2019-2020 Program Review

CAN Program Review (Instructional) - Music (Odd Year)

Program Review Narratives

2019-2020

Instructional Program Review (IPR)

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Executive Summary

0. Executive Summary: MUSIC FOR 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 well-balanced. It offers a range of levels of engagement in music making, including fundamentals, songwriting, piano, voice and guitar performance. History and cultural context courses cover a diverse and inclusive range of subjects from Latin American music, jazz, rock, the European classical heritage, to world music traditions. The challenge is to offer a consistent rotation of our courses without cancellations. The trend for our academic, transferable courses is toward offering only Fundamentals (MUS 100), Music of The Americas (MUS 240), and Histories of Popular Music and Rock (MUS 210). Jazz and other art music traditions are important too. We have the curriculum on paper, but we need to get students to put all of it in action in their GE transfer coursework. Perhaps Guided Pathways will help guide students to these culturally important courses.

MUSIC 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.

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

ACTION PLANS

Request Reassigned time for an arts program coordinator. A coordinator will create some positive movement toward a more cohesive arts program in general and that will benefit the music program. Having the only full-time faculty person teaching only 4 section per semester (due to CIETL reassigned time) has negatively impacted the range of course offerings.

A FT position has been requested, not in the expectation that the position will be filled, but as a way of starting a conversation about options for developing an AA-T or other transferable music degree.

Significant facilities upgrades have been requested (film projection, improved informal public performance space), but these are of service to many campus activities beyond only music.

Minor updates for curriculum are planned. It is hoped that a realistic, achievable plan for a two-year rotation of courses will be developed, taking advantage of the Guided Pathways re-thinking of our planning and scheduling approach.

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Program Context

1. Mission: [no change] It is the mission of Canada 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 Canada 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 towards expressive ends.
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2. Articulation: The primary problem for transfer 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 does not articulate with four-year music degree programs. Students interested in music as a career field are advised to major in Interdisciplinary Studies with the Humanities emphasis, and take music courses that fulfill those requirements.

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.
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3. Community & Labor Needs: "no known changes"

Looking Back

4. Curricular Changes: All music CORs were updated in the latest curriculum review cycle.

5A. Progress Report - IPC Feedback: 0. A summary of action plans has been added as recommended.
3. Adding data about community and labor needs was recommended, but since the new form is asking only about changes to that data, I am not sure how to respond.
5B. More description of action plans is recommended. See 11. & 0.
6B. not applicable in this cycle.
8A. Further description of disproportionate impacts is recommended; due to the noisy and lumpy nature of the data, meaningful characterization of the impacts is unlikely.
8B. Several changes have been implemented for online sections.
9B. SLOs are discussed with adjunct faculty members. In music performance classes, assessment already is granular, and SLOs do not appreciably change traditional effective pedagogical methods.
10. An assessment plan has been created as recommended.
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5B. Progress Report - Prior Action Plans: The previous strategic action plan was to engage in discussion with the administration about what to do with the AA-T degree problem; due to administrative turnover, that conversation needs to be restarted.

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.

The previous plan called for adding an online section of MUS 202; this was done.
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6A. Impact of Resource Applications: There was no significant change in equipment, facility or research resources. Additional piano benches were purchased to accommodate more students in the piano lab, but enrollment numbers did not increase, so the new benches either have not been put into service yet or were used to replace worn out ones.
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6B. Impact of Staffing Changes: "not applicable" -- no changes.
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Current State of the Program

7. Enrollment Trends: Enrollment trends are quite noisy and are easily misinterpreted. For example, the 5 year trend in headcount for music classes is down 22%. However, if one cherry picks from the lowest point to the most recent data, the 3-yr trend is up 40%. Part of that strong number is due to the Oxford Day Academy enrollment in MUS 210 in Spring 2018, a one-time event. But to some degree, the increase is real and ongoing, due to online sections with high fill rates. The load for the department has increased 17% in that 3-yr time frame, although at 381, the music load number is one of the lowest of any program on campus. This is likely to be chronic, since some music classes (piano, guitar, songwriting) simply will not work with more that 20 students in the class. Most music departments on other campuses balance these small classes with large ensemble and chorus performance classes, so the load and headcount numbers are more on the order of the average for their home colleges.

