Department of Music
2022 Assessment Report

MISSION STATEMENT

The mission of the School of Music is to provide a comprehensive instructional program in music that will develop strong teachers, performers, composers, critical thinkers, scholars, and entrepreneurs. We strive to set and maintain high standards of musical excellence for a broad and diverse community of constituents while simultaneously creating a path to successful careers in the modern economy. We value an interdisciplinary education and work to collaborate with other departments/schools on campus in the belief that such efforts will broaden our sphere of influence, resulting in promotion of the role of arts in academic, local, and statewide communities. We recognize a responsibility to be of service to the greater region by providing leadership and public service to students and teachers in schools as well as communities throughout Montana and beyond. (Revised Fall, 2022)

DEPARTMENT ALIGNMENT WITH PRIORITIES FOR ACTION

After listing each departmental objective, indicate which of the five Priorities for Action the objective supports. In this section, you may also briefly describe any innovative or noteworthy programs/initiatives that support the Priorities for Action.

1. Develop degree-appropriate proficiency in music performance (PA 1, 2, 3)
2. Develop skills in music theory and aural perception (PA 1, 2, 3)
3. Develop skills in research and writing within the discipline of music (PA 1, 2, 3)
4. Develop core keyboard skills for all music majors (PA 1, 2, 3)
5. Program, teach, and perform a diverse and inclusive repertory of music (PA 4, 5)

STUDENT LEARNING GOALS, MEASUREMENT TOOLS, CURRICULAR MAP

Student Learning Goals	Freshman Assessment Measures	Sophomore Assessment Measures	Junior Assessment Measures	Senior Assessment Measures
1. Develop degree-appropriate proficiency in music performance on a declared major instrument or voice	*Pre-assessment* Students audition for studio professors to determine level of study *Summative Assessment* At the end of each semester, music majors perform a jury for faculty in their instrumental or voice area. A rubric designed for each area—woodwind, strings, brass, percussion, voice, etc.—is used to assess student achievement and progress toward proficiency.	*Summative Assessment* Every music major must successfully complete a UDRP (Upper-Division Recital Performance) to enroll in upper-division courses. Faculty use area-specific rubrics to measure technical and musical proficiency on the student's declared major instrument appropriate to the BA, BM, or BME degrees. (see appendix 1)	Junior Recital (not required of all music degrees) Instrumental and voice areas hold pre-recital hearings to determine whether a student is prepared to successfully complete a junior recital As in freshman and sophomore years, students complete an end-of-the-semester jury which evaluates progress.	*Formative Assessment* Instrumental and voice areas hold pre-recital hearings to determine whether a student is prepared to successfully complete a senior recital. *Summative Assessment* The capstone for most music students is a senior recital, which evidences their musicianship and technical ability on the major instrument.
2. Develop skills in music theory and aural perception	Music Theory I and II; Aural Perception I and II Pre-assessments before each unit; formative assessments gathered through online quizzes which generate assessment data keyed to specific learning outcomes (see appendix 2)	Music Theory III and IV; Aural Perception III and IV Formative assessments gathered through online quizzes which generate assessment data keyed to specific learning outcomes (see appendix 2)		
3. Critical Research and Writing Skills in the discipline		MUSIC HISTORY II All music majors complete a 10-page research paper incorporating primary and secondary sources in support of an argumentative thesis. Rubrics are used to gather formative and summative assessment data and provide	MUSI 415, 416, 417 All music majors take an advanced writing course in music in their junior or senior year. Their assigned essays model professional writing in the discipline: 1) Program Notes; 2) Critical Review of a Concert or Composition; 3)	

