the time. 3. Shows a working knowledge of the worship repertoire 75% of the time.	1. Exhibits confidence 65% of the time. 2. Demonstrates purpose and direction 65% of the time. 3. Shows a working knowledge of the worship repertoire 65% of the time.	1. Exhibits confidence 55% of the time. 2. Demonstrates purpose and direction 55% of the time. 3. Shows a working knowledge of the worship repertoire 55% of the time.
1	Playing either the piano or guitar	1. Plays with accuracy 95% of the time. 2. Plays with rhythmic security and vitality 95% of the time. 3. Demonstrates an ease of chords and chord voicing 95% of the time. 4. Demonstrates a	1. Plays with accuracy 85% of the time. 2. Plays with rhythmic security and vitality 85% of the time. 3. Demonstrates an ease of chords and chord voicing 85% of the time. 4. Demonstrates a	1. Plays with accuracy 75% of the time. 2. Plays with rhythmic security and vitality 75% of the time. 3. Demonstrates an ease of chords and chord voicing 75% of the time. 4. Demonstrates a	1. Plays with accuracy 65% of the time. 2. Plays with rhythmic security and vitality 65% of the time. 3. Demonstrates an ease of chords and chord voicing 65% of the time. 4. Demonstrates a	1. Plays with accuracy 55% of the time. 2. Plays with rhythmic security and vitality 55% of the time. 3. Demonstrates an ease of chords and chord voicing 55% of the time. 4. Demonstrates a

		comfort in any key 95% of the time.	comfort in any key 85% of the time.	comfort in any key 75% of the time.	Demonstrates a comfort in any key 65% of the time.	comfort in any key 55% of the time.
1	Singing	1. Sings in tune with a tone quality that is on par with professionals 95% of the time 2. Sings with rhythmic accuracy 95% of the time. 3. Employs clear diction 95% of the time.	1. Sings in tune with a tone quality that is on par with professionals 85% of the time 2. Sings with rhythmic accuracy 85% of the time. 3. Employs clear diction 85% of the time.	1. Sings in tune with a tone quality that is on par with professionals 85% of the time 2. Sings with rhythmic accuracy 85% of the time. 3. Employs clear diction 85% of the time.	1. Sings in tune with a tone quality that is on par with professionals 75% of the time 2. Sings with rhythmic accuracy 75% of the time. 3. Employs clear diction 75% of the time.	1. Sings in tune with a tone quality that is on par with professionals 65% of the time 2. Sings with rhythmic accuracy 65% of the time. 3. Employs clear diction 65% of the time.
2	The Worship Service Design & Function (MUS 417)	Creates an effective worship service relevant to the pastoral theme and message 90% of the time.	Creates an effective worship service relevant to the pastoral theme and message 80% of the time.	Creates an effective worship service relevant to the pastoral theme and message 70% of the time.	Creates an effective worship service relevant to the pastoral theme and message 60% of the time.	Creates an effective worship service relevant to the pastoral theme and message 50% of the time.
2	Worship Internship (MUS420)	Creates an effective worship service relevant to the pastoral theme and message 90% of the time.	Creates an effective worship service relevant to the pastoral theme and message 80% of the time.	Creates an effective worship service relevant to the pastoral theme and message 70% of the time.	Creates an effective worship service relevant to the pastoral theme and message 60% of the time.	Creates an effective worship service relevant to the pastoral theme and message 50% of the time.
3	Harmony I (MUS 101)	Successfully demonstrates the ability to work with the elements of music through visual analysis 90% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 80% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 70% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 60% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 50% of the time.

3	Harmony II (MUS 102)	Successfully demonstrates the ability to work with the elements of music through visual analysis 90% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 80% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 70% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 60% of the time.	Successfully demonstrates the ability to work with the elements of music through visual analysis 50% of the time.
3	Sight Singing/Ear Training I (MUS 103)	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 90% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 80% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 70% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 60% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 50% of the time.
3	Sight Singing/Ear Training II (MUS 104)	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 90% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 80% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 70% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 60% of the time.	Successfully demonstrates the ability to work with the elements of music through sight singing and aural analysis 50% of the time.
4	Intoduction to Music Production (MUS 105)	Demonstrates the ability to operate multimedia equipment 90% of the time.	Demonstrates the ability to operate multimedia equipment 80% of the time.	Demonstrates the ability to operate multimedia equipment 70% of the time.	Demonstrates the ability to operate multimedia equipment 60% of the time.	Demonstrates the ability to operate multimedia equipment 50% of the time.
4	Live Sound I (MUS160)	Demonstrates the ability to operate multimedia equipment 90% of the time.	Demonstrates the ability to operate multimedia equipment 80% of the time.	Demonstrates the ability to operate multimedia equipment 70% of the time.	Demonstrates the ability to operate multimedia equipment 60% of the time.	Demonstrates the ability to operate multimedia equipment 50% of the time.

