

Department of Music
PLO Data for BA in Music, Fall 2024 – Spring 2025

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

Program Learning Outcomes :

1. Demonstrate essential competencies in musicianship skills in written theory, aural skills, keyboard musicianship, and music technology.
2. Develop advanced 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.
4. Articulate a clear application of the concepts of calling, role, path and purpose as they apply to the field of music.

Department of Music
PLO Data for BA in Music: Fa 2024 - Sp2025

Learning Outcome 1

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

Outcome Measures

1. Written Theory—Entrance/Exit Exams in MUT1000 and MUT1020
2. 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 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
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%
2023-24	18	19.62	82.11	88%
2024-25	9	19.22	86.11	89%

* —covid year, no data collected

Piano Proficiency Exam

Table 2—Results of the Piano Proficiency Exam through 2024 Cohort (Spring 2024-Fall 2024), 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%	6.25%	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%	5.88%	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%	14.29%	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%	21.05%	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%	--	--	--	--	--	--	--	--	41.67%	0.00%	100.00%
2022	15	0.00%	33.33%	46.67%	60.00%	--	--	--	--	--	--	--	--	--	40.00%	0.00%	100.00%
2023	15	20.00%	33.33%	--	--	--	--	--	--	--	--	--	--	--	66.67%	0.00%	100.00%
2024	13	38.46%	23.08%	--	--	--	--	--	--	--	--	--	--	--	38.46%	0.00%	100.00%

Conclusions Drawn from Data

Comprehension of Music Theory and the Piano Proficiency component are crucial for music students to have musical literacy. Our accreditation (NASM) allows the music department to give approval for students to continue in the music major after their freshman year. The data indicates that incoming student's scores come to a 19.22% during the first week of class and a score of 89% during finals week. I attribute these results to the work and systematic teaching of Dr. Clemmon. The only time success was hindered was during 2021-2023 when students were coming off the pandemic. Things are on track now.

Changes to be Made Based on Data

While there is significant success in our theory courses, the piano proficiency component needs to have an overhaul in standards that are attainable to our students. The piano proficiency does not have the same kind of results. It is my feeling that the rubric should be adjusted and the bar is too high for our students. Perhaps a meeting with Lindsey Lupo, Melissa Newman and Dan Jackson with Dr. Labenske would be helpful. After talking to Holly Irwin, she feels that there might be negative legal ramifications to passing students from "Piano Proficiency Class" with an A or B and not passing their Piano Proficiency exam.

BA in Music

Learning Outcome 2

Develop advanced 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%
Sp2024	56	8.51 – 80%	7.88 – 59%	8.23 – 82%
Sp2025	47	9.17 – 88.33%	8.60 – 88.33%	8.52 – 82.50%

Conclusions Drawn from Data

All students met the “Performance” component for years 2016-present. Each music student is required to take private lessons and a performance ensemble. Our conductor and private instructor are able to provide a teaching environment where students achieve performance proficiency with their final juries and concerts. Students are required to sing in 3 different languages and perform collegiate level music that is adjudicated by various nationally recognized conductors who rave about the proficiency at a small Christian University compared to schools like USC and CA State universities. Assessment is achieved through our Fall Invitation music festival and the Biola Invitational festival each fall semester.

Changes to be Made Based on Data

There are no recommendations for change at this time; however, as 5 professors will be retiring in the next 2-5 years, it is important to hire conductors and applied professors who value national standards in music literacy with music that is challenging and brings rigor to our student's musical careers.

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
Repertory and Style					
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	
Technical Progress					
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/missed 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	
Musicality and Performance							
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	
SCORE							

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 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 MUH 3040 or 3041

	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
FA23 – MUH 3040				
SP25 – MUH3041*	n/a	n/a	n/a	n/a

**MUH 3041 not taught in Spring 2025*

Conclusions Drawn from Data

Music faculty are working on identifying and implementing a new outcome measure based on MUH 3041 (History of Western Music II) in Fall 2026, as the course is not offered in Fall 2025. For 2024-2025 scores were based on a “Roll, Path, and Purpose” paper in our capstone class (MUH 4031). All students achieved proficiency of 80% or better.

Changes to be Made Based on Data

Based on the results of their proficiency, there will be no changes.

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 bibliography and citations form and/or use.
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.

BA in Music

Learning Outcome 4

Articulate a clear application of the concepts of calling, role, path and purpose as they apply to the field 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

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

Students were all able to reach 100% proficiency. Students provided a preliminary paper during their freshman year in MUH1001 and then perfected the paper in the final semester at PLNU. The articulation of writing and critical skills is evident in the data. The writing professors in LJWL need to be commended for their work with students at PLNU

Changes to be Made Based on Data

No changes need to be made as this is the first year we have assessed writing skill from our capstone class.

Rubric Used

(See below)

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.