

PROGRAM REVIEW UPDATE 2016-2017

Program: MUSIC

Division: A & H

Date: 10/3/16

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

Purpose: To document significant program accomplishments, plans and needs between Triennial Program Reviews. This update should provide a snapshot of your program.

Uses: This update will be used to inform the campus and community about your program. It will also be used in the processes of creating Dean's Summaries, determining College Planning Priorities and allocating resources.

Time Frame: This update should reflect on program status during the 2015-16 academic year. It should describe plans starting now and continuing through 2017-18.

Topics: The first section of this Program Review Update focuses on general program reflection and planning. The second, third and fourth sections focus on reflection and planning regarding Student Learning Outcomes. Only instructional programs need to complete Sections 2, 3, and 4.

Scope: While this Program Review Update does ask for some analysis of data, detailed data reports in the form of appendices should be reserved for the Triennial Program Review.

Instructions:

- 1) Please fill in the following information as completely as possible.
 - 2) If the requested information does not apply to your program, please write "Not Applicable."
 - 3) Optional: Meet with your dean to review this document before October 10, 2016.
 - 4) Send an electronic copy of this form to the Program Review Committee Chair and your Dean by October 10, 2016.
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Part One: Program Snapshot

A. Have there been any significant changes to your program, your program's data or your program's needs since the previous Program Planning Update?

If there are any changes, describe the relevant information and its significance in the space below.

These changes might have originated from within the program or because of an external source (the institution or the state, for example). Possible sources of relevant information might include, but are not limited to, the following:

- Data generated by your program
- Data from the Office of Institutional Research (<http://goo.gl/Ssfik2>)
- CEMC Data
- Retirements
- State Mandates
- Labor Market Data
- SLO/SAO Data (<http://goo.gl/jU2yIz>)

Due to a steady increase in student headcount - per *Headcount and Enrollment Graph* - adding additional full time music faculty is necessary. We are expanding our offerings dramatically, and we hope to get more FTEF so we can offer a greater number of courses each semester. This year we have added new courses in Music Technology, Music Business, Music Composition, Jazz/Pop Piano, Jazz Combo, Music in Film, World Music, and History of Rock and Roll. We also hope to put more classes through curriculum in 2016.

These new classes will raise our profile in the community as a premiere institution for music education and will drive enrollment up. We have also updated our 2-level Piano Pedagogy Certificates, and we will be restarting the series in Fall 2016. In addition to the old certificates (which are under 18 units) we have collaborated with the business department to offer Certificates of Completion. However due to delays and faculty absences in the business department, we have still not been able to move the new Piano Pedagogy Certificates through curriculum. Moreover, we discovered this year that the state does not recognize piano pedagogy as CTE, so we plan on demonstrating to the state that there is a vibrant job market for piano teachers in the Bay Area, in order to achieve CTE status, and to be able to tap into CTE funds.

We have also been working on new certificates in Music Business and Technology, but again, since the business department has not updated their classes yet, we are unable to offer these.

In order to offer all of these new courses and certificates, new full-time faculty will be critical. In the meantime we have interviewed candidates for new adjunct positions so that we may offer more classes in the near future.

Program Needs: Budget support is required to meet the unique needs of our growing music program. For example: Sheet music, new instruments, new/updated facilities, maintenance of instruments, new software, new technology (iMacs with enough power to run Pro Tools and Logic, microphones, mixing boards, pre-amps, etc.), and new staff – especially in the area of tech support.

Music Technology is an increasingly popular offering for community college music programs. In order to successfully recruit and grow our student body, we require a new recording studio and state-of-the-art recording equipment. Currently the only space in which recording, mixing, mastering, and film scoring could be taught is in the LPC Radio space (which is actually designed

to be used as a faculty office). This space is not sufficient. To offer this properly, we require a larger dedicated space that would house the necessary requirements listed above. This space would include an isolation booth, a separate mixing space, room to safely house expensive recording equipment, and any additional educational equipment/student workstations. While we are waiting for this facility to be constructed, we will require our keyboard lab to be professionally soundproofed. This is where the music technology classes will be taught until a new facility is built, and sound currently bleeds through the walls. Everyone on the upper floor can hear the pianos and recordings being played in the lab, so this room will not be suitable for recording.