Student Learning Goals	Freshman Assessment Measures	Sophomore Assessment Measures	Junior Assessment Measures	Senior Assessment Measures
		feedback to students (see appendix 4)	Professional Conference Paper and Presentation. Each of these is evaluated by formative and summative assessment rubrics	
4. Basic Keyboard Skills for all music majors	Keyboard Skills I and II Pre-assessment to determine level of keyboard skill and placement into appropriate course level Formative Assessments in Keyboard Skills I and II linked to skills assessed in the Piano Proficiency Exam	Keyboard Skills III and IV *Summative Assessment* MUSI 296: Piano Proficiency Exam (see appendix 3)		
5. Program, teach, and perform a diverse and inclusive repertory of music *new	*Specific assessment measures in discussion	*Specific assessment measures in discussion	*Specific assessment measures in discussion	*Specific assessment measures in discussion

RESULTS and MODIFICATIONS

Learning Goal results	Modifications made to enhance learning
Develop skills in music theory and aural perception Freshman music theory courses have a higher fail rate compared to other courses in the major, which has a negative effect on retention.	1) Fewer learning outcomes and a slower pace for Theory I course 2) Implemented pre-assessments for each course unit and low-stake formative assessments before exams 3) Required online software linked to the theory textbook which makes assessment and gathering data easier

Learning Goal results	Modifications made to enhance learning
Basic Keyboard Skills and Proficiency Keyboard Skills instructors identified discrepancies in the way individual course sections prepared students for the Piano Proficiency Exam.	The keyboard area continues to expand its holistic rubric for each keyboard skill targeted in our piano proficiency exam. Knowing how key criteria for each skill is weighted will better prepare students for the exam and clarify expectations for instructors. We have also explored having a passing grade of 75% for Keyboard IV to serve as the fulfillment of the piano proficiency, per modified guidelines presented by our accrediting institution, the National Association of Schools of Music (November 2022 conference guidelines).
Program, teach, and perform a more diverse and inclusive repertory of music In examining our concert programming and curricular offerings, we decided we could do more to promote an inclusive and diverse learning environment for our students.	1) We created a cloud document to share concert program ideas and curricular changes 2) Ensembles programmed a more diverse concert season (e.g. 3-part Jazz and Justice Concert Series exploring the intersection of music and the civil rights movement) 3) Inclusion of more works by BIPOC, women, queer, and trans- composers in history and theory courses in the classroom and with invitations to guest artists and educators who identify as members of these communities, showcased in performances such as "Queer Cabaret," a shared production between the School of Music and the School of Theatre and Dance 4) Offered new upper-division history course devoted to works by marginalized composers, which is offered for a second time Spring, 2023 5) Created a new course "Hip Hop; Beats, Rhymes, and Culture" (ST: MUSI 191L) to be offered Spring, 2023, with hope of offering as a online course starting Fall 2023 (see Appendix 7) 6) Submitted an RTP Fall 2022 to expand on our Bachelor of Music in Composition degree to include a "Popular & Commercial" track to expand genres that have long been excluded from our program, and to focus on music technology within this primary area of study. Additionally, we have added exploratory courses such as "Applied Studio Start-Up" to offer more entrepreneurship skills to our students and have partnered with colleagues across the College of the Arts and Media, and College of Business, to develop a

Learning Goal results	Modifications made to enhance learning
	Creative Entrepreneurship Certificate (see Appendix 5 and Appendix 6)

FUTURE PLANS FOR CONTINUED ASSESSMENT

The School of Music is in the process of its "self-study" in preparation for our accreditation site visit by the National Association of Schools of Music in Spring, 2024. We are embracing this opportunity to examine our entire program, and to ask the difficult, yet exciting, questions about who we are and, most importantly, who are the students that we are serving in the 2022-23 academic year and beyond. This "self-study" is in conjunction with the College of the Arts and Media's strategic planning, and ideally will align with the current academic restructuring of the university. We spent Fall 2022 updating our Mission Statement, Unit Standards, and have now dived deeply into curriculum review.   Goals include more diverse representation across all courses, including performance ensembles, as evidenced by intentional repertoire choices, new classes, and RTPs and certificate proposals mentioned in above tables. We recognize we have much to do if we want to have sincere representation of multiple cultures. We have not prioritized the music of Native Americans and we wish to explore opportunities to embrace indigenous music and culture, and to partner with colleagues and artists in meaningful ways. We are committed to Diversity, Equity, Inclusion, and Justice, and will strive to better align our curriculum with this in mind. We feel it is our responsibility to provide a skills-based education for our students. For example, we have joined colleagues across the College of the Arts and Media and College of Business to develop a certificate (Creative Entrepreneurship Certificate) that will allow our music students, and all CAM students, the opportunity to develop basic entrepreneurial skills for success in the modern economy.

