

## **A. Music Program Learning Outcomes**

The numbers following each Music Program LO refer back to the ILO's listed as Section I of this document as well as the relevant objectives and standards listed in National Association of Schools of Music (NASM) Handbook. The alignment of Departmental and Institutional Learning Outcomes is summarized in the Curricula Maps, located at the end of this document as Appendix K. A high-level summary of the departmental LO's and the assessment artifacts is contained in Appendix L.

In addition, at the end of each outcome there is a code that refers to the specific instrument used to measure that outcome. These instruments are listed and explained in Appendices A through J.

### **1. Learning Outcomes for the Music Core**

The Music Core Requirements represent the basic skills and competencies that are expected of all music majors, regardless of the specific program in which they are enrolled. These competencies are demonstrated in a variety of ways and are mapped to the basic skills outlined by the National Association of Schools of Music (NASM).

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

- i. ILO—I.C.1.a and b
- ii. NASM—VIII.B.1e and 2a
- iii. Assessment Artifacts
  - Initial Level—Music Theory Entrance/Exit Exams (IV.A.4.a and Appendix E.1)
  - Developed Level—Music Theory I Hymn (IV.A.4.b and Appendix E.2)
  - Initial and Developed Levels—Keyboard Proficiency Exam

- b) Develop applied music skills in one primary performance area in both solo and ensemble settings.
  - i. ILO – I.C.2.a and b
  - ii. NASM – VII.B.4
  - iii. Assessment Artifact – End-of-semester Juries, Initial and Developed Levels (Appendices A and B)
- c) Become conversant with the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.
  - i. ILO – I.C.1.b
  - ii. NASM – VIII.B.4
  - iii. Assessment Artifact – MUH332 Paper
- d) Develop and articulate a clear application of the concepts of calling, role, path and purpose as they apply to the discipline of music.
  - i. ILO – I.C.2.a and b
  - ii. NASM – NASM III.I.2.f-g
  - iii. Assessment Artifacts – Entrance and Exit Essays MUH101 and 421
- e) All students will demonstrate proficiency in basic conducting skills.
  - i. ILO – I.C.2.a and b
  - ii. NASM – NASM VIII.B.1.d
  - iii. Assessment Artifacts – Final Project in MUA212
- f) Students will participate in ensemble performances through regular rehearsal attendance and highest efforts as demonstrated through high-level collegiate performance.
  - i. ILO – I.C.3. a, b
  - ii. NASM – NASM VIII.B.1.f
  - iii. Assessment Artifacts – Every third year (2016, 2019, and so forth) the department assesses its ensembles. Ensemble directors are given a variety of means to accomplish this assessment including, CD's, video

recordings, adjudicated festivals, outside evaluators and similar means. The assessment is intended to ensure that ensembles are operating at a University level in terms of their literature, performance level and development.

## **2. Learning Outcomes for the Bachelor of Arts in Music (BAMus)**

The Bachelor of Arts in Music degree offers students the opportunity to study music within a liberal arts framework. A large number of free electives encourage the student to explore ancillary fields such as business, theatre, design or film. As a result of these free electives, students in the BA in Music program are often double majors. The degree program serves students seeking a broad, general education in music rather than one of intensive musical study leading to a professional degree.

LO's for the Bachelor of Arts in Music are identical to the Music Core Requirements. The main difference between the BA in Music and the Bachelor of Music (BMus), which is a professional degree, is that BA students are expected to achieve only Developing performance skills and knowledge as opposed to the Proficient, or entry-level professional skills expected of BMus students.

## **3. Learning Outcomes for the Bachelor of Music in Performance (BMuPerf)**

The Bachelor of Music in Performance is one of our professional programs in music as designated by NASM. The BMuPerf has three tracks: Vocal Performance, Piano Performance and Instrumental Performance. All three programs share a similar core in Theory, History and Ensembles but differ in Pedagogy and Applied studies. In all three tracks the main assessment tools are the Applied Juries at the end of each semester and the Jr and/or Sr recitals.

