

**Assessment of Student Learning Plan
Department of Music
Bachelor of Music Education**

Overview

The learning outcomes for a student earning a Bachelor of Music Education within the Department of Music directly reflect the expectations of the National Association of Schools of Music (NASM), which is the accrediting organization for our discipline. Further outcomes reflect the standards for licensed educators stipulated by INTASC (Interstate New Teacher Assessment and Support Consortium).

Correlation with the Kansas State University Undergraduate Student Learning Outcomes are noted with the following abbreviations Knowledge (K), Critical Thinking (CT), Communication (C), Diversity (D), Ownership of Learning (OL), and Personal and Professional Development (PPD).

Students earning a Bachelor of Music Education within the Department of Music will have demonstrated:

A. Performance

1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
2. An overview understanding of the repertory in their major performance and the ability to perform from a cross-section of that repertory. (K, D)
3. The ability to read at sight with fluency. (K)
4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills as appropriate to the particular music concentration. (K, CT, C, OL, PPD)
5. Keyboard competency. Secondary performance skills as appropriate for the particular music concentration. (K)
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences, varied both in size and in nature. (K, CT, OL, PPD)

B. Aural Skills and Analysis

1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses. (K, CT, C)
2. Sufficient understanding of musical forms, processes, and structure to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according the requisites of their specializations. (K, CT, D, OL)
3. The ability to place music in historical, cultural, and stylistic contexts. (K, CT, D, OL)

C. Composition and Improvisation

1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form. (K, CT, D, OL)
2. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways. (K, CT, D, OL)

D. History and Repertory

1. A basic knowledge of music history through the present time. (K)
2. An acquaintance with repertories beyond the areas of specialization. (K, D)

E. Technology

1. A basic overview understanding of how technology serves the field of music as a whole. (K)
2. Working knowledge of the technological developments applicable to their area of specialization (K)

F. Synthesis

1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal, and visual analyses; composition and improvisation; and history and repertory. (K, CT, C, D, OL)
2. Forming and defending value judgments about music. (K, CT, C, D, OL)
3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time. (K, CT, C, D, OL)
4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise. (K, CT, C, D, OL, PPD)

Outcomes for Licensed Educators

1. The music educator demonstrates the central concepts tools of inquiry, and structures of each discipline he or she teaches and can create opportunities, including integrated learning experiences, that make these aspects of subject matter meaningful for students. (K, CT, C, D, PPD)
2. The music educator understands how individuals learn and develop and provides learning opportunities that support their intellectual, career, social, and personal development. (K, D, PPD)
3. The music educator demonstrates that students differ in their approaches to learning and creates instructional opportunities that are equitable and are adapted to diverse learners. (K, CT, D)
4. The music educator understands and uses a variety of appropriate instructional strategies to develop students' learning. (K, CT, C)
5. The music educator uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social

- interaction, active engagement to learning and self-motivation. (K, CT, C, D, PPD)
6. The music educator uses a variety of effective communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom. (K, C, D, PPD)
 7. The music educator plans effective instruction based upon the integration of knowledge of students, the community, subject matter, and curriculum outcomes. (K, CT, D, PPD)
 8. The music educator understands and uses formal and informal assessment strategies to evaluate and ensure the continual intellectual, social, and physical development of the learner. (K, CT)
 9. The music educator is a reflective practitioner who continually evaluates the effects of his or her choices and actions on others (students, parents, and other professional in the learning community), actively seeks out opportunities to grow professionally, and is willing to change. K, CT, OL, PPD)
 10. The music educator fosters collegial relationships with school personnel, parents, and agencies in the larger community as an advocate for students' learning and well-being. (K, C, PPD)