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. In the previous PR cycle, it was thought that Honors courses probably had a slight positive contribution to enrollment; that effect, if any, has dropped to zero.
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8-A. Access & Completion: Gender balance is quite interesting in comparison to the college's overall 60% female proportion. Music skews slightly more male, with a 57% female headcount. The most male year in the data is 2017-18, with only 54% female enrollment. The relative tilt to male enrollment is probably even larger than what these numbers show, since the MUS 240 course is in the CWA program, itself enrolling proportionately more women than the college itself. If CWA music sections were filtered out of the data, the remaining music data would be even closer to a 50/50 balance. Anecdotally, I have seen this in action in the current term (Fall 2019), when due to tardiness and absences, I've looked out on an all-male Histories of Popular Music and Rock (MUS 210) classroom, and I've looked out on an all-female classroom in the CWA-linked Music of The Americas (MUS 240). Success and retention rates are usually a few points higher for males than females (this is surprising to me). I see this as a challenge and an opportunity. It is a challenge for us music instructors to work on being inclusive and fighting against the bias woven into the entire music industry and culture. It is an opportunity for the college, as it seeks to improve success and retention rates for men. Perhaps putting greater resources into the music program will be a way for the college to improve success and retention rates for men. One interesting possibility to explore within the Guided Pathways context is creating a section of a music class with an ECE focus. While entirely worthwhile on its own terms, it also might be a combining two gender-impacted programs in a complementary way.

It is hard to draw conclusions on ethnicity trends due to the diverse types of classes and entering demographics. For example, one regular section of Histories of Popular Music and Rock (MUS 210) started with 26 students and had a retention rate of 96%, a success rate of 92%, and, in fact, 88% of the class got an A. A special section of MUS 210 for the Oxford Day Academy had the abysmal success rate of 29%. While the ethnic makeup of the two classes were different, age and preparation seem to make all the difference. Even age is not dispositive, since a good number of the high success rate class students were Middle College; however the MC students had much more wrap-around support than that first ODA group, and socioeconomic status, although not reported, is probably a major factor as well.

Comparing the two largest subgroups, the success rate for Hispanic-identifying students bounce around between 4-8 points below the program average; white, non-Hispanic identifying students have a wider variability, ranging from 5-15 points above the average. The numbers do not appear to be correlated with each other. The strongest improvement in success rates in terms of courses is Music of The Americas, MUS 240, which rose about 35% from initial offerings and then its inclusion in the CWA program. The Hispanic-identifying component does not appear to have influenced that overall program numbers.
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8-B. Completion - Success Online: Data through Spr of 2018 do not yet reflect the continuing growth of online and hybrid sections (from one per semester to as many as four per semester this year), but are consistent with my impressions of projected success & retention rates. Some online sections are better than average, and some are worse; the same is true of F2F sections. Online offerings include MUS 100, which is also offered F2F, MUS 202, which is likely to be offered only online in the future, and MUS 240, which is hybrid and in is the CWA program. Retention and success are roughly the same when other factors are included, such as the greater support CWA students receive. We still are in a low data environment. Last term, a majority of my online MUS 100 students had both a music background (very helpful for success) and had already taken an online class. This term, a majority has no music background (especially hard to overcome online) and is taking their first online course. The outcomes for these two sections will be quite different, but no conclusions should be drawn about online v. F2F. Too many variables in the data.