- a) Complete all Music Core Requirements (for a full description see III.A)
- b) Demonstrate essential knowledge of the literature and pedagogy of the principal performing area.
  - i. ILO – I.C.1.b
  - ii. NASM – IX.A.3.a
  - iii. Assessment Artifacts – (Initial and Developed Levels) Final Projects in MUE 310, 312 or 411
- c) Develop substantially more advanced skills in a principal performance area in both solo and ensemble settings
  - i. ILO – I.C.2.a, b
  - ii. NASM – VII.B.1.a-c
  - iii. Assessment Artifacts
  - iv. Initial and Developed Level – Semester Juries
  - v. Proficient Level – Jr. and Sr. Recitals

#### **4. Learning Outcomes for the Bachelor of Music in Composition (BMuComp)**

- a) Complete all Music Core Requirements (III.A)
- b) Demonstrate mastery of advanced tonal, timbral and formal concepts.
  - i. ILO – I.C.2.a, b
  - ii. NASM – IX.C.3.a
  - iii. Assessment Artifacts
    - Initial and Developed Levels – MUC Juries and Composition Forums
    - Proficient Level – Final Projects in MUT410 or MUT302
- c) Synthesize applications of diverse genres and media in the composition of original works using small and large ensembles, atonal materials, and electronic media.
  - i. ILO – I.C.1.a, b
  - ii. NASM – IX.C.3.a
  - iii. Assessment Artifacts

- Initial and Developed – Final Juries in MUC
- Proficient – Sr. MUC Recital
- d) Produce a substantial body of original compositions using a variety of tonal languages, performance forces and expressive content.
  - i. ILO – I.C.1.a, b
  - ii. NASM – IX.C.3.c
  - iii. Assessment Artifacts
    - Initial and Developed Level – Final Juries in MUC
    - Proficient Level – Sr. MUC Recital

**5. Learning Outcomes for the Bachelor of Arts in Music and Ministry (BAMuMin)**

- a) Complete all Music Core Requirements (III.A)
- b) Demonstrate substantial knowledge of the traditions, techniques and materials used in worship music.
  - i. ILO – I.C.1.a
  - ii. NASM – IX.E.3.b
  - iii. Assessment Artifacts--Initial and Developed Level, CMU433
- c) Complete a semester-long internship where students are placed in church music ministry settings, and given leadership responsibilities with the support of a professional music staff member.
  - i. ILO – I.C.3.b
  - ii. NASM – IX.E.3.d
  - iii. Assessment Artifact – Proficient, Final Evaluation CMU451

**6. Learning Outcomes for the Bachelor of Arts in Music Education (BAMuEd)**

- a) Complete all Music Core Requirements (III.A)
- b) Develop a broad conceptual understanding of music learning in elementary and secondary school settings and pedagogical methods appropriate to each level.
  - i. ILO – I.C.1.a, b

- ii. NASM—IX.L.3c.1b
- iii. Assessment Artifact--Developed Level, Final Project in MUE454, 441

## **B. Music Program Assessment Instruments**

### **1. Direct Measures**

#### **a) MUA and MUC Courses**

##### **i. Performance Juries— Appendices A and B**

At the end of each fall and spring semester, all undergraduate music majors perform on their major instrument or voice before a jury of at least three faculty members with expertise in the performance area. These faculty members make a qualitative assessment of the students' performances and progress in comparison to the previous end-of-semester performances. Results are reported to the student on a rubric that contains descriptions of criteria, comments that provide qualitative feedback, and grades. (sample rubrics are presented in Appendix B). The applied faculty discuss jury rubrics with students as well during the first lessons of the subsequent semester as part of developing their learning plan for the semester. Jury grading rubrics are kept in each student's file in the Music Office. Students also have opportunities to receive verbal feedback on performances throughout each fall and winter semester during master classes and studio classes in their particular instrument or voice. In addition, the department also makes available to the student videos of juries and performances for the purpose of reflection and feedback.

Since most undergraduate music majors participate in at least 8 performance juries before they graduate, these experiences allow faculty to assess student progress throughout the degree.

Students must perform two satisfactory juries at each level in order to qualify for the next level of applied lessons (e.g., two 300-level juries must be passed successfully before a student may enroll in study at the 400-level of literature difficulty and technical difficulty).