This year we were able to acquire 6 new Boston upright pianos through Steinway in our ongoing effort to become an All-Steinway School. We have been working with the President and the Foundation towards our goal, and during a May 2016 meeting with Steinway dealer Seromi Park, we were offered several recommendations to achieve the All-Steinway designation. The music faculty agrees that it is necessary to replace older pianos as soon as possible with Ms. Park's recommended models. This fall, we were also able to replace a loaner grand piano with a new Boston. This is a great start, but more funding is needed to meet our goal.

The total for piano replacement/new instrument purchasing will be about \$230,000. Maintaining the instruments (i.e. tuning, voicing, and regulation) should also be factored in to this budget. We plan to get some of this funding through Instructional Equipment Requests and Foundation Grants. During "Best of the Best", funding our new pianos would be an excellent choice for "Fund a Need". Achieving the All-Steinway Designation aligns us with an elite list of schools, raising our profile and notoriety significantly. If the designation is earned before the end of 2016, we would also be recipients of the Steinway & Sons 2016 Scholarship Program, in which Steinway donates scholarship funds to LPC music students on a per-piano basis.

B. What objectives, initiatives, or plans from the 2015 Program Review Update have been achieved and how? PRUs from 2015 are available here: <http://goo.gl/9iF3m9>

As stated above we have added 6 new Boston uprights and 1 new Boston Grand to our fleet through Instructional Equipment. This is a great start for achieving our All-Steinway School designation, and we have already seen the benefits from student performance and engagement. We have also added almost all of the new classes and programs that we set out to add (see A).

We have made inroads into fixing our Applied Program with the help of very encouraging meetings with administration and Chabot music faculty. However, we still have not completely solved the problem of providing private lessons to our music majors.

We have brought in numerous guest artists to work with our students including Samuel Carl Adams, Kalil Wilson, Audio Radiance, Jeff Bordes, Dane Post, Cal-State Long Beach Vocal Jazz Program, Livermore Valley Opera (with Frederica von Stade) and the Bluesettes Quintet. In general, our concert and masterclass offerings have improved dramatically. The faculty has increased its presence in the Tri-Valley community by performing and clinic-ing at various wineries, events, and venues in the area. We have improved our online presence through Facebook pages and advertising (in MTAC journal). We have met with our counseling department to improve awareness of our offerings and idiosyncrasies, however a counselor with a performing arts emphasis is still needed. Our retention in music courses has improved. We have secured a music tutor through the tutorial center. We have begun the process of recruiting by maintaining more of a presence in the community and by visiting local high schools

C. Discuss at least one example of how students have been impacted by the work of your program since the last program review update (if you did not already answer this in Question B).

The addition of two full-time music faculty members to the department has had a profound impact on overall student success. There are many examples of the department's impact on the student body:

- **Several successful multi-discipline concerts, recitals, master-classes, and benefits**
- **Overall department-wide improved proficiencies in primary instruments of study**
- **Higher enrollment numbers in all music classes**
- **Larger audiences (a mix of students, faculty, administrators, staff, and community members) at events**
- **Higher demand for additional music classes**
- **Improved overall musicianship of the student body**
- **More frequent occupation of music practice rooms and facilities**
- **Better attendance of faculty office hours**
- **Much more department presence and visibility in the Tri-Valley community**
- **Consistently improving artistic reputation of the LPC Performing Arts Programs as a whole**

Finally, student feedback of the department's new direction has been overwhelmingly positive. Further steps in overall quality and refinement of this department's curriculum will lead to even greater results.

