

1. Executive Summary

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Certainly the biggest problem faced by the music program is enrollment trends. This program review process has led me to reflect that there are two trends at work here. One is a general downward trend, and the other trend is the very erratic nature of enrollment in music classes frustrate any planning measures to try to counteract the first trend. It is hoped that release time an arts program coordinator will create some positive movement toward a more cohesive arts program in general and that will benefit the music program. There are few initiatives outlined in this program review document as the Arts Task Force will be launched in Spring 2016, and that will be the major planning effort for music and the fine and performing arts this year. Rather than just being the opinion of one or two people, this will reflect a broad campus-wide consensus of how to move forward and support the arts at Cañada.

2. Program Context

1. Mission: How does your program align with the college's mission? If your program has a mission statement, include it here

[no change] It is the mission of Cañada College Music Department to provide students with many opportunities to engage in creative expression and critical thinking about music and its place in diverse cultures.

The Cañada College Music Department ensures student success by offering a diverse range of high-quality music learning, performing and listening experiences. This vision is profoundly in alignment with the College Learning outcomes. Music history, theory and performance demand critical and creative thinking. Music has its own communicative codes, and these are augmented through language-based scholarly skills. Music must be understood as a powerful to examine the society that produces it. Music theory is a centuries-old yet constantly evolving application of rational and practical inquiry.

2. Articulation: Describe how your program's articulation may be impacted by changes in curriculum and degree requirements at high schools and 4-year institutions. Describe your efforts to accommodate these changes.

The fate of the music program's articulation rests with some rather large questions that I hope will be answered by the Arts Task Force. A primary problem is that the music program does not have sufficient faculty or enrollment to support an AA-T degree in music. The current degree program is best thought of as a degree in Interdisciplinary Studies with an Emphasis in Music. It should be renamed so, because it does not articulate with four-year music degree programs. Those require performance experience in large ensembles, studio instruction (private lessons invoice or an instrument that is the student's major), and a four semester music theory and musicianship sequence. In addition to the bare-bones AA-T requirements, most four-year schools find that degree to be inadequate in that it does not address history or other literature courses. To commit the college to supply the resources to even begin an AA-T is definitely a presidential and VPI-level decision that would require support from across the campus.

3. Describe how changes in community needs, employment needs, technology, licensing, or accreditation affect your program. CTE programs: identify the dates of your most recent advisory group meeting and describe your advisory group? recommendations for your program.
Community interest in enrolling in music classes has been severely hampered by the early cutting of music classes such as the Songwriting Workshop (MUS 120).

3. Looking Back

4. Curricular Changes: List any significant changes that have occurred in your program's curricular offerings, scheduling, or mode of delivery. Explain the rationale for these changes.
Curriculum has been actively revised. In order to increase enrollment and to bring it in to alignment with our sister colleges, the units for the piano and guitar classes have been increased from 1 to 2 units. The voice course, which had been banked, has been restored due to student interest. Honors sections have been added to MUS 115 Art, Music and Ideas and to MUS 240 Music of the Americas. Ethnic studies status has been added to Music of the Americas. Hybrid online delivery mode has been added to Music of the Americas. Pure online delivery mode has been added to MUS 100 Music Fundamentals. These hybrid and purely online classes are being offered this semester for the first time. Various scheduling changes have been explored as a way of increasing enrollment, with no positive results. Moving MUS 210 Histories of Popular Music and Rock to an afternoon timeslot proved to be a mistake and enrollment suffered and the class was canceled. Schedule offerings continue to be a puzzle in the absence of observable trends or survey data.
5. (A) Progress Report-IPC Feedback: Provide your responses to all recommendations received in your last program review cycle.
There were no recommendations.

(B) Progress Report-Prior Action Plans: Provide a summary of the progress you have made on the strategic action plans identified in your last program review.

The primary component of the past strategic action plan was to engage in discussion with the administration about what to do with the AA-T degree problem. We do not offer such a degree and, while sanction for not offering such a degree as remote, we should have some plan in place. While the hope for discussion with President Buckley never happened and the ideas and proposals contributed to the Hamilton report were never discussed with administration, I have great hope and confidence that the Spring 2016 Arts Task Force will adopt the plan for this issue. My primary recommendation will be to change the current music major degree into an interdisciplinary studies with an emphasis in music transfer degree, and, if there is campus support and enthusiasm for it, develop a plan to hire a full-time faculty member to build an ensemble program at Cañada. There will be no AA-T without it.

