

PROGRAM REVIEW Fall 2020

Program: Music

Division: Arts and Humanities

Date: 11/2/20

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

SLO/SAO Point-Person: Daniel Marschak and Ian Brekke

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.

Please note: Program Review is NOT in itself a vehicle for making requests. All requests should be made through appropriate processes (e.g. Instructional Equipment Request Process) or directed to your dean or supervisor.

Time Frame: This Program Review should reflect on program status during the 2020-21 academic year. It should describe plans starting now and continuing through 2021-22.

Sections: This Program Review has been shortened due to the COVID-19 pandemic. The Program Review Committee understands that you are completing this program review in a time of stress and disruption and that this may affect many of your responses. Sections and questions are marked with the name of the committee or office that will use the information.

- The first section 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 a review of curriculum, to be filled out only by programs with curriculum.

Topics: The Program Review Glossary defines key terms. Writers should review this glossary before writing: <https://bit.ly/2LqPxOW>

For Help: Contact Nadiyah Taylor: ntaylor@laspositascollege.edu.

A list of contacts for help with specific sections is provided on the Program Review website under the “tools for writers” tab. <https://bit.ly/3fY7Ead>

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: Communicate with your dean about completing this document.
- 4) Send an electronic copy of this form to Nadiyah Taylor and your dean by Monday, November 2.

Links:

Program Review Home Page: laspositascollege.edu/instructionalprogramreview

Fall 2019 Program Reviews: laspositascollege.edu/programreview/pr2019.php

Frequently Asked Questions: laspositascollege.edu/instructionalprogramreview/programreviewfaqs.php

Section One: Program Snapshot [Program Review Committee]

For assistance with this section, contact the Program Review Committee Chair. [\[https://bit.ly/3fy7Ead\]](https://bit.ly/3fy7Ead)

No Significant Changes Option

Contact person: _____

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 Snapshot was submitted in the following semester: Fall 20_____.

A. Accomplishments: What plans were achieved during AY19-20? You may describe achievements that were or were not planned in earlier Program Review. Your response may include actions regarding COVID-19. Please highlight any positive impacts to students.

2019-2020 Accomplishments include:

- **Outreach Visits and Public Performances**

In-person visits to Foothill High School, Amador Valley High School, and Livermore High School were completed prior to the pandemic. Additionally, a visit to the Dublin High School instrumental program was completed via Zoom in Spring 2020. These appearances are primarily for recruiting purposes and to share our student's talents with the greater community. We aim to provide as many successful performance opportunities for our students as possible.

Our program hosted over 10 public performances on LPC's campus between July 2019 – March 2020 and sent multiple ensembles to music festivals for performances. The department continued its hosting of monthly Jazz Jam Session at Swirl on the Square in downtown Livermore. Remotely, a virtual choir performance was completed in May-June 2020 and shared with the campus and community, and a public online masterclass by Orphic Percussion featured brand new student compositions.

Several instructors remain active as adjudicators and clinicians at local educational music festivals and competitions such as the Campana Festival, the San Ramon Jazz Festival, Cuesta Vocal Jazz Festival, and CMEA festivals (California Music Educators Association) throughout the greater Bay Area. In this role, we act as representatives of the department in title: "Cindy Rosefield, Director of Instrumental Studies, Las Positas College."

Our outreach expands annually, primarily with the help of CTE funding. We constantly monitor and update our social media presence, our website with news and upcoming events, marketing and promotional materials, and video and photography of ensembles and events.

- **Online CTE Programs**

Certificates of Achievement in Piano Teaching Fundamentals are now offered 100% online, opening up a large body of potential students to our program. Faculty are willing to put this on the OEI should funding open up for compensation.

- **Curriculum Committee Items**

The department shifted the top two vocal ensembles (Chamber Choir and Vocal Jazz Ensemble) to 2-unit offerings, a better reflection of the time and workload of these classes as experienced by the students enrolled. Student response has been overwhelmingly positive, allowing them to take less other classes to achieve a full load schedule.

All classes that needed DE Addendums were submitted in time and we expect all to be approved. We have also updated our degrees to reflect the new 2 unit vocal ensembles.

- **Facilities and Equipment Improvements**

We continue to make strides in working collaboratively with M&O to implement a functional audio recording space for our CTE programs. Our remaining general fund budget from 2019-2020 was re-allocated to the M&O project of converting the current Music Library to a split-room recording area (these were funds previously earmarked for public performances, music festivals, etc.) We will continue working with Walter Blevins to reconfigure the space for this new use.

Room 4130 had sound deadening removed from the walls, increasing the natural reverberance necessary for acoustic ensemble rehearsal and performance. Student response has been extremely positive and overall performance quality has improved dramatically.

