

## Program Review (SP11)

1. Enrollment Patterns	2. Achievement Data	3. Staffing	4. SLOs	5. Goals
Data provided by Institutional Effectiveness and Academic Services	Data provided by Institutional Effectiveness and Academic Services	Data Provided by HR	Data provided by Department Faculty	Department Plan
<b>6. College Wide</b> <b>Overall – How does this information fit with the College Wide Goals?</b>				

*The purpose of Program Review is to summarize and interpret the data and information collected from the resources listed above, reflecting how your department program(s) have been successful and incorporated the information into improvements, where necessary. As a part of the overall college planning process, a meaningful Program Review will be the primary document CPC and other college committees will rely on for qualitative and quantitative information on a program, informing enrollment management, budgeting (cap outlay, grants), hiring priorities, and finally accreditation. Therefore, it is important that each department create a report that is meaningful for their program(s) while demonstrating the program(s)' value to the college and community.*

*The questions below are designed to help you create, primarily, a narrative review (roughly 5-10 pages); each curriculum guide (AA or Certificate) represents a “program”, and requires a separate review report (this document). Any data included should be interpreted, not simply “plugged in”; this document should refer to supporting documents for larger amounts of raw data. It is expected to take more than Flex day, and be an on-going conversation among the faculty in the program. Please refer to the timeline to help you map out an internal timetable for your program. To further assist you, we are planning a workshop for the March Flex day (see timeline).*

***It is important to note that while “Program Plans” are really “Department Plans” (yearly), you need to create a separate “Program Review” (3-year cycle) document for each program (curriculum guide) within your department.***

Program Review Questions (Use form boxes, they will automatically expand.)

1. – 3. Summarize and interpret the data for each of the first three above (Enrollment Patterns, Achievement Data, Staffing/ Resources) as they relate to your program.

### GE Arts/Humanities Program

Within the MRTV Department, the majority of the GE courses are offered within the Academic Music Program. Over the past five years, we have worked to significantly expand the GE Arts/Humanities offerings. To that end, we reactivated the History of Rock course (Music 89) and added a new course, History of Jazz (Music 32). Both of these have proven to be very popular and effective courses to offer. They greatly add to the diversity of offerings we have, which also include Intercultural Music (33B, focusing on Latino music's cultural influences on the West), Multicultural Music of America (Music 35), Music Appreciation (40, 40H), Music 30A and B (Music History, Ancient to Present), Music Fundamentals (31), and Introduction to Music Theory (6).

All courses have shown continuous, strong enrollment over the past three years, including a greatly expanded online presence for the department. Five of the above courses are offered online as well

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(31, 32, 35, 40, 89), and have all been successful in enrollment, success, and retention. Historically, online courses have struggled with retention rates, as students often do not realize the amount of self-pacing they need to do. As online courses have become more common, this issue has mostly self-corrected with students possessing a better understanding of the workflow required. Another positive change has been the success of Music 32(History of Jazz) at PCC. When first offered there 4 years ago (the first year it was offered at all) it struggled meeting enrollment the entire year. We pulled it, and focused on LAC; this year, we tried again, and it has done very well. We attribute this to giving the course a chance to build a "reputation" on LAC, and then student awareness of it at PCC was increased enough for it to be successful. We will keep this in mind for future offerings at PCC.

Future plans include developing a course in "Women in Music", although when it can be offered depends on an upturn in the current budget situation. In addition, we are adding an English 105 prerequisite to the Music History courses (30A and B). These are the only two courses required for Music majors on the AA, and therefore "straddle" both specialty and GE populations; in fact, the course has regularly been about half majors and half GE students. In general, this has worked fairly well, but writing demands (a term research paper) have proven too difficult for some students. Furthermore, while having a music background is not a prerequisite for the course, the speed and proficiency with which some students can access to the musical terminology and concepts would be helped by the higher level of writing and critical thinking skills required by English 105.

