

**Department of Music**  
**PLO Data for BA in Music, Fa2022 - Sp2023**

**Department Learning Outcome (Teach)**—*Music graduates will develop both a broad knowledge of their discipline and specific skills in performing, teaching and directing music.*

**Program Learning Outcomes (Teach):**

1. Demonstrate essential competencies in musicianship skills in written theory, aural skills, and keyboard musicianship.
2. Develop applied music skills in one primary performance area in both solo and ensemble settings.
3. Become conversant with the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.

**Department Learning Outcome (Shape)**—*Students will develop characteristics necessary to strengthen and contribute to the musical life of the communities where they work and live.*

**Program Learning Outcomes (Shape):**

4. All students will demonstrate proficiency in basic conducting skills.
5. Students will participate in ensemble performances through regular rehearsal attendance and highest efforts as demonstrated through high-level collegiate performance.

**Department Learning Outcome (Send):** *Graduates will be prepared to serve as musicians in a changing world through their technical and professional abilities. This includes preparation for careers in the arts and entertainment industry, music education, praise and worship and graduate study.*

**Program Learning Outcomes (Send)** 

6. Develop and articulate a clear application of the concepts of calling, role, path and purpose as they apply to the discipline of music.

**Department of Music**  
**PLO Data for BA in Music: Fa 2021 - Sp2022**

**Learning Outcome 1**

Demonstrate essential competencies in musicianship skills in written theory, aural skills, and keyboard musicianship.

**Outcome Measures**

1. Written Theory—Entrance/Exit Exams in MUT1000 and MUT1020,
2. ~~MacGamut Levels in MUT2020,~~ and
3. Piano Proficiency Exam

**Criteria for Success**

1. 75% of students will score at least an 80 on the Final Exam of MUT1020
2. ~~60% of students will achieve at least Level 5 on the Melodic and Harmonic Dictation of MacGamut by MUT2020~~
3. 60% of students will pass the Piano Proficiency Exam by the end of the sixth semester

**Aligned with DQP Learning Areas**

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

**Longitudinal Data**

**Freshman Music Theory Entrance/Exit Exam**

**Table 1**—Results of the Music Theory Entrance/Exam showing the number of students taking the exam, average scores on the way in and on the way out and percentage of students that achieve the benchmark.

Year	No. of entering freshmen	Average entrance score	Average exit score	Percentage of students scoring 80 or higher
2013-14	27	10	86	84%
2014-15	17	13	76	65%
2015-16	25	14	84	92%
2016-17	11	35	97	91%
2017-18	14	27	89	93%
2018-19	12	23	87	91%
2019-20	*	*	*	*
2020-21	20	36	81	65%
2021-22	16	29.54	79.3	38%
2022-23	12	8.73	80.83	58.33%

\* —covid year, no data collected

### Piano Proficiency Exam

**Table 2**—Results of the Piano Proficiency Exam through Spring 2023, organized by student cohort from 2015 through 2023, showing the cumulative percentage of the class that completed all sections of the test, by number of semesters.