Performance juries provide an opportunity for an overview or “snapshot” of the success of the performance program and enable faculty to make judgments and decisions about the program on a regular basis. Juries also provide an opportunity for full-time faculty with expertise in each area to assess the teaching of the part-time applied faculty in that area. All trumpet students, for example, study with the same applied instructor. If a large number of the trumpet students showed through their performance juries that they were not making satisfactory progress, the full-time faculty who coordinate the instrumental program would likely discuss the matter with the applied trumpet teacher and, if warranted, take appropriate action with the teacher.

ii. Junior and Senior Recitals

During the last semester of the Bachelor of Music in Performance program students are required to perform a one-hour Senior Recital on their major instrument or voice. The student chooses and prepares a program with the applied instructor that must also be approved by a committee of three faculty members that listen to the student perform in a hearing a month before the actual performance. Once the recital is approved, the student presents the recital publically. The recital jury attends the recital and provides verbal and written feedback to the student.

The student does not officially receive credit for the recital until the faculty meet to discuss the performance, the program and the student's program notes, and vote to accept the recital for credit. A sample assessment rubric for the senior recital is attached as Appendix C. Student success in the recital is also a measure of the effectiveness of the music performance program.

The main difference between a Junior and a Senior Recital is the length of the program and, therefore, the amount of music that is prepared. A Junior recital requires only 30 minutes of prepared music whereas the Senior recital is a full hour. Due to its shorter format, students are encouraged to partner with another student when preparing their programs.

- iii. MUE 454 and 441 Final Project
- iv. BA in Music and Worship Internship

The BA in Music and Worship program culminates in a semester-long internship. During the internship the student works directly with a worship pastor or minister of music in a local church. The student is given the opportunity to prepare music, develop the programs for worship and rehearse with the musicians of the church. At the end of the internship the student is evaluated and the results of that evaluation are discussed with the student.

b) MUT and Musicianship Skills

- i. Entrance/Exit Exams MUT100 and MUT120 – Initial Level

Upon admission to the Music Department, each student completes a Music Theory Placement Test (an example is given in Appendix E). The test explores the student's familiarity and skill in most of the basic music theory concepts including Keys and Scales, Intervals, Chords and basic Harmony. The student's placement test is maintained as part of the student's portfolio and is used to determine placement for entering freshmen in either



MUT100, 120 or 121. Transfer students usually have their lower-division music theory completed before arriving at PLNU and thus the placement test is more of a formality that allows us to assess the skills that transfer students have developed during their JC coursework rather than a placement tool.

Students retake a version this test upon completion of both MUT100 and MUT120 where it is also used as the final exam for these courses. Students are given a score not only for the test but also subscores for each section. In this manner, we have a snapshot of students' skill sets upon arrival at PLNU that can be compared with the snapshot of their skill set at the end of the first year of study. By comparing these two tests, or "snapshots" of their work, we can assess whether students are making progress in this "Initial" phase of their studies. It also allows us to assess whether we are meeting our stated goal that "at least 80% of our students will score no less than an 80% on each section of the Music Theory Placement Test."

**Table 1**—A comparison of the entrance and exit exam scores for freshman music majors 2009 to the present.

Year	No. of entering freshmen	Average entrance score	Average exit score	Percentage of students scoring 80 or higher
2009	22	8	83	65
2010	23	6	86	100
2011	29	10	92	100
2012	27	12	87	83
2013	27	10	85	84
2014	17	13	76	65
2015	22	14	available . .	12/15/15

ii. Original Hymn Composition in MUT120 – Developed Level

Music students in MUT120 and 121 demonstrate the development of their music theory skills through the creation of original compositions, specifically an original hymn in MUT120 and art song in MUT121. Both compositions require students to engage all aspects of their music theory studies, concepts such as matching words to meter, melodic direction, cadence structure, harmonic choice and similar topics. Students are given multiple opportunities for feedback including individual consultations with the instructor, peer feedback and multiple assessments against a rubric. The final versions, which are turned in at the end of the semester, are graded against a rubric and are stored on the University's servers. These final versions are used to assess the stated goal for this assignment that "80% of students will score no lower than Proficient on each of the categories of the composition."

c) Upper-Division MUT Artifacts

Not all music students are required to demonstrate Proficiency in Music Theory, only students in the BMus degrees. The three courses that are designed to test Proficiency are MUT302 (Analysis and Form), MUT401 (Post-Tonal Theory) and MUT432 (Orchestration).

