

PROGRAM REVIEW Fall 2018

Program: MUSIC

Division: A & H

Date: 10/3/18

Writer(s): Cindy B Rosefield, Daniel Marschak, & Ian Brekke

SLO/SAO Point-Person: Cindy B Rosefield

Audience: Deans, Vice Presidents of Student Services and Academic Services, All Planning and Allocation Committees. This document will be available to the public.

Uses: This Program Review will be used to inform the campus and community about your program. It will also be used in the processes of creating Division Summaries, determining College Planning Priorities and allocating resources. A final use is to document fulfillment of accreditation requirements.

Time Frame: This Program Review should reflect on program status during the 2017-18 academic year. It should describe plans starting now and continuing through 2018-19. This document also provides the opportunity to describe more long-term plans (optional).

Sections: The first section of this Program Review focuses on general program reflection and planning. The second section has specific questions to be filled out by all programs this year. The third section is an SLO/SAO update. The fourth section is a review of curriculum. Only programs with curriculum need to complete Section 4.

Topics: A list of topics of particular interest to Program Review readers can be found here:

<https://goo.gl/23jrxT>

Help: Contact Karin Spirn: kspirn@laspositascollege.edu

Instructions:

- 1) Please respond to each question as completely as possible.
- 2) If the requested information does not apply to your program, write "Not Applicable."
- 3) Optional: Meet with your dean to review this document before _____.
- 4) Send an electronic copy of this form to Karin Spirn and your Dean by _____.

Links:

Program Review Home Page: <https://goo.gl/XATqjJ>

Fall 2017 Program Review Updates : <https://goo.gl/pkv76m>

Frequently Asked Questions: <https://goo.gl/ilhRtt>

Section One: Program Snapshot

No Significant Changes Option

Contact person: ___Dan Marschak, Ian Brekke, Cindy B Rosefield_____

By marking an X in the box above, the writers of this Program Review indicate that there have been no significant changes to their program or their program's needs in the past year. In this case, programs may opt not to complete Program Review Section One: Program Snapshot.

Programs must still complete all other sections (as applicable).

Please note: Choosing this option means that your program's information may not be included in the yearly Division Summary.

The No Significant Changes Option may only be used for two years in a row; after two years, programs must complete a full Program Review including the Program Snapshot. Our program's most recent Program Review was submitted in the following semester: Fall 20_____.

A. Program Description: Briefly describe your program, including any information or special features of your program that will provide helpful context for readers of this Program Review.

The LPC Music Department offers an AA and AA-T in Music, CTE programs in Music Business, Music Technology, Piano Teaching, and a variety of GE's and specialized courses. The program is well known for its ensembles and regular concerts both on campus, at local venues, and national festivals and competitions. The department's goals include achieving the [All-Steinway School](#) designation, bolstering the Applied Lessons program, hiring new faculty and a collaborative pianist, upgrading old and outdated facilities, designing and acquiring new facilities, continuing to grow our student population by offering a greater variety of specialized classes, improving our technology resources, hosting more masterclasses, concerts, and workshops, and continuing to develop a great reputation in our service area and beyond.

B. Changes to Program and Needs: Describe any significant changes to your program or your program's needs since the previous Program Review Update (Fall 2017).

o Stackable Commercial Music Certificates

With support from administration, faculty, and the community, many positive things happened to our program last year. One major accomplishment was that our unique Piano Teaching certificates are now designated as CTE programs. No other Community College in Northern California offers this type of program, so it was a challenge to show that it should be CTE. But with the help of Vicki Shipman, we were able to use custom surveys to prove that there is a regional demand. We now offer four CTE

certificates in Commercial Music: Music Business, Music Technology Fundamentals, Teaching Beginning Piano, and Teaching Intermediate Piano. These Certificates are stackable along with our AA and AA-T in Music. We hope that many students will earn one or more certificates on their way to earning their transfer degree. We have one full-time faculty on the Guided Pathways Steering Committee and are looking forward to work in conjunction with the Guided Pathways efforts to help our students understand the advantages of stackable certificates and to realize their transfer goals.

- **Applied Lessons Program**

The district and the FA agreed to offer us increased FTEF to support our Applied Lessons Program. This is a major milestone for our growing music department. Now, instead of asking students to pay out of pocket for private lessons, we can offer weekly private lessons to 24 Applied students, as long as they concurrently enroll in Music Theory and an Ensemble. This is a massive step forward for our department, as the Applied Program is the backbone of any great music program. We now have oversight about who is teaching lessons, and have hired 10 new part-time instructors to teach these private lessons with two additional hires in process.

While we appreciate that our district and college have been extremely supportive towards this program, additional FTEF is required to allow the continued expansion of MUS 38. This is important for the following reasons:

1. Applied Lessons are a degree requirement of all music majors. Placing a cap on the class will not work long-term, as serving more than 20 music majors at a time is highly plausible and a stated goal of the college and department.
2. Providing Applied Lessons is a state mandate – denial of these lessons and/or music majors will leave us out of compliance.
3. In order to earn the AD-T or AA-T in Music, students must take MUS 38 four times. If we deny students from taking it, we will be preventing them from graduating in 2 years – a major setback for the new Funding Model, and the opposite approach we are supposed to have towards our students.
4. We modeled our MUS 38 program on Chabot's MUS 40. Their Applied program has been in place for many years, and they have never set a cap on their class, as Applied lessons are the cornerstone of a thriving music department. Again, placing a cap on private lessons limits a music department's growth. This is a special situation, and we believe our colleagues at Chabot should be consulted about how they are able to offer the class with no cap. The concurrent enrollment requirements (5 units of additional classes) boost productivity, and our discipline will only be able to grow when our majors can take applied lessons.

- **Outreach and Continued Excellence**

Last year, our ensembles performed in the community and beyond more than ever before. One highlight was that both the top jazz combo and Vocal East (the flagship vocal ensemble) competed at Reno Jazz Festival, and received "superior" ratings from their adjudicators (the highest available scoring category) with 6 students receiving "Outstanding Soloist" awards: Andrew Mathers, Allison Middlekauff, Garret Newman, Brian Guidoux, Josh Lemos, and Brianna Walters. Vocal East was also awarded 3rd place overall in the 2-Year College group against tough, well-established jazz programs several times our size (for perspective, the top 3 of our category was the top 3 of competing college vocal ensembles overall). We will continue to compete, perform, and tour, as this is one of the best ways for us to recruit, and maintain visibility among high-school students and the music community at large. Budget support will be required. Our ensembles should be treated similar to the Forensics team. We have the necessary talent to place and potentially win major competitions (which helps promote our college in general) as long as

we are given the financial wherewithal to travel and prepare.

