Chapter #4

INTEGRATING CORE COMPETENCIES IN PROFESSIONAL MUSIC TRAINING CURRICULUM—THE TAINAN UNIVERSITY OF TECHNOLOGY EXPERIENCE

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ABSTRACT
Music curriculum integration in professional music training involves the exploration of how educators can integrate individual competency items developed by Teachout's (1997) three categories of skills/knowledge components, namely, teaching, personal, and musical skills and behaviors, into the music education curriculum. The purpose of this paper is to use Denis's (2017) skills/knowledge competency of university coursework as the enquiry lens. The focus is skills/knowledge competency with the three subsections for personal, teaching, and musical skills and behaviors that need to be shaped in different ways to successfully convey music content to students. Insights into the results of the necessary skills/knowledge components are gained through using the example of the Music Department at the Tainan University of Technology, Taiwan. The findings demonstrate that music curriculum integration with a competency-based approach to practice helps with successfully implementing classroom management strategies.

Keywords: curriculum integration, competencies, professional training.

1. INTRODUCTION

Music curriculum integration is the responsibility of people who legislate, create, teach, and learn music and other school subjects. Music curriculum integration, then, is more than just a technical exercise; it is also always a social and sociological exercise (Bates, 2016). Music curriculum integration requires core competencies (specialized skills, knowledge, and abilities) that may not be part of every musician's portfolio or professional education. For example, not every musician is able to participate in active music-making in their family and social environment (Gande & Kruse-Weber, 2017). Despite the authors of recent music education literature calling for the infusion of the above competencies into a more holistic music education curriculum (e.g., Bates, 2016; Chapmana, Wrighta, & Pascoea, 2018; Jank, 2009), many music education programs and educators still do not offer such curricular experiences with any consistency (Denis, 2017; Catterall, & Waldorf, 1999; Chou, 2015; Teachout, 1997). It is critical that students experience knowing and playing music, not just for its complex scoring and harmonic movement, but also for its powerful emotional expression and development. Music is a wonderful medium for a holistic education (Hendrixson, 2015), which can link the three competencies and the various levels (macro**,** meso, and micro etc.) of education. Studying music puts students in a position in which they are called to grow cognitively, emotionally, and spiritually. Direct engagement with students' environments and intentional interactions with the subject material contribute to meaningful learning. It is important therefore that teachers in music schools and music education programs work together to develop basic musical

competencies for successful integration into the profession, thus linking policy and music education (Jank, 2009).

The smooth progression in a student-centered environment serves to accentuate new skills and knowledge, or competencies, such as professionalism, assessment, and musicianship with respect to coursework and the areas that students feel are open for improvement and prepares students and teachers for practice in and leadership of reformed curriculum delivery (Chapmana et al., 2018). The gap between education and practice can be bridged by competency-based education (Roulston, Legette, & Womack, 2005). To illustrate how holism can be applied, the setting of the rehearsal and performance of one chamber music work, namely Piano Trio Op. 97 "Archduke Trio" by Ludwig van Beethoven will be used as an example. The aim is to demonstrate the integration of the original three categories of skills/knowledge components: Teaching, personal, and musical skills and behaviors. These competencies were listed in 1997 by David James Teachout (Associate Professor and Chair of the Music Education Department, University of North Carolina at Greensboro) for the teacher competency category, the personal competency category, and the musical competency category (Miksza, Roeder, & Biggs, 2010).

The skills/knowledge competencies were recently adopted by Cole (2014) and Rohwer and Henry (2004), and the music teaching found herein continues to be relevant because of (a) the importance of skills/knowledge competencies; (b) the difficulty of acquiring skills/knowledge competencies; (c) the differences between the importance of teaching competency and acquisition ratings; (d) the benefits of university coursework; and (e) the potential improvements to coursework that are encompassed in three categories of skills/knowledge components, namely, teaching, personal, and musical skills and behaviors, each with individual competency items.

Following a review of the literature that briefly explores (a) the challenges/problems of successfully integrating both musical and practical competencies necessary for the profession and (b) the current efforts directed at integrating the necessary competencies, the greater part of this paper is focused on the application of the necessary competencies across the music education curriculum. Practice points are based on student and teachers' opinions of skills and behaviors when the evidence to make a teaching-experienced practice recommendation is insufficient or where the evidence is outside the scope of the literature review. Supporting evidence and information relating to practice points is provided with discussion about the importance of skills/knowledge competencies.