i. MUT 432 String Arrangement – Proficiency

One of the projects assigned in MUT432 requires the students to take a common hymn and arrange it in progressively more complex settings for a string ensemble. The project tests the student's knowledge of instrumentation, harmony, arranging and ability to lay out a score and generate accurate parts. The

student is provided with a string ensemble and a recording of a live performance of the project.

ii. MUT302 Schenkerian Analysis and Paper – Proficiency

The final project of MUT302 requires students to select a piece of music in the Classical or Romantic periods (roughly 1750-1900), learn the piece with their applied teachers then spend a significant portion of the semester analyzing the work. Students then create a Schenkerian (graphical) analysis of the work and write up their findings in a paper that incorporates both their findings as well as generate a helpful bibliography of any relevant research that they have found. It is expected that this project will be a significant part of any graduate school application portfolio.

iii. MUT410 Post-Tonal Analysis and Paper – Proficiency

As with MUT302, the final project of MUT410 is expected to be a portfolio-level demonstration of the student's skills in analysis, research and clear, academic writing style. The student is asked to select a work that is in his/her performing area that has not already been extensively studied, study the work with the applied teacher, perform the work for the class, accomplish basic research using our standard, music research tools (RILM, DDM, JSTOR and similar) and generate an original analysis that is then written up in a short paper.

d) Piano Proficiency Skills – Introduced/Developed

The Piano Proficiency Test is given each semester. The test is in five parts and measures basic knowledge of piano technique, simple sight reading, the ability to prepare a simple piano piece and the ability to perform a simple harmonization. The departmental goal is that at least 80% of students will complete the Proficiency by the end of the

Sophomore year (by the end of the fourth semester of music study). In spite of its name of “Piano Proficiency” students are only expected to demonstrate Developing skills. Only Piano Performance majors (BMus in Keyboard) are expected to demonstrate Proficiency in the keyboard area.

- e) MUH Artifacts
  - b. Path/Vocation/Calling, Entrance and Exit Papers in MUH101 and MUH431 – Initial and Developed
  - c. MUH332 Research Paper--Developed

## **2. Indirect Measures**

- a) Graduate/Alumni Survey

This survey is administered as part of National Association of Schools of Music (NASM) self-studies required for continued accreditation. A sample survey form is included as Appendix J. In 2016 we will be sending out our first alumni survey using the University’s survey tool, Qualtrix. We expect that the results of this survey will be available in Spring 2016.

- b) NASM Evaluation Visits and Association Decisions

PLNU applies for reaccreditation by NASM in the 2018-19 school year. We have already begun the process of talking through the process and will have a consultant visit with us in Spring 2016. The accreditation process will involve two consultant visits and a visit in Spring 2019 by a team of reviewers. We do not anticipate any difficulties with reaccreditation but we have made some significant changes in our department as a result of the Prioritization process in 2013 and 2014 and have some further, significant changes that we are anticipating as a result of Program Review.

c) Graduate School Placement

The department keeps an informal record of graduate school placement of graduating seniors. To date we have placed students in all of the Cal State and UC schools, Florida State University, Mannes College of the New School, Eastman School of Music, University of Arizona, Arizona State University, University of Nevada Las Vegas, University of North Texas, University of Colorado Boulder, University of Northern Colorado, University of Oregon, University of Missouri, Kansas City, Northwestern University (Chicago), City University of New York, Boston University, University of Southern California, University of Maryland, Peabody Conservatory, University of North Carolina, University of South Carolina and many, many more. We have students in graduate programs in every field of music including performance, conducting, music theory, musicology, ethnomusicology, music therapy and music education.

d) Job Placement

The department keeps an informal record of job placement of graduating seniors. We are particularly interested in the number of students who gain positions as Instrumental and Choral instructors in SoCal High Schools and as worship leaders in large churches in our district. These schools and churches become a huge recruitment resource for our department.

e) Responses from Employers

Such responses are informal. For example, when school principals and central office personnel call for references for candidates applying for music teaching jobs in their districts, they often comment about how pleased they have been with our teachers or interns in the past. That they call us personally to ask for our graduates is also a measure of

this. K-12 schools throughout California heavily seek after PLNU music teachers. Calls generally come from all over the state.