### **Class Piano and Keyboard Studies Performance Program**

Enrollment data for the piano courses is quite consistent. The courses all fill and seem to retain consistently. Success rates seem a bit low, however, with the percentage hovering around 60. Perhaps this is indicative of too difficult of a grading standard. The grading seems to be consistent, however, from term to term. As this is a skills based course, grading is determined on whether or not a student can complete the skill. The statistics for the piano classes support the fact that program is healthy and strong and students do well and continue through the progression of courses. There is one FT faculty in charge with two PT faculty teaching sections of the curriculum. Given the large enrollments over several years, the program could easily support more sections of the extremely popular A and B level courses.

### **Band Program:**

Overall, the LBCC band program has improved over the past 3 years. Not only is enrollment higher, but the quality of the students academically and in performance has increased.

Enrollment for the day wind ensemble courses continues to increase. This enrollment increase is due to the following factors: 1. Increased recruiting efforts at the area high schools. 2. A larger applied music major program. 3. Overcrowding at local CSU and UC schools. Increased enrollment has also had the positive effect of greater competitiveness within the ensemble, which promotes higher performance as the students motivate one another.

Even though there continues to be an enrollment increase pattern, there is a decrease in the student success rate [state how much to give context]. This decline is due to the band being more demanding

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/competitive and the higher standard that is required from each student (which is described by the classes SLO's). This is also an artifact of instituting more consistent application of rubric standards.

The Evening Wind Symphony enrollment has been slowly decreasing. This due to the following factors: 1. Inability for local high school students to enroll without LBCC placement exam. 2. Health issues among the older community band student. To compensate for the decrease in enrollment, various programs and actions are currently being tested.

The band program has yet to collect data on its course SLO's because the method of evaluation is still a work in progress; specifically the instrumental performance rubric. Once the rubric is refined and accepted, data collection and analysis will begin.

### **Choral and Vocal Performance Program:**

Student enrollments since 2008 have increased which shows the growth of vocal performance ensemble classes due to additional high school recruitment and the vocal improvement of our ensembles. The student success rate has increased on average by 23% during this time which shows that the student is more committed to their coursework and striving to become a better musician. On average, the retention rate has increased by 26% with a 95% completion rate. Our vocal students in performance ensembles are holding their interest and not dropping out before the end of the semester. The instructors are paying more attention to the individual student and making sure they are staying motivated throughout the semester. This also explains the increased amount of passing grades given to students since 2008. Our students are working harder and committing more to their education. In the voice classes, enrollment rates have significantly dropped due to the reduction of course offerings. Retention rates have stabilized, despite the cuts in enrollment. The distribution of A letter grades have also stabilized from 2008-2010 and student success is remaining high even though the voice program has been forced to reduce its size. Given the high enrollments in the voice classes in previous years prior to budget cuts, offering multiple sections of voice classes would better serve our students for these popular courses. Offering multiple sections of the voice classes would also help in recruitment for the performance ensembles and Applied program.

### **Orchestral and Strings Performance Program:**

Student enrollment in the evening orchestra class has increased tremendously over the past 6 semesters. There was an 89% growth in enrollment from Fall 2008 to Spring 2011. I have noticed that more students would rather take an evening class than a morning class that meets twice a week. The success rate for the evening orchestra is at 93% and remained relatively steady. The completion rate is at 93% while the retention rate averaged at 94%.

Enrollment in the day orchestra class has slightly decreased over the past 6 semesters. Day orchestra enrollment slightly dropped from Fall 2008 to Spring 2011. More students find that it is easier on their schedules to attend the evening orchestra rehearsals. The day orchestra retention rate averages at 92%, the completion rate averages at 83% while the success rate is also at 83%. The rigor of the course and the evaluations process has greatly increased over the past 4-6 years and there is much more demand placed on individual students to perform demonstrate competency at a higher level. The Orchestral and String Performance program does not have

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beginning or intermediate level courses so students at that level have no other alternative ensemble in which to enroll. Therefore, they typically drop out of the course and are not able to join another orchestra/string class.

Music Theory, Musicianship, and History Program:

The Music Theory program consists of a 5 semester theory sequence (including Intro. to Music Theory, Music 6, also a GE), and a four semester musicianship (sight-singing and dictation) sequence (corresponding the last 4 semesters of the theory sequence). This dual sequence of courses, which are taken con-currently, comprise the standard core theory curriculum of a bachelor's degree in music. Success in these courses allows students to "test-out" of these courses when they take their placement exams at university programs.