Our full-time and part-time music faculty continue to perform and record both locally and throughout the Western States. This is another aspect of outreach and continued excellence. They are seen and heard in clubs, concert halls, major theaters, on concert series programs and wineries. They are highly active clinicians, adjudicators and presenters of master classes and workshops.

Partially due to a SWF grant, our outreach has never been better than it was last year. We used social media, community concerts, and marketing materials to promote our programs, and we have seen enrollment and general enthusiasm grow exponentially. Thanks to Tim Druley, our website is now up-to-date and high-quality. Due to CTE funding, we were able to hire a fantastic videographer to make a 'sizzle' reel for our department and for the performing arts, which currently has 1000 views and counting.

The Chamber Choir and Vocal East Jazz Ensemble completed a 3-day tour of Tri-Valley high schools during the January 2018 break. This substantially increased awareness of our program and led to a large influx of students to these ensembles in Fall 2018, with several saying they joined specifically because we visited their high school. In addition, Ian Brekke, Dan Marschak and Cindy B Rosefield visited the following high schools throughout the school year as a free clinician (in efforts to recruit): Livermore High, Dublin High, Foothill High, Amador Valley High, San Ramon Unified, Monte Vista High, Mountain House High, Tracy High and Cantabella Children's Chorus.

- **New Curriculum and Courses**

Last year, we offered several new classes for the first time with a high success rate. The following classes were offered in 2017-18: MUS 35 Intro to Music Technology, MUS 36 Intermediate Music Technology, MUS 37 Music Industry Career Development, MUS 19 Studies in Music Composition, MUS 13 History of Rock and Roll, and MUS 3 World Music. Moreover MUS 25, 27, 26, and 37 were offered as DE courses for the first time. The more variety of music classes we can offer, the more our department can continue to recruit, grow, and develop a great reputation.

- **Subject Matter Experts**

Through CTE funding, we were able to invite many guest artists and subject matter experts to guest lecture and work with our students. These included members of the SF Symphony, the Composer-in-Residence with the Chicago Symphony Orchestra, and other well-known luminaries in the field. These visits were extremely valuable for our students, and some even ended up being employed because of these connections. We wish to continue this practice of inviting industry experts to work with our students, but require financial support to do so.

- **Facilities Needs**

As our department continues to gain momentum, grow, and develop a great reputation, our needs will be growing as well. We continue to advocate for Measure A bond funding to be spent on ongoing program needs, and to be housed in the new Arts Building or as part of renovations to the existing 4000 building. We ask that the new facilities will include an adequate recording studio with 20 workstations, sound isolated recording booth, and separate tracking rooms (one of which should be large enough to accommodate a concert grand piano), and an additional 4-8 practice rooms, an acoustically appropriate choir/recital room, and an update to 4226 so that it is

large enough to be ADA compliant and to ensure student success.

Here are our suggestions for addressing these issues:

- **Keyboard Lab (4226) – Current Issues and Proposed Expansion**

The space is not sound proof. When class is in session, students and the instructor can hear everything that's going on in the hallways. We request an acoustician to do a thorough analysis and for the walls to be soundproofed.

Currently this space is likely not ADA compliant. The doorway isn't large enough for wheelchairs, and 20 workstations and keyboards in this small space is very crowded. If a student were to be in a wheelchair, he/she would not have adequate space. We need to fill the room with music tech gear and pianos to run our programs, but more space is needed.

We request the space that is now the upstairs INTERIOR COURTYARD 4235 (which is hardly ever in use), be converted into usable teaching space. Some of this square footage can be added to the Keyboard Lab to give us more space to teach effectively and address ADA issues. We also request that a soundproof sliding glass door be added so that we could have line of sight and teach two cross-listed beginning/advanced sections at once.

- **Design Music Lab (4240) – Expanded Footprint and Use**

In recent years, we've dramatically expanded our offerings that are taught in 4226. In the past Theory and Piano were the only classes, but now we also teach Music Technology, Composition, Jazz/Pop Piano, and we plan to add Film Scoring. The more classes we add the harder it is to schedule in one room.

The Design Music Lab could also be expanded into the courtyard and become more of a shared space with Theater. The space could hold the drafting table in addition to 20 workstations for Music Tech students to work on Mixing, Mastering, Producing, etc. Again, the room would need to be soundproofed and MIDI controllers would need to be added.

- **Acoustic Ensemble Space/Small Recital Hall (4130) – Proposed Options**

Currently, 4130 is not suitable for acoustic/classical ensembles because the elevator mechanics are located in the room and acoustically, the room is extremely dead. Natural reverberation is a critical piece of the learning environment for any instruments or voices performing without microphones/amplification.

Here are three proposals, in order of preference, to address this issue:

1. The **Art Gallery 4113** has excellent acoustics for choir and chamber groups. If this space could be effectively expanded without robbing it of the acoustics (side wall could be knocked out and the room could be expanded by several feet - Concert Choirs should be able to accommodate 80 singers), then the space would serve as a fantastic small/acoustic recital hall and rehearsal space. The room would need to be large enough to house choral risers, a

grand piano, and a media station.

2. If the art gallery expansion isn't an option, another less ideal solution would be to completely switch the choir room 4130 with the band room 4138. Because of the "dead" acoustics, 4130 has better facilities for commercial music (jazz band, combos, and Vocal East) because those ensembles use amplified sound. 4138 has slightly better acoustics for non-amplified ensembles (choir, orchestra), but would still need significant acoustic tuning to be the permanent solution.

In order for this to work, the elevator mechanics and all of the wiring in 4130 would need to move outside the building, possibly to the roof. Using a practice room is not acceptable to house the elevator mechanics – we are already short of these high-demand spaces, and these too shouldn't have loud elevator mechanics in them for the same reasons our classrooms should not.

An Acoustician and/or Wenger Acoustic Consultant would need be consulted about ceiling tiles, sound dispersion, etc. (Wenger Type I/II Convex, Quadratic or Pyramidal Diffuser Panels; Tunable/Moveable Acoustic Panels) And outfitted in both 4130 and 4138.

Since instrumental groups would be rehearsing in both 4130 and 4138, a separate entrance for the Instrument Storage room would need to be built from 4130.

The Recording Room (4139) is not big enough to be used effectively for our Music Tech programs. It should be converted into large instrument storage. The back section could be added onto the current Instrument Storage space and the front part would be a side extension of the existing hallway complete with WENGER large instrument lockers for student use – no door - so that students will have access to larger instruments. This lack of access is currently a major issue – students have to ask faculty members to unlock their instruments from storage each time they need to practice.

3. In the brand new 1000 building, room 1011 has the correct size, shape, and overall natural acoustics to serve as a very effective acoustic ensemble space and small recital hall. While our intention is not to take needed space from other programs, because this room is already built, it may be most cost-effective to switch 1011 with 4130 with some small reconfigurations. The acoustic issues with 4130 are specific mostly to music; lecture spaces can have noise issues like elevator mechanics as a minor nuisance rather than a major impedance to the learning environment.