Walter Blevins has provided guidelines for temperature and humidity control for Building 4000 after multiple years of back and forth on proper care for instruments, primarily the piano fleet. The new guidelines were agreed upon between M&O and the music faculty as the best compromise, including implementing a safety cap of 90 degrees Fahrenheit on the hot days that the HVAC is turned off due to cost concerns.

To maintain the piano fleet, Damp-Chaser systems have been installed to provide humidity regulation. Additionally, the more expensive performance pianos are removed from the building for the summer months and placed in temperature-controlled storage off campus. Several new Boston pianos were added to the fleet, and we are now just 1-2 pianos away from reaching our goal of becoming an All-Steinway school – something we've been working to achieve for the past 5 years.

Additional licensing and updates of music softwares located in Room 4226 (Piano/Technology Lab) continue to be purchased and implemented as needed. Our workstations remain accessible remotely via a program called Splashtop, provided by the I.T. Department. Our department intends to continue the use of this software even after the pandemic resolves, as it allows greater accessibility for students and faculty.

- **Learning Support**

Our department has been fortunate to maintain a student assistant and tutor, an extremely helpful asset in service to all students studying music. For 2019-2020, Luke Clingerman served in this role and was involved in service to over 15 music classes.

- **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. As referenced in Section 1C of this document, we are unsatisfied with our current percentage numbers regarding service to students in historically marginalized communities, though we orient all of our classes and overall department goals to universal inclusion. We specifically target equity as a priority in all decisions made for our department, especially important in the arts as we are serving a large percentage of marginalized students.

Our current successes in practices targeting equity are best reflected in student feedback on their experience. Students of our department are collaborative, warm, welcoming, caring, and thoughtful in their interactions with each other and faculty. They understand that inequalities of any sort are not tolerated in the LPC Music Department.

- **LPC Collaborations**

The Chamber Choir participated in the retirement ceremony for President Roanna Bennie, learning a piece and preparing it for performance in just 3 weeks, as the spring 2020 semester had only just begun. Jazz Combos performed at several on-campus events such as the Holiday Breakfast, Staff Appreciation, Commencement, Memorial Events, and Best of the Best.

We as a department believe that our working relationships with other programs on campus is regularly positive. MUS 47 is a course we offer for our students who wish to perform in the pit orchestra of our musicals – a collaboration with the Theater Department. We especially feel comfortable in our working relationships with Dean Mattern and her continued advocacy for the best interests and practices of our music department.

- **Professional Development**

Our faculty continues to travel to multiple music conferences each year in pursuit of ongoing professional development. 2019-2020 conferences included: The Jazz Education Network (JEN) Conference, the ACDA Northern Regional Conference, and the Music Association of California Community Colleges (MACCC) Conference. Along with participating in conferences, our music faculty (both fulltime and part time) are active professional musicians performing and composing in a variety of concert venues, festivals and studio recordings.

- **Technology Use**

Like most, we were challenged in moving our music classes online for Spring 2020. We implemented several pieces of technology to make this a success. The student and faculty use of music equipment included items like: microphones, headphones, cables, interfaces, laptops, piano keyboards, and MIDI controllers.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW		
X	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	Services to Students
X	Course Offerings		Financial/Budgetary	X	LPC Collaborations	SLO/SAO Process

x	Curriculum Committee Items		Human Resources		Pedagogy	x	Student Equity
	External Factors	x	Learning Support	x	Professional Development	x	Technology Use

B. Challenges, Obstacles and Needs: Describe any significant challenges, obstacles or needs for your program. Your response may include issues regarding COVID-19. Please highlight any negative impacts for students.

Non-COVID-19:

- **MUS 38 Applied Lessons as Scale-able Program**

Several improvements to our applied program came to fruition between 2017-2019, including finally meeting state mandates and compliances. However, an ongoing challenge is regulating enrollment numbers in this program without denying students a degree path as an open-enrollment college. A future concern is when our program's popularity reaches a point that FTEF allotment does not support declared music majors that meet all requirements for our degree pathway – what will happen to those students, and will the school be held liable for denying open-enrollment? We will continue to advocate for additional FTEF in support of the music program from the CEMC and are happy to offer additional lecture/large classes as they are granted to us. We fully understand that these classes help support the specialized music classes across the board.

- **Improved WSH/FTEF Ratio**

We continue to work towards (and fight for) improved ratios in support of the campus at large. We believe that additional FTEF granted by CEMC will allow more lecture classes in support of our specialized classes. Certain mechanisms used by Chabot College in support of this ratio (curriculum revision for more hours per unit) have been denied annually on our campus. We have begun to address this issue by teaching more Large Load lecture classes (between 85-100 students) but this is often offset by needing to offer lower enrolled classes that are typically CTE and more specialized. Increased FTEF will allow us to balance these low cap classes with popular GE's. Moreover, the new SCFF places greater emphasis on completion of CTE courses and programs. Nearly every class offered with a cap lowered that 44 is part of a Commercial Music CTE program.

