

Las Positas College
PROGRAM PLANNING UPDATE (Instructional) AY 2015-2016

Name of Program	Division	Author(s)
Music	ALSS	Cindy Browne Rosefield

INSTRUCTIONS:

1. This Program Planning Update covers the academic years 2012-2013 and 2013-2014.
2. The planning should be for the academic year 2015-2016.
3. Use the Save As feature in Word to save this template with your program name, so that you do not overwrite the original template. Please use your program's catalog rubric and this format when naming your document:

Rubric INS PPU 15_16
e.g., ESL INS PPU 15_16
4. If the document displays in large type with only File, Tools, and View tabs at the top of the page, select **View, Edit Document**. You will then be able to type where it says "Click here to enter text" and you will be able to click on the check boxes to select them.
5. In each section, click in the box under the instructions and fill in your information. The box will expand as you type. If a section is not pertinent to your program enter N/A in the box; do not leave it blank.
6. When you have completed the form, run the spell-checker (**click inside the text in the first box**, then click on the Review tab and find Spell-Check in the far left corner of the ribbon).
7. Please address your questions to your Program Review Committee representatives or the PR Chair Karin Spirn. Concerns, feedback and suggestions are welcome at any time to PRC representatives or co-chairs.
8. Instructions for submitting your Program Planning Update will be available at the start of the fall semester.

I. STUDENT LEARNING OUTCOMES

Review of academic years 2012-13 and 2013-14

SLO Assessment Review

Review your program's SLO assessment results through spring 2014 and respond to the following questions.

1. Discuss how assessment results indicate success in student learning. Identify results that indicate a need for improvement.

Assessment results vary with courses and instructors. For commonly taught classes (multiply sections taught by multiply instructors) that used identical SLO's we did discover that how we are presenting the curriculum is working. Generally the results are typically high for student success with the shared SLO's. The Music department has not fully concluded SLO The Music department has not concluded SLO assessments through spring 2014 due to a shortage of time of the single full time faculty and a lack of part time instructor involvement within the music department.

2. Discuss how distance education courses assessment results compare to face-to-face courses, if applicable? (*Respond to this question if your program has distance education courses.*)

The only DE class we are able to offer at this point is MUS 5 and there is no difference in assessment results comparing DE to face-to-face.

3. Discuss how your discipline, or someone in your discipline, made changes in pedagogy as a result of SLO assessment results.

In past SLO assessments, the single full time music instructor has adjusted pedagogical studies accordingly to incoming student's basic needs and skills. Changes were mainly done through frequency of tests and quizzes in the basic music theory classes (MUS 6). Because it is a basic skills course in music the skill levels vary hugely. Students who have "played music all their lives" find that actually learning what they are playing takes a lot more time to learn rather than by playing by ear. I end up adjusting frequency of quizzes to nearly double. The assessment results show that the students are learning the importance of drills and persistence is the key to discipline.

The same is true for performing courses, MUS 14, 15 and 16. By upping the frequency in playing quizzes (solo, soli sections and ensemble) the students are seeing positive results.

4. Give an example of a change in the number of units and/or lab hours based on assessment data, if applicable.

n/a

5. Did your program discover the need for additional resources (for AY 2015-16) based on the assessment results? YES NO

If yes, please explain.

Additional resources might include hiring 2 (two) full time music instructors (both replacement positions) ... This would allow the full time instructor to concentrate on creating new SLO's and provide more support with part time faculty working on their own individual SLO's and assessments. Better department collaboration equals a more cohesive department, which then lends to higher student success. The full time instructor could then spend more time on her own expertise and experience in creating specific SLO's, assessment standards and methods of improvement.

SLO Process

1. Describe how your program reaches consensus when writing student learning outcomes that are used in multiple sections.

My program offers only one section of each course.

I meet with the part time instructors and we create SLO's while agreeing upon which ones we will use universally in multiple sections. We use a few throughout the sections for consistency in assessing as well as to see if the curriculum being taught is consistent.

2. Describe how your program reaches consensus when developing and evaluating assessment results for student learning outcomes that are used in multiple sections.

My program offers only one section of each course.

It is up to the individual instructor to evaluate assessment results. We do have semester discussions to see that the common SLO's remain valid and a useful tool in the course.