Enrollments over the past five years, and especially the past three have been strong and steady. As a GE, Music 6 is always well-enrolled. Music 1A and Music 5AD, as the first full-fledged courses in the major sequence, also enroll very well. After this, however, the "pyramid" effect takes over, and it is primarily music majors continuing in the 2<sup>nd</sup> through 4<sup>th</sup> semesters. Due to this, the intermediate and advanced levels are offered as "combos" on a rotating basis; this guarantees the 20 minimum. While certainly not ideal, it is the reality of many CC music theory programs, and we have worked hard to develop pedagogical strategies for success. Because of this, retention and success rates have increased and steadied.

The Music History courses (30A and B), as mentioned above also reside on the AA guide for music majors. Due to budget cuts, though, and the need to add a prerequisite to increase success, they are not being offered this year; an alternate course is being offered to fulfill the guide requirements for those needing to graduate this year. This is an unfortunate result, but we felt that getting the course set up properly was more important to the students' ultimate success.

4. SLOs – a) Summarize the collected program data

### MUSIC 31 - MUSIC FUNDAMENTALS ONLINE

Music Fundamentals ONLINE has demonstrated solid retention rates when comparing like terms on percentages in the mid to high 80s. The success rate is not as high, averaging in the mid 70s in the summer and 50s in the fall/spring semesters. Perhaps this speaks to the course being more effective when it is taught in a compressed time period. There is one full-time faculty in charge of this online course. I believe the data to show that students often approach an online course thinking it will be easier because of the flexibility of scheduling. However, in reality I believe it to be more difficult because it forces the students to read carefully and comprehend on their own, without the opportunity of immediate feedback from the instructor at the moment of question. The high enrollment patterns and retention do speak to the attractiveness of online course offerings. The grade trends show that a majority of the students fall in the B-D area of grading. Perhaps this shows the difficulty of material. It is a theory based course, not a skills based course so understanding of the material is essential to receiving a passing grade. As the course is online, most of the material requires good

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reading/comprehension skills, areas that we all see as being lacking college-wide. I find the staffing resources to be adequate for this course.

Results: The pretest and final were administered. It was discovered, however, that it was not possible to conduct the detailed analysis per question, as the records for the online course maintained were just the grades, not the individual questions. Key Findings: Analysis was done in a general form, however, using the grades of the pretest and the grades of the final to see general trends. Data from three semesters worth of courses was used. The grade break down for the pretest is as follows: A-0 B-0 C-1 D-0 F-14

Of the 15 sampled, the final exam grades fell in the following break-down:

A-2 B-2 C-4 D-1 F-6

The final grade of the course for these 15 students fell in the following break-down: A-2 B-6 C-5 D-1 F-1

Conclusions:

It is clear that the way data is recorded for this online course has to be refined. Steps are being taken to redesign the pretest and the final so that records can be kept and accessed which show specific findings for each SLO and not just general grades for a pre-test and final. The course content is good and students respond well to it. The hope is that once the data can be more specifically attained a truer picture can be given as to the students' achievement of the individual SLO's. If the final grade is used as an indication as to overall learning, it can be stated that 86.6% of the students achieved B level work or higher for the semester and therefore reached the goals for the stated.

Music 92AD - Applied Music Program

While not up this year for SLO assessment, the Applied Music course/program is the core of what our program does, and we have already been doing rigorous evaluation of the students in this course for the past five years, every semester, every year.