- **Facilities Needs**

Though mentioned under “accomplishments,” our facilities needs remain partially met and an ongoing project. The bullet-pointed list of facilities challenges we have are these:

- We maintain a dialogue with M&O regarding the recording facilities, but nothing has yet been built (discussed in more detail in Section 1A)
- The 4226 Keyboard Lab continues to not be ADA compliant, as the doorway and aisles between keyboard are not large enough for wheelchairs. Simply, the room is not large enough to hold classes of 20 with instructional equipment inside (keyboards and computers). We proposed several ideas for revision in the 2017-2018 Program Review in section 1B.
- The 4130 Choir Room continues to suffer from acoustic interference issues. Old and ongoing is the elevator mechanics room, and new since Spring 2018 is loud electrical fan noise from the electrical closet (4130B). Equipment was added to improve the WIFI on campus, but left the music classroom with a loud fan noise that is constantly running. Several attempts have been

made to ask for help via I.T. and M&O, with no reply and/or fix yet – a request un-met for over two years.

- Our main rehearsal rooms (4130 and 4138) are shared with non-music general education classes. These rooms house hundreds of thousands of dollars in dedicated equipment, much of which would be difficult to replace and would make a class non-operational if lost or damaged. For security and safety reasons, we continue to advocate that these spaces be dedicated to music classes only as additional facilities are built and opened on campus. Two expensive pianos have already been damaged because these rooms remain unlocked and open to the campus. Additionally, extreme wear-and-tear is happening weekly in setup and teardown of equipment in these classrooms for every rehearsal (not to mention being quite time-consuming.) We fear the 30-year life expectancy of instructional equipment will not last nearly that long at this accelerated rate.
- Our entire building is woefully lacking in storage for instructional equipment, concert and performance resources, and general equipment. We are constantly negotiating with theater and dance to fight for scraps of space. Some sort of external storage option (a small warehouse) to help clear the main stage would do wonders for availability of space in building 4000.
- Currently, the adjunct faculty of music and theater share ONE normal-sized office. This is over 20 faculty attempting to share this space, which is very unsustainable. Internally, we struggle with the concept of adjunct faculty crammed into this space while communication studies has two large classrooms and a dedicated work lab (with at least 10 computers and a separate smaller office space) exclusive to the traveling speech team. We are fully supportive of our communication studies colleagues but feel the evidence shows a lack of equity of space within the building.
- We continue to run out of practice rooms for students on a regular basis, placing physical facilities in direct contrast to the college's push for expansion of enrollments and programs.

- **Performance Piano for 4127 + Yamaha Upright**

In 2017 we re-configured room 4127 to be used for Music Recitals, with the intent to add a Steinway B (or similar level) performance piano to the space. This decision was made in conjunction with the Theater program. A 4127 performance piano has been mentioned in program review since that time, as the space remains unfinished for the music department's intended use. Once the instrument is acquired, smaller music performance events such as piano recitals, vocal recitals, jazz combo concerts, juries, etc. could be moved from the Mertes Main Stage to 4127, thus opening up stage time and more outside rentals for the Mertes Center.

We still have one worn-out Yamaha upright in one of our practice rooms. We would like to upgrade it to an industry standard Boston. With the two additions requested (Steinway B and Boston upright) the department would receive the coveted All-Steinway School designation – a powerful recruiting tool and a major goal for the college since the tenure of Dr. Russell as President.

- **Collaborative Pianist Compensation**

Our data shows that performing arts has a need of 25 hours per week for a staff pianist – Jeremiah Trujillo's current position provides 15. Additionally, Jeremiah's pay rate is extremely substandard for the field, which made the job search and hiring very difficult. Jeremiah was the only person to complete all interviews and made it clear he was able to take the job because "money wasn't an issue." We got lucky, frankly. But the hiring has been a step in the right direction.

- **Performing Arts Building Manager / Box Office Specialist to Hire**

The main stage and black box theaters host dozens of events each year. Previously, Christine Hornbaker was asked to simultaneously manage this load and also serve as stagecraft technician. This over-work lead to her leaving the position, which was split into two jobs. Karl Haller was hired to fulfill the stage tech position, but Performing Arts Manager remains a very part-time position that is currently unfilled. Given the program need for this management, all of our collective Performing Arts departments believe this deserves to be a full-time position. The school will also be available to outside rentals with a greater presence in this management position. All public music events require this position to be filled.