- **Dedicated Rehearsal Rooms**

Dedicated rehearsal rooms – not to be shared with general education classes. (Jazz ensembles/combos/Orchestra/Wind Ensemble/Vocal Jazz/ Chamber and Concert Choirs) We continue to ask that 4130 and 4138 become dedicated rehearsal rooms for music performance classes. Mainly for security and safety of instruments and equipment. In 4130 stored in newly purchased cabinets is over \$75,000 worth of sound gear used by the choir performing classes. In 4138 we have over \$500,000 in musical instruments and equipment. While they are kept in cabinets and a storage room, we have seen students other than music students try to get into secured spaces. The rooms are left open and students wander in. Last week we were alerted by music students who found postings on facebook of students posing on top of the new baby grand piano in 4130. They were not performing arts students. They had climbed on top of the piano and shot a series of photos. This is not acceptable.

Besides safety and security of our instruments and equipment, it is extremely time consuming to have to setup and teardown the classroom at every rehearsal. It can easily take up to 15-20 minutes prior to class, moving arm-tablet lecture chairs out of the way, setting up performance chairs and stands then after rehearsal, setting the classes back for the following day lectures classes. We do not have a music assistant and we do ask students to help but the time would be more useful if they were warming up instead of rearranging the classroom furniture.

- **Recording Studio – Proposed Spaces**

Music Technology and Film Scoring are going to become major curriculum offerings for our program. Increasing reliance on technology is the future of the music industry, and we need to provide the facilities, technology, and software to keep up with the times.

Currently, we do not have the appropriate space to teach music technology or film scoring courses. A larger space that is purpose-built for recording use is needed to prepare students to enter the workforce after earning their certificate(s). Additionally, the current facility (4226) was designed as a Keyboard Lab, and competes with our Music Tech programs in the schedule. As offerings expand, this issue will only be exacerbated.

The **Bamboo Courtyard** downstairs in 4000 has the appropriate square footage for a recording studio, and it is rarely used by anyone. The doors are typically locked, and the dead leaves pile up into a huge mess for M&O to clean up. Reclaiming this space for a recording studio is a great solution.

The studio should include a master control booth (with enough room for approximately 20 students to observe class in session) and 2-4 sound isolated spaces designed for recording purposes. At least one of the tracking rooms needs to be big enough to fit a performance grand Steinway piano. When the music technology program is not using these isolation spaces, they could double as additional practice rooms for general use.

- **Practice Rooms**

7-10 additional practice rooms are a major need for our growing program. As faculty vacate their offices to move to new buildings, we request that these spaces be converted into sound-isolated practice rooms. Each new practice room would need a new Boston or Steinway upright piano. As mentioned above, the recording studio room could also double as practice rooms. We also request practice room (4133) that is now housing LPC Radio be returned to its original designated space as a practice room once Radio moves to a new space.

- **Humidity and Temperature Control**

Pianos are made of wood and are very sensitive to temperature and humidity changes. As we have seen, when the HVAC gets shut off to save the college money, the pianos go wildly

out of tune and are actually getting physically damaged now – keys are falling off and are no longer perfectly aligned, internal hammer mechanisms are wearing out far more quickly than they should be, etc.

An ideal temperature is around 68-70 degrees Fahrenheit, and an ideal humidity level should be about 50 percent. HVACs should not suddenly go off or change temperature. We request a dedicated HVAC and Humidity system for the 4000 building to ensure that our instruments are kept in a stable condition as we continue to grow and acquire better and more expensive pianos.

We also require and have requested a dedicated *secure* climate-controlled storage unit for our Steinway D Concert Grand. This piano is worth over \$130,000. It is housed on the main stage theater under the worst possible conditions. Heat, cold, dust and debris from theater tech stage constructions, people placing items on top (even with a “Please DO NOT place anything on this piano” sign). It has gotten scratched and chipped, besides the premature internal wear. It was in the original building design plans for back of stage or under stage but was as they say ‘value engineered out’.

- **Performance Pianos**

Additional Boston and Steinway pianos are needed for student success. As we add more facilities to our building or the new Arts Building, additional pianos will also be required.

In 2017-2018, we made more use of our smaller performance spaces: The Black Box Theater and the Ensemble Rehearsal Room. These spaces are more intimate than the Main Stage, and with all the competition from Theater, Dance, and outside rentals for the Main Stage, we were often forced to use the smaller spaces. The issue with this lack of performance space is that there is only one performance piano – the Steinway D in the Main Stage. The upright pianos we have in the Black Box and Rehearsal Room are inadequate for performances and recitals, and during our Vocal East/Jazz Combos Concert last year, we were forced to use an inadequate electronic keyboard. We continue to advocate for an industry-standard Steinway Model B 7 foot piano – which would most likely reside in the Rehearsal Room until a new choir room is built. The addition of this piano would be a huge incentive for students to enroll in our music programs.

In our practice rooms, we need to upgrade our remaining 3 old Yamaha uprights with new Bostons. As we add new spaces (recording studio, more practice rooms, etc), we will require new Steinway or Boston pianos. With these additions, we would be finally earn the coveted All-Steinway School designation.

- **Sheet Music and Instrument Purchase/Maintenance**

Budget support is required to purchase new sheet music (we require \$1000 per performing ensemble). We have 6 ensembles, so we ask for \$6000 to be added as a line item for sheet music.

We will continue to add instruments to our department as it continues to grow. Our next purchases would be for a Fox contra-bassoon (\$30,000), an upright bass (\$7000), a 5 ½ octave Schiedmayer celesta (\$40,000), percussion instruments (Djembe, set of Djun, Djun, Drum heads- \$1000, set of percussion mallets- \$1000)

Instrument Maintenance and Repair of \$2,500 is asked to be added to a line item for our Music account.

○ **Security**

Now that we have installed wireless locks into all practice rooms as well as the keyboard lab, we require funding to purchase key cards for faculty and students. Each key card is \$2.01 and we require 200 a year for a total of \$402 per year.

○ **Software**

Finally, we request that licenses for all music technology software be renewed and updated yearly. We have requested through IER that music theory software such as Ear Master 7 be purchased for the keyboard lab 4226, practice rooms, and faculty computers so that students can practice ear training and theory more effectively.

***See Above Sections and Section 2 A for LPC Planning Priorities**

Mark an X before each area that is addressed in your response.				Definitions of terms: https://goo.gl/23jrxt			
X	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	X	Services to Students
X	Curriculum committee items	X	Financial/Budgetary	X	LPC Collaborations	X	SLO/SAO Process
X	Enrollment Management	X	Human Resources	X	Pedagogy	X	Technology Use
X	External Factors	X	Learning Support	X	Professional Development		

4. Reflection: What plans from the [2017 Program Review](#) or any [previous Program Reviews/Updates](#) have been achieved and how? You may also describe achievements that were not planned in earlier Program Reviews.