It is essential to restructure music education and traditional curricular decision-making at the university level, either through the reworking of whole courses or through the incorporation of varying competencies into pre-existing courses (Denis, 2017). As Denis (2017) noted, various external factors may limit changes to the curriculum. State and federal financial aid restrictions, institutional degree plans, access to field placements, and the desire to educate well-rounded musicians may all be limiting factors in curriculum adjustment. The TUT, Taiwan, Music Department's seven-year program from high school directly to a bachelor's degree in vocational education serves as an example for incorporating educational interventions based on Teachout's (1997) three categories of skills/knowledge components, namely, teaching, personal, and musical skills and behaviors core competencies, into a seven-year program music curriculum.

Professional music training programs are challenged by major changes in the sociocultural and educational landscape. In response to Taiwan's societal challenges, such as current issues about music education policy, the Ministry of Education, Taiwan (1997), amended the Arts Education Act (AEA) that outlined the curriculum for study in the performing arts in 1997. The AEA of 1997 was related directly to Taiwan's art education

reform (Lau & Li, 2013). This new milestone provided a solid foundation in music education in Taiwan for all students (Ministry of Education, Taiwan, 1997).

Examination of the practice skill is undertaken on three levels. First, on the macro level, Marcuse's (1965) philosophy of tolerance that pervades education in Taiwan and other similar Western countries is identified. Second, is the meso level of "accountability" because policy translation is at the center of this paper. Therefore, the contextual dimensions (inter-cultural dialogue and respect for diversity) that affect professional music learning opportunities are identified. Recognizing their contribution to the ecology of higher education highlights the focus of music curriculum implementation (Mishook & Kornhaber, 2006). Finally, at the micro level, the intended and unintended results of implementation policy and what this has meant for music education in this scenario are identified.

The question of why advocate the holistic instruction of performance and pedagogy into the music education curriculum arises. The reasons are fourfold: (a) modeling, (b) guided thinking, (c) overt instruction of pedagogy, and (d) experience. With the "why" established, the primary challenge to integrating teaching, personal, and musical skills and behaviors core competencies into the curriculum must be addressed with an emphasis on how to deliver information in addition to what information to deliver (Denis, 2017). Jank (2009), Lewis (2014), and Denis (2017) noted a lack of consensus in society about the core content for music education and the ineffectiveness of the argument for the educational benefits of music education with respect to policymaking. These include (a) teaching is impossible to understand unless one actually teaches in the profession (creating budgets, interacting with parents, scheduling, work/life balance, etc.), (b) the failure to recognize the focus of the lesson and what an effective teaching segment looks like, (c) lost opportunities to explore how students' observations can positively influence thought processes, (d) the failure to acknowledge essential aspects of students' concerns, and (e) the possibility that conflicting views of education through music will perpetuate barriers in the professional relationship.

The critical role of competency-based educational goals in the basic Fundamentals (Ear and Mind) of Music is not just about turning students into successful musicians and pedagogues but is also about turning students into thoughtful human beings who recognize the importance of character development, integrity, and having a heart for service. This was highlighted in a recent report from the National Association for Music Education (NAfME) (Nierman, 2017). Nierman (2017) pointed to the discrepancy between music education as a profession and the promotion and guidance of music study as an integral part of the school curriculum; he suggested that information curriculum developers need to be able to access, evaluate, and implement in order to best serve their students. Chief among the recommendations for bridging this gap is a change from required seminar classes to required core curriculum for the degree track grounded in fundamental purposes and principles (National Association of Schools of Music [NASM], 2020). The goal is for musicians and performers with career-specific skills (i.e., educational outreach) who are dedicated to lifelong learning to be able to incorporate deliverable methods into their professional practices (Lewis, 2014). Part of this reform will need to incorporate the values of student-oriented music teaching, academic quality, and resource conservation into music education (Booth, 2009). Competency-based education aims to tailor education to the requirements of practice (Miksza et al., 2010), and this process begins with integrating professional music training curricula across disciplines and emphasizes the basic Fundamentals (Ear and Mind) of Music that underpin subsequent pedagogical training (Nierman, 2017).