	# of semesters	1	2	3	4	5	6	7	8	9	10	11	12	14	Current Student Not Yet Passed	LEFT PLNU*	Grand Total
2006		0.00%	0.0625	6.25%	6.25%	6.25%	0.00%	18.75%	0.00%	6.25%	25.00%	6.25%	0.00%	6.25%	0.00%	12.50%	100.00%
2007		17.65%	0.05882353	11.76%	0.00%	5.88%	0.00%	0.00%	5.88%	0.00%	41.18%	0.00%	5.88%	0.00%	0.00%	5.88%	100.00%
2008		0.00%	0.14285714	14.29%	14.29%	7.14%	0.00%	0.00%	21.43%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	28.57%	100.00%
2009		10.53%	0.21052632	0.00%	10.53%	0.00%	15.79%	5.26%	21.05%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	15.79%	100.00%
2010		6.25%	6.25%	12.50%	6.25%	18.75%	6.25%	18.75%	6.25%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	25.00%	100.00%
2011		0.00%	0.00%	9.52%	4.76%	0.00%	9.52%	4.76%	19.05%	4.76%	14.29%	0.00%	0.00%	0.00%	0.00%	28.57%	100.00%
2012	26	0.00%	0.00%	15.38%	50.00%	61.54%	73.08%	76.92%	100.00%	--	--	--	--	--	0.00%	0.00%	100.00%
2013	14	7.14%	42.86%	64.29%	64.29%	71.43%	85.71%	85.71%	--	--	--	--	--	--	0.00%	14.29%	100.00%
2014	22	4.55%	4.55%	27.27%	40.91%	45.45%	68.18%	77.27%	90.91%	100.00%	--	--	--	--	0.00%	0.00%	100.00%
2015	11	9.09%	36.36%	45.45%	54.55%	90.91%	100.00%	--	--	--	--	--	--	--	0.00%	0.00%	100.00%
2016	14	7.14%	35.71%	71.43%	85.71%	85.71%	85.71%	85.71%	92.86%	--	--	--	--	100.00%	0.00%	0.00%	100.00%
2017	16	12.50%	25.00%	37.50%	56.25%	68.75%	--	75.00%	--	--	--	--	--	--	0.00%	25.00%	100.00%
2018	15	13.33%	20.00%	60.00%	60.00%	73.33%	93.33%	--	--	100.00%	--	--	--	--	0.00%	0.00%	100.00%
2019	18	44.44%	50.00%	55.56%	72.22%	77.78%	88.89%	94.44%	100.00%	--	--	--	--	--	0.00%	0.00%	100.00%
2020	13	30.77%	61.54%	69.23%	76.92%	84.62%	--	--	--	--	--	--	--	--	15.38%	0.00%	100.00%
2021	12	0.00%	25.00%	33.33%	41.67%	--	--	--	--	--	--	--	--	--	58.33%	0.00%	100.00%
2022	15	0.00%	33.33%												66.67%	0.00%	100.00%
2023																	

### MacGamut Levels at the end of MUT2020

**Table 3**—MacGamut levels in Melodic and Harmonic dictation at the end of Music Theory III (MUT220)

Year	No of Students	Students at Melodic Level 5	Students at Harmonic Level 5
2014-15	8	63%	50%
2015-16	11	36.4%	45.5%
2016-17	17	88%	82%
2017-18	11	87%	81%
2018-19	8	100%	92%
2019-20	*	*	*
2020-21	No longer used	No longer used	No longer used
2021-22	No longer used	No longer used	No longer used
2022-23	No longer used	No longer used	No longer used

### Conclusions Drawn from Data

While entrance and final music theory exam scores still demonstrate student improvement over the course of study, overall final scores declined again. The lower starting metric does indicate a higher level of improvement.

The Piano Proficiency test completion rate, updated through Fall 2022, continues to show a decrease in the number of students in both 2021 and 2022 cohorts completing the test. This is also because of a drop in the number of students attempting the piano proficiency exam early in their college career.

**Changes to be Made Based on Data**

Because no replacement for the MacGamut metric has been identified yet, music faculty should create a new LO and start with a new baseline.

**Rubric Used**

No rubric, uses an exam.

## BA in Music

### **Learning Outcome 2**

Develop applied music skills in one primary performance area in both solo and ensemble settings.

### **Outcome Measures**

Private lesson juries at the end of the semester

### **Criteria for Success**

75% of students will score at least Proficient in 8 of the 10 areas.

### **Aligned with DQP Learning Areas**

1. **Specialized Knowledge**
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. **Applied and Collaborative Learning**
5. Civic and Global Learning

### **Longitudinal Data**

**Table 4**—Showing the averages across all juries from the Common Applied Rubric where an 8 is the lowest number in the Proficient category and 10 is Exemplary and the percentage of students that are at or above level.

	Number of students	Repertory and Style	Technical Progress	Musicality and Performance
Sp2016		8.95	8.43	8.69
Sp2017		8.6—95%	8.8—92%	8.9—93%
Sp2018		8.55—91%	8.2—89%	8.7—89%
Sp2019		8.76—93%	8.3—91%	8.6—86%
Sp2020		*	*	*
Sp2021	61	*	*	*
Sp2022	54	8.68 – 69%	8.36 – 66%	8.21 – 63%
Sp2023	57	8.88 – 74%	8.46 – 73%	8.56 – 70%

### **Conclusions Drawn from Data**

Spring 23 jury forms for some performance areas were created with an old rubric using a different scale. Faculty adjusted scores to compensate.