Our major goal for the past three years has been to align our Applied Program with State Mandates. As previously stated, the district and the FA agreed to offer us increased FTEF to support our Applied Program. We can now offer weekly 33.5-minute private lessons to 24 Applied students, as long as they concurrently enroll in Music Theory and an Ensemble. This is a huge achievement, but it still is not ideal. Chabot has no cap on their Applied Program, and as a result, any student who wants to major in music is able to finish in 2 years. We need to model our program on Chabot's to make sure we continue to grow our FTES and our programs in general. While MUS 38 Applied Lessons as a class alone is a money loser for the college, the required concurrent enrollments (5 units of classes) more than offset this financial issue. Moreover, since completions of degrees and certificates is now given more weight with the new Funding Formula, Applied Lessons will be more critical than ever before, and will be

necessary for the college to support if we wish to increase the amount of AA-T's and Certificates we award.

Another goal from 2017 PR was to acquire new industry-standard music technology software such as ProTools, Sibelius, Finale, Logic, etc to be installed on all computers in the Music Building. The Music Tech lab (4226) now has these programs, thanks to a Strong Workforce grant. We need to keep all of this software up-to-date, and as we continue to grow our facilities, new computers with industry-standard software must be acquired.

In 2017, we asked for \$6000 to be added as a line item for sheet music for our ensembles. While the line-item was not granted, we did receive this funding through IER.

\$7000 for piano tunings was granted through Strong Workforce, though the real solution will be a line-item in our General Fund. Vicki Shipman has informed us that CTE money will not be spent on tuning in the future, and agrees that it is ongoing college expenses and should be a Gen Fund line item instead of one time grants.

Various string instruments (violins, violas, cellos, and bows) as well as increased storage were also purchased through IER and SWF.

Funding was secured through SWF to have a variety of guest artists work with our students, for faculty and students to travel to the MACCC Conference, and for marketing. This was extremely valuable for our program; we ask that it be added to our Gen Fund so we can rely on it every year.

Our community engagement has never been stronger. We hosted a monthly jam session at Swirl on the Square, our ensembles performed in festivals and events, and we performed a variety of concerts on campus. Again, to increase community partnerships and outreach, additional re-assigned time for both the instrumental and vocal departments independently is strongly suggested and will be applied for until granted.

We recently solved our issue with the new wireless locks. They are now updated over the WiFi each day, saving faculty and staff many hours, and ensuring the safety of our pianos and computers.

In general, we are noticing that our program is developing a very good reputation. More high school graduates are considering studying music at LPC, more community members are aware of our program, and more of our music graduates are transferring to well-respected music programs across the country. LPC Music faculty and students are having a positive impact in our community and we look forward to continuing this trend.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://goo.gl/23jrxr			
<input checked="" type="checkbox"/>	Community Partnerships/Outreach	<input checked="" type="checkbox"/>	Facilities, Supplies and Equipment, Software	<input checked="" type="checkbox"/>	LPC Planning Priorities	<input checked="" type="checkbox"/>	Services to Students
<input checked="" type="checkbox"/>	Curriculum committee items	<input checked="" type="checkbox"/>	Financial/Budgetary	<input checked="" type="checkbox"/>	LPC Collaborations		SLO/SAO Process
<input checked="" type="checkbox"/>	Enrollment Management	<input checked="" type="checkbox"/>	Human Resources		Pedagogy	<input checked="" type="checkbox"/>	Technology Use
	External Factors	<input checked="" type="checkbox"/>	Learning Support	<input checked="" type="checkbox"/>	Professional Development		

5. IR Data Review: Describe any significant trends in your program's data from the office of Institutional Research and Planning. (Note: this information will be available in August 2018. Not all Programs have IR data packets available; if your program does not have a

data packet, you may note that in the response box). You may also discuss any other data generated for your program by the Office of Institutional Research and Planning.

Overall the data shows that the Music Program is doing very well.

Our fill rate reached 102% F13-F17. Most likely this is due to our Faculty agreeing to take on more students than the cap requires. This practice offsets our low enrolled courses which are more specialized and necessary for our Music AA-T.

When reviewing the success rates from MUS 8A through 10B, only 29% successfully complete the entire theory sequence. The sequence data from MUS 21A to 21B (F15-Summer17) is very poor at only 10%. Additional tutoring is required to boost these numbers. We currently have 10 hours of tutoring per week, but this is not nearly enough. We ask for 20 hours per week for our tutors to help with our advanced theory, piano, history, and performing classes.

Additionally, this past summer with an increase in FTEF we were able to offer a summer MUS 6 (Basic Skills Music) course. This was crucial in helping our incoming first year music students start the MUS 8A series in the fall that allows them to follow our two-year transfer plan. It is critical that we maintain the extra FTEF to continue to offer this summer Basic Skills Music course.

Our program set standard was met in AY 2017-18. Our success rate is 84% and trending upwards each year. We request another full time faculty member be added who specializes in commercial music and classical music so that we can continue this trend.

Mark an X before each area that is addressed in your response.

Definitions of terms: <https://goo.gl/23jrxr>

	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	X	Services to Students
	Curriculum committee items	X	Financial/Budgetary		LPC Collaborations		SLO/SAO Process
X	Enrollment Management	X	Human Resources	X	Pedagogy		Technology Use
	External Factors		Learning Support		Professional Development		

6. Other Data Review (Optional): Describe any significant findings based on other data regarding your program. Possible sources of relevant information might include, but are not limited to, the following:

- **Data generated by your program**
- **CEMC Data**
- **Labor Market Data**

According to the latest Launchboard data, the starting salary for sound engineering technicians in the region is \$61,734.

There were 18 CTE enrollments that were recorded to launchboard, though that number is probably closer to 30. These are new programs, and likely the data is not there yet.

The Commercial Music: Music Technology Fundamentals and Commercial Music: Music Business certificates of achievement were offered for the first time last year. MUS 35 Intro to Music Technology had 20 out of 20 students with a 95% success rate. The course is currently full for this Fall 2018. Unfortunately, the enrollment dropped to 9 for the more advanced MUS 36 Intermediate Music Technology course. In order to address this course sequence drop, we have adjusted the schedule so

that MUS 35 is offered twice a year, and MUS 36 is offered once every 3 semesters. We are hoping that with this scheduling tactic, we can funnel twice as many students into MUS 36 each time it is offered.