Recent curricular redesign at the TUT music department presented the opportunity to place greater emphasis on the three core competencies in the first two years of the music curriculum and transition basic Fundamentals (Ear and Mind) of Music courses to outcomes-based models. Introductory Ear-Training is one of several basic Fundamentals (Ear and Mind) of Music courses from the "old" curriculum that was completely revised. The Taiwan's Ministry of Education 2014 Curriculum Guidelines for the 12-Year Basic Education (covering elementary, junior high, and upper secondary school stages) core competencies drove the process of integrating first-year Theory, Harmony, Counterpoint, Sight Singing, Ear Training, Dictation, Form and Analysis Orchestration, Instrumentation, Keyboard Harmony, Composition, and related Theoretical/Aural skills into one course (Ministry of Education, Taiwan, 2014). As a result, an 18-week (720-contact-hour) hybrid didactic block given the title "Music Theory" was implemented. The course is comprised of more than 40 educational interventions that each target one or more core competencies.

The fundamentals at the core of music theory are melody, harmony, and rhythm. What these concepts (melody, harmony, and rhythm) mean in a music theory context is that melody is used in songs, harmony in songwriting, and time, beat and meter (rhythm) in performing music. As Hendrixson (2015) noted, *Divertimento for Band* (cognitive), *Salvation is Created* (spiritual), and Irish Tunes from County Derry (emotional) are examples of how music performance through bands can be used as a medium to holistically develop students. Because holism is not a fixed ideology, there are many ways an educator, specifically a band director, can approach holistic development in his or her classroom. There is no one best way to accomplish a holistic education. Hendrixson (2015) also mentioned that Dr. Miller defines, "The art of holistic education lies in its responsiveness to the diverse learning styles and needs of evolving human beings" (p. 4). Educating students holistically implies educating students cognitively, emotionally, and spiritually.

2. BACKGROUND

2.1. Music education and practice in the Taiwan's context

Two main channels of higher education exist in Taiwan: Academic and vocational technology. Tainan, Taiwan, hosts 11 universities: Four are academic, and the remaining seven are vocational technology institutions (Ministry of Education, Taiwan, 2008). Only three of the universities have music departments: Two are academic universities, the National University of Tainan (NUTN) and Tainan National University of the Arts (TNNUA), and one is a vocational technology university, namely, Tainan University of Technology (TUT). NUTN, located in the southern metropolitan area of Taiwan, is an historic university with a distinguished academic legacy (National University of Tainan, 2007). TNNUA is the only professional school of the arts located outside of the Taipei metropolitan area. TUT, founded in August 1964, places its emphasis on home economics and arts and is located in Yongkang City, Tainan County's geographic center. There are 30 fulltime faculty in the music department of TUT; 19 faculty are piano majors, which is 63% of the staff in the music department. In 2020, 9,474 daytime program students were registered in 5 colleges, 6 graduate institutes, 21 departments, and 4 bachelor's degree programs; 497 students are music majors, which is 5.2%. of the students in at the school. The Music Department's seven-year program from high school directly to a bachelor's degree offers five foci: Piano Performance, Vocal Performance, String Instruments, Wind Instruments and Percussion, and Traditional Chinese Musical Instruments. The mission of the Bachelor of Fine Arts program is to train music professionals and cultivate music teachers for private lessons. The master's program offers two foci: Instrumental and Vocal Performance, and Conducting.

2.2. Integration

The curriculum falls into three main categories in the TUT's music department: Musicianship, Applied Studies and Ensembles, and Major Requirements. The primary focus of an integrated or holistic curriculum is not on the disciplines themselves but on the themes, the issues, or the phenomena (American Association for the Advancement of Science, 2000). The thematic approach is used to integrate curricular content by common topical areas or themes into interdisciplinary and multidisciplinary units of study (Merritt, 2019). In the 1930s, American educator and composer Randall Thompson, supported by the Carnegie Foundation, ran a study to determine the extent to which musical education was an essential component of education as a whole (Nelson, 2005). Nelson (2005) concluded by discussing the significance of a critical, holistic approach for processes of acquired expertise to policy. The study was influential across the country in encouraging the integration of musical studies with other disciplines.

