

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

1	Executive Summary
0	Executive Summary

Summarize your program's strengths, opportunities, challenges, and action plans. This information will be presented to the Board of Trustees. [1000 word limit]

Response Detail

No Response Information to Display

Narrative

All students

If a student is interested in music as part of general studies, as part of an interdisciplinary studies degree or electives for other degrees -- we are in fair shape. Our curriculum is strong. It offers a culturally diverse range of subjects and levels of engagement, including fundamentals, songwriting, piano, voice and guitar performance. The challenge is to consistently offer those courses without cancellations.

Majors

In this regard, the music program is weak -- we have no degree that would transfer to a four-year college music program. We lack large ensemble performance opportunities, and we lack the full theory, musicianship and history sequences required to transfer into a music program.

Looking forward

It is time to explore creating a mariachi ensemble on campus. This would increase the college's profile in the community, and be a first step to building a transfer degree.

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.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

2	Program Context
1	Mission

Identify how your program aligns with the college's mission by stating which categories of courses you offer: Career Technical, Basic Skills, Transfer, and/or Lifelong Learning. If your program has a mission statement, you may include it here.

Response Detail

No Response Information to Display

Narrative

[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.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

2 Articulation

Are there changes in curriculum or degree requirements at high schools or 4-year institutions that may impact your program? If so, describe the changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes".

Response Detail

No Response Information to Display

Narrative

The fate of the music program's articulation rests with some rather large questions that I hope will be answered in the coming year. 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. This was proposed to Curriculum but Jose Pena pointed out that such a degree path already exists within the Interdisciplinary Studies as it is. Transfer and AA-T degrees 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. I will be proposing a Mariachi ensemble program, which would be a significant step toward an AA-T degree program.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

3 Community and Labor Needs

Are there changes in community needs, employment needs, technology, licensing, or accreditation that may affect your program?. If so, describe these changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes". CTE programs: identify the dates of your most recent advisory group meeting and describe your advisory group's recommendations for your program.

Response Detail

No Response Information to Display

Narrative

Community interest in enrolling in music classes has been severely hampered by the early (premature, in my opinion) cutting of music classes such as the Songwriting Workshop (MUS 120). This semester (Spr 2018) has happily had a successful offering of MUS 120; it is hope that momentum will build and MUS 120 will be reliably offered at least every two years.

MUS 275, Jazz History, failed to fill in its initial outing; I suggest that it be offered in the evening as part of CWA, but reserving some enrollment slots for community members. I will also be proposing to offer Opera History as a Friday afternoon class, following the Art History's model in this.

I also hope to develop stronger connections to our Human Development and Education (ECE) programs, including basic music training for students in this program; a quick Internet search on employment listings and trends in ECE shows emphasis on music in many position descriptions.

As it exists now, the music degree is as useful as any interdisciplinary studies degree that we offer, offering no particular employment advantage in the music field. The one positive exception to this is MUS 120, Songwriting Workshop, which does build a student's portfolio and introduces career concepts that may be helpful in the music business.

The only collection of data about community and student interest is in informal settings such as tabling at College Night, and contact with students. Surveys have been used in music class. One finding is that international students are deterred from some music classes such as Piano since they are not transferable, and they only want to pay for transferable credits.

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

3	Looking Back
---	--------------

4	Curricular Changes
---	--------------------

List any significant changes that have occurred over the prior two years in your program's curricular offerings, scheduling, or mode of delivery. Explain the rationale for these changes.

Response Detail

No Response Information to Display

Narrative

All music Curriculum has been created or reviewed in the past 2 years. A new course, MUS 275, Jazz History, was developed and offered, but the course has not yet been successfully offered. MUS 401, Voice I, has been revived due to student interest (based surveys and polls taken in MUS 100 classes); it has been successfully offered once, but has not sustained enrollment. Follow-on courses, such as Piano II, II and IV, and Guitar II, II and IV have been created. Other courses, such as Beethoven and Intro to Computers and Music have been banked.

A mariachi ensemble course is the next planned major curriculum effort.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

5.A.	Progress Report - IPC Feedback
------	--------------------------------

Provide your responses to all recommendations received in your last program review cycle.

Response Detail

No Response Information to Display

Narrative

A broader overview has been added.
More specific data has been used when possible.
As listing of the PLOs was requested to be in the PLO section.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

5.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.

Response Detail

No Response Information to Display

Narrative

The previous strategic action plan was to engage in discussion with the administration about what to do with the AA-T degree problem. That continues; the plan now is to propose creating a mariachi ensemble for the college. Other plans, such as engaging majors to participate with each other in music clubs, have been tried but success has not been forthcoming. As these groups tend to be heavily driven by the available student personalities, this effort will be repeated.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

6.A. Impact of Resource Allocations

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".