APPENDICIES

1. Sample assessment rubric for upper-division required performance
2. Sample assessment data linked to learning outcomes in music theory courses
3. Skills assessed in piano proficiency exam
4. Sample assessment rubrics for music research and writing proficiency
5. Course syllabus for "Applied Studio Start-Up" MUSI 391, first offering Spring 2023
6. Sample flyer for College of the Arts and Media Creative Entrepreneurship Certificate (in progress)
7. Course flyer for "Hip-Hop: Beats, Rhymes, Culture" MUSI 191L, first offering Spring 2023

UNIVERSITY OF
MONTANA | SCHOOL OF MUSIC
**COLLEGE OF THE ARTS
AND MEDIA**

THE UNIVERSITY OF MONTANA – MISSOULA

UPPER-DIVISION RECITAL PERFORMANCE FORM

WOODWIND INSTRUMENTS

Student's Name: _____   Instrument: _____   Date: _____

Instructor: _____   Degree Program: _____

Standards for Evaluation

Students in BME, BA, BM Composition programs:

- At least two contrasting pieces are to be performed.

Students in BM Performance program:

- Perform at least two contrasting pieces, one of which is to be memorized.

All students should demonstrate:

- a characteristic good tone on their instrument,
- be able to perform with a good sense of pitch and clear articulation,
- have technical command of the work(s) being performed,
- be able to show an understanding of the musical expression of each piece.

Areas of Evaluation	First Work	Second Work	Third Work
Tone:			
Rhythm:			
Intonation:			
Articulation:			
Phrasing:			

Technique:	
Overall Effect:	

Additional comments:

Area(s) of most need:

Strong Points:

☐Pass   ☐No Pass   Evaluator's Signature _____ Print Initials _____

THE UNIVERSITY OF MONTANA – MISSOULA

UPPER-DIVISION RECITAL PERFORMANCE FORM

BRASS INSTRUMENTS

Student's Name: Instrument: Date:

Instructor: Degree Program:

Standards for Evaluation

Students in BME, BA, BM Composition programs:

- Perform at least two pieces in contrasting style for a total of approximately fifteen minutes.

Students in BM Performance program:

- Perform at least two pieces of contrasting style, one to be memorized, for a total performance of approximately fifteen minutes.

During the pre-UDRP:

- candidate must be able to perform from memory all major and minor scales

- demonstrate sight-reading proficiency
- understand the various ensemble skills (performing with an accompanist, duets, etc.) appropriate to their degree program

(See other side for written comments and evaluator's signature)

Areas of Evaluation	First Work	Second Work	Third Work
Tone: focus, fullness, color, clarity, control, consistency			
Intonation: initial pitch, pitch adjustment in performance, problematic tendencies			
Technique: finger/slide facility, accuracy, consistency, flexibility, range, rhythm			

Articulation: definition, evenness, control, speed, style **Artistry/Phrasing:**	
Stage Presence:	
Additional Comments:	

Area(s) of most need:

Strong Points:

___Pass___No Pass   Evaluator's Signature _____ Print Initials _____

Appendix 2: Sample Assessment Theory

Results for [REDACTED]@umconnect.umt.edu):
- Grades Accepted Until: **04/23/21 11:59 PM**
- Last Submission Date: **02/10/21 04:51 PM**
- Date Completed: **02/10/21 03:19 PM**
- Questions Answered: **55**
- Current Level/Score: **Level 3+ / 1515**
- Submitted Grade: **100%**
- Time Spent: **60:19**

[Override Grades Accepted Until Date] [Override Grade]

Learning Objective	Performance*
Terminology and Concepts	
Analysis	
Concepts (Forms)	
Analysis (Sonata and Sonatina)	
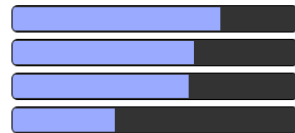
*The length of each bar indicates the average number of points earned for questions in each Learning Objective: longer bars = better performance.