One crucial phases for an online course is the on-boarding process. I had high hopes that the Inclusive Access program would smooth entry into the class, but this load of online newbies still had trouble. I have learned a lesson and will follow the lead of the adjunct MUS 100 instructor, who has a higher success rate in her 100 classes.
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9A. SLO Assessment - Compliance: All courses are scheduled to be assessed in a three year cycle and a three year plan has been submitted. However, it is almost as easy to enter data in every year and not worry about remembering when it is due.
All courses have SLOs.
All SLOs for courses that have been taught have assessment methods and have been assessed.
Courses lacking assessment methods (MUS 215, 271, 275, 401-4, 470.1) have not been offered yet; assessment methods will be created when these classes actually run.
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9B. SLO Assessment - Impact: In this Program Review cycle, exactly as in the last one, I noticed a disappointing disconnect 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. Did things improve? There was not much change. But there is a complicating factor. MUS 240 has been moved earlier in the CWA's guided pathway, so I am having relatively more first-time or re-entering students in my class. This critical thinking stage is a big step for some of them, so any small improvement in my pedagogy is probably getting swamped by the bigger demographic trend.

[slight revision to narrative from the previous Program Review 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 on the same test, 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; a parody of the scientific method.

SLOs are discussed with adjunct faculty members. In music performance classes, assessment already is granular, intrinsic, and frequent, and SLOs do not appreciably change traditional and effective pedagogical methods. The traditional assessment method known as "grades" perform just as well as SLOs, as they are exactly congruent to them.
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10. PLO Assessment: PLOs are quite difficult to assess for this program, since the program has few majors and only one has completed a degree 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.

Anecdotally, the music program has had a positive impact in supporting the musical and career development of non-majors. A student performed a solo piano concert in the theater and has continued to be active in solo musical performance while going on to be a STEM major at a 4-yr college. A student interested in a career in the music business took several music courses here and has since transferred to CSUEB to study marketing. She also qualified for the final interview round in an intern selection opportunity in the music industry in Los Angeles.

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

Assessing these PLOs is difficult if assessment is limited to majors; assessing the program's impact across campus for all majors is well measured by the course SLOs, since most of them map quite directly into the PLOs. This year I will implement student surveys to self-report on the impacts of individual courses, as well as more consistently collect and document anecdotal data.
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Looking Ahead
11. Program Planning: Curriculum: Add DE and Honors addenda to MUS 210; add Honors to MUS 250. Revise SLOs in the CORs for our guitar classes.

Plan and publish a 2-yr rotation of course offerings. (Previous plans have not been followed due to enrollment fluctuations.)
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Program Review Narrative Status: Complete

CAN Program Review (Instructional) - Music (Odd Year)

Objective: Increase opportunities for film and video on campus

Increase opportunities for film and video viewing on campus. Film and video is a major career field and field for artistic expression of interest to many of our students.

Objective Status: 1 - New (PR)
Objective Year: 2020-2021
Please select the college goals with which this objective aligns.: Student Completion/Success - Provide educational and student services programs that highlight inclusivity, diversity, and equity in their mission to help students meet their unique educational goals and minimize logistical and financial barriers to success.
Please select the district goals with which this objective aligns.: District Goal #1 - Develop and Strengthen Educational Offerings, Interventions, and Support Programs that Increase Student Access & Success

Action Plans

2019-2020 - Equip a classroom with state-of-the-art film projection (including proper audio). This would support all programs on campus that use film, such as digital media, music, anthropology, history, art history and others. Film and video is a major career field and field for artistic expression of interest to many of our students. (Active)

Who's Responsible for Completing this Action Plan?: Facilities and IT
Estimated Completion Date: unknown

Resource Requests

Equip a classroom with state-of-the-art film projection (including proper audio). - Current projection classroom facilities are inadequate. Images are washed out by projector glare and light spill from doors and windows; screens are dirty. Audio is often mixed down to mono, creating unpleasant phasing effects and destroying the integrity of sound design and music in films. This is not a professional level of experience.
Costs are unknown and expert design input is needed.