D. What obstacles has your program faced in achieving objectives, initiatives, or plans?

The largest obstacles facing the music department are:

- **Needed revision of the Applied Studies (MUS 38) program.** As a positive first step, we have successfully revised curriculum to require MUS 38 students to concurrently enroll in both a music department ensemble and music theory class. However, students are currently forced to look outside of the department for a private instructor, something that should be provided to them by enrolling in MUS 38. This is an industry-standard practice in nearly every other collegiate program outside of LPC, and is something that puts us at a distinct disadvantage when recruiting and/or retaining students. The Applied Studies program can and should be the heart of student music study, but the department will not achieve this until it hires its own private music instructors for MUS 38. The current class offering is not in compliance with C-ID for applied lessons. We have been working with administration to figure out how payment will work for applied lessons, so we are hopeful that this can be in place by Spring 2017.
- **Last year's FTEF increase was granted towards our large lecture classes.** We need an additional increase (.60- 1.00) towards music skills classes that have been recently added (MUS 17A/B, MUS 18A/B, MUS 19, MUS 37) so that they may be successfully offered to students. These classes are electives for all music students and are necessary additions towards their professional growth goals. Many of these classes will be core offerings as part of the upcoming certificate programs.
- **Repeatability guidelines continue to be a huge obstacle for our students.** Many enter the community colleges with less than a freshman skill level and often take a year to gain the skills required to function in an ensemble/performance setting. Additionally, overall growth and improvement of ensemble/performance classes remains difficult because of these restrictions.
- **Additional equipment needs:** New pianos for performance spaces and practice rooms, up-to-date computer systems, modern sound system equipment, choral risers, band and orchestra equipment, new equipment necessary for upcoming classes being added (especially the several specific equipment needs of the Music Technology Certificate)
- **Additional budget needs:** instrument maintenance and piano tuning expenses and sheet music. Now that a 6-year cycle has come with the new instruments purchased through grants, it is time for heavier maintenance through outside venues/music stores. Light cleaning and maintenance occurs at the end of each semester by the instructor with some student aide but now the instruments are starting to need greater maintenance than what can be done here on campus. (\$3000 Brass/Woodwinds Instrumental – Best Repair or Jams Music; \$1,500 California Percussion or Dubs Drum Basement; \$2000 Jordan Sting/Luthier; \$5000 Piano Tuning/Repair; \$5000 Sheet Music for 6-8 performing groups/courses – JW Pepper)
- **Additional budget needs for Music conferences/travel.** With the addition of two full time music instructors, a large obstacle is finding funding to attend and travel to conferences. We are very active as clinicians, Master Teachers, conductors, performers and observers at these conferences. The \$250 allotment from Staff Development is not nearly enough to encourage attendance nor assist in support of these events (to which instructors are encouraged to participate in) We also bring student performers (15-25) to participate in Honor choirs and Bands at the Music Association of California Community Colleges Conference. This is an incredible opportunity for our LPC students to rehearse with well-known professional conductors alongside other community college students that have traveled from throughout the state. (\$1000 per event = \$5000)
- **Additional budget for Guest Artist Concert and Master Classes (\$13,000)**