Most importantly, we require a satisfactory recording studio with tracking rooms to continue to build the Music Technology program and the brand new Scoring for Film and Visual Media program. Our specific requests are listed in Part One, B. Once we have adequate industry-standard facilities, we can add even more Music Technology courses and certificates such as Video Game Music, Mastering, Mixing, Live Sound, ProTools Certification, etc. This is the way the industry is trending, so it is critical that LPC provide these facilities sooner rather than later.

Mark an X before each area that is addressed in your response.			Definitions of terms: https://goo.gl/23jrxr			
	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	Services to Students
X	Curriculum committee items		Financial/Budgetary		LPC Collaborations	SLO/SAO Process
X	Enrollment Management		Human Resources	X	Pedagogy	X Technology Use
	External Factors		Learning Support		Professional Development	

7. Impacts to Students (Optional): Discuss at least one example of how students have been impacted by the work of your program since the last Program Review Update (only if you did not already answer this in Questions B-E).

One example of our impacts is that several students in the MUS 37 Music Industry Career Development course now have jobs at notable venues like the Bankhead Theater. This new program has been very successful so far, and there is a real need for a workforce in Commercial Music. Another example is that two of our top students transferred to UC Berkeley and Cal State Long Beach on full rides for the duration of their studies due to the generosity of the Mertes family scholarship. We were able to spread the word about this incredible opportunity among our students, and are hoping for even more beneficiaries in future years.

Mark an X before each area that is addressed in your response.			Definitions of terms: https://goo.gl/23jrxr			
X	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software		LPC Planning Priorities	X Services to Students
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	Enrollment Management		Human Resources		Pedagogy	Technology Use
	External Factors		Learning Support		Professional Development	

G. Obstacles: What obstacles has your program faced in achieving plans and goals?

o **Increased Re-Assigned Time for Coordinating Duties**

Currently 2 FT Music Faculty are splitting just 1 CAH each for an extremely wide array of almost 80 duties. A small sampling of tasks includes: Scheduling 50+ classes per semester, Running the Applied Program, Managing Music Budget, Organizing and Running Department Meetings, Advising Students, Auditions Coordination, Marketing, Social Media, Substantial Recruiting Efforts, Piano Tuning/Maintenance Coordination, Curriculum Updating/Development, Website Maintenance, Planning Travel to Festivals, Hosting Guest Artists, Concert Preparation, Providing Graduation Music (and other

on-campus events), Practice Room/Keycard Oversight, CTE Programs Oversight (grants, advisory boards, meetings, outreach, etc.), Liaison with other Performing Arts Disciplines, Adjunct Hiring and Oversight, Management of all TBA Hours, Management of Student Scholarships and Awards, Equipment Training, Maintenance, and Management, etc.

When added up, coordinating the music department for 2 CAH is not nearly enough compensation as we attempt to meet our full load obligations. We estimate that in addition to teaching our classes, we spend on average an additional 15-30 hours per week each on coordinator duties (30-60 hours total.) Supporting evidence of these hours is documented and has been shared with Dean McElderry.

We request a substantial increase to re-assigned time for each coordinator within the music department. The current pace of workload (listed above) on top of at least 14 CAH of teaching load per semester is unsustainable and will inhibit the educational experience of the students, the growth of the program, and the overall success of Las Positas College.

- **Major Facilities Obstacles and Proposed Solutions as listed above in Section 1 B.**
- **Additional Load/Stipend for Performing Arts Faculty**

From 2017 PR “As a growing department with more course offerings and certificates than ever before, industry-standard computers, software and equipment, and a pathway to becoming an All-Steinway School, we have no lack of material with which to recruit and advertise. However, the 3 FT music faculty members are at capacity with teaching their own classes and completing their other professional responsibilities. We recruit when we can by attending festivals, conferences, conferences, and inviting high schools to our events. But due to limited time to recruit, we require a stipend for faculty to go out into high schools. The FA has been promising to look into additional compensation (like the Athletic Coaches and Forensics Faculty receive) for Performing Arts faculty, however there has been little to no movement about this topic. Contract section 21J.2

As stated in our 2016 PR, “Many college music programs offer re- assigned time to full-time faculty (similar to coaches in athletics) so that they can make contact with the best and brightest high school and community musicians. Without re-assigned time allotted for recruiting, it is difficult to find the time to teach our classes and recruit simultaneously. We request 3 CAH or .20 FTEF allotted for re-assigned time. We are aware that the next contract will deal with this issue, and look forward to helping the FA.”

This issue has still not been addressed, even though the current contract states in *21J.2 Forensics (Speech), Music, Newspaper Production, And Theater Performance The District and Faculty Association agree to work jointly to study the compensation for forensics, music, newspaper production, and theater performance; and to develop a plan within the duration of this Agreement to address any deficiencies identified in the compensation.*

- **Additional Load/Stipend for Advising Students for Performing Arts Faculty as Stipulated in 10D.6 of the Contract**

Most students who major in more “standard” subjects like English and Math don’t need to consult directly with faculty, as our counselors are well trained in how to advise them on transferring. In the performing arts, there are additional matters for students to consider such as: auditioning, program reputations, the cultural scene of a 4-year college and its city, etc.

We request that article 10D.6 of the contract (Faculty Advising For Load) be applied to FT Performing Arts Faculty who spend many hours each semester advising our students on discipline-specific issues

that are out of the scope of regular counselors. "Faculty advising approved for Load will earn Load at the same rate as Counseling Faculty Hour D".

- **Full Time Positions for Stage Technician and Theater Manager**

Last year Christine Hornbaker became so overwhelmed with her dual responsibilities as both Theater Manager and Stage Technician, that she ended up leaving for a position in IT. She was, in effect, attempting to do two full-time jobs at once. Now that Christine is gone, we are currently relying on hourly on-call staff, and this is unsustainable. We have requested that two new full-time positions be funded for our Mertes Center for the Performing Arts: Stage Technician and Stage Manager. This is the only long-term sustainable solution, and benefits all performing arts programs as well as outside rentals for our campus - a major source of income for the college.

- **Additional Full Time Faculty Member – Band/Orchestra/Commercial Music**

The three full-time faculty members are primarily jazz specialists who are proficient in classical music, but are not specialists. As a result, our jazz programs are very strong, but we would like our next addition to be more classically-focused in nature, to support all non-jazz music majors. We request that another full-time faculty member be added who could conduct, build, and sustain the orchestra, start a wind ensemble (MUS 12), and can also specialize in Commercial Music (CTE) courses like Music Business or Film Scoring. We believe that our high productivity numbers would support this addition, and it is necessary to component for our program as we continue to grow.

- **Staff Collaborative Pianist/Accompanist**

The lack of a Staff Collaborative Pianist/Accompanist within the department is leaving a massive need unfulfilled and represents daily obstacles.