[Reset Submission]   [Back to overall results]
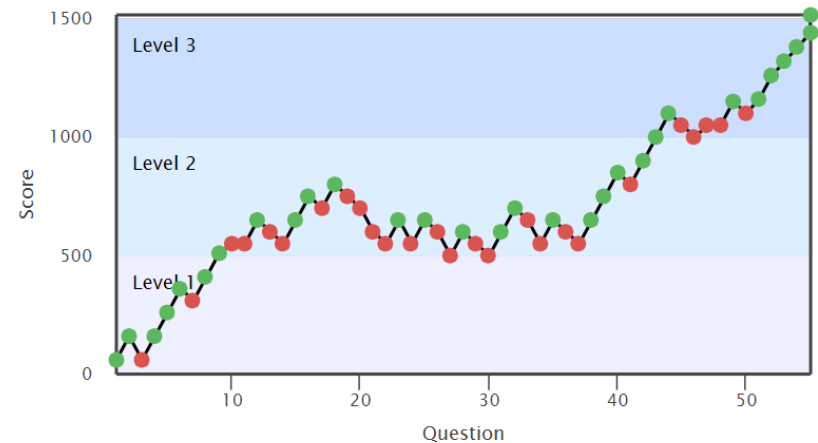
Example of Targeted Learning Outcome Results

Question Difficulty: Your Students vs. All Students

Your Students' Difficulty

Rated Difficulty for All Students

- Learning Objectives
- Questions
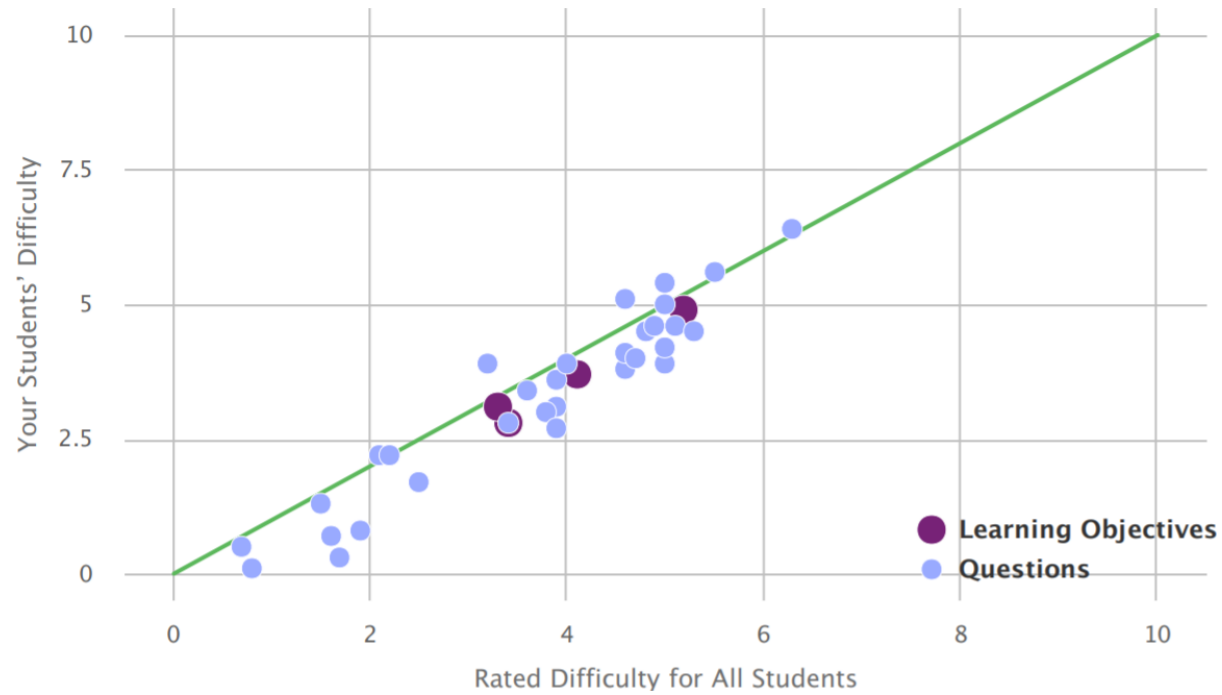
Learning Outcomes Class Performance

