

# Assessment Diagram of the Bachelor of Arts in Music Education

## Learning Outcomes, Curriculum Map and Assessment Overview

Institutional Learning Outcomes	WASC Core Competencies	Bachelor of Arts Program Learning Outcome	National Association of Schools of Music Standards	California Standards	Curriculum Map: How students master learning outcomes			Method of Assessment	Criteria for Success
					Introduced	Developed	Mastered		
<p><b>Learning:</b> <i>Informed by our Christian Faith</i></p> <p>Members of the PLNU community will:</p> <ul style="list-style-type: none"> <li>display openness to new knowledge and perspectives</li> <li>think critically, analytically, and creatively and</li> <li>communicate effectively</li> </ul>	<p>Written communication</p> <p>Oral Communication</p> <p>Information Literacy</p>	<p>Demonstrate essential competencies in musicianship skills in written music theory, Aural Skills, and keyboard Musicianship</p>	<p>Students must acquire an understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal and visual analyses and aural dictation (NASM, VIII, B, 2a)</p>		MUT100 MUT120	MUT121	MUT432 MUT443	<p>Entrance/Exit Examination in all basic materials</p> <p>Original Hymn composition</p> <p>Original Art Song Composition</p> <p>Hymn Arrangement for strings</p> <p>Final Choral Arrangement</p>	<p>Students will score no less than 80% cumulatively and on each level</p> <p>Students will place no lower than the "Proficient" level in all categories of their composition</p>
			<p>In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential (NASM IX L, 3b, 3)</p>		MUA141  MUA131	MUA142 MUA143*  MUA132*		<p>Skills-assessment exam given every semester</p>	<p>90% of students will complete the Keyboard Proficiency exam by the end of the Sophomore year</p>
		<p>Become conversant with the outline of music history and literature, and an awareness of significant non-Western music styles...</p>	<p>Students must acquire a basic knowledge of music history and repertoires through the present time, and the ability to place music in historical, cultural and stylistic contexts (NASM VIII, B, 4)</p>		MUH101	MUH331 MUH332 MUH334	MUH333	<p>Pre/post test on listening, style and repertory</p> <p>Annotated Bibliography and Paper proposal</p> <p>Research oriented paper</p> <p>Oral presentation using video, presentation software, graphics and audio sources</p> <p>Paper, performance and oral presentation</p>	<p>75% of students will place no lower than the "Proficient" level in all categories of their project</p>
		<p>Develop a broad conceptual understanding of music learning in elementary and secondary school settings and pedagogical methods appropriate to each level.</p>	<p>Students must acquire knowledge of content, methodologies, philosophies, materials technologies, and curriculum development for general music (NASM IX, L, 3c, 1b)</p>		MUA201-204		MUE495	<p>Develop a first-year string curriculum</p> <p>Maintain a video archive demonstrating developing performance abilities on a variety of instruments</p>	<p>75% of students will place no lower than the "Proficient" level in all categories of their project</p>
<p><b>Growing:</b> <i>In a Christ-Centered Faith Community</i></p> <p>Members of the PLNU community will:</p> <ul style="list-style-type: none"> <li>demonstrate God-inspired development and understanding of self and others</li> <li>live gracefully within complex environmental</li> </ul>	<p>Quantitative Reasoning</p> <p>Critical Thinking</p>	<p>Develop applied music skills in one primary performance area in both solo and ensemble settings.</p>	<p>Students must acquire technical skills requisite for artistic self expression in at least one major performance area</p> <p>Students must acquire an overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory</p> <p>Students must acquire the ability to read at sight with fluency demonstrating general musicianship and appropriate level of skill (NASM VII, B, 1a-c)</p>		MUA100's	MUA200's	MUA300's	<p>Jury videos are evaluated along with self-reflection for ongoing improvement</p> <p>Long term, ongoing practice log journaling discipline of purposeful practicing</p> <p>Monday recitals are video recorded and accompanied by self reflection</p> <p>Produce a Junior-level recital of 30 minutes of music</p>	<p>75% of students will place no lower than the "Proficient" level in all categories of their project</p>

and social contexts		Develop and articulate a clear application of the concepts of calling role, path and purpose	There must be clear descriptions of what students are expected to know and be able to do upon completion and guidance, advising and mentoring shall be adequate to support the achievement of purposes (NASM III, I, 2f-g)		MUH101	MUA101	MUH 421	Entrance essay on musical calling and role Regular Concert attendance Exit essay summarizing contact interviews and articulating role, path, purpose and reflection on the entrance essay	Students will attend no less than 12 concerts per semester 80% of students place in "Proficient" in each category of the final essay
		All students will demonstrate proficiency in advanced conducting skills including the integration of score reading, technique, style, analysis, performance practice and rehearsal technique.	The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups in general classroom situations (NASM IX, L, 3b, 1)		MUA212	MUA312	MUA313	Students will demonstrate acquisition of advanced conducting skills by leading a live, video-recorded ensemble, generating a self-reflection of their video and soliciting feedback from three peers	80% of students will achieve "proficient" on their first attempt. >90% on their second attempt.
<b>Serving:</b> <i>In a Context of Christian Faith</i> Members of the PLNU community will: • engage in actions that reflect Christian discipleship in a context of communal service and collective responsibility • serve both locally and globally.		Students will prepare and participate in ensemble performances by developing an attitude of collaborative service, individual preparation, camaraderie, regular rehearsal attendance, and best efforts.	Students must acquire growth in artistry, technical skills, collaborative competency and knowledge of repertory through regular ensemble experiences . . . which should vary both in size and nature (NASM, VIII, B, 1f)		MUP332, 333, 334 MUP336, 337, 338 MUP339, 341, 342, 344			Ensembles will tour regularly where concert hosts complete a written evaluation after each performance Ensembles participate yearly in festivals where the groups are assessed by outside evaluators Ensembles will maintain a video library of performances that are evaluated by an outside consultants on a rotating basis for tone, precision, intonation, repertory and performance practice.	Evaluations will demonstrate "Satisfactory" or higher on all tour concerts Ensembles will place no lower than the previous year and no lower than "Satisfactory" Ensembles will evaluate as "at or exceeding standards" for ensembles at similar institutions

\* —students are required to attain "Proficiency" in these areas rather than "Mastery"