5	Applied Lessons (MUS 001 - 047, MUS 124-127, 131, 135)	Demonstrates through the semester juries a performance skill of 90% accuracy.	Demonstrates through the semester juries a performance skill of 80% accuracy.	Demonstrates through the semester juries a performance skill of 70% accuracy.	Demonstrates through the semester juries a performance skill of 60% accuracy.	Demonstrates through the semester juries a performance skill of 50% accuracy.
5	Performance Group (MUS 061 - 075, 080 - 086)	Demonstrates through the semester concerts a performance skill of 90% accuracy.	Demonstrates through the semesterconcerts a performance skill of 80% accuracy.	Demonstrates through the semester concerts a performance skill of 70% accuracy.	Demonstrates through the semester concerts a performance skill of 60% accuracy.	Demonstrates through the semester concerts a performance skill of 50% accuracy.
6	Songwriting & Arranging (MUS 320)	Demonstrates an ability to create music with 90% accuracy	Demonstrates an ability to create music with 80% accuracy	Demonstrates an ability to create music with 70% accuracy	Demonstrates an ability to create music with 60% accuracy	Demonstrates an ability to create music with 50% accuracy
6	Skills for Worship (MUS 207, 210)	Demonstrates an ability to improvise with musical materials with 90% accuracy.	Demonstrates an ability to improvise with musical materials with 80% accuracy.	Demonstrates an ability to improvise with musical materials with 70% accuracy.	Demonstrates an ability to improvise with musical materials with 60% accuracy.	Demonstrates an ability to improvise with musical materials with 50% accuracy.
7	Hermeneutics (BIB 306)	Will apply skills learned in theology courses to the worship service setting with 90% success.	Will apply skills learned in theology courses to the worship service setting with 80% success.	Will apply skills learned in theology courses to the worship service setting with 70% success.	Will apply skills learned in theology courses to the worship service setting with 60% success.	Will apply skills learned in theology courses to the worship service setting with 50% success.

7	Teaching the Bible (CHRM 305)	Will apply skills learned in theology courses to the worship service setting with 90% success.	Will apply skills learned in theology courses to the worship service setting with 80% success.	Will apply skills learned in theology courses to the worship service setting with 70% success.	Will apply skills learned in theology courses to the worship service setting with 60% success.	Will apply skills learned in theology courses to the worship service setting with 50% success.
8	Dance for Worship (DANP 230)	Will apply skills learned in dance courses to the worship service setting with 90% success.	Will apply skills learned in dance courses to the worship service setting with 80% success.	Will apply skills learned in dance courses to the worship service setting with 70% success.	Will apply skills learned in dance courses to the worship service setting with 60% success.	Will apply skills learned in dance courses to the worship service setting with 50% success.
9	Cross Cultural Worship (MUS 170)	Will apply skills learned in ethnomusicology courses to the worship service setting with 90% success.	Will apply skills learned in ethnomusicology courses to the worship service setting with 80% success.	Will apply skills learned in ethnomusicology courses to the worship service setting with 70% success.	Will apply skills learned in ethnomusicology courses to the worship service setting with 60% success.	Will apply skills learned in ethnomusicology courses to the worship service setting with 50% success.
10	Lighting & Video for Music (MUS 165)	Will apply skills learned in music production courses to the worship service setting with 90% success.	Will apply skills learned in music production courses to the worship service setting with 80% success.	Will apply skills learned in music production courses to the worship service setting with 70% success.	Will apply skills learned in music production courses to the worship service setting with 60% success.	Will apply skills learned in music production courses to the worship service setting with 50% success.

11	Playwriting (DRAM 204)	Will apply skills learned in drama courses to the worship service setting with 90% success.	Will apply skills learned in drama courses to the worship service setting with 80% success.	Will apply skills learned in drama courses to the worship service setting with 70% success.	Will apply skills learned in drama courses to the worship service setting with 60% success.	Will apply skills learned in drama courses to the worship service setting with 60% success.
11	Directing (DRAM 336)	Will apply skills learned in drama courses to the worship service setting with 90% success.	Will apply skills learned in drama courses to the worship service setting with 80% success.	Will apply skills learned in drama courses to the worship service setting with 70% success.	Will apply skills learned in drama courses to the worship service setting with 60% success.	Will apply skills learned in drama courses to the worship service setting with 50% success.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

V. Primary Evidence

A. Program Outcomes

Data is not available.

B. Artifact Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

C. Criterion Outcomes

No data available.