### **C. Music Program Assessment Timetable**

The Department of Music assesses its programs and the success of its outcomes on a three-year rotating plan that alternates between Academic Courses, Applied Studies and Ensembles.

#### **1. Academic Courses in MUH and MUT – 2014, 2017 and 2020**

##### **a) Music Theory**

###### **i. Initial – MUT100**

Data generated by the final exam and Music Theory Placement Test is collected and stored every semester in tabular format. The trends are analyzed yearly and reviewed by the full faculty every three years.

###### **ii. Developed – MUT120 and 121**

Data generated by the final exams and final projects is collected and stored every semester in tabular format. The trends are analyzed yearly and reviewed by the full faculty every three years.

###### **iii. Proficient – MUT302, 401 and 432**

Final Projects are stored every semester, graded against a rubric and stored as digital images. The projects are reviewed by the full faculty every three years at which point they read the papers, review the projects and the scoring.

##### **b) MUH Courses, Music History – MUH101, 332 and 431**

###### **i. Initial – MUH101**

Data generated by the final exams and final projects is collected and stored every semester in tabular format. The trends are analyzed yearly and reviewed every three years.

###### **ii. Developed – MUH332 and 431**

c) MUE Courses--Music Education

2. Applied Studies in MUA – 2015, 2018 and 2021

a) Major Performing Area

Student progress is measured each semester through the applied jury. The juries are video recorded and scored against rubrics developed for each applied area by a committee of three instructors. These video recordings and digital images of the scoring rubrics are stored on a server and copies are provided to the students. Every other year the full faculty meet for an assessment day at the end of the Spring semester in order to review the video recordings, the scoring process and the associated rubrics. Faculty do not view the juries in their own area since they have already participated in those juries as a panelist. Rather, the juries are viewed by instructors who did not participate in the original jury in order to bring fresh eyes to the process. The full faculty meet for lunch to share their findings, make recommendations and offer suggestions to each other on how to improve the process and the experience for students. These recommendations then form the basis for the work of the faculty during the following semester.

b) Keyboard Proficiency, Initial and Developed – MUA131-133

These are evaluated yearly as tabular data maintained and developed by the departmental assistant. The Piano Faculty administer individual tests each semester at which time students are given an opportunity to pass the five sections of the test.

c) Conducting

3. Ensembles in MUP – 2016, 2019 and 2022

**D. Assessment of the WASC Core Competencies**

In Fall 2013, Point Loma Nazarene University moved to adopt the WASC Core Competencies and to assess them on a yearly basis. The Department of Music

began assessing these Competencies in Spring 2015. The Department of Music created a Capstone Course, MUH431 Faith, Life and Music, that was first offered in Spring 2005. This course was intended to offer a culminating experience for all music majors with the goals of encouraging reflection on their educational experience, of developing a professional resume, collecting and developing their contact and client list, developing an awareness of their skill set and beginning the process of moving from student to professional musician.

The course moves students through a series of exercises in which they engage their circle of contacts, interview professionals in their field of study, inventory their core skills and talents, and develop an entrepreneurial plan for marketing themselves as professional musicians. The final class activity in this course is a paper that pulls together all of the experiences in which they have been involved during the semester and asks them to reflect on their journey from student to professional, or to reflect on "Role, Path and Calling."

The Department of Music uses this final paper to assess a number of items. It is the companion to a similar document that each student wrote four years earlier as first-semester freshmen in which they were also asked to reflect on what a music career might mean to them, why they were embarking on a path of music study and what they hoped to accomplish as professional musicians. The Seniors are provided a copy of their earlier papers, most of whom will have completely forgotten about its existence, and this later paper allows us to compare how the student's views and ideas have grown and developed over the course of eight semesters as well as how their writing skills have grown.

The final paper has several sections, personal reflection on how their views have changed since their freshman year, a reflection on the skills that they have developed over the course of four years, an assessment on how they can market their skills and an assessment of the state of the music industry and music careers gathered from publically available data.



As a result of the manner in which the paper is structured as well as the requirement that students engage market and financial data for their chosen field, the paper engages all five of the Core Competencies and allows the Department to assess the student's growth and development at the end of their undergraduate musical studies.