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

Currently, 2 full-time music faculty split coordinator duties, receiving 1.25 CAH each for an extremely wide array of work. While a small increase, the total amount of hours far exceeds this allotment and has been heavily documented in past Program Reviews. Supporting evidence of these hours has been submitted to Deans and to the Faculty Association several times to advocate for an increase.

The transparent process for coordinator re-assigned time as implemented in 2019-2020 was extremely refreshing and, in our opinion, overall equitable to the campus community. We do not believe our allotment is un-just or wrong in relation to the rest of the campus and this process. Our challenge lies in this massive need being under-valued by the college and district as a whole – it seems that every department coordinator is being asked to do too much work for too little allotment. It is an inequity that has been so regularly exploited so as to become normalized, and we believe it contributes to some of the historical turnover rates of working at LPC. It also ultimately impacts the student experience in a negative way, which is in direct opposition to the college's stated planning priorities.

- **Struggles with Advertising and Campus Communication**

It is very difficult for faculty to promote the music program and performing arts events, as faculty are unable to contact the campus student body. Advertising for the college as a whole lacks a unified strategy, message, and aesthetic, leaving individual programs on their own attempting to figure out how to increase awareness.

- **Additional Full Time Faculty Member**

The three full-time faculty members are primarily jazz specialists who are proficient in classical music, but are not specialists. We have previously requested that an additional full-time faculty join us specializing in classical style, with instrumental and vocal instruction both as potential outcomes. A bonus would be finding someone that can also serve CTE classes.

COVID-19:

Simply, most of what we do as a department was interrupted severely, similar to many programs on campus. We feel that our department has been very well supported by Dean Mattern, VP Whalen, and the approval of funding for necessary student learning equipment. However, we are still unable to complete some of the most basic tasks of a music program under normal times due to the pandemic. Here we attempt to highlight the most major interruptions and how we are attempting to compensate:

- **No In-Person Rehearsals**

Music requires extremely precise timing in both rehearsal and performance, something we take for granted regularly when in the same room. To date, there is no equitable solution for digital music-

making live (not pre-recorded) that doesn't have latency issues. Latency destroys the ability for musicians to play together in time, so any music ensemble cannot even rehearse together, let alone perform.

Our current workarounds include focusing more on solo-based digital performances and using online recording softwares to "play together," albeit not in real-time or in a live setting. These solutions check the boxes to meet all SLO requirements for the classes, but are a far cry from the music ensemble experience we know to be crucial. We are already seeing these partial solutions reflected in enrollment numbers, something we don't believe will improve until hybrid or in-person classes are approved.

Our faculty spent the majority of summer 2020 working on hybrid rehearsal solutions, including singing/music stations stationed 20-30 feet apart in the main theater of the Mertes Center. This was shut down in late July, leaving little time to switch back to an online environment.

We hope that the college will continue to closely monitor the COVID-related numbers of neighboring counties that are hosting hybrid in-person rehearsals, as we believe a good number of our potential students are choosing to attend those places instead of LPC. If this continues and their numbers look similar to our own, we *strongly* advocate that hybrid rehearsals be approved in some form. Even rehearsing outdoors spread very far apart is an improvement to the digital rehearsal environment.

- **Learning Support, Pedagogy, Student Services, Student Equity**

We have a number of students that struggle with online learning. Many of the basic pedagogical practices and methods of student support we employ in person are not possible online. In our direct experience, students with any type of learning accommodation is struggling the most in this environment and is not receiving the majority of the services they need to be successful.

Across the board, faculty have also noted how much additional prep is required to teach an online synchronous lecture. In many ways, faculty are doing more work than ever before to make this learning environment possible. This again speaks to a strong need for a hybrid option in certain classes, or for certain student populations.

All four of these categories would be improved immensely with a partial re-opening of in-person learning. The local and national numbers need to be monitored extremely closely, as there is a wide national discrepancy on the handling of this issue. If the hybrid options being employed elsewhere are showing success, they must be explored in greater detail in Alameda County, as the other tolls being taken on the students and faculty are severe.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW			
<input checked="" type="checkbox"/>	Community Partnerships/Outreach	<input checked="" type="checkbox"/>	Facilities, Supplies and Equipment, Software		LPC Planning Priorities	<input checked="" type="checkbox"/>	Services to Students
<input checked="" type="checkbox"/>	Course Offerings	<input checked="" type="checkbox"/>	Financial/Budgetary		LPC Collaborations		SLO/SAO Process
	Curriculum Committee Items	<input checked="" type="checkbox"/>	Human Resources	<input checked="" type="checkbox"/>	Pedagogy	<input checked="" type="checkbox"/>	Student Equity
<input checked="" type="checkbox"/>	External Factors	<input checked="" type="checkbox"/>	Learning Support		Professional Development		Technology Use

C. IR Data Review: Describe any significant trends in your program's data from the office of Institutional Research and Planning. (Note: Not all Programs have IR data available; if your program does not have a data packet or dashboard data, 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.