Class Activity Report | Learning Objectives / Questions

Show results for: | Export Report Data

422312 (Music Theory IV (Spring 2021)) ▼

Overall means for **31 questions**
• Mean Question Difficulty (0 = Easiest; 10 = Hardest)
   Rated: **3.9**
   Your Students: **3.5**
• Mean Percent Correct: **55.8%**
• Mean Time Spent: **0:51**
• Mean Count: **37.1**

Question Difficulty: Your Students vs. All Students ☰

Your Students Difficulty / Rated Difficulty for All Stude

● Learning Objectives Questions

Expand Scatterplot / View Legend

Hide Questions

Search: [ ]

Question/Objective	Bloom's Level	Rated Difficulty*	Your Students' Difficulty*	Relative Difficulty*	Mean Percent Correct	Mean Time Spent	Count	
Terminology and Concepts		**3.3**	**3.1**		**58.4%**	**0:43**	**286**	
Multiple-Choice: What is the term that describes a short pause at the end of the...	remembering	0.8	0.1		100.0%	0:09	30	Review
Drag-to-the-Blanks: Complete the following sentence.	understanding	3.2	3.9		48.8%	0:55	43	Review
Drag-the-Choices: Which of the following are types of transitions that can occur in a...	remembering	2.2	2.2		73.0%	0:24	37	Review
Drag-to-Order: Please put the following subsections of a sonata exposition in the...	remembering	1.5	1.3		84.4%	0:19	32	Review
Drag-the-Choices: What are some key differences between sonata form in the Classical...	understanding	5.0	4.2		43.1%	0:58	51	Review
Drag-to-Match: Please match the following formal sections of sonata form with the...	understanding	2.5	1.7		80.0%	0:46	35	Review
Drag-the-Choices: Which of the following are differences between sonatina form and...	understanding	5.5	5.6		20.7%	1:00	58	Review
Analysis		**4.1**	**3.7**		**51.8%**	**0:45**	**255**	
Drag-the-Choices: The following question refers to the first movement of Beethoven's...	analyzing	4.7	4.0		44.9%	0:45	49	Review
Drag-the-Choices: The following question refers to the first movement of Beethoven's...	analyzing	4.6	4.1		42.9%	0:53	42	Review
Drag-the-Choices: The following question refers to the first movement of Beethoven's...	analyzing	4.6	5.1		22.2%	1:07	45	Review
Drag-to-the-Blanks: Drag the word to complete the sentence.	analyzing	1.6	0.7		100.0%	0:33	27	Review
Multiple-Choice: The following question refers to the first movement of Beethoven's...	analyzing	3.6	3.4		58.1%	0:26	31	Review
Multiple-Choice: The following question refers to the first movement of Beethoven's...	analyzing	4.0	3.9		63.3%	0:41	30	Review
Multiple-Choice: The following question refers to the first movement of Beethoven's...	analyzing	4.6	3.8		58.1%	0:39	31	Review
Concepts (Forms)		**3.4**	**2.8**		**67.7%**	**0:44**	**359**	
True-False: The recapitulation follows the same tonal scheme as the exposition.	remembering	4.9	4.6		53.2%	0:16	47	Review
Drag-to-the-Blanks: Fill in the blanks to complete the sentences.	remembering	2.1	2.2		77.1%	0:45	35	Review
Drag-to-Match: Match the term to its definition.	understanding	3.9	2.7		69.2%	1:44	39	Review
Multiple-Choice: What is the name of a form that is like a sonata form but on a...	remembering	0.7	0.5		95.2%	0:00	21	Review
Drag-the-Choices: Select the features of a sonata-form exposition in the Classical era.	understanding	4.8	4.5		40.0%	0:53	50	Review
Drag-to-the-Blanks: Fill in the blanks to complete the sentence.	remembering	1.9	0.8		93.9%	0:32	33	Review
Multiple-Choice: Which is not a characteristic of the second theme group in a major-key...	remembering	3.9	3.6		60.5%	0:46	38	Review
Drag-the-Choices: Which statements describe a Classical-era sonata form, and which...	understanding	3.8	3.0		59.4%	0:47	32	Review
Drag-to-the-Image: Drag the names of the large sections of sonata form to their...	remembering	1.7	0.3		100.0%	0:25	29	Review
Drag-the-Choices: Select the features of a transition in a sonata form.	understanding	3.9	3.1		62.9%	0:47	35	Review
Analysis (Sonata and Sonatina)		**5.2**	**4.9**		**40.0%**	**1:17**	**250**	
Drag-to-the-Blanks: Study the excerpt from Mozart's Piano Sonata in F Major, K. 332, mvt. ...	analyzing	5.3	4.5		43.9%	0:36	41	Review
Drag-to-the-Blanks: Study the excerpt from Mozart's Piano Sonata in G Major, K. 283, mvt. ...	analyzing	5.1	4.6		47.2%	1:26	36	Review
Drag-to-Order: The excerpt provided below is the beginning of the first theme from...	analyzing	6.3	6.4		16.4%	1:46	55	Review
Drag-to-the-Blanks: Study the excerpt from Mozart's Piano Sonata in F Major, K. 332, mvt. ...	analyzing	5.0	5.4		30.3%	1:13	33	Review
Drag-to-the-Blanks: Study the excerpt from Mozart's Piano Sonata in F Major, K. 332, mvt. ...	analyzing	5.0	5.0		40.6%	1:51	32	Review
Drag-to-the-Blanks: Study the excerpt from Mozart's Piano Sonata in F Major, K. 332, mvt. ...	analyzing	5.0	3.9		58.1%	0:57	31	Review
Multiple-Choice: Listen to the following excerpt from Mozart's Piano Sonata in F Major,...	analyzing	3.4	2.8		68.2%	0:47	22	Review