Whereas there has been some work conducted on integrating a new interdisciplinary subject called "Men, Nature, and Culture" (Jank, 2009, p. 17) into the music education curriculum, there remains a lack of how-to or practical applications specific to the three categories of skills/knowledge components: Teaching, personal, and musical skills and behaviors, or the competencies developed by Teachout (Denis, 2017). Given that individuals are more likely to implement those exercises, activities, and assignments that are both effective and based on reliable sources, the TUT sought experts who could provide such experiences. These exercises are presented in the following section.

In an integrated classroom environment, courses, studies, learning activities, and experiences are combined to emphasize all academic areas and integrate objectives from multiple curriculum and instructional areas (Ediger, 1996). The emphasis is on broader educational goals. Although there are varying degrees and amounts of integration that are possible, an integrated curriculum can be applied to all content areas and grade levels. The strategies related to and the terminology associated with integrated curricula, instruction or teaching, and learning are presented in Table 1.

As an example, with respect to Integration in a chamber music class, the teacher might take time in class to dissect "Archduke Trio" as students rehearse the piece. For example, the teacher can alert students to what was going on in music history at the time that Beethoven composed this piece and discuss how it is similar or different to anything that audiences had heard before. Much like a college music theory lecture, the teacher can discuss with the students and raise awareness about how Beethoven uses triadic tonality and sonata-form in inventive ways. The teacher might also focus on stage presence and reflect on what worked and what did not work. The purpose of learning this piece goes beyond just playing good music well. It might incorporate an intentional introduction to new musical discourses and tools for students to add to their cognitive understanding of how music works (Table 1).

Table 1.
Integrated curriculum, instruction/teaching, learning, related strategies, and the associated terminology.

Curriculum	Instruction/Teaching
Chamber Music, for example, using Beethoven's - Piano Trio Op. 97 "Archduke Trio"	The Chamber Music requirements that are integrated into the performance degree programs.
Integrated	Integrated Curriculum
Incorporate Chamber Music into students' degree curricula ("ensemble participation").	These include Sonata Classes, String & Piano Chamber Music, and The Intensive Quartet Seminar.
Integration	Learning
Regarding musicianship, instructors need to help their students develop a confident, respectful, and expressive stage presence.	A certain level of body awareness is key as this will assist in the students' expressive ability and to use their physiology to support their musicality and technical prowess.
Strategies	Strategies
The didactic skills that can be cultivated specifically through the study of Chamber Music include (a) the ability to constructively self-assess both as an individual and as a group, and (b) the development of coaching, rehearsal, and basic time management strategies and skills.	The holistic instruction of performance and pedagogy appeared as (a) modeling, (b) guided thinking, (c) overt instruction of pedagogy, and (d) experience.

3. APPLICATION OF SKILLS/KNOWLEDGE COMPETENCIES IN THE MUSICc THEORY BLOCK

The *2020 National Association of Schools of Music (NASM) Handbook* provides access to the NASM standards and guidelines that include proposed revisions to NASM standards currently open for comment, including the Association's helpful Basic Competency Index by Discipline and Specialization for Undergraduate Degrees in Music (NASM, 2020). The *NASM Handbook* indicates standards applicable to all professional undergraduate music degrees. Expert status is established by these criteria: (a) common body of knowledge and skills, including performance, musicianship skills and analysis, composition/improvisation, history and repertory, and synthesis, (b) general studies competencies, and (c) recommendations for professional studies.

Each of the NASM core competencies is addressed below with descriptions of some of the specific educational interventions currently employed in the music theory block at the TUT Music department. This study's intent is not to evaluate the effectiveness of individual interventions but to create awareness about the variety of options for incorporating core competencies into the basic Fundamentals (Ear and Mind) of Music portion of undergraduate music curricula. For example, the ears perceive only what the knowing mind can understand. Thus, critical listening skills come from both knowing what is heard and what to listen for (Wang, 2017). For example, a teacher might encourage her

students to listen to great performances that provide aural models that foster the cursory mind-ear connection (cognitive). Next, she could invite students to engage the ear to critically discriminate what is heard in performances and practice rooms in search of differing subtleties to help students gain clarity and form aesthetic concepts and opinions (emotional). Furthermore, the teacher may urge students to listen to the orchestral, chamber, vocal and solo instrumental works of composers they study (spiritual). Table 2 at the end of the article lists the educational interventions possible.

