

College of Arts and Humanities

Department of Music B.A.

Student Outcomes Assessment Plan (SOAP)

I. Mission Statement

California State University, Fresno Department of Music Mission Statement

Advancing the musical arts through education, community engagement, artistic creation and performance.

Our program provides undergraduate and graduate instruction in music for those planning professional careers as performers, composers, and studio teachers, as well as those preparing for advanced degrees in performance and composition. It also provides State-approved subject matter preparation required for a California teaching credential in music, and graduate instruction for students planning professional and academic careers or seeking professional growth as K-12 teachers or junior college instructors. Students can also acquire a broad acquaintance with music for the community and non-music major.

II. Goals and Student Learning Outcomes

1. Students will demonstrate basic conducting and rehearsal skills.
2. Students will demonstrate knowledge of applicable solo and ensemble literature in their major performing medium.
3. Students will identify, describe, and analyze stylistic differences (genres, media, social functions, etc.) in music from world cultures.
4. Students will demonstrate comprehensive technical, artistic, and performance capabilities, including musicianship, in a variety of styles and genres.
5. Students will demonstrate basic piano proficiency through the performance of prepared pieces, transposition, sight-reading, harmonization, improvisation, and accompaniment.

III. Curriculum Map

California State University, Fresno
 Department of Music
 Undergraduate Curriculum Map
 Spring 2013

(Core Courses Only)

	Music 9	Music 1A	Music 1B	Music 4B	Music 4C	Music 40	Music 41	Music 42	Music 43	Music 58	Music 74	Music 161A/B	Music 171	Music 103	Music 31/131-39/139	Music 198
Outcome 1	0	0	0	0	1	0	0	0	0	3	0	0	0	0	0	1
Outcome 2	1	1	1	1	2	0	0	0	0	3	0	0	0	3	3	3
Outcome 3	0	0	0	0	0	0	0	0	0	0	1	0	3	1	1	1
Outcome 4	0	0	0	0	0	0	0	0	0	0	1	2	0	1	2	3
Outcome 5	2	0	0	3	3	0	0	0	0	1	0	0	0	0	0	0

0---No coverage
 1---Introduction
 2---Moderate Coverage
 3---In-Depth Coverage

IV. Assessment Methods

A. Direct Measures

1. Outcome 1---Conducting is measured through two exams. The first is administered to all conducting students at the conclusion of the first semester of Conducting (Music 58). The second exam is administered only to students intending to obtain a CA Credential for teaching. This is administered after the second semester of Conducting (Music 158A/B). ALL students are required to take the Conducting Proficiency Exam administered at the end of Music 58. The Rubric for that exam is included.
2. Outcome 2---Performance is measured each semester through a series of Performance Exams and Juries. The rubrics for the Performance Exams and Juries are included.
3. Outcome 3---Knowledge of World Music is measured through exams administered at the end of Music 171. Though test scores are available for the administration of tests in Music 171 for the 2012/2013 AY, this outcome is not part of the focus for the 2012/2013 AY and the exams are not included.
4. Outcome 4---Repertoire is measured during Performance Exams and Juries given each semester. The rubrics are included.
5. Outcome 5---Piano Proficiency is measured at the conclusion of the third semester of study in Music 4C and through a Piano Proficiency Exam. The rubric for piano proficiency is included.

B. Indirect Measures *(Alumni Survey is required)*

1. Alumni Survey
2. Meetings with community constituents---i.e. area music professionals

V. Student Learning Outcomes X Assessment Methods Matrix

Student Learning Outcomes X Assessment Methods

	Conducting Proficiency	Performance Exams	Jury I/II	Culminating Project (Recital)	Course exams	Piano Proficiency Exam	Alumni Surveys	Constituent Input
Outcome 1	X						X	X
Outcome 2		X	X	X			X	X
Outcome 3		X	X	X	X		X	
Outcome 4	X	X	X	X			X	X
Outcome 5						X	X	X

VI. Timeline for Implementation of Assessment Methods and Summary Evaluations

AY 2012-2013

Conducting Proficiency Ratings (fall semester)

Performance Exams and Jury I/II (spring semester)

AY 2013-2014

Performance Exams and Jury I/II (fall semester)

Piano Proficiency Exams (fall and spring semesters)

AY 2014-2015

Course Exams---World Cultures (fall and spring semesters)

Conducting Proficiency Ratings (fall semester)

Culminating Project Ratings (spring semester)

AY 2015-2016

Alumni Surveys (fall semester)

Constituent Input (spring semester)