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

Scale			
4.00	90%+	3.00	60%
3.66	80%	2.00	35%
3.33	70%	1.00	15%

D. University Whole Person Outcomes

ORU Whole Person Outcomes		2018 - 2019		2019 - 2020		2020 - 2021	
		n	score	n	score	n	score
1A	Biblical Literacy	73	3.82	10	4.00	12	3.75
1B	Spiritual Formation	16	3.63	24	3.83	4	4.00
2A	Critical Thinking, Creativity & Aesthetic Appreciation	114	3.57	65	3.54	42	3.54
2B	Global & Historical Perspectives	49	3.68	1	4.00	-	-
2C	Information Literacy	56	3.57	31	3.64	33	3.41
2D	Knowledge of the Physical & Natural World	18	3.77	4	3.67	2	4.00
3A	Healthy Lifestyle	15	2.53	35	2.91	18	2.57
3B	Physically Disciplined Lifestyle	27	3.63	48	2.65	31	3.11
4A	Ethical Reasoning & Behavior	93	3.76	78	3.32	30	3.83
4B	Intercultural Knowledge & Engagement	23	3.65	4	4.00	11	3.93
4C	Written & Oral Communication	81	3.46	35	3.44	23	3.76
4D	Leadership Capacity	63	3.55	57	3.75	39	3.84

VI. Program Assessment Process Description

Deans, chairs, and designated department assessment coordinators attend the bi-monthly, University-wide Program Assessment Day. The data charts measure student performance and competencies against University and departmental program learning outcomes. This information is then taken to the department by the chair and/or department assessment coordinator and discussed with the faculty for recommendation on improving certain areas, if necessary.

There is also a 5-Year Program Review for all academics departments, which serves as a comprehensive self-study. This not only provides program data for continuous review and improvement for academic programs without external accreditation, but also serves as a preparatory tool for those academic departments who are externally accredited.

VII. Continuous Program Improvement Description

Program Related:

Assessment of Compliance with NASM Standards for All Concentrations: The curricular requirements, goals and student learning outcomes are consistent with NASM standards. Student Learning Outcomes are taken from the NASM handbook and are used to design curriculum. Opportunities for leadership are integrated into various courses, and community service opportunities are strongly encouraged, although mandatory in some cases. Students are required to perform publicly in Music Seminar each semester. Students are evaluated via various tools such as term papers, presentations, internship, and exams. NASM guidelines for applied lessons are observed, and students are presented with myriad large and chamber ensemble experiences. Students are afforded access to quality instruments and gear as well as adequate facilities. Finally, there is a full-time faculty member over this program.

Results of the Program as Related to Its Purposes: Graduates are fulfilling their call as worship leaders in churches throughout the world in both traditional and blended styles of worship music. Because of ORU's global emphasis, and that the University currently serves students from all 50 U.S. states, many U.S. territories, and 115 nations, ORU hosts students from around the world who come to study in the music programs. This multi-cultural, multi-ethnic experience afforded to the students is like no other program within the state of Oklahoma, and possibly within the U.S. Because of the wide range of experiences and excellence in instruction and preparation through practicum experiences, the Music Department frequently receives calls and emails from churches around the U.S. seeking Worship Arts majors to serve their congregations.

General Music Department Assessment of Challenges and Plans for Addressing Challenges and Improving Results:

Student Preparation: The music faculty have been brainstorming solutions for the ever-increasing national trend of students matriculating with noticeable talent, yet with less-than-ideal or non-existent theory and aural skills, thus causing an overall increase in enrollment in the Fundamentals of Music course. This is not the majority of the incoming students, thankfully, but certainly enough to cause concern.

Contact with prospective students who did not test well on their placement exams would go a long way in helping the students to utilize any free time to focus on theory and aural skills development during their summer prior to matriculation. This will hopefully reduce the number of students enrolled in Fundamentals of Music and will give them the confidence they need to excel as a more competent musician.

Website/Recruitment: The ORU Music website, although recently overhauled, is not organized and user-friendly enough to be utilized as a recruitment or research tool. It is common knowledge that, via the initial Google search, department websites are the first place parents and students visit when researching schools and determining whether a school is of interest. The information for full-time and adjunct music faculty (most of whom teach applied lessons), music programs, audition requirements, and facilities pages are either not easily accessible, insufficient, or non-existent, and this poses a serious problem as it pertains to recruitment prospects. Even the course syllabi and degree plan sheets are accessed from two different URL links, neither of which are imbedded on departmental pages.

Even so, each department is responsible to find and report the kind of issues noted above to the appropriate venue on campus. Currently, a list of recommendations for the website is being compiled and will be forwarded to the appropriate department for changes, hopefully within the immediate future.

Unfilled Faculty Positions: The Music Department currently does not have each of the open faculty positions filled, causing consistent overloads in some areas. Some applied instrumental positions have gone unfilled for a few years. With no shortage of capable and credentialed local musicians, it is presumed that some of the inability to fill these positions is due to incompatibility with ORU's Christian worldview or Honor Code commitments for all faculty, staff, and students.

During Spring 2020, the department chair plans to look into the possibility of offering additional sections of certain courses and assign those to adjunct faculty who have been identified as having sufficient graduate music experience and/or credentialing.

Music Education Concerns: University Supervisors at ORU are given a stipend for each student teacher they supervise that semester. This is in addition to a full load that the University Supervisor is assigned in the Music Department. At times there may be as many as six student teachers a University Supervisor advises in one semester. This can be difficult to manage with a full semester load within the Music Department.