> Competency 1: Personal
> Students must demonstrate the achievement of professional, entry-level competence in the major area, including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. A senior project or presentation in the major area is required in many concentrations, or clusters of courses that focus on the subfield of study, and strongly recommended the same for all others (NASM, 2020).

A functional awareness of the differences and commonalities with respect to work in artistic, scientific, and humanistic domains of the music theory block is typically one to two semesters, and success in the course depends on dictation (melodic and harmonic) exercises integrated to complement aural, written, and analytical concepts and skills. In addition, Personal Progress Checks measure knowledge and skills through multiple-choice questions with rationales to explain correct and incorrect answers and free-response questions with scoring information. Students use this ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors. For example, like the beginning music theory class, the teacher can take time in class to dissect Archduke Trio as the piano trio rehearses it. For example, the teacher might focus on what was going on in music history at the time that Beethoven composed this piece and discuss how it similar or different to anything heard before. The teacher can discuss with the students how Beethoven uses harmonic rhythm and classical forms in inventive ways. The teacher might also give a test of definitions and chord changes (or progressions) to his or her classes.

> Competency 2: Teaching
> Provide lesson planning skills and maximize time on task lesson planning (Ballantyne & Packer, 2004; Millican, 2009), professionalism (Kelly, 2010), and displaying confidence (Davis, 2006; Teachout, 1997) and organization (Davis, 2006; Millican, 2009).

Although central in a musician’s profession, introduction to music (basic concepts of listening) is often disregarded or inadequately emphasized in the early years of undergraduate music education. This may be attributed to the traditional curricular separation of basic skill courses from educational experiences. Because a basic conversation about obvious symbols with the sounds' relevance is essential, the music theory block is potentially an excellent framework within which different kinds of musical notation, melodic systems, harmonies, meters, and rhythmic techniques can be introduced with the goal of attaining basic competence in the performance and creation of music.

Competency 3: Musical
Demonstrate knowledge of established and evolving unique expressions of social ties and the strengthening of relational connectedness, as well as the application of this knowledge to the musical competency category (Schulkin & Raglan, 2014).

The music theory curriculum typically includes courses such as diatonic harmony, chromatic harmony, counterpoint, form and analysis, contemporary theory, analytical techniques, composition, arranging, musicianship, aural skills, and keyboard harmony (Johnson, 2014). In the music theory block, advanced capabilities in musical analysis are made to produce and discuss analytical work from an independent perspective. This includes the ability to compare and evaluate the results of various analytical procedures. Much of this integration is achieved by demonstrating the achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in students' work.

Table 2.
Educational interventions in the music theory block targeting MOE core competencies.

Personal	**Musical knowledge**
Students might be given comparative listening projects; after being given the score, students would evaluate two different performances of the same short work or section of a piece.	Three categories of skills/knowledge components comprised of teaching, personal, and musical skills and behaviors are included each with individual competency items.
Faculty deal with Sight Singing in a number of ways, including allowing students to choose a method that seems comfortable for them (either fixed Do, moveable Do, numbers, note names, etc.) or using syllables for some exercises but not for others.	All undergraduate music majors must satisfy both the written music theory and aural skills requirements, which are team taught by theory/composition teachers.
Emphasizing musical expression more and giving students additional "hands-on" experiences; Ear Training and Sight Singing classes (and music theory) may more effectively awaken and develop students' musicality and musicianship.	Philosophical approaches are introduced by using different musical tools to teach musical skills (e.g., fixed or movable Do, La, or Do-based minor) as corresponding to the purpose and need for music theory instruction.
Teaching	An electronic audience response system is used for daily formative feedback addressing individual and group questions.
Music theory block runs concurrently with the placement examination curriculum.	A skills assessment (dictation, sight-singing, and keyboard reading) and written theory assessment (analysis, figured bass realization, etc.) are evaluated by taking placement examinations in both music theory and aural skills.