- **Not having a Staff Assistant.** This is campus wide problem, the of lack of classified personnel or Non Instructional positions. The music department has recently requested an Music Instructional Assistant to help out daily duties in the department.
- **Revisions of the Piano Pedagogy Certificate, a future Music Business Certificate, and a Music Technology Certificate** have not moved through curriculum due to outdated business department classes/curriculum. We will not be able to offer any of our new/revised certificates until the business classes are updated.
- **Our Piano Pedagogy Certificates** are not currently recognized as CTE. It is the only certificate of its kind in the state, meaning no supporting data exists showing labor market demand. An outreach specialist is needed. We are investigating how best to create data to bring forward to the state in order for the certificates to be recognized as CTE.
- **M&O fees for event hosting** conflict with the department's desire to bring first-rate artists on campus. A huge part of recruiting entails hosting festivals, concerts and master classes that our students actively help run the events. It is counterproductive to be charged fees for these activities.
- **A counselor with a performing arts emphasis** is still needed, we do have a liaison for our Division but it would be more helpful to have one that understood specifically the quirks of the performing arts, such as repeatability, unit overload each semester...
- **Many college music programs offer re-assigned time to full-time faculty** (similar to coaches in athletics) so that they can make contact with the best and brightest high school and community musicians. Without re-assigned time allotted for recruiting, it is difficult to find the time to teach our classes and recruit simultaneously. We request 3 CAH or .20 FTEF allotted for re-assigned time. We are aware that the next contract will deal with this issue, and look forward to helping the FA.
- **In order to offer Music Technology classes/certificates** (which are becoming increasingly necessary to compete with other CC music programs) we require expanded recording, mixing, and editing gear. Through IE we are requesting 21 new iMacs, interfaces, Logic licenses (plus an additional 3 for FT music faculty offices), 14 Wenger keyboard workstation desks to round out the 6 we already have (the iMacs will sit on these workstations), industry-standard mics, cables, mic stands, DI boxes, monitors, and headphones. All of this gear and software is industry-standard, and are essential for students to develop the increasingly necessary technological skills they will need to succeed as musicians in 2016.
- **Although acquiring these additions would be a significant improvement**, we ultimately require a separate recording studio and booth to effectively teach these courses. New faculty with emphasis in this area is also needed to compete with other CC music technology programs.
- **We must be able to access the recording room** which is in between 4130 and 4138 that was specifically designed as a recording classroom space. Currently LPC Radio is the only program with access. In the future, the school needs a dedicated recording space built to industry-standard specs.
- **No having a Staff Accompanist.** This is a must-have position for all of our vocal classes, applied, and shared THEA courses. These courses cannot operate without a trained, professional piano accompanist present. Since the permanent part time position was cut, we have been using on-call accompanists. At this time, our pay rate for these accompanists is less than the market average, and our turnover has been higher than desired – we have been through five in two year.

E. What are your most important plans (either new or continuing) for next year?

- We plan to offer a revised Applied Music course (MUS 38) where students are offered private lessons through the school as long as they are concurrently enrolled in other music classes. We plan to hire new adjunct faculty to offer private lessons in support of Mus 38 (some of these professional specialists are already teaching private lessons at Chabot). In addition, we will install SARS or a similar system for accurate tracking of practice hours, concert attendance, and open lab hours.
- We plan to acquire new Boston upright pianos and one Steinway Grand piano to earn the All-Steinway School designation (IER)
- Additional IER include: Music Recording equipment, software, and up-to-date computers, a wi-fi upgrade for the Yamaha LC4 system (for use in piano classes), permanent choral risers, replacement live performance sound system, string instruments, and GoPro video-cameras with mounts for piano pedagogy and piano courses.
- We will spend additional time and resources recruiting throughout the local community (including local schools, community ensembles, regional conferences, recruiting tours, etc.)
- We plan on offering more new classes such as World Music (GE), Music in Film (GE), History of Rock and Roll (GE), Music Business (Music Business Certificate), Music Technology (Music Technology Certificate), and Studies in Music Composition (More FTEF needed).
- We will finish a music major handbook with pertinent information for our students.
- We are planning a Music Department Bootcamp, Composition Camp and other summer short programs for incoming freshman and continuing students. These summer programs will help evaluate incoming freshman, set auditions and proper placement into performance courses, refresh music theory, and allow professionally led (guests and instructors) student performance groups a place to maintain practice and performances techniques.
- We plan to install locking mechanisms on our practice rooms to track students who are using practice rooms. This allows us to maintain a record of practice hours in addition to protecting valuable instruments and equipment. This will also become the way we will track practice hours for the applied program (with SARS). This system has been paid for and received but has yet to be installed. (IER approved). We are directly copying Chabot's current system for their applied program. This system, or something very similar, is the industry standard throughout the community college system.
- We will continue to update our curriculum.
- We will continue to offer more masterclasses, workshops, and concerts for our students.
- We plan to attend all Facilities meetings in pursuit and support of a new Arts Building for LPC students. With a rapidly expanding arts program, the demand for space and adequate/appropriate facilities has increased dramatically. As a music department, there are three areas that do not currently meet acceptable standards that would be solved with a replacement/additional space: 1) The choral rehearsal room is permanently acoustically inadequate, as the elevator mechanics are housed within the space itself. Repeated attempts to isolate the elevator noise have been unsuccessful. The most cost-effective long-term fix is to convert 4130 into a permanent lecture space and build a new choral rehearsal room into a new Arts Building. 2) The recording room (4139) is designed to utilize 4130 and 4138 as recording spaces. However, neither classroom is designed for this purpose and will not function for recording, especially with the previously mentioned acoustic challenges of 4130. To teach music technology and recording (an upcoming approved class with several more to come, plus a certificate program) we will require a recording studio designed specifically for exclusive use, not a shared classroom