VII. Process for Closing the Loop

The Department of Music has an Assessment Committee whose sole responsibility is to develop the Department's SOAP, review Assessments, and make recommendations regarding improvement of curriculum on the basis of Assessments. Assessments are generally reviewed at the end of the spring semester and curriculum improvements are recommended at the beginning of the following fall semester. The Department Curriculum Committee is responsible for recommending curricular adjustments to the faculty and for following these adjustments through the University process, as needed. If necessary adjustments require "simple" adjustments in classroom instruction, the Assessment Committee will share Assessment results with the affected faculty who will determine what kind of changes will bring about the desired result. Faculty are integral to the Assessment process and are always free to review Assessment results and make changes on their own without involvement with the formal process.

Given the nature of an academic year, decisions made regarding curricular changes will generally be made during the AY following completion of the assessments.

Conducting Assessment

	0	1	2	3	4	5
Mastery of Standard Patterns	The student has little grasp of standard conducting patterns and is unable to maintain a steady beat.	The student has a rudimentary grasp of the standard conducting patterns but is unable to maintain a steady beat using any of them.	The student is able to maintain a steady beat using standard patterns but is not able to change patterns from measure to measure.	The student is able to change patterns from measure to measure but this is done with apparent difficulty.	The student has mastered standard conducting patterns and is able to change patterns from measure to measure with some fluency.	Student has mastered the basic conducting patterns and is able to change patterns cleanly and consistently.
Independence of Hands	The student demonstrates no hand independence.	The student demonstrates minimal hand independence.	The student demonstrates some hand independence but “non-time-beating” gestures are generally abrupt and/or unclear.	The student demonstrates hand independence but “non-time-beating” gestures are sometimes abrupt and/or unclear.	The student demonstrates hand independence and “non-time-beating” gestures are seldom abrupt and/or unclear.	The student demonstrates hand independence and “non-time-beating” gestures are clear and musical.
Manipulation of styles and tempi	The student is unable to manipulate style and tempo changes when conducting.	The student makes minor style and tempo changes in their conducting but the changes are unclear and performers are unable to follow these changes.	The student is able to make style and tempo changes when conducting. However, the changes are poorly cued so that performers have trouble following the changes.	The student is able to make style and tempo changes when conducting. The cues given to performers are sometimes clear.	The student is able to make style and tempo changes when conducting. The cues given to performers are generally clear.	The student is able to make style and tempo changes when conducting. The cues given to performers are clear and musical.
Starting/Stopping/ Handling of fermatas	The student has no understanding or ability to start and stop performers. There is no understanding or ability to handle fermatas.	The student is able to start and stop performers but this is done poorly and inconsistently. Cutoffs of fermatas and the continuation/beginning of a new phrase is unclear.	The student is able to start and stop performers with some consistency and fermatas are sometimes handled with clarity.	The student is generally able to start and stop performers with consistency and clarity. Prep beats are given appropriately and cut-offs are generally clear. Fermatas are frequently handled with clarity.	The student is able to start and stop performers with consistency and clarity. Fermatas are generally handled with clarity and consistency.	The student starts and stops performers consistently and musically and fermatas are handled appropriately and musically.

California State University, Fresno
Department of Music
Conducting Proficiency Examination Assessment Form - Check List

Student _____ **Evaluators' summary (circle):** **PASS / FAIL**

Copies of each evaluator's observations will be made available to the student, although only a summary (signed by each evaluator) need be placed in the student's file. A passing score requires that the summary in EACH of the four categories must be "outstanding" or "satisfactory." Overall score for each of the four categories must be an accurate reflection of the ratings or observations made in the subcategories. Comments may be written on the back of this sheet.

Outstanding

Satisfactory

Needs Improvement

I. Knowledge of Score

Prepared score (must hand in)

Confidence

Eye Contact

Cues

Stylistic Considerations

Tempo

II. Musical Considerations

Balance

Blend

Intonation

Articulation

Dynamics

Tone

Choral: Textual Inflection

Choral: Vowels/ Consonants

III. Technical Considerations

Beat Pattern/Frame

Preps/Cues/Releases

Variety of Gestures

Independence of Hands

Treatment of Fermatas

Facial Expression

Breathing

(continued on reverse)

IV. Rehearsal Techniques

Use of time

Pacing of rehearsal

Conciseness of expression

COMMENTS:

