

Assessment Diagram of the Bachelor of Music in Composition

Learning Outcomes, Curriculum Map and Assessment Overview

Institutional Learning Outcomes	Bachelor of Music in Composition Program Learning Outcome	National Association of Schools of Music Standards	Curriculum Map: How students master learning outcomes			Method of Assessment	Criteria for Success
			Introduced	Developed	Mastered		
<p>Learning: Informed by our Christian Faith</p> <p>Members of the PLNU community will:</p> <ul style="list-style-type: none"> display openness to new knowledge and perspectives think critically, analytically, and creatively and communicate effectively 	<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 Original Hymn composition</p> <p>Original Art Song Composition</p> <p>Hymn Arrangement for strings 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>Students must acquire keyboard competency (NASM VIII, B 1e)</p>	MUA141	MUA142 MUA143		Skills-assessment exam given every semester	80% of students will complete the Keyboard Proficiency exam by the end of the Sophomore year
		<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 Research oriented paper Oral presentation using video, presentation software, graphics and audio sources</p> <p>Paper, performance and oral presentation</p>	75% of students will place no lower than the "Proficient" level in all categories of their project
	<p>Synthesize applications of diverse genres and media in the composition of original works using small and large ensembles, non-tonal materials and electronic media.</p>	<p>Students must demonstrate competency to work with both electronic and acoustic media, work with a variety of forms, styles and notations and apply principles of scoring appropriate to particular compositions (NASM IX, C, 3a)</p>	MUC252	MUC352	MUC452	<p>Jury at end of semester presenting serial writing, piano piece, art song and small ensemble</p>	<p>75% of students will place no lower than the "Proficient" level in all categories of their project</p>
						<p>Jury at end of semester presenting tonal and non-tonal writing, "Pierrot" ensemble, electro-acoustic media and longer instrumental writing</p> <p>Jury and recital presenting larger forces and longer works combining both tonal and non-tonal writing</p>	
<p>Growing: In a Christ-Centered Faith Community</p> <p>Members of the PLNU community will:</p> <ul style="list-style-type: none"> demonstrate God-inspired development and understanding of self and others live gracefully within complex environmental and social contexts 	<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 ¹ MUA300's ¹		<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>	75% of students will place no lower than the "Proficient" level in all categories of their project
	<p>Develop and articulate a clear application of the concepts of calling role, path and purpose</p>	<p>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)</p>	MUH101	MUA101	MUH 421	<p>Entrance essay on musical calling and role</p> <p>Regular Concert attendance</p> <p>Exit essay summarizing contact interviews and articulating role, path, purpose and reflection on the entrance essay</p>	<p>Students will attend no less than 12 concerts per semester</p> <p>80% of students place in "Proficient" in each category of the final essay</p>
	<p>All students will demonstrate proficiency in basic conducting skills</p>	<p>Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation (NASM VIII, B, 1d)</p>	MUA212	MUA312 or MUA313 *		<p>Students will demonstrate proficient conducting skills by leading a live, video-recorded ensemble, generating a self-reflection of their video and soliciting feedback from three peers</p>	80% of students will achieve "proficient" on their first attempt. >90% on their second attempt.

	Demonstrate mastery of advanced tonal, timbral and formal concepts	Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques and procedures to develop a composition from concept to finished product (NASM IX, C 3a)	MUT220 MUC252	MUT221 MUC352	MUT302 MUC452	Demonstrate a knowledge of post-tonal materials through an original analysis, presentation and paper of a modern work Demonstrate a knowledge of reductive analysis through an original Schenkerian analysis, presentation and paper	Students will place at "Mastery" in at least 8 of the 10 categories of each assignment
<p>Serving: <i>In a Context of Christian Faith</i> Members of the PLNU community will:</p> <ul style="list-style-type: none"> 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 highest 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
	Produce a substantial body of original compositions using a variety of tonal languages, performance forces and expressive content	Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience (NASM IX, C, 3c)	Composition Forum	Juries and Student Recitals	MUC477	Students attend bi-weekly composition for a where they must perform at least twice per semester. Must perform at least once per semester on a Monday recital Will perform a recital consisting of no less than 45 min's of original works Students must enter at least 3 competitions in their Jr and Sr years and be evaluated by an outside, independent panel	75% of students will place no lower than the "Proficient" level in all categories of their project

* —Students in the BMus in Composition are required to demonstrate "Proficiency" rather than "Mastery" in this area

¹ —Students in the BMus in Composition are not required to achieve the 200 level in a performance area but are encouraged to maintain a performance area and complete a jury each semester.