space. The current space houses the LPC Radio program, also in need of their own exclusive space to operate effectively. 3) As the music program continues to expand, there is a developing shortage of practice rooms available for LPC students.

- Within the Mertes Center, there are two classroom issues remaining that we plan on addressing during our attendance at the above Facilities Meetings. 1) The summer construction project in rooms 4130 and 4138 is nearly completed after several delays. However, there are multiple remaining issues with each room, as the intended outcome of the project (acoustic isolation and dispersion) remains unsatisfactory due to allowed compromises in overall cost, material used, and quality of work. As mentioned above, 4130 has permanent acoustic issues that are irreversible. The ceiling tiles installed in both 4130 and 4138, while acoustically isolating, fail to meet the acceptable standards for acoustic dispersion (leading to inappropriate reverberation and echo). This issue negatively impacts the listed SLOs of all performance classes in these spaces. We will recommend replacing the 4138 tiles with Wenger Acoustic Dispersion tiles appropriate for this application. 2) The summer construction effectively isolated noise between the first and second levels. However, one of the solutions involved permanently disabling the use of floor outlets within the second floor keyboard lab (4226) by gluing them shut. Furthermore, the project failed to address the need for acoustic isolation in 4226 itself, leading to frequent issues with sound pollution (both into and out of the lab). The thin walls of 4226 are the likely culprit, requiring additional insulation.
- We will continue working with the Business department on offering joint certificates in Music Business and Music Technology.
- We will continue to increase our instructor visibility in the community by: Performing at local venues (wineries, restaurants, theaters, etc.), modernizing our social media and web presence, hosting masterclasses, workshops, festivals, and concerts, and attending and participating in professional development activities like the MACCC, ACDA, CMEA, JEN, MTAC, and GP3 Conferences. All full-time music faculty currently hold leadership positions within 3 of these organizations.
- We will continue to increase our students' visibility in the community by: Performing at local venues, festivals, regional tours, conferences, social media, and web presence.
- We will continue to collaborate with other disciplines like Theater, Art, Dance, Radio, Visual Communications, and Photography.
- We will continue to request a Student Assistant and continue to ask for more hours.
- We will continue to request a Music Tutor through the Tutorial Center.

F. Instructional Programs: 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.

- We will continue to work with the Business department on offering new certificates in Music Business and Music Technology. We will also add Business classes to our existing Piano Pedagogy certificates so that they will be Certificates of Achievement. We plan to offer some of these as DE courses, so that we can market to a larger population of student (many of whom work during daytime school hours).
- We plan on offering History of Rock and Roll Mus 13 (GE) as a new DE class. This course is extremely popular at other Community Colleges, and by making it a DE option, we will be able to schedule it without worrying about room availability. (Additional FTEF required)
- We plan on offering one or more of our Piano Pedagogy courses as new DE classes, because the program is geared towards working piano teachers who often can't come

to class due to distance and time constraints. As a result, enrollment has been a struggle. By making Mus 25, Mus 26, or Mus 27 DE or Hybrid courses we will be able to expand our reach to the entire state. As the only Community College piano pedagogy certificate program in Northern California, we should be experiencing huge enrollment figures, but this will not be the case until we can offer DE courses.