Evaluators

Circle

Date

1. _____

Pass/Fail

2. _____

Pass/Fail

3. _____

Pass/Fail

Performance Assessment Form – Spring 2007

Student's Name _____ Performance Date _____
MA or BA (Circle One) – Option _____ Instrument/Voice Type _____
Type of Performance (Circle One): Recital Jury I Jury II Performance Examination
Semesters as a Music Major/Minor _____
Etude(s) _____
Solo Work(s) _____
Scales/Arpeggios _____ / _____ / _____ / _____

Rating Scale: Outstanding = 6 (A+), Excellent/Very Good = 5 – 4 (A/B), Satisfactory = 3 (C), Unsatisfactory/Failing = 2 – 1 (D/F)

Assessment of Technical Mastery:

Rating _____

Outstanding (6): The student performs with pitch, intonation, articulation, and rhythmic accuracy at a very high level. Throughout the performance, the student's technical mastery is easily and consistently executed, and clearly exceeds the fundamental technical standards of their instrument or voice.

Excellent/Very Good (5 – 4): Throughout the performance, the student is well prepared and delivers a competent performance that exceeds the fundamental performance standards for technical mastery of their instrument or voice.

Satisfactory (3): Throughout the performance, the student is adequately prepared and delivers a performance that meets the fundamental performance standards for technical mastery of their instrument or voice.

Unsatisfactory/Failing (2 – 1): The student has significant technical weaknesses throughout the performance and either barely meets or falls below the fundamental performance standards for technical mastery of their instrument or voice.

Assessment of Musicianship:

Rating _____

Outstanding (6): The student clearly performs with a musical understanding at a very high level.

Excellent/Very Good (5 – 4): The student performs with above average application of fundamental musicianship skills.

Satisfactory (3): The student performs with basic application of fundamental musicianship skills.

Unsatisfactory/Failing (2 – 1): The student either barely meets or falls below a fundamental level of musicianship skills.

Breadth of Repertoire:

Rating _____

Outstanding – Excellent (6 – 5): The repertoire is above the standard acceptable for the student's current level of development and demonstrates an exceptional variety of musical styles and genres.

Very Good - Satisfactory (4 – 3): The repertoire is at the standard acceptable for the student's current level of development and demonstrates a sufficient variety of musical styles and genres.

Weak – Failing (2 – 1): The repertoire is below the standard acceptable for the student's current level of development and does not demonstrate a sufficient variety of musical styles and genres.

Stage Presence:

Rating _____

Outstanding - Excellent (6 – 5): The student is dressed appropriately, exhibits confidence, poise, appropriately acknowledges other performers, bows appropriately, is clearly comfortable with his or her environment and is enjoying the act of performing.

Very Good - Satisfactory (4 – 3): The student is dressed appropriately, exhibits confidence, poise, appropriately acknowledges other performers, bows appropriately, but is slightly uncomfortable with his or her environment and/or with the act of performing.

Weak – Failing (2 – 1): The student did not dress appropriately, lacks two or more of the following elements: confidence, poise, appropriate acknowledgement of other performers, bowing. The student is clearly uncomfortable with his or her environment and/or with the act of performing.

Memorization (if applicable):

Rating _____

Outstanding – Excellent (6 - 5): The student performs with few or no lapses of memory. Recoveries, if any, do not detract from the presentation.

Very Good - Satisfactory (4 – 3): The student performs with few or no lapses of memory. Recoveries, if any, are noticeable and may or may not detract from the presentation.

Weak – Failing (2 – 1): The student performs with frequent and/or very noticeable lapses of memory. Recoveries, if any, are noticeable and detracted from the presentation.

Overall Assessment of Performance:

Rating _____

Outstanding (6): The student was rated outstanding in all assessment categories. The student’s performance was at or near a very high artistic level.

Excellent - Very Good (5 - 4): The majority of the student’s ratings were excellent or very good in each assessment category. The student exceeded established artistic and technical standards for his/her studio.

Satisfactory (3): The majority of the student’s ratings were excellent or very good in each assessment category. The student satisfactorily met established artistic and technical standards for his/her studio.

Unsatisfactory – Failing (2 – 1): The majority of the student’s ratings were unsatisfactory or failing in each assessment category. The student barely met or fell below the established artistic and technical standards for his/her studio.

