

Department of Music
Core Competency Data for BA in Music: Fa 2024 - Sp 2025

Core Competence: Critical Thinking

Students will be able to examine, critique and synthesize information in order to arrive at reasoned conclusions.

Outcome Measure

MUH 4031 - Faith, Life and Music ("Role, Path, Purpose" Reflection Essay)

Criteria for Success

80% of students will reach 12 points or above on the provided rubric (~70% or above).

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

Year	# of students	Depth of Insight (average)	Effective Writing (average)	Use of Evidence (average)	Percent at proficiency
SP2025	7	4	4	4	100%

Conclusions Drawn from Data

The student appear to be having a positive experience with this metric for measure Critical Thinking

Changes to be Made Based on Data

No changes will be made as this is the first year we have used this assignment to measure Critical thinking skills for the Music Department. (See below for more rationale)

Rubric Used

Rubric created by Music Faculty for Core Competency: Critical Thinking

Reflections on Past Musical Growth and Plans For Future Development				
Criteria	Mastery (4)	Proficiency (3)	Incipency (2)	Insufficiency (1)
Depth of Insight	Reflections show profound insight, deep engagement, self-awareness, and self-assessment of personal musical growth, with clearly stated improvement areas and future development plans.	Reflections show fairly thoughtful consideration of personal musical growth with somewhat limited depth of insight or less-than-clear plans for the future.	Reflections show basic ideas about personal musical growth, but lack significant depth of insight.	Reflections lack meaningful insights about personal musical growth.
Effective Writing	Reflections are exceptionally well-written, error free, articulate, and expressive, showcasing the student's ability to communicate effectively.	Reflections are quite well-written, mostly error free, articulate, and expressive, reasonably effectively conveying thoughts and emotions.	Reflections are adequately written, are moderately error free, and express thoughts, but may lack clarity or emotional depth.	Reflections are poorly written, contain several significant errors, and/or lack clear expression of thoughts and emotions.
Use of Evidence	Reflections consistently present specific and relevant examples, anecdotes, or experiences that support the points being made.	Reflections include relevant examples, anecdotes, or experiences to support most points being made.	Reflections include limited examples, anecdotes, or experiences, or they include examples which may not effectively support the points being made.	Reflections lack appropriate examples, anecdotes, or experiences.

Music Core Competencies

Core Competency: Written Communication

Students will be able to effectively express ideas and information to others through written communication.

Outcome Measure

MUH 4031 - Faith, Life and Music ("Salt and Light" Essay)

Criteria for Success

80% of students will reach 12 points or above on the provided rubric (~70% or above).

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

Year	# of students	Content(average)	Organization (average)	Syntax and Mechanics (average)	Percent at proficiency
SP2025	7	4	4	4	100%

Conclusions Drawn from Data

Music students are given the "Role, Path, and Purpose" assignment during their freshman year in the MUH1001 class. During the senior year they are asked to look at the essay they wrote during their freshman year and rewrite it based on their experience at PLNU and their future goal. Most of their live's objectives have changed during their 4 years at PLNU. This is a crucial assignment given to them in our capstone course. (Faith Life and Music)

Changes to be Made Based on Data

I do not think it is necessary to change this assessment since it is the first time we have used it to assess critical thinking.

Rubric Used

WRITING				
<i>Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.</i>				
	Capstone 4	Milestones 3 2		Benchmark 1
Content	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience).
Organization	Demonstrates detailed attention to and successful execution of writing task including organization, presentation, and formatting.	Demonstrates logical flow with well-structured paragraphs and presentation.	Demonstrates clear organization with identifiable sections and adequate presentation.	Attempts to use a consistent system for basic organization and presentation.
Syntax and Mechanics	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the writing has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	Uses language that sometimes impedes meaning because of errors in usage.

SP 2025—Department of Music Core Competencies Assessment Report

Core Competency: Quantitative Reasoning

Students will be able to engage musical materials using quantitative tools.

Outcome Measure

12-Tone Compositional Matrix and Analysis

Criteria for Success

80% of the students will be score an 80% or higher (16 out of 20 pts) on the 12-Tone section of the Final Exam.