- We plan to create a new AA in Jazz Studies. We have been talking to Susan Muscarella, the Founder, President, and Dean of Instruction at California Jazz Conservatory, about having an articulation agreement. We will continue to work with the LPC Curriculum Committee to achieve this goal.

G. Do plans listed under Question E or Question F connect to this year's planning priorities (listed below)? If so, explain how they connect.

Planning Priorities for 2016-17

- ***Establish regular and ongoing processes to implement best practices to meet ACCJC standards***
- ***Provide necessary institutional support for curriculum development and maintenance***
- ***Develop processes to facilitate ongoing meaningful assessment of SLOs and integrate assessment of SLOs into college processes***
- ***Expand tutoring services to meet demand and support student success in Basic Skills, CTE and Transfer courses.***

The above listed plans relate directly to implementing the best practices to meet ACCJC standards in several ways:

- ***Academic Quality*** – We as a music department are constantly evaluating the needs of our students and attempting to improve their overall academic experience. This may include adding to, revising, or dispersing of classes and course materials that require it, all in the name of the highest possible quality of academic experience. Many of the music department's plans include new and/or revised curriculum in this manner. These include substantially written SLOs that provide effective assessment, appropriate standards for each class and discipline, and overall organization of our academic program to best support the student academic experience.
- ***Institutional Effectiveness*** – Simply, the vast majority of the goals and plans of Questions E and F (new instruments, new classes, new certificate programs, revised pedagogy program, new music technology program, etc.) represent the music department's best efforts to be the most highly effective collegiate institution possible. As representatives for our students, we are most able to gather, analyze and assess, and put into action the largest needs of the student/community body to help them receive the education experience they require in their two short years at LPC.
- ***Institutional Integrity*** – The music department's attempts to revise the MUS 38 Applied Program are directly related to this ACCJC standard. The current Applied Program is fundamentally broken in design and execution, and does not provide a clear, accurate, and integral learning experience for the students. The revisions proposed will allow greater institutional integrity in addition to bringing LPC in line with the majority of community college programs throughout California. Concurrently, the proposed additional certificate/degree programs further the music department's ability to offer a diverse educational experience suited to students of all

backgrounds and experience levels.

- ***Instructional Programs*** – The above goals comply to the college’s priorities of offering courses: Appropriate for higher education, culminating in student attainment of identified student learning outcomes, and culminating in achievement of degrees, certificates, employment, or transfer to higher education programs. The above goals also follow practices common to American higher education, including appropriate length, breadth, depth, rigor, course sequencing, time to completion, and synthesis of learning.
- ***Learning Support Services*** – Students, as members of the proposed MUS 38 Applied Program, are offered one-on-one music lessons specific to their musical discipline. In the musical world, this is the closest possible match to working with a tutor to further academic goals on a weekly basis. By offering these instructors as members of the music faculty we are able to ensure the student’s safety, security, reliability of services provided, and maintenance/revision of teaching methods to better benefit the academic experience.
- ***Human Resources*** – The above goals make effective use of the specific skillsets of the LPC full-time music faculty. In addition to highly effective instruction, this helps to attract potential/future students by offering a unique and musically excellent program at LPC.
- ***Physical Resources*** – The above goals lay out several plans to build, maintain, upgrade, or replace physical resources, including: A new arts building, new (replacement) pianos, new recording equipment, new locks/security equipment for practice rooms, and additional acoustic construction on current music classrooms. The proposed changes meet ACCJC standards in effective utilization and continuing quality necessary to support its programs and services to achieve its mission. (This also includes/supports the ACCJC *Technology Standards* priority).

Develop processes to facilitate ongoing meaningful assessment of SLOs and integrate assessment of SLOs into college processes

- Creating a music major handbook will help with SLOs as well as PSLOs.
- Continue to work with part time music instructors in development and assessment of SLO’s.