Collaborative piano is both a necessity and an industry standard for all vocal performances, ranging from soloists to large ensembles. The classes requiring the work of an accompanist have SLOs written with their presence intended, making the achievement of these outcomes extremely difficult if the position is not fulfilled. Students are directly affected by not having a long-term pianist in the program, as the availability of a temporary employee is extremely limited and potentially short. This position represents a continued effort to meet the college's goals of fulfilling ACCJC standards.

Music students require the services of a Collaborative Pianist to: successfully earn their degrees, successfully transfer, learn to communicate and work directly with a professional musician, build their musical skillsets in a provided supportive environment, reinforce fundamental skills pertaining to their discipline, and to ultimately be trained and ready for job opportunities in their field as a successful representative of Las Positas College.

The music department had this position for several years until it was cut 2009 during drastic budget cuts. Since this time, the Performing Arts program has gone through many temporary and part time accompanists, resulting in high volatility and turnover. Under the current model, pianists are hired either through available Gen Funds or through co-curricular accounts (as On-Call employees or Independent Contractors.) With a pay Range 37, Step 1 (that never allows advancement up the pay level) it has proven difficult to keep accomplished musicians around for this position as they are forced to juggle multiple jobs/schedules to make financial ends meet, severely limiting their availability to work with Las Positas students. The industry standard compensation is not reflected in either the temporary/on-call rate or the listed Accompanist position at the district level, leading to ongoing issues with employee retention.

While this current system technically fulfills a need at a minimum level, we believe it is a misuse of this type of hiring practice for several reasons. Collaborative Pianists are typically needed for the full semester or year and are asked to provide professional services far surpassing the compensation offered for a short-term employee. It also requires the department to function with several different pianists, many of them without very much professional experience, as the position is very low pay for the profession. The current system is not one that can continue with the expansion and improvement of the Performing Arts Department. Research into similar community college programs shows this type of hiring practice to be the exception rather than the rule; the position of Collaborative Pianist/Accompanist is a vital element to a thriving and growing Performing Arts program.

Simply, Collaborative Pianist is the largest current staffing need within the Music & Theater departments. Maintaining the continued growth of these departments with temporary hires is not sustainable and may result in failure to meet the intended SLOs for all classes requiring this position.

o **Professional Development**

We agree with most faculty on campus that the allotted reimbursement funding for Professional Development is woefully insufficient. Several relevant conferences specific to our music disciplines meet at the national level, requiring out-of-state travel costs. These are not easily replaced by events within California, as there are simply not many local opportunities offered with national conferences regularly attended in music education circles. A typically conference after membership fees, conference attendance fees, travel, lodging, and food surpasses \$1000 easily and regularly. We echo the campus majority in requesting an increase in funding for Professional Development activities.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://goo.gl/23jrxt			
	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	X	Services to Students
	Curriculum committee items	X	Financial/Budgetary		LPC Collaborations		SLO/SAO Process
X	Enrollment Management	X	Human Resources		Pedagogy		Technology Use
	External Factors		Learning Support		Professional Development		

H. Short Term Planning: What are your most important plans (either new or continuing) for next year? Describe plans starting now and continuing through AY 2018-19.

*There are several stated goals **within Section 1 B** under “Needs” and **Section 1 G** under “Obstacles.” Achieving department needs and removing obstacles fall under both short-term and long-term planning for the music department.

Community Partnership/Outreach

The music department continues to plan on offering regular concerts and public performances to our local communities. These happen several times on campus per semester, but also include off-campus performances at local schools, festivals, and community centers (retirement homes,

orphanages, etc.) Chamber Choir and Vocal East Jazz Ensemble are scheduled for several recruiting visits throughout the academic year. This will greatly increase exposure of the department to our local communities. Our faculty continues to clinic throughout the Tri-Valley in advanced recruiting efforts.

We continue to make efforts to connect with the community via advertising and media. Website revision is ongoing, media is being revised for distribution very soon, and advertising for all events is increasing.

Enrollment Management

Upcoming and ongoing recruiting practices are in an effort to build music department enrollment totals each semester. The entire performing arts program continues to schedule classes without cross-discipline conflicts whenever possible, allowing several of our students to enroll in many classes simultaneously. Our full-time faculty is also in consensus regarding raising class caps on general education offerings to improve ratios in support of low-enrollment classes, especially in regards to the Applied Studies program.

Facilities

Major Facilities Obstacles and Proposed Solutions as **listed above in Section 1 B.**

Financial/Budgetary

We will continue to advocate for overall funding needs in all of our growing departments. These include: Support and Additional Expansion of Applied Program, all program operating supplies, travel costs for festivals and recruiting efforts, instrument and equipment maintenance, new instruments for student use, advertising, and conference attendance. Itemized budget and financial concerns are **outlined in Sections 1 B and 1 G.**

Human Resources

The department will continue to heavily advocate for Faculty & Staff additions as **discussed in Section 1 G.**

LPC Planning Priorities

Our stated goals and overall planning as a department directly fulfill LPC Planning Priorities. Our classes and degree pathways are specifically structured around meeting ACCJC standards and maintaining accreditation, with revisions sometimes necessary to modernize for this purpose. Curriculum development and maintenance is ongoing, including writing and revising SLOs, updating classes, and creating new classes. Our Tutoring Services have expanded this year with multiple student music tutors within the department. Our faculty continues to fulfill Professional Development responsibilities annually, attending important conferences and workshops that improve our knowledge and skillsets as musicians and instructors.

We intend to continue these successful practices indefinitely in support of the college and the music department.

Professional Development

Our full-time faculty plans on continuing to attend relevant conferences on an annual basis. In an alteration from previous years, all faculty will be pursuing development in areas pertaining to recently-approved CTE offerings (piano pedagogy, music technology, music business). This is in an effort to

better support these programs.

Curriculum Updates

With the expansion of the department (specifically the Applied Program, the AA-T, and overall classes offered) we intend to complete the “LPC Music Student Handbook” – an overall guide to successful completion of any LPC music degree or certificate. This will, in effect, act as a guided pathway document for our students. In addition, the Handbook intends to set clear goals and benchmarks for all students specific to their primary instrument, which can vary greatly for many reasons. This will provide any current or prospective student with answers to several questions about our program and will help to streamline the experience through refinement of our curriculum.

Additionally, we intend to develop non-credit ensembles and applied pedagogy courses for students not prepared to enter as first-year level studies. This includes an emphasis on “lab” classes (in place of performance ensembles) that are heavy in music fundamentals, necessary for successful performance of music in both solo and ensemble settings.

Technology Use

The department intends to continue the expansion of equipment related to the Music Technology program. We intend to re-apply for Strong Workforce funding in hopes to continue building our equipment and resources to meet professional standards.