All undergraduate music majors must satisfy both the written music theory and aural skills requirements.	Written theory may be better addressed primarily by ear (e.g., meter, when to raise scale degree 7 in minor keys, harmonic rhythm, resolving tendency tones). Aural skills include: • hearing and adjusting intonation while playing • hearing the quality of a chord • hearing and recognizing pitches in a melody or the chords of a progression • tapping a rhythm that you have heard • singing a melody at sight from written music without the aid of a piano or other instrument
Introduction to music has students work backwards using different kinds of musical notation, melodic systems, harmonies, meters, and rhythmic techniques with the goal of attaining basic competence in the performance and creating music to explore scale, mode, rhythm, meter, texture, and form, with reference to a diverse range of music.	• Musical skills include chord analysis and modulation. • Chord analysis includes how a chord is related to the key and to the other chords in a piece of music. • *Modulation* occurs when a longer succession of chords emphasizes a new tonic, leading to the perception of a new key.
Students develop their listening skills in the areas that make music.	How well can student scrutinize and analyze a song?

4. MACRO FORCES: POLITICAL ENGAGEMENT BY MUSIC EDUCATION PRACTITIONERS

As a macro force influencing education across the globe, political engagement by music education practitioners is considerable. The current politicized curriculum in music education has resulted in what Chapmana et al. (2018) and Chen and Huang (2017) suggested is a rescaling of educational accountability. This rescaling shifts the focus of performance from a predefined false consciousness towards specific political ends, namely, the transformation of capitalist societies and the development of an "authentic" consciousness (Perrine, 2017) that is being experienced most in Western post-industrialized countries such as the United Kingdom, United States, Canada, Australia, and Taiwan (Chapmana et al., 2018; Chen & Huang, 2017). Cross-disciplinary work includes sources from political science, sociology, law, and economics that can help shed light on both alternative and traditional approaches within the discipline of music education (Perrine, 2017). This is important because these political perspectives inform policy and its enactment (Chapmana et al., 2018; Chen & Huang, 2017).

5. MESO FORCES: "ACCOUNTABILITY" AS POLICY

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6. MICRO FORCES: UNDERSTANDING OF THE "ACCOUNTABILITY" MESSAGE

The "accountability" message has been a powerful tool for higher education institutes (HEIs) in outlining their plans for governance change to increase efficiency in Taiwan's schools. Market-oriented higher education is becoming primarily focused on structures and actions tailored to "competition and deregulation" (Chou, 2015, p.11). Students are expected see connections and walk away with bigger ideas. Policy activities in music education are required to be rooted in a theoretical basis of aims and strategies. Music teachers need to be encouraged to develop their abilities to participate in music education policymaking (Jank, 2009). In addition, Scripp, Ulibarri, and Flax (2013) noted administrators have the power to require accountability measures to show that all the music programs in their schools employ a deep and deliberate practice model for music development. Understanding the "accountability" purpose, to make curriculum more accessible to students, is one component of this paper and highlights the intended outcomes of the "accountability" message.

7. CONCLUSION

In this paper, the way various ideas have been re-contextualized within the Taiwan education policy context is traced for the purpose of identifying both global and local influences on policy development. That there has been a shift in the balance between knowledge and skills/competencies in both the curriculum itself and in discussions of the kind of educational outcomes thought to be necessary in the current Taiwan context is clear. The contemporary model for professional music training is increasingly based on outcomes and competencies (Denis, 2017). This trend is likely to continue as music and music-related disciplines evolve. Although mastery of the NASM competencies developed over 96 years (since 1924) of practice (NASM, 2020), it is also clear that targeted exposure to institutions and individuals engaged in artistic, scholarly, educational, and other music-related endeavors can initiate the process. Professional music training curricula traditionally emphasize music theory in the first 2 years, and exposure to basic competencies can be achieved in this context. A competency-driven music theory block that integrates aural skills can include educational interventions targeting all core competencies (see Table 2).

Among the basic competencies by discipline and specialization in the TUT Music Department curriculum, Music Theory was the logical starting point for implementing competency-based education because the "often" or "always" included musical competencies (Robinson, 2019) already included essential standards; in addition, activities

with those musical competencies and theory-based strategies were in place. It is possible that music theory is unique among the core music curriculum traditionally included in university coursework with its many opportunities to help students toward all three NASM core competencies. Future work is needed to integrate all essential competencies, experiences, and opportunities across disciplines to further connect them to professional practices and make them outcomes-based so that every learner develops the skills, expertise, and knowledge to survive and thrive in the twenty-first century.

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