Increases in average scores and in the percentage of students achieving at least the minimum level of proficiency could indicate that students are recovering from the pandemic and that the achievement gap of the pandemic years is closing.

### **Changes to be Made Based on Data**

None.

### **Rubric Used**

Revised Strings Rubric for Applied Juries. (See next page)

## Revised Strings Rubric for Applied Juries *(Sept 2016)*

### Revised Strings Rubric for Applied Juries *(Sept 2016)*

Item	Exemplary (5)	Proficient (4-3)		Developing (2-1)		Initial (0)	Comments
<b>Repertory and Style</b>							
Repertory and Selection	Repertory is exceptional, creative and innovative	Selections are appropriate to course level. Musical and technical challenges demonstrate growth		Selections demonstrate essential skills and offer some opportunities for the student to display progress		Repertory is either well below or beyond the student's ability Minimal evidence of progress	
	5	4	3	2	1	0	
Meter, Rhythm and Style	Nuanced use of tempo and rhythm is used to communicate at a high level. Tempos are technically brilliant.	Tempos are secure and convey a strong grasp of playing style. Rhythmic nuance is used to communicate lines and emotional connection.		Tempo is significantly slower /faster than suggested tempo. Misplaced rhythms and/or discrepancies in rhythm are uncomfortable. Limited use of rhythmic nuance.		Inaccuracies and muddiness mar performance. Little or no demonstration of playing style or improvement from previous semesters.	
	5	4	3	2	1	0	
<b>Technical Progress</b>							
LH--Technical Facility	Smooth, natural, and seemingly effortless throughout selections. Professional technique is impressive and technically brilliant. Intonation is secure even in technically difficult and awkward passages. Lush, warm vibrato.	Fluid technique and technical growth is evident throughout selections. Technical passages are secure and the performance demonstrates a wide range of technical work and contribute to the musical presentation. Secure, even vibrato.		Technique is improving although difficulties are still evident. Technical passages are limited. Intonation suffers at time and interferes with the performance. Some improvement has been made but more is needed. Inconsistent vibrato.		Technique is awkward and incorrect/misplaced pitches noticeably hamper the performance. Technical difficulties and intonation problems from previous semesters are still evident, unchanged and unaddressed. Vibrato starts and stops or is missing.	
	5	4	3	2	1	0	
Bow Hand and Bowing	Full range of articulations and bowings are accurate and effortless throughout selections and communicate a sophisticated and professional understanding of playing style	Wide range of articulations and bowings demonstrate an understanding of playing style. Musical style changes appropriately from piece to piece and bow changes are fluid, nuanced		Inaccuracies and muddiness communicate a lack of knowledge of or inability to engage playing styles. Some improvement is visible but more is needed.		Inaccuracies and muddiness mar performance. Little or no demonstration of playing style or improvement from previous semesters.	
	5	4	3	2	1	0	
Tone Quality	Professional, full and characteristically mature tone. Exceptional support, depth and volume throughout selections	Tone is characteristic, secure, and supported. The improvement and growth is evident.		Tone can tend to feel insecure and tenuous at times. Tone is not always centered or characteristic. Some improvement is visible but more is needed.		Tone often loses focus and/or support and is uncharacteristic. Little or no improvement from previous semester	
	5	4	3	2	1	0	