APPENDIX 3: Keyboard Skills Piano Proficiency Assessment

1. SCALES – ALL major scales and white-key minor scales (harmonic form lonely tow octaves; may be played hands separately

2. REPERTOIRE—one solo piece from the standard repertoire—memorization is optional, i.e. Classical sonatina movement; Baroque prelude or dance, etc.

3. ACCOMPANIMENT—Perform a prepared accompaniment with soloist, i.e., art song, instrumental piece with piano, etc.

4. TWO-HANDED VAMPING ACCOMPANIMENT—Each candidate will demonstrate at sight the ability to provide a suitable accompaniment for a meloey where the chord symbols are given. Use root in the LH, and chords in the RH. Chords will include secondary dominant. The piece will be given to you **at sight** at the exam. (Keys: up through 4 sharps and 4 flats)

5. HARMONIZATION AND TRANSPOSITION—demonstrate the ability to harmonize a simple melody **at sight** without the chord symbols given. You will use the I, IV, V7, or I, IV, V7 primary chords in root position only. Play the melody in the RH and the chords in the LH. Then you will transpose the melody only to another key as chosen by the examiner.

6. POPULAR SELECTION AND IMPROVISATION—Demonstrate a prepared harmonization of a popular melody, i.e. a Broadway tune, or an old standard as you might find in a face book. The LH chords must be played with an interesting and appropriate accompaniment pattern. **Candidates will then demonstrate the ability to improvise a melodic line in the RH using the same LH chords of the popular selection.**

7. SIGHT READING—two-voice textured piece to read at sight during the exam.

8. SATB SCORE READING—An SATB open vocal score will be made available two weeks ahead of a scheduled exam. You should be prepared to play any combination of two voices simultaneously (with two hands—STANDING) without pedal. Use of logical fingering choices expected.