Music 14AD

1. **Demonstrate Playing Ability:** Demonstrate the ability to play with good tonal memory and demonstrate the ability to adjust and match pitch

Results: 37.5% of students received a performance level (5) based on the department approved performance rubric. Key findings: There is only one category on the department rubric that tests this SLO and it is thought that there should be at least one more category added to effectively and accurately assess students (adjust/match pitch). It is also the findings that instead of performance level being a 5 on the rubric, which is a perfect score, that performance level should be changed to a 4 (or 80%). Conclusions: Students did not meet the intended performance level outcome because there was only one question/task that assessed their ability and that that level was too high (100%). It is the intention that there be an additional category added and that the performance level be dropped from 100% (level 5) to

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80% (level 4) on the department rubric

2. **Warm-Up Principles:** Demonstrate the principles of breath support, attack and release, resonance and the feel of a sustained tone as a result of the warm-ups used in the instrumental ensemble

Results: 25% of students received a performance level (5) based on the department approved performance rubric. Key findings: 25% of students sampled reached Performance Level and again it is the finding that the performance level (level 5, 100%) is too high of an expectation and that the performance level should be lowered to level 4 or 80% on the department rubric. 80% is an acceptable level of achievement and does not require perfection (100%) in order to be considered "passing?". Conclusions: Students did not meet the intended performance level outcome because the performance level was too high (100%). It is the intention that the performance level be dropped from 100% (level 5) to 80% (level 4) on the department rubric, which is an acceptable level of achievement for this course

3. **Accurately Read Music:** Analyze musical notation accurately by reading sheet music

Results: 37.5% of students received a performance level (5) based on the department approved performance rubric. Key findings: 37.5% of students sampled reached Performance Level and again it is the finding that the performance level (level 5, 100%) is too high of an expectation and that the performance level should be lowered to level 4 or 80% on the department rubric. 80% is an acceptable level of achievement and does not require perfection (100%) in order to be considered "passing?". Conclusions: Students did not meet the intended performance level outcome because the performance level was too high (100%). It is the intention that the performance level be dropped from 100% (level 5) to 80% (level 4) on the department rubric, which is an acceptable level of achievement for this course

### Music 15AD

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b) Based on analysis of course and program SLO assessment:

- How are program-level and course-level SLOs being implemented, assessed, and used for program improvement?

The Music 31 course-level SLOs assessments are being refined, by categorizing questions on the tests more clearly to reflect specific SLO related knowledge. They are assessed through comparison of grades from a base-line establishing pretest, to a final exam.

Music 92 requires two graded performances per semester in the master class, and a final exam jury performance before the faculty committee at the end of the semester. All graded performances are scored according to the program's Performance Rubric. Finally, at the end of every semester, the committee meets to discuss each student, and assign the a "semester rank", which is designed to place them, as objectively as possible, within the context of a university program, i.e., Pre-Freshman, Freshman I, Sophomore II or Upper-Division, etc. While this can depend a great deal on the instrument competitiveness, and the particular university program, it helps the students develop a realistic sense of their abilities.

- Summarize how the program has responded to SLO assessment results.

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The program has responded to the assessment results by realizing that the SLOs themselves need to be rethought and rewritten to include more synthesis of knowledge, demonstrated through writing assignments. That is being done.

Applied Music: 1) the rubric has been continuously refined over the past several years to find the right balance between objective detail and subjective aesthetic elements. Grading an artistic performance has inherent subjectivity, but there are certainly numerous elements that can be graded and commented on to help the student improve. 2) the program requirements increased in stringency for the first several years of our "overhaul", and have stabilized into the current format for the past three years.

- Discuss how each action/change is based on ASLO results and how it will contribute to the improvement of the program.

Applied Music: Again, this is not our official SLO year, but as a pilot, here are the Applied Jury results from SP11: there were 44 juries, with the following Semester Ranking results: PF (pre-freshman) – 7; FI – 12; FII – 7; SI – 9; SII – 5; Sophomore Recital – 3. Comments: Pre-freshman means that we do not feel they could successfully audition into a university program at this time; part of our mission is to remediate students, and that's what we do; as noted three students were exempted from their jury exam because they were approved to prepare a Recital, which is an excellent capstone experience to prepare them for auditions and transfer. This year, our program has 56(!) majors all pursuing transfer into a university program. Our next step is complete putting together a portfolio database to track students in our program as they progress in their coursework, repertoire, and ranking.

Throughout the entire Academic Music Program, all of our courses are working on better integrating rubric-based assessments; this is an on-going development/challenge, as certain aspects of technical issues lend themselves to such measurement, but many of the aesthetic elements do not so readily. We've made significant progress in creating somewhat objective measures that can compare across the curriculum, and even to other schools, but have room for improvements.