Item	Exemplary (5)	Proficient (4-3)		Developing (2-1)		Initial (0)	Comments
Dynamics and Contrast	Exceptional use of dynamic contrasts to richly communicate full range of dynamic possibilities.	Played as written and observed dynamic contrasts. Dynamics creatively communicated an appropriate level of musical understanding.		Observed most of the written dynamics and at times used dynamics in a creative manner to fashion the line. Some improvement is visible.		Dynamic markings are not communicated and performance does not engage the full dynamic, performing range. Little or no progress from previous semesters.	
	5	4	3	2	1	0	
<b>Musicality and Performance</b>							
Phrasing	Exceptionally planned and executed phrasing communicates mature and professional musicality	Phrasing clearly used to communicate the musical line. Strong evidence of musical growth from previous semesters.		The musical line suffers at times from unclear, poorly executed or missing phrasing. Improvement from previous semesters is evident but more is needed.		Performance visibly suffers from phrasing that is either inconsistent or completely missing. The musical line is not communicated and no improvement is evident.	
	5	4	3	2	1	0	
Musicianship/Communication	Exceptionally high level of emotional involvement conveys a deep understanding of the music and a desire to communicate an emotional connection with the music.	Appropriate style is maintained throughout the selections and emotional involvement is readily visible. Strong growth from previous semesters.		Communicates appropriate style and emotional connection is evident at times. Some growth is visible but more is needed.		Incorrect style or lack of any stylistic change from piece to piece. Performer is emotionally detached from the music. No growth from previous semesters.	
	5	4	3	2	1	0	
Appearance and Performance		Appearance and deportment are appropriate and thoughtfully planned.		Appearance and deportment are acceptable and do not detract from the performance.		Appearance and/or deportment are noticeably inappropriate and visually uncomfortable.	
		2		1		0	
<b>SCORE</b>							

Comments:

## BA in Music

### Learning Outcome 3

Become conversant with the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.

### Outcome Measures

Final Papers/Projects in ~~MUH3031, 3032, or 3033~~ in MUH 3040 or 3041

### Criteria for Success

75% of students will score at least Proficient in 8 of the 10 areas.

### Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

### Longitudinal Data

**Table 5—** Showing the average scores on the final papers in MUH3041

	Number of students	Paper Content (60)	Style/Research (40)	Total
SP2014—MUH332		55.6	35.97	91.57
SP2016—MUH332		51.35	34.96	86.30
FA2016—MUH332		53.42	32.89	86.31
FA2018—MUH332		48.6	32.8	81.4
FA2020—MUH3032	21	54.6	33.4	88
SP23—MUH 3041	11	96.54	97.46	96.95

### Conclusions Drawn from Data

(Beginning in Fall 2021, MUH 3031, 3032, and 3033 were replaced by new courses MUH 3040 and MUH 3041, combining the material of the three previous two-unit courses into two three-unit courses. MUH 3041 is assessed instead of MUH 3040, because Commercial Music students do not take Music History I, so our LO would not capture the data from those students.)

The dramatic rise in scores on MUH 3041 final papers reflects changes in the curriculum and teaching method for the revised course.

### Changes to be Made Based on Data

None at this time.

### Rubric Used

(See next page)

**MUH 332 SP2016 PAPER - Grading Rubric--Paper Content (60%)**

	Topic/Thesis Statement	Works/conclusions	Content/Conclusions	Original ideas	Organization	Length
A (10) A- (9.5)	Appropriate topic is narrow enough to cover in 10 pages, T.S. is clear, and paper is focused on this idea throughout.	1-3 works are analyzed or referred to and in-depth analysis/conclusions are presented.	Supporting details are cited and explained. Appropriate, detailed observations and ideas support succinct and pertinent conclusions.	Original ideas, thoughts and analysis are included.	Organization of both proposed paper and assignment is clear and appropriate.	9-11 pp
B (8.5)	Appropriate topic is fairly narrow , t.s. is stated, and the paper is focused on this one idea throughout.	1-3 works are analyzed or referred to and some in-depth examples/ conclusions are presented.	Supporting details are cited and somewhat explained. Ideas and observations support conclusions.	One's own original thinking is obvious.	Organization of either proposed paper or assignment is clear and appropriate.	8 or 12 pp.
C (7.5)	Topic is rather broad or loosely related to period, TS is present but not always followed	1-3 works are analyzed or referred to and examples/conclusions are broad or only loosely related to topic.	Some supporting details are cited or somewhat explained. Few ideas to support conclusions.	Few original ideas are incorporate.	Organization of either proposed paper or assignment is not always clear.	7 or 13 pp.
D (6.5)	Topic is broad and/or not related to period, T.S. is not clearly written, proposal lacks unifying focus	No works are analyzed or referred to and examples/conclusions are broad and loosely related to topic.	Supporting details hard to follow and poorly explained. Few relevant ideas.	Original ideas are almost entirely missing.	Organization of either proposed paper or assignment is weak.	6 or 14 pp.
F (5.5)	Topic is very broad and/or not related to period, no T.S.	Works are not appropriate and/or no meaningful conclusions are presented.	Few supporting, relevant or substantive ideas, details and/or conclusions.	Original ideas are not included.	Organization of both proposed paper and assignment is unclear.	5 or 15 pp.