IR Data packets are available here: <https://bit.ly/2lYaFu7>

Course Success Rates Dashboard can be found at the bottom of this page: <https://bit.ly/2Y9vGpl>

For assistance with this question, contact the Director of Institutional Research and Planning.
[\[https://bit.ly/3fY7Ead\]](https://bit.ly/3fY7Ead)

Our student headcount has been dipping since 2015. That is likely due to overall college trends and also our prioritization of our CTE Certificate classes which often have caps of 20 or less given our limited amount of FTEF. When we are given more FTEF, we will add additional GE courses which typically fill and are often large load classes. We ask for enough FTEF to offer at least 4 more GEs per AY.

Our percentage of minority students remains much too low – like LPC as a whole. We will work on ways in which we can increase that number. Marketing to these demographic groups is one potential pathway. Perhaps there is some specific professional development we could do as a faculty to help us brainstorm ways to reach these communities. Faculty are involved in the Persistence Project, and hope to make new inroads.

The percentage of “first time any college” students hit a high of 22% last year. However, our continuing students dropped to 4%, likely because many of our music majors transferred.

Our increased use of DE is showing up in the data, and obviously this will hit a peak due to COVID. Our DE success rate in 2019 was the highest yet at 81%. As we continue to offer more and more online classes, our instructors are learning best practices for teaching online, and these numbers are the proof.

The % of students wishing to transfer has fallen a little and the % of undecided students rose. This may be due to our increased offerings of local CTE Certificates. We are hopeful that Guided pathways work by the college could help boost these numbers.

Our course success rates remain fairly high at 81% but 20% of unsuccessful (W, D, or F) is still too high. Increased tutoring is needed to help our students succeed in our more challenging music classes such as the theory sequence MUS 8A, 8B, 10A, and 10B. We need to do a better job engaging with students especially in an online environment. We unfortunately expect this number to be much worse due to COVID next year.

In 2019 our WSCH/FTEF was 412.4 down from a high of 512.6 in 2017. This is again largely due to being able to offer fewer 44 cap GE courses with our limited amount of FTEF. However, we are offering more CTE courses and we know with the SCFF, headcount is no longer the only indicator to look at our productivity. Another reason for this dip is that the Applied Program (MUS 38) prior Fall 2018 was not in compliance with state mandates – It required that students pay out of pocket for individual lessons that could not be overseen by official LPC Faculty. This artificially inflated the WSCH/FTEF ratio and did not meet course or program SLOs.

We are appreciative to the district for the MOU that was signed about MUS 38 Applied Lessons in 2018, and this new compliant model allows music majors to take one-on-one lessons with registered LPC Faculty. We continue to work actively each semester to improve our productivity due to this systemic change.

In an ideal scenario, we would have enough FTEF to offer enough GE classes to get our WSCH/FTEF back up to 500 and still offer our smaller CTE classes. We request an additional 6 CAH per semester to be able to add an additional 100 cap large load MUS 5, 3, or 13 – which are highly productive.

Cindy B. Rosefield was on Sabbatical in Fall 2019, so the low % for FTEF from FT faculty makes sense in that context. Our fill rate remains very high at 96%.

Our course success rates for 2019 was 82.9%, which exceeded the standard of 78.8%. We attribute this to our faculty getting increasingly skilled at teaching their courses each year, especially our DE offerings.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW			
	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	X	Services to Students
X	Course Offerings	X	Financial/Budgetary		LPC Collaborations		SLO/SAO Process
	Curriculum Committee Items		Human Resources	X	Pedagogy	X	Student Equity
	External Factors		Learning Support	X	Professional Development	X	Technology Use

D. Short Term Planning: What are your most important plans, either new or continuing, for next year? Describe plans starting now and continuing through AY 21-22. (Optional: You may also describe long-term plans if desired.)

- **Community Partnerships/Outreach**

One of the most important factors for the support and growth of our music department is Outreach/Recruiting and Community Partnership. Due to the coronavirus and the great impact Covid-19 continues to have with the need for social distancing, we have altered our concert and public performances greatly. Our short term plan is to continue to offer performing opportunities for our students that have been altered based on Covid rules. Ian Brekke has been working hard with new music software programs that allow students to record live then edit their performances together for simulated “live” performances. We will continue doing individual recruiting, working with local high school music programs through Zoom meetings. We will continue to work with LPC Outreach Specialist Elizabeth McWhorter as well as belong to the Livermore Cultural Arts Council (LCAC) for community partnership.