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

	Year		
	2024-25		
No of Students	9		
No of Students Proficient	8 (89%)		

There is no longitudinal data for this Competency yet since it is being measured for the first time by this assignment. In years past, this Competency was measured by the Math portion of the ETS exam and there was no way to correlate the data generated by the two instruments.

Conclusions Drawn from Data

The math data for Music students is drawn from a section of the Final Exam for Music Theory III (MUT2020) that features a composition from a Serial Composer. For 2025, this composition was Arnold Schoenberg's String Quartet No. 4, op 37 (1936) first movement, first page. The assignment asked students to do the following:

- Identify the main row in numbers
- Plug the row into an online matrix builder
- Use the matrix to identify the rows used to construct the inner voices and any changes that take place on the first page
- The composer's choice of rows should be clearly marked with a box around the row number. Thus the Vln I would be marked as P2, with a box around it. Subsequent identifications of rows should be marked similarly.

Changes to be Made Based on Data

Some students left the information for the inner voices blank, indicating that they did not understand the assignment or did not know how to complete it. For next year, I need to improve the instructions and be clearer about how they are to report that information.

Rubric Used

Attached below

QUANTITATIVE LITERACY VALUE RUBRIC

For more information, please contact value@aacu.org

	Capstone 4	Milestones	
		3	2
Interpretation <i>Ability to explain musical information presented in mathematical forms (e.g., rows, cubes, inversion, retrograde)</i>	Provides accurate explanations of musical information presented in mathematical forms. Makes appropriate inferences based on that information. <i>For example, accurately explains the rows used by the composer and makes reasonable predictions regarding what the data suggest about successive rows.</i>	Provides accurate explanations of musical information presented in mathematical forms. <i>For instance, accurately explains the choice of the rows in op 33.</i>	Provides somewhat accurate explanation of musical information presented in mathematical forms, but occasionally makes minor errors related to computations or understanding. <i>For instance, accurately explains how the rows were derived, but may miscalculate how they are manipulated by the composer.</i>
Representation <i>Ability to convert musical information into various mathematical forms (e.g., rows, cubes, inversion, retrograde)</i>	Skillfully converts musical information into an insightful mathematical portrayal in a way that contributes to a further or deeper understanding.	Competently converts musical information into an appropriate and desired mathematical portrayal.	Completes conversion of musical information but resulting mathematical portrayal is only partially appropriate or accurate.
Calculation	Calculations attempted are essentially all successful and sufficiently comprehensive to solve the problem. Calculations are also presented elegantly (clearly, concisely, etc.)	Calculations attempted are essentially all successful and sufficiently comprehensive to solve the problem.	Calculations attempted are either unsuccessful or represent only a portion of the calculations required to comprehensively solve the problem.
Application/Analysis <i>Ability to make judgments and draw appropriate conclusions based on the quantitative analysis of musical data, while recognizing the limits of this analysis</i>	Uses the quantitative analysis of data as the basis for deep and thoughtful judgments, drawing insightful, carefully qualified conclusions from this work.	Uses the quantitative analysis of data as the basis for competent judgments, drawing reasonable and appropriately qualified conclusions from this work.	Uses the quantitative analysis of data as the basis for workmanlike (without inspiration, nuance, ordinary) judgments, drawing plausible conclusions from this work.
Assumptions <i>Ability to make and evaluate important assumptions in forecasting, modeling, and analysis</i>	Explicitly describes assumptions and provides compelling musical rationale for why each assumption is appropriate. Shows awareness that confidence in final conclusions is limited by the accuracy of the assumptions.	Explicitly describes assumptions and provides compelling musical rationale for why assumptions are appropriate.	Explicitly describes assumptions.
Communication <i>Expressing quantitative evidence in support of the argument or purpose of the work (in terms of what evidence is used and how it is formatted, presented, and contextualized)</i>	Uses quantitative information in connection with the musical argument or purpose of the work, presents it in an effective format, and explicates it with consistently high quality.	Uses quantitative information in connection with the musical argument or purpose of the work, though data may be presented in a less than completely effective format or some parts of the explication may be uneven.	Uses quantitative information but does not effectively or musically connect it to the argument or purpose of the work.

