

Assessment Diagram of the Bachelor of Arts in Music and Ministry

Learning Outcomes, Curriculum Map and Assessment Overview

Institutional Learning Outcomes	Bachelor of Arts 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 	Written communication	Demonstrate essential com-petencies in musicianship skills in written music theory, Aural Skills, and keyboard Musicianship	Students must acquire an understanding of the common elements and organizational patterns of music and their interaction, the ability fo employ this understanding in aural, verbal and visual analyses and aural dictation (NASM, VIII, B, 2a)	MUT100 MUT120	MUT121	MUT432 MUT443	Entrance/Exit Examination in all basic materials Original Hymn composition Original Art Song Composition Hymn Arrangement for strings Final Choral Arrangement	Students will score no less than 80% cumulatively and on each level Students will place no lower than the "Proficient" level in all categories of their composition
		Students must acquire keyboard competency (NASM VIII, B 1e)	MUA141	MUA142 MUA143	Skills-assessment exam given every semester	90% of students will complete the Key-board Proficiency exam by the end of the Sophomore year		
	Oral Communication	Become conversant with the outline of music history and literature, and an awareness of significant non-Western music styles...	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)	MUH101	MUH331 MUH332 MUH334	MUH333	Pre/post test on listening, style and repertory Annotated Bibliography and Paper proposal Research oriented paper Oral presentation using video, presentation software, graphics and audio sources Paper, performance and oral presentation	75% of students will place no lower than the "Proficient" level in all categories of their project
		Information Literacy	Students must demonstrate substantial knowledge of the traditions, techniques and materials used in worship music	Students will demonstrate an understanding of musical religious practice including orders of worship, hymnology, administrative structures and the relationships between sacred music and its interrelationship with other art forms. (NASM IX E, 3b)	MUH101	CMU314 CMU315 CMU202	CMU433 CMU451	Assessment through various practica that demonstrate competency and knowledge of Christian traditions that include the implementation of hymnody, calendar year, and various art forms that enhance the worship experience
<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 under-standing of self and others live gracefully within com-plex environmental and social contexts 	Critical Thinking	Develop applied music skills in one primary performance area in both solo and ensemble settings.	Students must acquire technical skills requisite for artistic self expression in at least one major performance area 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 Students must acquire the ability to read at sight with fluency demonstrating general musicianship and appropriate level of skill (NASM VII, B, 1a-c)	MUA100's	MUA200's	*MUA300's	Jury videos are evaluated along with self-reflection for ongoing improvement Long term, ongoing practice log journaling discipline of purposeful practicing Monday recitals are video recorded and accompanied by self reflection	75% of students will place no lower than the "Proficient" level in all categories of their project
		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
		Students must demonstrate a maturing conducting skill through score reading, musicality and stylistic knowledge, error detection and knowledge of rehearsal techniques.	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation (NASM VIII, B, 1d)	MUA212	MUA312	CMU451	Students will demonstrate acquisition of basic 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 "profi-cient" on their first attempt. >90% on their second attempt.

<p>Serving: In a Context of Christian Faith</p> <p>Members of the PLNU community will:</p> <ul style="list-style-type: none"> engage in actions that re-reflect Christian discipleship in a context of communal service and collective responsibility serve both locally and globally. 		<p>Students will prepare and participate in ensemble performances by developing an attitude of collaborative service, individual preparation, camaraderie, regular rehearsal attendance, and highest efforts.</p>	<p>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)</p>	<p>MUP332, 333, 334 MUP336, 337, 338 MUP339, 341, 342, 344</p>	<p>Ensembles will tour regularly where concert hosts complete a written evaluation after each performance</p> <p>Ensembles participate yearly in festivals where the groups are assessed by outside evaluators</p> <p>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.</p>	<p>Evaluations will demonstrate "Satisfactory" or higher on all tour concerts</p> <p>Ensembles will place no lower than the previous year and no lower than "Satisfactory"</p> <p>Ensembles will evaluate as "at or exceeding standards" for ensembles at similar institutions</p>
		<p>Students will complete a semester-long internship in a church-music ministry setting, be given leadership responsibilities and be mentored by a professional music staff member.</p>	<p>Students must receive at least one public demonstration of performance abilities and practicum opportunities within or beyond the institution that lead to demonstrations of competency . . . an internship or similar formal experience is strongly recommended (NASM IX E, 3d)</p>	<p>CMU451</p>	<p>The internship will produce video recordings of a planned and conducted rehearsal, congregational song, a designed and executed worship service and all ancillary functions. All are peer, self and mentor reviewed.</p>	<p>Students will complete no less than 80% of the recommended activities for their internship of which none will fall lower than the "Proficient" range and at least two must fall in the "Mastery" range.</p>

*--students in the BA in Music and Ministry are required to demonstrate "Proficiency" rather than "Mastery" of this area