9. HYMN—Prepare a four-part hymn and be able to play fluently. Proper use of the pedal will be demonstrated.

10. STAND, PLAY, AND SING—Prepare a simple tune in a singable key that you will play a chordal accompaniment for, while standing and SING the tuen at the same time. (i.e. Twinkle; Happy Birthday; Amazing Grace, etc.)

APPENDIX 4: Research and Writing Rubrics

Grading Rubric for MUSI 301 Prospectus and Bibliography

"A" work shows the following:

• A clear and proficient thesis that makes a defensible claim appropriate for a 10-page paper and provides a roadmap for the major sections of your paper

• 3-4 paragraphs (1 for each section of your paper) that describe the sections of your paper and the arguments you'll make based on your own analysis and information from primary and secondary sources. You should refer specifically to the sources you'll use, and your evidence should be logically sound. You do not need to provide in-text citation for your sources, but you should refer to them specifically enough that I can find them in your bibliography.

• An annotated bibliography with 10-20 sources formatted alphabetically in Chicago/Turabian style (see PDF on Moodle—the last page shows you the proper layout)

• Annotations for your bibliography that describe how each source will be beneficial to your arguments

• Writing that is proofread and largely free of spelling, grammatical, and mechanical errors

"B" work shows the following:

• A largely proficient thesis, but weak in one or more of the following criteria: 1) making a claim; 2) appropriate for 10 pages; 3) establishing a roadmap

• 3-4 paragraphs describing the sections of your paper, but with some inconsistencies in evidence, logical argumentation, or content

• An annotated bibliography with 10-20 sources but is inconsistently formatted according to Chicago/Turabian style (see PDF on Moodle—the last page shows you the proper layout)

• Writing that shows some inconsistencies in spelling, grammatical, and/or mechanical errors

"C" work shows the following:

• A generally weak thesis, or one that is a research question rather than a clear thesis

• Vague or insufficient evidence for your supporting arguments

• Lapses of logic in your arguments

• Lacks the minimum 10 sources. Insufficient annotations.

• Writing that has persistent errors in spelling, grammar and mechanics

<u>"D" and "F" work shows the following:</u>

• Little regard for the assignment guidelines

• 5 or fewer sources

• No annotations for your bibliography

• Serious and persistent errors in spelling, grammar, and mechanics

FINAL PAPER: GRADING RUBRIC

"A" papers show advanced proficiency in writing and argumentation (at the sophomore level) and meet the following criteria:

- Length: 10 full pages in 12-point Times New Roman (or comparably sized) font.
- A clear thesis in the first paragraph that takes a stand and provides a roadmap for your paper
- A thesis convincingly supported by (1) independent analysis and interpretation of primary sources; (2) supporting evidence drawn from secondary sources of a scholarly nature.
- Well-organized content throughout the body of the paper that follows the roadmap established by your original thesis and proceeds with clear topic sentences for each paragraph.
- A satisfying conclusion that does more than summarize your thesis and supporting arguments
- Footnotes and a bibliography that are consistent with Chicago/Turabian Style manuals
- Clear prose that is appropriate in style for a formal paper and largely free of grammatical and mechanical errors.
-

"B" papers show basic proficiency in writing and argumentation (at the sophomore level) and meet the general checklist for A papers, but are lacking in one or more areas:

- Length: 9-10 full pages
- A generally clear thesis with a few minor issues (e.g. lacking in originality, non-argumentative, lacking a roadmap, etc.)
- A thesis that is generally supported by (1) independent analysis and interpretation of primary sources; (2) supporting evidence drawn from secondary sources of a scholarly nature.
- Generally clear organization, with minor inconsistencies
- A clear conclusion, but one that does little more than restate your thesis and summarizes your arguments.
- Footnotes and a bibliography that generally follow Chicago/Turabian guidelines but contain a few inconsistencies and errors
- Generally clear prose with some inconsistencies or lapses in style, mechanics, or grammar.