Provide necessary institutional support for curriculum development and maintenance

All curriculum we plan to add and update connects to institutional support for curriculum development and maintenance. For example, as we are implementing an improved Applied Music program, we are being supported by our Dean, VP of Academic Services, the Chair of the Curriculum Committee, and the Committee itself. We have had multiple meetings with all of these individuals, and the process has been very effective.

Expand tutoring services to meet demand and support student success in Basic Skills, CTE and Transfer courses.

We are allowed one paid music tutor through the Tutorial Center. We have typically three to five volunteer music tutors each semester. The demand has become much needed with the addition of music classes, many which are Basic Skills. The problem is that music courses do not necessarily fit into traditional Basic Skills such as English, Math and Sciences. But we offer MUS 6, Fundamentals in Music and many multi-level skills performing classes that

would benefit with expanded tutoring services and are also transferable courses. Music Technology and Music Business courses and certificates would be CTE. There is huge demand for both of these programs throughout our community. Piano Pedagogy certificates should be CTE, and we are working with Rajinder Samra towards this goal. Expanded tutoring services to the music department would indeed support our growing music programs, degrees and certificates.

H. Instructional programs: Did your program meet its program-set standard for successful course completion? _X_ yes _no

(This data can be found here: <http://goo.gl/Ssfik2>)

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

N/A

I. Units with SAOs: Using SAO data from last year, describe the impacts of SAO practices on student learning, achievement, or institutional effectiveness. Describe the practices which led to the success. (Copy the box below if you would like to discuss multiple examples). SAO data can be found here: <http://goo.gl/iU2yIz>

SAO: N/A

Describe the quantitative or qualitative results:

Discuss any actions taken so far (and results, if known):

Discuss your action plan for the future:

Part Two: Course-Level SLO Assessment Schedule

THIS SECTION HAS BEEN REMOVED. PLEASE SKIP TO PART THREE.

Part Three: Assessment Results
(Instructional Programs Only)

1. Describe an example of how your program used **course SLO data (SLOs)** from last year (2015-16) to impact student learning or achievement. (Copy the box below if you would like to discuss multiple examples).

Course: MUS 14
Course SLO: Perform stylistically appropriate to the period/style of the composition.
Describe the quantitative or qualitative results: Qualitative results extremely positive. The jazz ensemble performed an end of the semester New Orleans Celebration concert. We spent the semester learning the history, musical interpretations of the early style (Dixieland) and styles of the funeral parade bands and the 'second line' feel. Our guest artist, Jeff Bordes was extremely pleased with the bands authentic interpretation of these styles.
Discuss any actions taken so far (and results, if known): Adding more outside listening assignments each week, directing the students towards titles and performers relevant to performing styles.
Discuss your action plan for the future: Continue to include historical recordings and history into class times. Continue to have students do compare and contrast with listening assignments.

2. Degree/Certificate granting programs only: Describe an example of how your program used **program-level SLO data (PSLOs)** from last year (2015-16) to impact student learning or achievement. (Copy the box below if you would like to discuss multiple examples).

Degree/Certificate: Music AA
Program SLO: Students will demonstrate an adherence to recognized standards of professionalism in a rehearsal setting.
Describe the quantitative or qualitative results: Both quantitative and qualitative results have been generally very positive for end of semester concert performances from last year in all groups. The groups perform with more accuracies in intonation, rhythms, blending and balancing within sections due to high standards set in rehearsal settings.
Discuss any actions taken so far (and results, if known): Since the hiring of two more music faculty, there has been more in class time directed to achieving the program SLO. Instructors are able to work more with students rather than other related duties that pull away from student/instructor interactions. Students are then more attentive and responsible for their own learning. Professional standards set in rehearsals dedicated to students, raises the adherence to recognize and perform in a professional manner.
Discuss your action plan for the future: We will continue to set high professional rehearsal standards for our students.