**Writing Style/Research (40%)**

	Flow, ease of understanding	Grammar, Spelling, Punctuation, Sentence structure	Works Cited (bibliography)	Bibliographic and Note form
A (10) A- (9.5)	Paper flows well; the writing is logical and easy to understand.	Grammar, spelling, punctuation and sentence structure are correct.	The list of works cited is thorough (8+); includes specific journal articles, books, web sites and general music reference materials (e.g. <i>The New Groves' Dictionary of Music and Musicians</i> ).	Form used for bibliography follows a standard format and is used consistently throughout. All borrowed ideas are correctly cited.
B (8.5)	Paper flows fairly well; for the most part it is easy to understand and is logical.	Care has been taken to avoid errors in grammar, spelling, punctuation and sentence structure.	The bibliography reflects a survey of the literature including some journal articles, books and general music reference materials (6-7 sources).	For the most part, form of bibliography and citations for all borrowed ideas follows a standard format, is used consistently.
C (7.5)	Overall writing is clear; some paragraphs could be easier to understand.	Some problems with grammar, spelling, punctuation and/or sentence structure are present.	Bibliography is rather general, lacking in journal articles and specific books (4-5 sources).	Some inconsistency in bibliographic and citation form.
D (6.5)	Paper lacks flow; not easy to understand.	Numerous problems with grammar, spelling, punctuation and/or sentence structure.	Bibliography is minimal; mostly general sources are used (2-3 sources).	Inconsistent bibliographic and citations form and/or use.

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F (5.5)	Numerous syntactical errors prohibit understanding.	Unacceptable level of grammar, spelling, punctuation and or sentence structure.	Bibliography is unacceptable. There are no journal articles and/or appropriate books.	Widespread problems with bibliography or citation form. Plagiarism is evident.
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## BA in Music

### **Learning Outcome 4**

All students will demonstrate proficiency in basic conducting skills.

### **Outcome Measures**

Final Projects in ~~MUA3012 or 3013~~ MUA 2012 or 3014

### **Criteria for Success**

75% of students will score at least Proficient in 8 of the 10 content areas.

### **Aligned with DQP Learning Areas**

1. Specialized Knowledge
2. **Broad Integrative Knowledge**
3. Intellectual Skills/Core Competencies
4. **Applied and Collaborative Learning**
5. Civic and Global Learning

### **Longitudinal Data**

	Number of students	Avg. Score on Final Project	Percent at Proficient or Higher
Sp 2016		91	92% (23 of 25)
Sp 2017		90	89% (16 of 18)
Sp 2018		89	91%
Sp 2019		93	100%
Sp 2020		*	*
Sp 2021	3	95	100%
SP2022 – MUA 2012	15	97.26	100%
SP2023 – MUA 2012	14	95.42	100%

\* Pandemic, no data collected

### **Conclusions Drawn from Data**

(The final papers or projects in MUA 2012 – Beginning Conducting, and MUA 3014 – Instrumental Conducting have been used as the basis for this data since FA21.)

The average score on the MUA 2012 final project declined slightly from 2022 to 2023.

### **Changes to be Made Based on Data**

None at this time

### **Rubric Used**

*See next page*

## Grading Rubric for Conducting Final

### 100 point possible

1. \_\_\_\_\_ 20 %- Conduct in 7/8
2. \_\_\_\_\_ 10 %- Conduct in  $\frac{3}{4}$
3. \_\_\_\_\_ 10% Cue Flute/violin
4. \_\_\_\_\_ 10% Conduct in 2/2
5. \_\_\_\_\_ 10 % Cue flute/Violin again on “p”
6. \_\_\_\_\_ 10% Cue rest of the orchestra
7. \_\_\_\_\_ 10% Cue Choir with forte dynamic
8. \_\_\_\_\_ 10% Sub-divide 2<sup>nd</sup> to the last measure
9. \_\_\_\_\_ 10% Dramatic cut off with tympani

## BA in Music

### **Learning Outcome 5**

Students will participate in ensemble performances through regular rehearsal attendance and highest efforts as demonstrated by meeting or exceeding expectations for collegiate-level performances.