- **Course Offerings**

Overall, we are offering a greater variety of courses to support our degrees and certificates. We will continue to offer a wide variety of courses even though we have had to cut some of our larger lecture classes and ensembles due to the budget shortfall, lower enrollment across the district, and the nature of hard-to-convert classes (such as performing ensembles). Many of these courses support our stackable certificates. It is equally important to continue to offer our students the opportunity for these life skills certificates.

- **Curriculum Committee Items**

We will continue to update our Curriculum as needed. We are up to date on DE Addendums and will continue to offer more DE courses through the OEI.

- **External Factors**

COVID has been a very large deterrent for the success of our program. Music instructors have spent countless hours revising how to teach performing classes and pedagogy classes online. We will continue to learn about music recording and editing programs so that we can continue to produce the best live performances through - playing music together with others online in real time.

- **Facilities/Supplies/Equipment/Software**

Planning for facilities needs are discussed in section 1B in detail.

Short term software needs include higher levels of online music recording/editing software such as *Jamkazam, Soundtrap, Sighthead Factory, SmartMusic, etc.* These purchases will allow for better in-sync rehearsing/performances over the internet. We will be able to stream/broadcast live recordings as well as have more concise rehearsals and private lessons for our students. Other software we would like to continue to use is *Splashtop*, as it provides much greater access for both students and faculty.

We have requested a dedicated document scanner for the digitalization of sheet music, necessary for all remote performance ensembles. Digitizing is also an added safety precaution that preserves our music library under unforeseen circumstances.

Some faculty laptops, iPads, and Apple Pencil, are out of date and are not powerful enough to teach remotely effectively. We will continue to request upgrades.

The CARES Act has allowed for purchases of equipment for students, and should more needs arise, we will address them.

- **Financial/Budgetary**

We will continue to work within our Music Department budget. Since March 2020 we have not had ticket sales from live concerts, so we do not have that income that normally boosts our Co-Curricular fund. We continue to advocate for a recurring budget for guest artists and clinicians to work with our students. These visits now through Zoom are invaluable to exposing our students to professionals in the industry, and are necessary for the students to learn skill sets they will need to succeed.

We continue to advocate for a consistent line-item for tuning, maintenance, and repair of our piano fleet.

In Section 1B, the Collaborative Pianist budget is discussed. Our Department maintains the goal of increasing the sub-standard pay rate for this position.

- **Human Resources**

In Section 1B, the dire need for a Performing Arts Building Manager/Box Office Specialist is discussed. Again, no live performances can happen without this position being filled.

- **Learning Support**

We will continue to advocate for increased hours for a Music Tutor.

- **LPC Collaborations**

See 1B for our continued LPC collaborations.

- **Pedagogy**

Now that we are fully online and learning best pedagogical practices, we will continue to increase our online offerings, even after the pandemic is resolved. Faculty would like to put certain certificates on the OEI, but request compensation for the enormous amount of work involved with that.

- **Professional Development**

Some of the music faculty will attend the virtual Music Association California Community Colleges Conference this November. MACCC offers many sessions for pedagogy, the music industry and practical problems associated with COVID. We also plan on going to the Jazz Educators Network (JEN) Conference as well as the NAMM Conference - both held in January 2021. We encourage our students to participate as well especially now that they are online. Due to COVID, there are many music industry conferences now fully online such as SXSW, American Composers Orchestra, etc.

- **SLO/SAO**

The department has worked hard to achieve the SLO and PSLO updates as requested by the campus at large and to meet Accreditation requirements. We will continue to include and work with our part time instructors on the continued process of updating SLO's. We will continue to add all SLOs to our syllabi.

- **Student Equity**

See section 2A.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW			
X	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities		Services to Students
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X	External Factors	X	Learning Support	X	Professional Development	X	Technology Use

Section Two: Institutional Planning Topics (Required for All Programs)

A. Equity [Student Equity and Achievement Committee]: Please describe any recent actions your program has taken to increase equity and/or any challenges your program faces in promoting equity and equity-based decision-making? Areas to consider include students impacted by race/ethnicity, gender, sexuality, age, or disability status, as well as students who are disproportionately impacted due to the shift to remote instruction.