Other curriculum items in the strategic action plan were addressed, and piano, guitar and voice classes have been revised and activated.

6. (A) Impact of Resources Allocation: Describe the impact to-date that new resources (equipment, facilities, research) requested in prior years' program reviews have had on your program. If measurable impacts on student success have been observed, be sure to describe these and include any documentation/evidence. If no resources have been recently requested, please write not applicable.

The IPC support of whiteboards in the piano lab was appreciated. One whiteboard has been installed, greatly reducing the amount of chalk dust in the classroom. There are still two very large chalk blackboards in the classroom and they are still used with chalk, but there have been no student complaints about dust since the replacement of the main board with a whiteboard. Pedagogically, I am happy to report that the amount of student confusion about half notes and quarter notes ("white notes" and "black notes") has been significantly reduced (although not to zero, alas -- one student out of c. 60 still mixed them up).

(B) Impact of Staff Changing: Describe the impact on your program of any changes in staffing levels (for example, the addition, loss or reassignment of faculty/staff). If no changes have occurred, please write "not applicable"

N/A

4. Current State of the Program

7. (A) Connection & Entry-Observation: Observation: Describe trends in program and course enrollments, FTES, LOAD and Fill Rates. Cite quantitative data and identify the specific tables from the data packets. If other sources of data are used, please upload these documents or provide URLs.

FTES, load and other measures all are rather dismal for the music program. Due to excessively high enrollments in Music Appreciation for College for Working Adults (63 students in a section) in the 2010-11 academic year due to overlapping cohorts, we can see load plunging from a spectacular high of 718 to the extremely low 373 in the most recently completed academic year. Changes in the curriculum flow outside of the music program, particularly changing when music occurs in the CWA curriculum cycle, continues to affect the program. As CWA is migrating from one cohort pattern to the other, music is suffering with a very low enrollment of 14 students in the same curriculum slot that had that previous high of 63. We are confident that CWA enrollment will rebound. Aside from those external unpredictable fluctuations, the overall picture is that enrollment is down and the number of sections is sharply down from 23 to 14. We look forward to the Arts Task Force to help address this problem.

(B) Connection & Entry-Evaluation: Evaluation: What changes could be implemented, including changes to course scheduling (times/days/duration/delivery mode/number of sections), marketing, and articulation that may improve these trends in enrollment? NOTE: If you intend to implement any of these changes, you should create Action Plans in the Planning module of SPOL. Doing so will also allow you to request resources that may be required for successful implementation.

While we will continue to adjust and try to fine tune the schedule of offerings for music courses, such as adding the voice class, major strategic planning initiatives are waiting at this time for the conclusions of the Arts Task Force.

8. (A) Progress & Completion-Observation: Observation: Describe trends in student success and retention disaggregated by: ethnicity, gender, age, enrollment status, day/evening. Cite quantitative data and identify specific tables from the data packets. If other sources of data are used, please upload these documents or provide URLs.

Gender distribution is quite balanced, 50/50. This is a strong point of the music program in that it seems to attract men and women in equal numbers. The five year trend has brought white and Hispanic enrollment into balance at 32% each, with little change to other ethnic categories. I was surprised to see the age numbers are still dominated by the 18-22 group at 61%. The College for

Working Adults numbers have not balanced out, and I am surprised that the Middle College enrollment also doesn't seem to budge the central category. No actions seem to be required at this time, although we may want to leverage that appeal to male students as a way of strengthening male success on the campus and is a way of strengthening the music program.

(B) Progress & Completion Online-Observation: Observation: For online courses describe any significant differences in the success and retention of students who are taking online courses compared to face-to-face courses.

As online courses are just now (Spring 2016) being offered, there is no data to comment on this.

(C) Progress & Completion-Evaluation: Evaluation: Based on these trends, what do you feel are significant factors or barriers influencing student success in your courses and program? What changes (e.g. in curriculum, pedagogy, scheduling, modality) could be implemented to improve these trends? NOTE: If you intend to implement any of these changes, you should create Action Plans in the Planning module of SPOL. Doing so will also allow you to request resources that may be required for successful implementation.