### **Outcome Measures**

Every three years ensemble directors will pull together a packet of information consisting of:

- four semesters of concert programs
- 2 or 3 recordings of the ensemble
- a 2 to 3-page summary of the ensemble explaining its size, makeup, concerts and tours, mission, outreach, service to PLNU, recruiting for the department and similar items
- syllabi

These items are placed in a shared folder and sent out along with a questionnaire to a blind evaluator at another university. The evaluator is chosen by the Department Chair from a University similar to PLNU.

### **Criteria for Success**

All of our ensembles will be able to demonstrate that they are Meeting Expectations for a collegiate-level ensemble.

### **Aligned with DQP Learning Areas**

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

### **Longitudinal Data**

Dr. Dan Jackson provided documentation of an assessment of PLNU Concert Choir by an adjudicator at the Fall 22 Biola Choir Festival. The adjudicator's comments are provided as an attachment to this report.

### **Conclusions Drawn from Data**

Only one performing ensemble, Concert Choir, participated in adjudicated events during the previous three-year period.

### **Changes to be Made Based on Data**

In Summer 2023 new Program Learning Outcomes will be established.

### **Rubric Used**

There is no rubric for this Learning Outcome. Rather, the individual evaluations of ensembles provided by external adjudicators are the assessment tool.

## BA in Music

### **Learning Outcome 6**

Develop and articulate a clear application of the concepts of calling, role, path and purpose as they apply to the discipline of music.

### **Outcome Measures**

Final Paper in MUH4031

### **Criteria for Success**

75% of Students will score Proficient in all categories

### **Aligned with DQP Learning Areas**

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

### **Longitudinal Data**

	Students	Define Role	Describe Path	Articulate Purpose	Interview Summary	Information Literacy
Sp2015	9	3.23	3.07	2.65	3.43	--
Sp2016	19	3.89	3.68	3.79	3.84	--
Sp2017	14	4-100%	3.86-100%	4-100%	3.36-79%	2.1-43%
Sp2018	13	4-100%	3.34-100%	4-100%	3.89-81%	2.3-53%
Sp2019	15	4-100%	3.43-100%	4-100%	3.71-83%	3.1-61%
Sp2020	13	*	*	*	*	*
Sp2021	10	3.82 – 91%	4 – 100%	4 – 100%	3.64 – 100%	*
Sp2022	14	-	-	-	-	-
new		Paper Content	Style Research	TOTAL		
Sp2023	11	96.54	97.36	96.95		

### **Conclusions Drawn from Data**

All students scored proficient in Spring 2023. There is a new faculty instructor for this course. He averaged two scores - for the total.

### **Changes to be Made Based on Data**

The new instructor will determine a new oral report metric. It doesn't directly correspond to the assignment he gave in the course, so it will have to change. Particularly, the "Interview summary" category will be deleted entirely.

### **Rubric Used**

The below Rubric for MUH 4031 Final Essay doesn't correspond to the assignment as it currently exists.

## Rubric for MUH 431 Final Essay

Item	Beginning-1	Basic-2	Proficient-3	Advanced-4
<b>Define professional role aspiration</b>	No clearly stated role aspiration	General role drawn from broad categories is identified	Role is defined in connection to personal attributes and interests	Specific role is defined and integrated with discussion of personal path and purpose
<b>Describe plausible career path</b>	No clearly identified path	Identified path inconsistent with selected role	Identified path consistent with role but only developed in general terms	Identified path consistent with role and developed with specificity
<b>Articulate Purpose</b>	Does not articulate a specific purpose	Articulates a broad sense of purpose but is not linked concretely to selected role	Articulates a purpose consistent with role but is not explained with specific applications	Articulates a purpose consistent with role and developed with specific application examples
<b>Summary of Contact Interviews</b>	Interviews missing	Interviews included but contents not complete	Interview contents complete but lack integration with students role, path and purpose discussion	Interview contents complete and synthesized within students role, path and purpose discussion