For assistance with this question, contact the Director of Student Equity and Achievement. [<https://bit.ly/3fY7Ead>]

Actions to Increase Equity:

- Maintaining a zero discrimination department policy – students of any and all backgrounds are welcome in the music program.
- Faculty diversity training, summer and fall 2020.
- Maintaining an equity mindset for all teaching environments.
- Advocating for equity at a greater institutional level (examples include program coordination and service on committees)
- Adjusting language use and vernacular to better represent and serve historically marginalized communities.
- Being race conscious.
- Selection of multi-cultural music repertoire with study of culture and history necessary for authentic performance practices
- Continued advocacy for equipment and software necessary for the home learning environment
- Earth Day Vocal Ensembles Concert (planned for April 2020, was cancelled)

Challenges:

- Lack of direct communication with larger student population – our message as a department often struggles to reach the entire campus community, as faculty can only contact other faculty. This may also tie into lack of cohesive advertising strategy and campus message.
- Reaching historically marginalized communities in a virtual environment.
- Interruption of in-person learning environment for students that struggle with distance education, particularly those with learning accommodation needs.
- How to effectively grade in the shift to remote instruction, as student success is more closely tied to privilege than ever before.
- Accurately representing the student population with a primarily-white music faculty. We are advocates for all students, but also recognize the historical ties between a diverse student population and diverse faculty representation.

B. SLOs/SAOs [SLO Committee]:

You should complete ONE of the following three sections. Please choose the option that is most appropriate for your program:

B1: Instructional Programs with PSLOs

B2: Instructional Programs without PSLOs or with Special Circumstances

B3: Non-Instructional Programs

Skip to the section you chose. If you are not sure which option to pick, contact the SLO Committee Chair or Program Review Committee Chair for assistance.

B1: Instructional Programs with PSLOs

In this year's Program Review, and in support of Accreditation, we would like a snap-shot on how your program plans to collect, discuss and report assessment findings to develop best practices for teaching and student learning ("closing the loop").

As a program, please select one PSLO for a degree or certificate to focus on. This PSLO should reflect one area of your program that you would like to investigate in depth. For example, your selection may focus on an area to improve student success, to update pedagogy, equity issues, or to examine a new degree/certificate, etc.

In this section, describe your plan for assessment data to be collected, analyzed and discussed, and reported out in next year's Program Review. Your plan should identify the CSLOs that feed into your selected PSLO so that a complete data set is collected. You may choose to do this over one or two semesters. In next year's Program Review, you will be asked to summarize your SLO assessments, analysis of those findings, and proposed changes that may be implemented to improve teaching and student learning.

For assistance with these questions, contact the SLO Committee Chair. [<https://bit.ly/3fY7Ead>]

B1a. In the space below, insert the complete wording of the PSLO and potential reason(s) for selecting it for analysis.

- **Upon completion of the AA in Music, students are able to apply theoretical and analytical tools to musical compositions and performance practices.**

We have decided to use this PSLO because it encompasses many of our courses offered for either degrees or certificates. It supports MUS 8A/8B, our core theory course for all freshman music majors/minors and those working toward a certificate found within our Commercial Music Program. For those continuing the AA/AA-T degree pathway, it further supports our Sophomore level theory courses, MUS 10A/B. Because our performing classes are so strongly linked to music theory, this PSLO applies to all performing courses.

Our students apply:
 Roman Numeral Analysis to pieces that they are working on;
 Interval training for intonation and melodic function;
 Transcribing basic rhythms and notations towards transcribing jazz solos;
 Compositional techniques using forms learned in 8A/8B/10A/10B in Composition classes;

See below for full mapping of CSLOs to the PSLO.

B1b. In the table below, list the CSLOs that feed up to the identified PSLO and check the semester or semester(s) that the CSLO will be assessed and data entered into eLumen.
 (If this different than the submitted SLO template plan, please update and resubmit the template plan.
 Send the updated template to mwiest@laspositacollege.edu and ahight@laspositacollege.edu)

Complete Name of CSLO	Fall 2020	Spring 2021	Fall 2021
Upon completion of MUS 8A, the student will be able to analyze basic chord progressions using standard Roman Numeral analysis.		X	
Upon completion of MUS 8A, the student 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.		X	
Upon completion of MUS 8A, the student will be able to transcribe and correctly notate basic rhythms and melodies.		X	
Upon completion of MUS 8B, the student will be able to analyze intermediate chord progressions using standard Roman Numeral analysis.			X
Upon completion of MUS 8B, the student will be able to construct three different original compositions using three different forms in four measure phrases.			X
Upon completion of MUS 8B, the student will be able to write progressions using four-part diatonic harmony.			X
Upon completion of MUS 10A, the student will be able to analyze harmonic, melodic, and formal elements of chromatic music using a variety of techniques and approaches		X	
Upon completion of MUS 10A, the student will be able to transcribe and correctly notate moderately advanced rhythms, chord progressions, and melodies.		X	
Upon completion of MUS 10A, the student will be able to utilize their knowledge of music theory to compose a variety of short pieces		X	
Upon completion of MUS 10B, the student will be able to analyze works in a variety of 20th and 21st Century genres using advanced techniques such as arc diagrams, texture maps, and theme maps.			X
Upon completion of MUS 10B, the student will be able to demonstrate an advanced understanding of how music is constructed and performed in 20th and 21st Century Styles.			X
Upon completion of MUS 10B, the student will be able to demonstrate their musicianship abilities to perform harmonic dictation, melodic dictation, rhythmic dictation, and sight-singing.			X