We will continue to work with IT and the A&H Dean to secure locations and functioning units for SARS tracking of concert attendance records, a necessary step for accurate tracking of GE student concert requirements and an overall (honest and accurate) boost to the overall productivity level of the music department.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://goo.gl/23jrxt			
X	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities		Services to Students
	Curriculum committee items	X	Financial/Budgetary	X	LPC Collaborations		SLO/SAO Process
X	Enrollment Management	X	Human Resources		Pedagogy	X	Technology Use
	External Factors		Learning Support	X	Professional Development		

I. Long Term Planning (Optional): Please detail any long-term plans for the next 3-5 years. (Only if you have significant plans, such as implementation of a grant project, creation of long-term initiatives including those using restricted funds such as Equity or SSSP, construction and outfitting of a new building).

*All stated goals of Short-Term Planning also apply to this category (if necessary)

Community Outreach

The music department maintains an ongoing goal of serving our local community as fully as we are able. This includes several concert offerings, outreach performances and workshops, fundraising towards community goals, and simply being the best music department we can be for those that attend our college.

Facilities

Major Facilities Obstacles and Proposed Solutions as **listed above in Section 1 B.**

Curriculum

Major curriculum goals (including CTE expansion) are **outlined in detail in Section 1 B.**

Human Resources

Goals in expansion of faculty and staff are **outlined in Section 1 G.**

Mark an X before to each area that is addressed in your response.				Definitions of terms: https://goo.gl/23jrxt		
	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software		LPC Planning Priorities	Services to Students
X	Curriculum committee items	X	Financial/Budgetary		LPC Collaborations	SLO/SAO Process
	Enrollment Management	X	Human Resources		Pedagogy	Technology Use
	External Factors		Learning Support		Professional Development	

Section Two: Current Topics (Required for All Programs)

- A. **Educational Master Plan: A list of goals and strategies appears on page ii of the Educational Master Plan, which can be accessed here: (<https://goo.gl/1AefkX>). If applicable, describe how your program's upcoming plans reflect the goals described in the college's Educational Master Plan (your plans are described in Section 1, Questions H-I, or on a previous program review if you did not complete this year's Program Snapshot).**

The Music department is committed to the growth and development of the program as well as to continue to support the goals and strategies of EDP. Our plans to actively increase the number of students completing our program and transferring with degrees and certificates continues to mirror the overall EMP of Las Positas College.

- **Educational Excellence** – A1, A2. The music department faculty are constantly evaluating the needs of our students and attempting to improve their overall academic experience. The additional certificate/degree programs further the music department's ability to offer a diverse educational experience suited to students of all backgrounds and experience levels. A3. We continue to offer accessible class scheduling with GE classes starting at 8am to 7pm. We have both paid and unpaid student tutors that add support in teaching excellence. A4, A5. We are exploring non-credit courses to best suit students who require pre-collegiate Basic Skills theory and performing classes. A6. We have aligned music courses and certificates towards student readiness into the workforce. A7. Our GE new music lecture courses are created to provide student opportunities to be informed, ethical and engaged. A8. We are proud to offer both unpaid and paid music tutors through the Tutorial Center. By showing the need we have been able to secure two paid tutors and have enlisted 3 more volunteer tutors. This helps greatly with our basic skills music students.
- **Community Collaboration** – B1, B2, B3, B4. We will continue to host shared concerts with local high schools, music festivals, master classes, jam sessions at local venues and guest artists concerts all events open to the public. One of our full-time music faculty is on the Board of Livermore Cultural Arts Council (LCAC) and regularly attends meetings and events. The music faculty as a whole are very active in the community as clinicians, adjudicators and as special guest artists in concerts. We are expanding outreach even stronger now that we've hired 10 new applied faculty. Many of our faculty live, perform and hold private lessons locally. 5 of them run weekly sectionals at Amador Valley and Foothill High Schools. We continue to travel to local schools to work with groups, share program and concert flyers. This does suffer at times do to a lack of time. Both full-time and part-time instructors are very time limited due to teaching schedules, outside gigs, administrative duties.
- **Supportive Organizational Resources** – We will continue to find and write grants, IER, SWF funding so that we meet current and future technology needs as well as departmental needs. Please see above for Music Department Needs concerning Staffing, Expanding and Updating Facilities, Fiscal Stability. We will continue to work with Administration and the various committees in communicating the department needs to ensure excellence in student learning.
- **Organizational Effectiveness** – See Section One B. D1, D2. Stackable certificates along with our AA-Tin conjunction with Guided Pathways in streamlining existing processes. We are creating a document from our existing Transfer Degree Plan for Music Majors into a more transparent document. D3, D4. As long as there is some amount of funding, we will continue to expand on professional development. Our part-time instructors are always

included in attending conferences but are not always able to due to funding not accessible to them. The music department meets 1-2 times per week in departmental meetings. D5. SLO's help monitor and analyze student performance.

B. Program-Set Standard (Instructional Programs Only): Did your program meet its program-set standard for successful course completion? yes no

(Note: this information will be available in August 2018)

If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests.

Not only did we meet the standard, but we are trending upwards.

C. Facilities: Do you have any facilities needs that are currently unmet? If yes, please describe.

We have outgrown our current facilities in building 4000. In some rooms, the facilities are not conducive to successful teaching and learning and might not be ADA compliance. Proposed needs and solutions are listed in **Section One, B**. We have been very active in discussions and submitting documents in regards to our facility needs. We will be happy to walk committee members and Administration around 4000 and show them the spaces detailed as listed above.

D. Professional Development

Section 87153 of California Education Code specifies the type of Professional Development activities that may be funded by the Community College Professional Development Program. You can review these activities here: <https://goo.gl/w8sqBM>

D1. Summarize the aspects of professional development that have been working well for your program. This might include the process of obtaining funds, the types of training your program members have been attending, etc.

The three full-time music instructors continue to be active within professional music/educational organizations. They sit on the boards of MACCC (Music Association of California Community College) and ACDA California Board of Directors. By going to the various music conferences, we continue to learn knowledge and skills to assist in improvement of teaching and the develop of innovative instructional techniques.
See above -

D2.

Summarize any needs, desires and visions your program has regarding professional development, as well as any challenges.

As mentioned above in Section 1 C. we did receive SWF funding for faculty and students to attend the MACCC Conference. We ask that funding be applied to our Music general account for conference attendance and travel for both faculty and students. Not all conference or festivals can be related to SWF. Also, our part-time instructors do not always have funding access due to their teaching load. We know that this is being looked at since it was brought up to Academic Senate in September. There was a suggestion that the funding be increased for both full and part time instructors to attend conferences. Perhaps similar compensation to what administration receive to attend conferences, workshops etc.

E. Program Suggestions (optional): What questions or suggestions do you have regarding the Program Review forms or process?