Overall program retention is difficult to judge, since the pattern of course offerings has been "shot to hell" by various random class cancellations. For example, while not officially a capstone course in the curriculum cycle, MUS 120 Songwriting Workshop functions as a potential capstone to a variety of courses such as MUS 210 and MUS 100, but that class was cut this semester. Previous program reviews have laid out the two year curriculum cycle pattern, but is never reliably followed due to class cancellations. There is utterly no coherence or pattern in curriculum offerings.

Curriculum changes such as developing a new major, Interdisciplinary Studies within Emphasis in Music should be explored. Since the enrollment is highest in MUS 100, the highest impact as far as increasing retention would be to increased retention in those classes. The sections tend to have high success rate among the students that are retained, but there is a significant drop rate of about 15-25%. There are no immediate plans to make a major investment in changing this. I could imagine trying some sort of software teaching program (an online text for a face-to face class), but in lieu of that, I am pursuing incremental changes. For example, I am making my early interventions even earlier, contacting failing students after the first or second assignment rather than waiting till the third assignment, as I have done in the past.

9. (A) SLO Assessment-Compliance: Are all course SLOs being systematically assessed at least once every 4 years? Describe the coordination of SLO assessment across sections and over time

Yes. All courses offered have gone through the full SLO cycle and each and every SLO has been assessed. Coordination could be improved as shown by the fact that the one full-time faculty member forgot to report SLO results from a section taught by adjunct faculty. Other than that one error, there is little coordination needed.

(B) SLO Assessment-Impact: Summarize the dialogue that has resulted from these course SLO assessments. What are some improvements in your courses that have been implemented through SLO assessment? How has student learning been improved by changes in teaching? Cite specific examples

The primary educational value of SLOs has been to teach this faculty member about the noisiness of small data sets and how difficult it is to draw any reliable conclusions from them. Noting that I teach multiple sections of the same class, it is interesting to note that test scores and SLOs can

vary by as much as 15% during the same semester, when I am using the same materials and methods. To be able to discern significant impact of changing in teaching methods across semesters seems the height of folly. We are also encouraged to change which SLO we are assessing from year-to-year, which even fails to be a parody of the scientific method. That being said, there is an interesting consistent paradox in my SLO data, in that I collect data on three levels or types of problem, and the performance on the low level assessment is always worse than on the higher-level problem. It is as if students fail spelling but when it comes time to write paragraphs, the paragraphs are well written AND the spelling is all correct. I interpret this to be a validation of my overall approach which is to offer multiple methods of solving high-level problems; unfortunately there are no alternative methods to doing the low level tasks correctly. I will continue to explore this problem.

10. (A) PLO Assessment-Plan: Describe your program's Program Learning Outcomes assessment plan. Please specify whether you are using direct or indirect measurements of assessment.

PLOs have all been aligned with a variety of course SLOs, and indirect assessment has been used. A limited number of student e-portfolios have been created, but they are not numerous enough nor do they have the breadth or depth to support program assessments at this time. PLOs will be affected by the cancellation of courses that have SLOs that align with the relevant PLOs.

(B) PLO Assessment-Impact: Summarize the major findings of your program's PLO assessments. What are some improvements that have been, or can be, implemented as a result of PLO assessment? NOTE: If you intend to implement any of these changes, you should create Action Plans in the Planning module of SPOL. Doing so will also allow you to request resources that may be required for successful implementation.

Initial PLO assessments produced more results about the process than actually assessing the program. Individual student essays that lined up with SLO's that also were aligned with PLO's were assessed. The findings were unsurprising in that courses and therefore the program did meet their objectives, but a goal of overall coherence, either in the student experience or in program assessment, is elusive. Thus there was great hope for successful development of e-portfolios both as a student experience in helping them integrate their educational outcomes, but also as an assessment tool for us. This potential has yet to be realized.

Another finding in these initial assessments was to note that music majors tended to do worse than non-majors on the selected assignments. This tracks with anecdotal evidence of majors having a lower retention and success rate in music classes. The initiative put forth to address this at the time was to try to get music majors more connected and involved with each other. The cancellation of MUS 120 Songwriting Workshop frustrated this. A second hope was that activities such as glee club and a cappella singing groups on campus would facilitate music majors feeling connected to each other and to the college. While participation in these student run music groups have been good, no music majors have chosen to participate.

5. Looking Ahead

11. Program Improvement Initiatives:

The shape of future plans will be strongly dependent on the results of the Arts Task Force that is meeting this Spring 2016. Major initiatives will be need to be discussed and vetted by that group garnering campus-wide support, before being integrated into the planning process.