Upon completion of MUS 15, the student will be able to perform stylistically appropriately to the period/style of the composition			X
Upon completion of MUS 16, the student will be able to perform stylistically appropriately to the period/style of the composition.			X
Upon completion of MUS 17A, the student will be able to develop mastery of improvisation based on study of jazz masters.		X	
Upon completion of MUS 17A, the student will be able to perform jazz repertoire at an introductory level.		X	
Upon completion of MUS 17B, the student will be able to analyze, interpret, and perform intermediate and advanced jazz repertoire in a combo setting.		X	
Upon completion of MUS 44, the student will be able to demonstrate appropriate stage appearance and overall ability through performance of music in a variety of cultural styles.		X	
Upon completion of MUS 45, the student will be able to demonstrate appropriate stage appearance and overall ability through multiple performances of music in a variety of cultural styles.			X
Upon completion of MUS 46, the student will be able to demonstrate appropriate stage appearance and overall ability through multiple performances of music in a variety of cultural styles.		X	

B1c. When will analysis and discussion of the assessment data be completed (during next year’s Program Review is an option)? The reporting out of the “closing the loop” analysis will be part of next year’s Program Review.

During next year’s Program Review.

B2: Instructional Programs without PSLOs or with Special Circumstances

If your department does not have PSLOs, you may choose one CSLO to focus on. This option may also be used if there is a strong departmental rationale for focusing on a single CSLO.

As a department, please select a course to focus on. The selected course and one of its CSLOs should reflect an area that you would like to investigate in depth. For example, your selection may focus on a course to improve student success, to update pedagogy, to analyze equity issues, etc.

For assistance with these questions, contact the SLO Committee Chair. [\[https://bit.ly/3fY7Ead\]](https://bit.ly/3fY7Ead)

B2a. In the space below, describe the rationale (such as this is not a degree-granting program, we focus mainly on non-degree courses, etc.)

B2b. In the space below, insert the complete wording of the CSLO and reason(s) for selecting it for analysis.

B2c. In the table below, list the CSLO and check the semester or semester(s) that the CSLO will be assessed and data entered into eLumen.

(If this is different than the submitted SLO template plan, please update and resubmit the template plan. Send the updated template to mwiest@laspositascollege.edu and ahight@laspositascollege.edu)

Complete Name of CSLO	Fall 2020	Spring 2021	Summer 2021

B2d. When will analysis and discussion of the assessment data be completed? (During next year's Program Review is an option.) The reporting out of the "closing the loop" analysis will be part of next year's Program Review.

B3: Non-Instructional Programs

In this year's Program Review, and in support of Accreditation, we would like a snap-shot of how your student service area plans to collect, discuss, and report assessment findings to develop best practices for teaching and student learning ("closing the loop").

Please select one SAO to focus on. This SAO should reflect an area of your program that you would like to investigate in depth. For example, your selection may focus on an area to improve student success,

increase best practices, to address equity issues, or to examine a new service/program, etc. The intent is for this section to be useful for reflection to develop best practices for serving students.

For assistance with these questions, contact the SLO Committee Chair. [<https://bit.ly/3fY7Ead>]

B3a. In the space below, insert the complete wording of the SAO and potential reason(s) for selecting it for analysis.

B3b. When and how will this SAO be assessed and data entered into eLumen? (If this different than the submitted template plan, please update and resubmit the template plan. Send the updated template to mwiest@laspositascollege.edu and ahight@laspositascollege.edu)

B3c. When will analysis of the assessment data will be completed (during next year's Program Review is an option)? The reporting out of the "closing the loop" analysis will be part of next year's Program Review.

Section Three: Curriculum Review (Programs with Courses Only)

For assistance with this section, contact the Curriculum Committee Chair. [\[https://bit.ly/3fY7Ead\]](https://bit.ly/3fY7Ead)

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

A. Title V Updates [Curriculum Committee]: Are any of your courses requiring an update to stay within the 5 year cycle? List courses needing updates below. Reminder: updates to course title or units, and course deactivations, will require updating any program they are associated with. List programs requiring updating in question (B).

MUS 4 and MUS 16 will need to be updated this year. All other courses are up to date.

B. Degree/Certificate Updates [Curriculum Committee]: Are there any programs requiring modification? List needed changes below.

We are currently updating our AA, AA-T, Music Technology Fundamentals CA, and Jazz Studies CA.

C. DE Courses/Degrees/Certificates [Distance Education Committee]: 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.

Due to COVID we had to move all of our courses online and we have put through about 15 Addendums. We still have some work to do on this, but we are in good shape.