Response Detail

No Response Information to Display

Narrative

N/A. There was no significant change in equipment, facility or research resources.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

6.B. Impact of Staffing Changes

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".

Response Detail

No Response Information to Display

Narrative

The College has added a very effective adjunct online instructor, Summer Nickerson. Current strength is 1 FT, and 4 PT instructors for guitar, piano, voice, and online music fundamentals. The voice instructor is limited to evening courses; future goals would include finding an instructor available for daytime classes, and adding online MUS 202 Music Appreciation.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

4 Current State of the Program

7 Enrollment Trends

Use the Productivity data packet to examine your enrollments (headcount, FTES, Load) and pattern of course offerings (Productivity by Courses by Semester). How have your enrollments changed? What changes could be implemented, including changes to course scheduling (times/days/duration/delivery mode/number of sections), marketing, and articulation of pathways that might improve these trends? NOTE: If other sources of data are used, please upload these documents or provide URLs.

Response Detail

No Response Information to Display

Narrative

Music total headcount has declined since 2012/13 by 16%, slightly above the 15% decline for the college as a whole. Percent fill rates have increased from distinctly below the college's rate (66%) to slightly above (82%). This is despite several confounded factors. Music classes tend to have low enrollments, but class maximums are also low, due to the size of the piano lab (21 keyboards). This affects the songwriting, piano and voice classes. For MUS 100, enrollment maximums were raised from an arbitrary 35 to 42 students per class, since two students per keyboard is workable. This surely lowered our fill rate, but at the same time, online classes filled to their max, so the overall trend was quite positive. The Load is alas one of the lowest for the college; at 376, well below the college's 486. However, this is the highest load achieved by the program in the last 5 years, so the trend is a positive one. Many variations in scheduling have been tried, but with data samples so small, no reliable conclusions can be made. Music has been included in the Social Justice and the Sustainability pathways without detectable influence on enrollment. Honors courses have probably had a slight positive contribution to enrollment. Performance events have not had a noticeable impact on enrollment. Cross promotion at other arts events (theater) may have encouraged a few students to enroll in music. These efforts were made when we had an art coordinator. Renewing the arts coordinator position would make these marketing efforts more consistent.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

8-A. Access & Completion

One of the goals of the College's Student Equity plan is to close the performance gaps for disproportionately impacted students. The Equity Supplement data packet indicates which groups are experiencing disproportionate impact in your program. Which gaps are most important for improving outcomes in your program? How can the college help you address these gaps? What changes could be made?

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

While the overwhelming maleness of all aspects of the music industry is depressing, we see a slight benefit here, with 43% of students enrolled in music being of the male persuasion, compared to the 37% figure for the college. I am happy to report that in the Spr 18 MUS 120, Songwriting Workshop, the course that I worry about gender balance the most, the balance is nearly even (by delightful fluke, the alphabetical list of students produces the pattern of M-F-M-F-M . . . right down the list!). This is a course I do not want to skew too male, so I will adjust recruiting in MUS 100 accordingly.

In the past 2-yr review period, the age distribution has shifted significantly, as the increasing CWA numbers was matched by a drop in concurrent enrollment. The large Oxford Day Academy Spr 18 MUS 210 class will wipe out that trend in the data summary for the next two years.

The reported equity gaps are encouraging in the specific way they are being presented, in that I can definitely imagine improving outcomes for 6 Hispanic students, whereas it is hard to imagine improving outcomes for 5.4% of the students. In MUS 100, I have switched to a free online textbook and provided links to its Spanish-language music theory equivalent; anecdotally, few students have used the Spanish version. This presents an interesting research question -- since Canvas can report online activity, is there a correlation with underserved groups? Again, anecdotally, a few struggling students are not using the web materials -- is it a computer access problem, or a question of comfort with the format of the web resources?

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

8-B. Completion - Success Online

The college has a goal of improving success in online courses. Examine the "Course Success and Retention by DE vs Non DE" data table in the "Effectiveness: Success and Retention" data packet. What significant gaps do you see in success between online/hybrid and non-online courses? What changes could be made to reduce these gaps? If your program does not offer online/hybrid courses, please write "not applicable".

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

With such a small sample size, we are not even comparing apples & oranges -- this is more like comparing tiny currants and large grapefruits. (Only 2-3 online sections offered within this period of analysis.) With that being said, initial results are good. The first online offering of MUS 100 had a low success rate (48%) and a low retention rate (67%). The F2F retention rate runs in the range of 73-78%. A number of students bought the materials, logged in once, and then never returned (and did not drop), so it is hard to evaluate the success of the course itself. The second offering did much better, with an 87% retention rate, and a 78% success rate. The hybrid course offerings were all MUS 240 for CWA, so the numbers, good (78%) retention, weak (58%) success, are more a reflection of the CWA services than anything else.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

9.A. SLO Assessment - Compliance

Are all active courses being systematically assessed over a 3-year cycle? Describe the coordination of SLO assessment across sections and over time.