"C" papers approach proficiency in writing and argumentation (at the sophomore level), but are deficient in one or more areas:

- Length: 7-10 full pages
- A problematic thesis
- Inconsistent support and argumentation that is problematic in its use of primary and secondary sources.
- Haphazard organization

- An unsatisfying conclusion
- Footnotes and Bibliography with persistent errors
- Unclear prose that contains consistent lapses in style, mechanics or grammar.

"D" papers are deficient in several areas and don't exhibit writing proficiency (at the sophomore level):

- 6-10 pages
- problematic thesis
- Inconsistent support and argumentation that is problematic in logic and use of primary and secondary sources.
- Haphazard organization
- An unsatisfying conclusion
- Footnotes and Bibliography with persistent errors
- Unclear prose that contains consistent lapses in style, mechanics or grammar.
-

"F" papers are deficient in all areas and lack evidence of writing proficiency and argumentation:

- 6 or fewer pages
- Shows little regard for assignment criteria and objectives
- A plagiarized paper (which will also earn you an F for the course).

APPENDIX 5: Course Syllabus for "Applied Studio Start-Up" MUSI 391

UNIVERSITY OF
MONTANA

College of the Arts and Media

Applied Studio Start-Up
Developing and Managing Your Teaching Studio
MUSI 391
Spring 2023–3 Credits
Tuesday/Thursday 5:30-6:50
Dr. Katie E. Martin, Assistant Adjunct of Voice
katie.martin@umt.edu
Music Building Room 11

Course Description

A three credit upper-division (300 level) course aimed to equip students with a tangible tool kit in order to start their own applied music or arts studio. Course outcomes will include practical business necessities and strategies that students can immediately utilize in order to become working professionals in their field upon graduation. Students will investigate the applied studio and work to tangibly build their own studio throughout the course of the semester. The course will focus on four main areas: Big Idea/Dream, Planning, Building, and Implementation/Sustainment of the teaching studio. Sophomores may register with consent of the instructor.

Outcomes

Each student will be equipped to leave this class with:

-A real-world plan to open their own applied studio

-knowledge of various studio models

-a simple website

-ledger book/business binder

-marketing strategies and supplies (business cards, flyers, social media, etc.)

-a lesson binder (a customized binder to aid in teaching)

-knowledge of fundamental business necessities like a business license, bank account, simple tax knowledge, essential accounting skills and tools available to help with these needs.

APPENDIX 6: Sample flyer for College of the Arts and Media Creative Entrepreneurship Certificate (in progress)

NEW OFFERING!

CREATIVE ENTREPRENEURSHIP CERTIFICATE

Gain skills geared for arts and media careers!

This certificate provides:

- Business management and administrative skills needed for success across the creative industries

- Practicum or internship opportunities

- Undergraduate courses across the College of the Arts and Media, College of Business, and Department of Public Administration and Policy

Available to all College of the Arts and Media students within your four-year course plan. 12+ credits.

Get more information from your academic advisor or the UM course catalog: https://catalog.umt.edu/

NEW GEN-ED CLASS AVAILABLE TO ALL:

"Hip-Hop: Beats, Rhymes and Culture"

MUSI 191L
Offered Spring 2023
ST:HipHop Beats,Rhymes,Culture
CRN 34129
3 credits, MWF 12:00-12:50pm

This is a brand new course, taught by drummer/songwriter/new UM professor **John Wicks**,who has written and recorded with **Bruno Mars, CeeLo Green** *(Goodie Mob, Gnarls Barkley, The Voice)***, RZA** *(WuTang Clan)***,** and is a founding member of pop group **Fitz & The Tantrums.**

It will trace hip-hop from its 1970s origins in the Bronx, New York to its position worldwide, focusing on historical progression as well as examining important social issues embedded in the music and culture. Students will be presented a wide array of important music, films and readings to enhance their understanding of hip-hop music and its cultural importance.

REGISTER NOW!