### 5. Goals -

a) Based on the data from questions 1 – 4 and any other relevant internal or external data your department has collected, how have your department and program goals developed and changed over the past three years?

We have become much more transfer oriented and successful. The level of performance, program-wide, is rising, as is the level of performance at my course level. Strict rubric assessment has made it clearer for the students as to what is expected and therefore easier for them to produce the result.

b) Discuss the steps you have taken to address each goal. What have been the results of these efforts?

Stricter policies, clearer documentation, higher grading standards have contributed to higher level of achievement by the students. You expect a high standard, you will tend to get the

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results desired. Our next major step is to develop a workable portfolio database to allow better tracking of student progress, success, and transfer; in addition, this would allow us to better advise students along the way.

c) Based on the new data collected (4), what are your plans for change in the future?

We are "reacting" to three major factors right now: 1) correcting Carnegie unit compliance across numerous courses that were grandfathered with incorrect unit counts; 2) budget cuts; 3) the Transfer AA (AB1440) degree development.

1) We are in the process of working with the Curriculum committee to create a workable and effective solution to the Carnegie Unit issue, striking the correct balance between increased student units (cost), increased AA units, and reduction of instructor load. These changes will be finalized by the end of Fall 11.

2) Budget cuts over the past three years have trimmed our offerings to a bare minimum and reduced our ability to more readily recruit and remediate through lower level courses, such as more voice classes and beginning instrumental classes.

3) Dr. Knapp attended the Southern C-ID meeting in March, where course descriptors were discussed for the major courses, as well as the overall transfer degree plan. The discussion of the descriptors was productive, but the guide discussion was inconclusive. Music is a high-unit count degree, and trying to contain the lower-division units to only 60 is going to be extremely difficult, \*and\* the universities are currently unable to contain the bachelor's to 120. In fact, CSULB has only one degree that meets the 120 unit limit - the BA in Music; however, this is not a professional degree, i.e., something that will readily gain the student employment or admittance to a graduate program. Their professional degrees are Bachelor's of Music that all exceed 130 units. This will be a major hurdle to overcome for all involved.

Increasing overall transfers: our current numbers of AA degrees does not reflect the true numbers of transfers. Students do not actually need to obtain the AA in Music to transfer - they simply need the coursework and the skills for an audition. To that end, we have made our AA degree very "lean", so that everything on it is required, and all that it requires is already required by being a major in the program, except for one course - a semester of music history. Because of this, we have already increased the number of students actually getting the AA. We plan to increase this further by making the AA application a course "assignment" as part of their advising process. Over the past 11 years, we have transferred 56 students to various university programs; this number far exceeds the number of AA's obtained for the same period.

4) Finally, a long-standing goal of ours is to obtain National Association of Schools of Music (NASM) accreditation. This is a rare occurrence for community college music programs across the country. The main prohibitor is funding, both initial (the bulk of the cost) and on-going. We are exploring grants for the initial costs and institutional support for the annual dues. Having this accreditation would greatly increase the status of our program, thereby increasing our recruitment potential, as well as aid in setting up direct agreements with university music programs for transfer.

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### 6. College Wide –

Discuss how the program SLOs as well as the department goals integrate, articulate, and complement the institutional goals and initiatives. (How does your department fit into the big picture?)

The Music AA Program is by audition only, through Music 92, which is the "gate-keeper" course to our overall program; it is how we define a music major. Once admitted to this course, students are also required to be enrolled in a major performance ensemble, the theory and musicianship sequences, and the piano sequence (piano majors exempted). This program is very demanding, and is specifically designed to match the lower-division major experience of the university music program.

We increasingly successfully transfer a high number of students, which supports the institution's primary goal. We also involve a large number of community members through our ensembles and courses, which supports the college's mission of community as well, acting as an ambassadorship to the broader community.

Music major careers are broad and varied: music education, performance, musicology, ethnomusicology, theory and composition, psychology and perception, and therapy. Most of these studies require graduate level study as well, and we proud to provide the foundation upon which these advanced studies will be based.