**Part Four: Program Curriculum Map
(Instructional Programs with Degrees/Certificates Only)**

Background: Program-level Student Learning Outcomes

Program-level Student Learning Outcomes (PSLOs) are defined as the knowledge, skills, abilities, or attitudes that students have at the completion of a degree or certificate. Faculty within a discipline should meet to discuss the expected learning outcomes for students who complete a particular series of courses, such as those required for a certificate or a degree. PSLOs should be the big things you want students to get out of a degree or certificate. PSLOs should be developed throughout the program and in multiple courses. Discussions might also involve colleagues in other programs regarding prerequisites and transfer courses or community stakeholders regarding job expectations.

It is recommended that each program have 3-6 PSLOs. Discipline faculty members might need to have a more comprehensive list based on the requirements of external stakeholders (employers, state requirements, etc.). For most programs, PSLOs are only assessed through linked course-level SLOs. You might assess PSLOs in a capstone project or capstone course that many students complete when earning a certificate or degree. Alternatively, you could assess development of a set of skills as students advance through different courses in your program (ENG 1A -> ENG 4 or 7).

Program-level outcomes should

1. **describe** what students are able to do after completing a degree or certificate;
2. be **limited** in number (3-6 outcomes);
3. be **clear** so that students and colleagues can understand them;
4. be **observable** skills (career-specific or transferable), knowledge, attitudes, and/or values;
5. be **relevant** to meet the needs of students, employers, and transfer institutions;
6. be **rigorous** yet realistic outcomes achievable by students

Curriculum Map Directions

Note: If you have multiple degrees/certificates, choose one to map. If you have already submitted mapping to the SLO committee and do not wish to make changes, you may copy that mapping into this chart or attach the map you already created.

1. In the boxes across the top row, review all the non-GE courses required for your degree/certificate. (including those that aren't in your discipline). Make any desired changes to those courses. (Electives do not need to be included, though they may).
2. In the left column, write the program learning outcomes you have drafted for your program.
3. In the boxes in the center of the page, mark the course SLO that maps to the program SLO you have identified. Each program SLO should map to multiple courses in your program.

Example: English Associate's Degree for Transfer						
Program Learning Outcomes	Required Courses in Degree/Certificate					
	Eng 4	Eng 7	Eng 35	Eng 41	Electives* (Eng 20, 32, 45, 44)	MSCM 1*
1. Identify and evaluate implied arguments in college-level literary texts.	x					
2. Write an academic essay synthesizing multiple texts and using logic to support a thesis.	x	X				
3. Write a research paper using credible sources and correct documentation.	x	X				x
4. Analyze an author's use of literary techniques to develop a theme.			x	x	x	

*Including electives is optional.

Your Program's Map

Degree or Certificate: Music AA Degree													
Program Learning Outcomes (3-6 recommended)	Required Courses in Degree/Certificate												
	Mus 14	Mus 15	Mus 16	Mus 45	Mus 46A/B	Mus 8A/B	Mus 10A/B						
1. Demonstrate an adherence to recognize standards of professionalism in a rehearsal setting	X	X	X	X	X								
2. Sing or play on pitch in a section and ensemble as directed by a conductor	X	X	X	X	X	X	X						
3.													
4.													
5.													
6.													

1. Did you make any changes to your existing mapping? (circle one)

Yes No This degree/certificate did not have previous mapping

2. If you answered "yes" to Question 1, explain what changes you made.

This degree did not have previous mapping. The music department is now in the midst of cleaning up/changing existing PLO to make them more useful to the program. And to complete mapping through our degrees.

3. Reflection Questions: The following questions are for the consideration of your program as you look at your completed chart. You do not need to record your responses here. If you discuss these questions with others (for example, at a department meeting), you may want to take minutes documenting your discussion.

- a. How many courses help students achieve each program outcome? Do students have enough opportunities to achieve the outcome?
- b. In which course(s) are students likely to demonstrate satisfactory achievement of each program outcome? In other words, which courses(s) might be an official or unofficial capstone requirement?