Some sections get very redundant.
It Might be efficient(?) to have Appendix Request Forms to be added for those you want/need such as Chabot used a few years back. They were very simple (Academic Support, New Initiatives, Full-Time Faculty/Staff, FTEF Requests, Supplies & Services, Conference & Travel, Technology/Other Equipment Requests...) This way when asked "is this in your PR?" we could simply pull up the Request Form Appendix or direct committee members/Administration to pertinent Appendix.

Section Three: SLOs/SAOs (Required for All Programs)

A. In the box below, copy and paste your “Plans for Analysis of SLO/SAO Data” from last year’s Program Review. This plan can be found in the [2017 Program Review](#) Section 1 Question L.

(If discussing multiple PSLO/SAOs copy the box below as needed.)

Circle One: CSLO PSLO SAO
Course, Program Name, or Student Service Area: MUSIC
Text of CSLO/ PSLO /SAO: Students will be able to apply theoretical and analytical tools to compositions, presentations, and written assignments.
If you plan on analyzing a PSLO, identify the CSLOs that feed into the PSLO that will need to be assessed. MUS 6 Basic Music The student should be able to construct major/minor scales and demonstrate a basic comprehension of key relationships. MUS 8A – Harmony and Musicianship I Upon successful completion of the course, students will be able to hear music with understanding, recognizing patterns, and musical function. To demonstrate this ability, students should be able to aurally identify all intervals - ascending, descending, and harmonic. MUS 8B – Harmony and Musicianship II By the end of the semester, the student will be able to construct three different original compositions using three different forms (A asim, AB, ABC) in four measure phrases. Write four-part diatonic harmony. MUS 10A – Chromatic Harmony/Musicianship Students will apply knowledge of music theory through composition assignments MUS 10B – Post Romantic/20 th Cen Harmony By the end of the semester, the students will be able to construct three different original musical compositions in three different styles: Romantic, Impressionistic and 20th Century. Analyze works in a variety of 20th and 21st Century genres using advanced techniques such as arc

diagrams, texture maps, and theme maps.

B. Below, report on your program’s progress on the plan described in Question (A) above.

<p>Text of CSLO/PSLO/SAO:</p> <p>Students will be able to apply theoretical and analytical tools to compositions, presentations, and written assignments.</p>
<p>SLOs: Assessment data collected from <u>22</u> sections over <u>2</u> semesters.</p> <p>SAOs: Assessment data collected from _____ students over _____ semesters.</p>
<p>Describe the quantitative or qualitative results:</p> <p>Report data shows 88.76% of students fulfilling the stated PSLO of the AA degree “Average” or higher, with 72.29% fulfilling at “Above Average” or “Mastery” levels.</p>
<p>Discuss and reflect upon student achievement for this CSLO/PSLO/SAO. Discuss any actions taken so far (and results, if known) and your action plan for the future:</p> <p>Overall, student success rates within the music department remain very high across the board. The typical music student is extremely dedicated, hard-working, and conscious of the difficulties a professional artist may face. They are driven to achieve course SLOs, build skillsets, successfully graduate, and either transfer or enter the workforce.</p> <p>Given the success numbers, we do not have plans to significantly alter the listed PSLOs of our degree offerings.</p>
<p>What changes in student achievement are evident across the semesters you analyzed? What are some possible explanations for these changes?</p> <p>There are no significant changes of note in student achievement from previous semesters.</p>
<p>DO you plan to continue tracking this SLO in the next year? Explain.</p> <p>Yes. This PSLO is speaking to the ability of our students to apply their tools and skillsets, an incredibly important part of the process. We intend to track this data closely for the following years.</p>

C. Planning: What are your future plans (either new or continuing) for SLO/SAO analysis for next year? Identify the PSLOs, CSLOs, or SAOs that your program plans to focus on the upcoming year with subsequent analysis (next year's program review). (Copy the box below as needed.)

Circle One: CSLO PSLO SAO
Course, Program Name, or Student Service Area: Music
Text of CSLO/PSLO/SAO: Upon completion of the AA-T in Music, students will be able to adhere to recognized standards of professionalism in a rehearsal setting.
If you plan to analyze a PSLO, identify the courses that are mapped to the PSLO. MUS12, MUS14, MUS15, MUS16, MUS17A, MUS17B, MUS44, MUS45, MUS46A, MUS46B

Circle One: CSLO PSLO SAO
Course, Program Name, or Student Service Area: Music
Text of CSLO/PSLO/SAO: Upon completion of the AA-T in Music, students will be able to analyze, rehearse, and perform music in a variety of genres at a high level.
If you plan to analyze a PSLO, identify the courses that are mapped to the PSLO. MUS8A, MUS8B, MUS10A, MUS10B, MUS12, MUS14, MUS15, MUS16, MUS17A, MUS17B, MUS44, MUS45, MUS46A, MUS46B

Circle One: CSLO PSLO SAO
Course, Program Name, or Student Service Area: Music
Text of CSLO/PSLO/SAO: Upon completion of the AA-T in Music, students will be able to play or sing on pitch in a section and ensemble as directed by a conductor.
If you plan to analyze a PSLO, identify the courses that are mapped to the PSLO. MUS12, MUS14, MUS15, MUS16, MUS17A, MUS17B, MUS44, MUS45, MUS46A, MUS46B

Circle One: CSLO PSLO SAO
Course, Program Name, or Student Service Area: Music
Text of CSLO/PSLO/SAO: Upon completion of the AA-T in Music, students will utilize their knowledge of music theory and music history to analyze, interpret, and gain appreciation for musical works across a variety of genres.
If you plan to analyze a PSLO, identify the courses that are mapped to the PSLO. MUS1, MUS4, MUS6, MUS8A, MUS8B, MUS10A, MUS10B

D. SLO/SAO Suggestions (optional): What questions or suggestions do you have regarding SLO/SAO planning, assessment and reporting?

N/A

**Section Four: Curriculum Review
(Programs with Courses Only)**

The following questions ask you to review your program's curriculum. To see the last outline revision date and revision due date:

1. Log in to CurricUNET
2. Select "Course Outline Report" under "Reports/Interfaces"
3. Select the report as an Excel file or as HTML

Curriculum Updates

A. Title V Updates: Are any of your courses requiring an update to stay within the 5 year cycle? List courses needing updates below.

We are up to date with all of our courses.

B. Degree/Certificate Updates: Are any degrees/certificates requiring an update to do changes to courses (title, units) or addition/deactivation of courses? List needed changes below.

All is up to date

C. DE Courses/Degrees/Certificates: Detail your department's plans, if any, for adding DE courses, degrees, and/or certificates. For new DE degrees and/or certificates (those offered completely online), please include a brief rationale as to why the degree/certificate will be offered online.

No plans