### **1. Course in which the Competencies are Assessed**

Since three of the five Core Competencies are assessed by the ETS exams administered in the Spring to all graduating Seniors (Written Communication, Critical Thinking and Quantitative Reasoning) only Oral Communication and Information Literacy are assessed in MUH431, Faith, Life and Music. This course is the Senior Capstone course for all music majors. The course is offered in the Spring of each semester and assessment began in Spring 2015 and will continue in each subsequent spring semester.

Dr. Paul Kenyon taught MUH431 from its inception in 2005. However, Dr. Kenyon accepted a position at another university and Dr. Keith Pedersen taught the course for the first time in Spring 2015. The full music faculty will score the papers against the AAC&U Core Competencies Rubrics for the first year (seven full-time professors) each third year thereafter at the same time that the Music Department assesses its academic courses. During the middle two years a group of three full-time professors, including the teacher of the course will grade the assignments against the AAC&U rubrics. In this way the results of the smaller group can be benchmarked against the results of the larger group on a regular basis.

### **2. Assessment Assignment**

The two Core Competencies, Oral Communication and Information Literacy, are assessed via a single assignment, the final paper on "Role, Path and Purpose." The Music Capstone Course is designed to engage students in the realities of music careers, to cause them to reflect on their music studies and

to assist them in switching their thinking from music student to music professional. The class engages the students in a variety of exercises such as building a professional resume, building a client/contact list, reflecting on their skill sets and entrepreneurship. The final paper is a culminating experience that pulls together all of the work in the class.

### **3. Learning Outcomes**

The fourth Program Learning Outcome of the Music Program Core Curriculum states that all music students “will develop and articulate a clear application of the concepts of calling, role, path and purpose.” This PLO maps directly to the PLNU Institutional Learning Outcome that states that members of the PLNU Community “will think critically, analytically and creatively and communicate effectively.” Although music students have several opportunities to engage this material during the course of their music studies the final paper in MUH431 synthesizes all of these experiences into a single paper.

The intellectual skills that we expect to see demonstrated in this assignment map onto several of the DQP Intellectual Skill outlined in the Degree Qualifications Profile 2.0, specifically Analytical Inquiry, Information Resources and Communicative Fluency.

### **4. Criteria for Success**

Our overall measure of success is that students will score no less than level 3 (Milestone) on each level of the two rubrics (Oral and Written communication) and level 4 (Capstone) in at least one area. The specifics of the assignment follow below.

Information Literacy—it is expected that students will be able to synthesize the complex and diverse strands of their educational journey, the ways that they have changed over the course of four years, how their career plans have changed, the economic and market forces at work in the field of music and

the data provided by such sources as the Bureau of Labor Statistics, RIAA, BMI and other music indicators, and combine them into a coherent path for their careers.

Oral Communication—as part of the final assignment, students are required not only to develop their viewpoints and arguments in written form but must also present to their class and to a group of outside listeners of their choosing.

#### **E. Assessment of GE—MUH100**

In August 2015 the Music Faculty met to discuss our multiple sections of MUH100 and to agree upon a set of shared LO's for the course. After looking through our syllabi and individual LO's we agreed upon the following three:

- Evaluate and articulate personal experiences through live concert attendance.
- The student will be able to recognize and describe basic musical elements (such as form, harmony, melody, rhythm and form) and terminology
- Students will be able to demonstrate an understanding of the role of music in a historical/cultural contexts

These LO's will be measured using the final concert report written by each student in every section. We are developing a rubric to grade these papers and expect to have assessment data at the end of the Spring 2016 semester.

#### **F. Departmental Assessment Process and Review**

Each year, the Music Department Faculty meet at the end of the Spring Semester to assess our programs and discuss the findings of that assessment. All assessment data are presented by those responsible for collecting them, the faculty then split into smaller groups of two or three people, select a handful of assignments at random, score them against the rubric and compare their findings. Issues emerging from data collected for program assessment are discussed in a debriefing meeting at the end of the assessment

day. Results and discussion points are then discussed in our Music Faculty meetings which occur once a month throughout the fall and winter semesters to discuss issues related to the overall department. Each year the Music Department prepares a report of assessment results and findings for the University Assessment Committee.