Faculty Comments:

Overall Rating: _____ **A – C = Pass** **D – F = Fail**
(Tally ratings and divide by number of ratings assigned to arrive at corresponding letter grade)

JURY:

_____ **Pass all sections**

_____ **Fail (Reason: _____)**

Faculty committee member signature: _____

adopted Fall 2004

California State University, Fresno, Department of Music
PIANO PROFICIENCY EXAMINATION ASSESSMENT FORM

Student _____ Date: _____

Copies of each evaluator's observations will be made available to the student. A passing score requires that the summary in each category be "outstanding" or "satisfactory." Student must pass each of the seven categories (not necessarily at the same time) in order to successfully complete the Piano Proficiency Exam.

Outstanding Satisfactory Unsatisfactory

I. Prepared pieces (summary) ___ ___ ___

Note accuracy _____
Rhythmic accuracy _____
Appropriate tempo _____
Tempo stability _____
Dynamics (horizontal) _____
Dynamics (vertical) _____
Style _____

PASS/FAIL

II. Two-hand transposition (summary) ___ ___ ___

Correctly identifies new key signature _____
Right hand note accuracy _____
Left hand note accuracy _____
Tempo consistency _____

PASS/FAIL

III. Concert pitch realization (summary) ___ ___ ___

Correctly identifies new key and key signature _____
Note accuracy _____
Rhythmic accuracy _____

PASS/FAIL

IV. Sight reading (summary) ___ ___ ___

Right hand accuracy _____
Left hand accuracy _____
Rhythmic accuracy _____
Tempo consistency _____

PASS/FAIL

V. Score reading (summary) ___ ___ ___

Upper voice note accuracy _____
Lower voice note accuracy _____
Rhythmic accuracy _____
Tempo consistency _____

PASS/FAIL

(continued on reverse)

Outstanding Satisfactory Unsatisfactory

VI. Harmonization (summary) ___ ___ ___
Chooses appropriate harmonies _____
Chooses appropriate chord pattern _____
Keeps pattern consistent throughout
and rhythmically secure _____
Right hand accuracy _____
Left hand accuracy _____

PASS/FAIL

VII. Accompaniment (summary) ___ ___ ___
Note accuracy _____
Rhythmic accuracy _____
Accommodates to soloist's tempo _____
Sensitive to soloist's breathing and rubato _____
Balance with soloist _____
Style _____

PASS/FAIL

COMMENTS:

Evaluator:

Adopted Fall, 2003

College of Arts and Humanities

Department of Music M.A.

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II. Goals and Student Learning Outcomes

These programs are appropriate for graduates who hold appropriate undergraduate degrees in music or the equivalent and wish to continue development of their individual talents, interests, and professional competence in such disciplines as performance and music education.

The following goals and objectives guide the core curriculum for both degree options (Music Education and Performance) within the Master of Arts Degree in Music. The core of general studies in music includes studies in performance, history and theory.

Goal 1: Apply knowledge of harmony, counterpoint, and different analytical systems to a broad range of repertoire. Students should be able to:

1. Correctly identify complex harmonic patterns and structures.
2. Correctly identify complex contrapuntal techniques and procedures.
3. Apply at least two different analytical systems to a selected repertoire.
4. Correctly recognize a variety of genera and their hybrids.
5. Relate analytical processes to the area of their specialization (performance or music education).

Goal 2: Employ research methodologies. Students should be able to:

1. Know scholarly attitudes and values.
2. Apply methods of research appropriate to music performance, history, literature, and analysis.
3. Evaluate in writing the authority of all sources.
4. Judge the effectiveness of scholarly argument.

Goal 3: Develop critical and analytical skills to examine a broad range of repertoire that includes music of diverse cultural sources and historical periods. Students should be able to:

1. Formulate relationships between compositional methods and stylistic or individual composers' aesthetic.
2. Assess the relationship of compositions to the historical, social, and aesthetic contexts in which they were created.
3. Recognize the musical and cultural reasons that distinguish certain compositions from all others.
4. Articulate a multi-dimensional understanding of compositions in relation to a composers' career.

Goal 4: Employ historical and theoretical interpretations in their performance of advanced level (equivalent to Grade 5 and above) instrumental or choral literature. Students should be able to:

1. Research historical and theoretical interpretations (aka performance practice) of performance repertoire.
2. Prepare repertoire based on research.
3. Articulate in writing artistic choices regarding performance practice.
4. Develop performance skills necessary for articulation of advanced-level repertoire.

Goal 5. Demonstrate an advanced understanding of technological capabilities as they relate to performance, analysis, teaching, and research. Students should be able to:

1. Investigate and experiment with technological applications appropriate to their emphasis for those in the performance option, or area of educational focus for those in the music education option.

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Given the nature of an academic year, decisions made regarding curricular changes will generally be made during the AY following completion of the assessments.