

Program Learning Outcomes

I= Introduced
R= Reinforced
M= Mastered

Program Name: Music Performance

Date: 9-23-2021

Program Learning Outcomes		Courses Mapped to Outcomes														
		MUS 080 Concert Attendance	MUS 102 Perspectives of American	MUS 105 Survey of American Music Jazz only	MUS 111, 112 Theory I & II	MUS 113, 114 Aural Skills I & II	MUS 127, 128, 129 Diction for Singers I, II, & III Voice Only	Ensembles	MUS 161-181 Lessons Jazz Only	MUS 179J Jazz Piano Jazz only	MUS 197, 198 Keyboard Skills I & II	MUS 201, 202 Eurythmics I & II	MUS 205 Global Music	MUS 211, 212 Theory III & IV	MUS 213, 214 Aural Skills III & IV	MUS 297, 298 Keyboard skills III & IV or 397*, 398* Keyboard skills for Piano and Organ Students (*Performance only)
1	Technical skills requisite for artistic self-expression in at least one major performance area.					I	I/R	I/R	I/R	I/R		I/R			R	I*/R*
2	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	I	I	I	I	I	I/R	I/R/M	I/R/M				I			
3	The ability to sight read with fluency.					I/R	I/R	I/R	I/R	I/R		I			R/M	R/M
4	Knowledge and skills sufficient to work as a leader and collaborator.					I	I/R	I		I	I	I				I/R/M*
5	Keyboard competency.					I			I/R	I/R					R	R/M
6	Knowledge of repertory through regular ensemble experiences.						I/R/M									
7	An understanding of the elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and		I	I	I	I		I	I/R	I	I	I	I/R	R	R	R

	visual analyses, and the ability to take aural dictation.															
8	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical application.		I	I	I/R	I	I	I/R	I/R/M	I	I	I	I/R	R		I/R*
9	The ability to place music in historical, cultural, and stylistic contexts.	I	I	I	I	I	I/R	I/R/M	I/R/M	I/R	I		I/R	I/R	I/R	I/R*
10	Be able to work on musical problems by combining, as appropriate, their capabilities in performance; aural, verbal, and visual analysis; composition/ improvisation; and history and repertory.			I	I	I	I/R	I/R	I/R/M	I	I	I	I/R	R	R	R

Program Learning Outcomes Knowledge, skill, or behavior students can demonstrate upon program completion		Courses Mapped to Outcomes														
		MUS 311 Form and Analysis	MUS 315 Counterpoint or MUS 410 Introduction to Post-Tonal Theory	MUS 321 Music Literature Before 1750 & MUS 323 After 1750	Literature and Pedagogy Per performance area	MUS 341 Orchestration	MUS 345 Conducting Techniques	MUS 361 Jazz Theory and Improvisation I Jazz Only	MUS 362 Jazz Theory and Improvisation II Jazz Only	MUS 363 Styles and Analysis Jazz Only	MUS 366 Jazz Composition and Arranging I Jazz Only	MUS 367 Composition and Arranging II Jazz Only	MUS 491 Seminar in Music	MUS 392 Junior Recital or MUS 492 Senior Recital		
1	Technical skills requisite for artistic self-expression in at least one major performance area.							I/R	R/M		I	R		M		
2	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	R	R	R	R	R	R	I/R	R/M	I/R	I/R	R/M	M	M		
3	The ability to sight read with fluency.															
4	Knowledge and skills sufficient to work as a leader and collaborator.					I	I/R	I	R							
5	Keyboard competency.							I	R		I	R				
6	Knowledge of repertory through regular ensemble experiences.															
7	An understanding of the elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	R	R	R	R	R	R	I/R	R	R	I/R	R/M	M	M		
8	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional,	R	R		I/R	I/R	I	I/R	R	R	I/R	R/M	M	M		

	performance, analytical, scholarly, and pedagogical application.															
9	The ability to place music in historical, cultural, and stylistic contexts.	R	R	R/M	R/M	R	I/R	I	R	R	I/R	R/M	R/M	M		
10	Be able to work on musical problems by combining, as appropriate, their capabilities in performance; aural, verbal, and visual analysis; composition/ improvisation; and history and repertory.				I/R		I/R	I/R	R	R	I/R	R/M	M	M		

Program Learning Outcomes: Assessment Tools

Program Name: Music Performance

Date: 9-23-2021

<p>Program Learning Outcomes</p> <p>Knowledge, skill, or behavior students can demonstrate upon program completion</p>	<p>Measurement Tool</p>	<p>Timeline/Frequency of Assessment</p>	<p>Target</p>	<p>Review</p>
<p>1 Technical skills requisite for artistic self-expression in at least one major performance area.</p>	<p>a) Applied Lesson Jury b) "Barrier Jury" Fourth Semester Jury c) Recital Approval Hearing</p>	<p>a) End of every semester b) End of the fourth semester c) Recital Approval Hearing</p>	<p>a) 80% of students should be at "Meets Expectations" or higher with regard to the Jury Rubric. b) 80% of students should be at "Meets Expectations" to higher with regard to the Barrier Jury Rubric. c) 80% of students should be at "Meets Expectations" or higher with regard to the Recital Approval Hearing Rubric.</p>	<p>Results to be reviewed annually at a faculty meeting.</p>
<p>5 Keyboard competency.</p>	<p>MUS 298 Proficiency Exam</p>	<p>Every spring semester</p>	<p>90% of students should be at C or higher.</p>	<p>Results to be reviewed annually at a faculty meeting.</p>
<p>9 The ability to place music in historical, cultural, and stylistic contexts.</p>	<p>102 Research Paper</p>	<p>Every semester</p>	<p>80% of students should be at C or higher.</p>	<p>Results to be reviewed annually at a faculty meeting.</p>
<p>10 Be able to work on musical problems by combining, as appropriate, their capabilities in performance; aural, verbal, and</p>	<p>491 Final Exam Oral Defense</p>	<p>Fall</p>	<p>80% of students should be at "Meets Expectations" or higher with regard to the 491 Final Exam Defense Rubric.</p>	<p>Results to be reviewed annually at a faculty meeting.</p>

	visual analysis; composition/ improvisation; and history and repertory.				
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