Response Detail

No Response Information to Display

Narrative

All courses are scheduled to be assessed in a three year cycle.

Some gaps and errors have been identified this PR cycle in TracDat. Some new or renewed courses, such as MUS 275, have SLOs in their COR, but are listed in TracDat as having no SLOs; MUS 275 has not been successfully offered yet in any case. Classes that have been deleted still appear in TracDat (e.g. MUS 470.1).

Two of the 4 SLOs in MUS 271 (Guitar I) have not been assessed; they will be assessed this term. Data from the PT instructor of MUS 302 accidentally got mixed into MUS 301 (Piano II and I, respectively) by the FT SLO person. Errors and omissions will be rectified going forward.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

9.B. SLO Assessment - Impact

Summarize the dialogue that has resulted from these course SLO assessments. What specific strategies have you implemented, or plan to implement, based upon the results of your SLO assessment? Cite specific examples.

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

In this PR cycle, I noticed a disappointing disconnection between MUS 240 student performance on study questions and the final exam's critical thinking capstone question. I would have noticed this with or without SLOs, but in any case I have made adjustments to the earlier formational learning assignments.

[slight revision to narrative from the previous PR cycle.]

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. For example, I teach multiple sections of the same class (MUS 100). Median 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. However, 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 suddenly 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.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

10	PLO Assessment
----	----------------

Describe your program's Program Learning Outcomes assessment plan. Summarize the major findings of your PLO assessments. What are some improvements that have been, or can be, implemented as a result of PLO assessment?

Response Detail

No Response Information to Display

Narrative

PLOs are quite difficult to assess for this program, since the program has few majors and none have completed within the review period. As noted in previous reviews, some of the students most likely to drop MUS 100 are music majors. I have tried to bring majors together to give them a sense of a cohort identity, but that has not happened. Another example: some non-majors put together a music club; I encouraged music majors to participate, but none did. Anecdotally, many of the students who choose to major in music here have no performance or reading music background; this is not a show-stopper, but these students also seem surprised that music requires thought, work and discipline. Merely liking music is not sufficient reason to major in music. Informed, motivated musicians are more likely to enroll at colleges with developed performance programs.

The best current vision for the program is to serve students of all majors (STEM majors tend to do well in music courses and are some of the best musicians on campus) with a rich variety of electives highlighting cultural diversity.

The music PLOs (shared with the Fine and Performing Arts):

1. Demonstrate the creative process; apply critical thinking about the creative process
2. Describe the roles of creative expression in human cultures
3. Engage with the arts
4. Use critical thinking in evaluating works of art in intrinsic terms, expressive content and social context; use the language of the discipline; demonstrate command of critical vocabulary

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Music

Response Types: All Responses Types

5 Looking Ahead

11 Program Planning

Construct Planning Objectives (through the Associated Planning Objectives field below) that describe your plans for program improvement over the upcoming two-years. As you write your objectives, be sure to explain how they address any opportunities for improvement that you identified throughout this Program Review. Add Action Plans and Resource Requests for any research, training, equipment or facilities improvements that will be needed in order to achieve your objectives.

Response Detail

No Response Information to Display

Narrative

The next curriculum initiative for music would be the huge project of creating a mariachi ensemble on campus. I have been wanting to do this for some time, but have been held back by doubts and worries about a great deal of effort not producing success. Furthermore, it is something I cannot do at all on my own. Fortunately, I am gaining insight about asking others for help and so will move forward on this in the next two years.

Other goals include more student, faculty, and guest performances on campus. Release time for a Fine Arts Coordinator position would be of great help in this, and increasing the profile of all of the arts on campus.

Equipment requests

Additional piano benches have been requested to increase the capacity of the piano lab.

Replacement headphones have been requested to maximize the use of the installed pianos in the piano lab.

Suggested Follow Ups

Date Suggested Follow Up

No Suggested Follow Ups to Display

12 Personnel Projections

Describe your recent history requesting new faculty/staff positions. List the current and near-future new or replacement faculty/staff positions that you anticipate requesting. Identify the term or year in which you anticipate submitting the staffing request. If none are anticipated, please write "not applicable". (List only; no justification needed here.)

Response Detail

No Response Information to Display

Narrative

There is no Narrative Entered.

Suggested Follow Ups

Date Suggested Follow Up

No Suggested Follow Ups to Display