Music Core Competencies

Core Competency: Information Literacy

Students will be able to identify, locate, evaluate, and effectively and responsibly use and cite information

Outcome Measure

TBD

Criteria for Success

TBD

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

TBD

Conclusions Drawn from Data

Music faculty will identify and implement new outcome measures and criteria for success for Learning Outcome #4 - Information Literacy.

Changes to be Made Based on Data

TBD

Rubric

TBD

Music Core Competencies

Core Competency: Oral Communication

Students will be able to speak about their work with precision, clarity and organization

Outcome Measure

MUH 4031 – Faith, Life and Music (“Industry Analysis” Presentation)

Criteria for Success

80% of students will reach 15 points or above on the provided rubric (~70% or above).

Aligned with DQP Learning Areas (circle one or more):

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

Year	# of students	Body language (average)	Eye Contact (average)	Speaking Skills (average)	Organization (average)	Voice (average)	Visuals (average)	Language (average)	Percent at proficiency
SP2025	7	3	3	3	2.71	3	3	3	100%

Conclusions Drawn from Data

The “Faith, Life, and Music class is composed of seniors that are passionate about the upcoming career and possibilities for making an impact on the music world. The professor is the perfect fit for this class as he is also their mentor and has a lot of meaningful and realistic classroom discussions about the music industry and their future. I believe that the safe environment of this class produces honest and quality “Industry Analysis” projects where students take the task of communicating their passion to their classmates. Obviously by the scores, the presentations were wildly successful!

Changes to be Made Based on Data

Since this is the first year we have used this rubric and assessed “Oral Communication,” there will be no changes for at least 3 years so there can be a tracking record.

Rubric

Oral Presentation Rubric					
	0 (Unacceptable)	1 (Marginal)	2 (Good)	3 (Excellent)	Score
Body Language	No movement or descriptive gestures.	Very little movement or descriptive gestures.	Movements or gestures enhance articulation.	Movements seemed fluid and helped the audience visualize.	
Eye Contact	No eye contact with audience.	Minimal eye contact with audience.	Consistent use of direct eye contact with some audience.	Holds attention of entire audience with the use of direct eye contact.	
Speaking Skills	<ul style="list-style-type: none"> inaudible or too loud rate too slow/fast speaker seemed uninterested and used monotone 	<ul style="list-style-type: none"> some mumbling uneven rate little or no expression 	Clear articulation but not as polished	<ul style="list-style-type: none"> Poised, clear articulation proper volume steady rate good posture enthusiasm confidence 	
Organization	<ul style="list-style-type: none"> displays neither clear introductory nor closing remarks does not present the segments of the body of the presentation in a coherent manner irrelevant statements are made leaves the audience wondering where the presentation is headed. 	<ul style="list-style-type: none"> displays some level of organization with discernible theme, but the presentation is not organized clearly or in a coherent manner. introductory and closing remarks are missing. 	<ul style="list-style-type: none"> displays introductory or closing remarks, but segments of the body of the presentation are not presented in a coherent manner. presents the segments of the body of the presentation in a coherent manner, but introductory or closing remarks are missing. 	<ul style="list-style-type: none"> delivers clear opening and closing remarks that capture the attention of the audience and set the mood provides a “road map” for the audience each segment relates to the others according to a carefully planned framework 	
Voice	Consistently uses a monotone voice	Displays some level of inflection throughout delivery.	Satisfactory use of inflection, but does not consistently use fluid speech.	Use of fluid speech and inflection maintains the interest of the audience.	
Visuals	Used no visuals.	<ul style="list-style-type: none"> ran too quickly through visuals and spoke more to the screen than to the audience visuals did not detract from the presentation. 	<ul style="list-style-type: none"> gave audience almost enough time to absorb material, but occasionally read the slide visuals added to the presentation. 	<ul style="list-style-type: none"> gave audience ample time to absorb information on visual spoke to the audience, not the screen visuals greatly enhanced presentation. 	
Language	Multiple grammar errors and use of inappropriate vocabulary.	<ul style="list-style-type: none"> one or two minor grammar errors vocabulary use is too elementary or not effective 	<ul style="list-style-type: none"> correct grammar vocabulary mostly appropriate for the purpose and the audience 	<ul style="list-style-type: none"> correct use of grammar use of some advanced language effective use of appropriate vocabulary for the purpose and for the audience 	
Totals					

Assessed by: _____