Status: New Request - Active
Type of Resource: Equipment (Items Over $5000)
Cost: 1
One-Time or Recurring Cost?: One-Time Cost
Division/Department Priority: Low Priority

Objective: Improve public meeting spaces for greater community

Provide an improved space for public speaking, meetings, music and informal theatrical performances

Objective Status: 1 - New (PR)
Objective Year: 2020-2021
Please select the college goals with which this objective aligns.: Student Completion/Success - Provide educational and student services programs that highlight inclusivity, diversity, and equity in their mission to help students meet their unique educational goals and minimize logistical and financial barriers to success., Community Connections - Build and strengthen collaborative relationships and partnerships that support the needs of, reflect, and enrich our diverse and vibrant local community.
Please select the district goals with which this objective aligns.: District Goal #1 - Develop and Strengthen Educational Offerings, Interventions, and Support Programs that Increase Student Access & Success

Action Plans

2020-2021 - Improve the acoustics of The Grove to allow for better public meetings and music performances. (Active)

Who's Responsible for Completing this Action Plan?: Facilities
Estimated Completion Date: unknown

Resource Requests

Increase the amount of acoustical treatment in The Grove for better sound. Corner baffles and sound traps should be added. -
The sound quality for speaking and music in The Grove is quite poor. Expert design input is needed. Materials cost is estimated to be $10-15,000. Design and consulting costs are unknown.

Having an informal performance venue for performances will greatly improve the cultural life on campus.

Status: New Request - Active
Type of Resource: Facilities
Cost: 1
One-Time or Recurring Cost?: One-Time Cost
Division/Department Priority: Low Priority

Objective: Increasing student engagement through music performance

Increasing student engagement by highlighting inclusivity and diversity in a music performance ensemble
Objective Status: 1 - New (PR)
Objective Year: 2019-2020
Please select the college goals with which this objective aligns.: Student Completion/Success - Provide educational and student services programs that highlight inclusivity, diversity, and equity in their mission to help students meet their unique educational goals and minimize logistical and financial barriers to success.
Please select the district goals with which this objective aligns.: District Goal #1 - Develop and Strengthen Educational Offerings, Interventions, and Support Programs that Increase Student Access & Success

Action Plans

2019-2020 - create a full-time faculty position with the primary responsibility for leading a music performance ensemble (Active)

Who's Responsible for Completing this Action Plan?: Current FT music faculty
Estimated Completion Date: ongoing

Resource Requests

FT faculty position - The current music degree does not transfer to any four-year college; the heart of a transferrable music degree is experience in a large music performance ensemble.

The creation of a large music performance ensemble is far beyond what is reasonable to ask of an adjunct faculty position. The pay for an ensemble course would be for one unit at the lab rate, when the actually workload is much more than required by a three unit lecture course.

While it seems laughable that the program with the lowest load on campus would ask for a FT position, if the college is going to have a viable music program, such a position is needed. Beyond the position itself, administration will have to be willing to commit substantial resources to building a music program. So as not to duplicate other programs in the district, the ensemble could be a popular music performing ensemble, a mariachi ensemble, or some other world music focused performance group. A mariachi ensemble could be a powerful presence in the community, signaling our commitment to diversity and inclusiveness and being ambassadors to reach underserved future students.
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Status: New Request - Active
Type of Resource: Instructional Personnel
Cost: 1
One-Time or Recurring Cost?: Recurring Cost

CAN Program Review (Instructional) - Music (Odd Year)

Division/Department Priority: High Priority

Objective: increase student engagement with the arts

increase student engagement with the arts

Objective Status: 1 - New (PR)
Objective Year: 2019-2020
Please select the college goals with which this objective aligns.: Student Completion/Success - Provide educational and student services programs that highlight inclusivity, diversity, and equity in their mission to help students meet their unique educational goals and minimize logistical and financial barriers to success.
Please select the district goals with which this objective aligns.: District Goal #1 - Develop and Strengthen Educational Offerings, Interventions, and Support Programs that Increase Student Access & Success

Action Plans

2019-2020 - use faculty reassigned time as an arts coordinator to create greater synergy for all arts and arts-related courses on campus (Active)

Who's Responsible for Completing this Action Plan?: the faculty member who gets selected for the arts coordinator position
Estimated Completion Date: ongoing

Resource Requests

reassigned time for arts coordinator

Status: New Request - Active
Type of Resource: Instructional Personnel
Cost: 1
One-Time or Recurring Cost?: Recurring Cost
Division/Department Priority: High Priority