3. What methods does your program use for documenting SLO related discussions? Check all that apply.

Program emails

Program meeting minutes/agendas

Blackboard/other website

Other (please describe):

Through program emails and Program meeting minutes and agendas I am able to document music department discussions. I meet with the part time instructors once in the fall (August) before school starts and once in January before the spring semester starts. I encourage the part time instructors to mark their calendars during finals week "SLO's" to remind them to run assessments and create new SLO's, but have not always been successful with consistent results. With archived emails, I can resend 'documented' emails to remind others what was discussed, showing minutes of our meetings and what deadlines are coming up.

II. PROGRAM ANALYSIS

Review of academic years 2012-13 and 2013-14

Review the student data provided by the Office of Institutional Research and any additional data your program has collected. Then respond to the sections below.

A. Data Review

If applicable, summarize any **changes** in your program's data since the Annual Program Review of 2011-12 or observed significant trends that will affect program planning or resource requests.

NOTE: Only include changes that affect student learning, program planning or resource requests.

Click here to enter text.

Student data has been very constant in the areas of Gender & Age, Race-Ethnicity and positive growth in Enrollment Status, Unit Load, and Student Success Rates. The main changes have

been a in Enrollment Management for a variety of reasons. The campus as a whole cut sections and courses during 2011-2012 due to budget problems. The general education music lecture courses always fill to the maximum capacity with full wait lists. It's the performing and some pedagogical courses that have been hurt the most. The new repeatability rules could be a useful tool in moving students forward through their educational goals, but have compromised the performing arts programs. It will take a few years of recruiting and growth in the performing courses to be able to offer a wider variety of performing classes so that students may continue to study a variety of genres in music performing.

The single full time music faculty has been overwhelmed with carrying the extra duties of the two vacant full time instructor positions (left vacant from retirees) and has not recruited properly over the 2012-2014 years. The two vacant positions were basically general music instructor positions with specializations in (1) Vocal/Choir and (2) Piano/Music Theory.

Within instrumental music alone there are three different performing styles: jazz, classical/strings and concert/wind band. Each has it's own vast repertoire and unique attributions. The recruiting, preparation and directing/teaching for each class varies as does performance needs. Recruiting is similar to that of a sports coach. You wouldn't ask the water polo coach to recruit for the football or basketball teams nor would you use the same balls (in our case, instruments!).

It is the same for the choirs. Since the vacancy of a full time vocal instructor, the energies have diminished greatly and the choirs have shrunk. We are not able to offer the variety of performing courses students' need for their degrees. The weight of organizing concerts/master classes/clinics, programs, posters (all media about events) fall on that of the full time instructor. Without a full time Piano/Theory instructor, the same has happened.

We were not offering courses needed for the two-level Piano Pedagogy Certificates; therefore, we were not attracting students into the program. Recently one of the part time instructors has put a lot of outside time and effort into building the piano program and with the FTEF added, we were able to add in those cut courses as of spring 2013.

B. Program-Set Standard for Successful Course Completion Rates

Your program-set standard for successful course completion rates (i.e., number of grades of ‘A’, ‘B’, ‘C’, ‘CR’, and ‘P’ divided by total grades) is calculated by averaging successful course completion rates for your program over a five-year period and then multiplying that result by 95%.

In order to determine if you have achieved your program-set standard for successful course completion rates for a given year (e.g., 2012-13), you will need to assess if your program met or exceeded 95% of the previous 5-year average (i.e., 2007-08 through 2011-12) for your program; these calculations are done for you (*see links below*).

1. What was your program-set standard for successful course completion rates in 2012-13 and 2013-14?

	Program-Set Standard for successful course completion	Did you meet your program-set standard? (Yes or No)
2012-13	http://tinyurl.com/mmfwqfe	Yes
2013-14	http://tinyurl.com/q6dah55	Yes

2. 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

C. Curriculum Review

1. Review your program’s current curriculum. If applicable, describe any internal or external impacts which will affect your curriculum plans for 2015-16.

<p>I am still in the process of creating music courses that fit into the new TMC/ AA-T in Music. It is a bit overwhelming since I am the only full time in my area. While some of our courses fit the C-ID, others did not. I am also dealing with the Repeatability issues in the performing classes. I have had to rewrite many courses layering them.</p> <p>Once these have all cleared I am going to finish creating music technology courses that I started in 2011. Curriculum emphasizing all facets of studio recording: Sound Design for Visual Media, Music Business, Songwriting courses, Intro to ProTools and Audio Recording I and II (live concert audio), composing new works of electronic music as well as work within</p>

industry standards fundamental knowledge.

Other courses to be added once there is time;

MUS 11 – Jazz Improvisation (taught at Chabot, DVC, LMC, Ohlone)

MUS 22 Jazz Piano (taught at Chabot, DVC, LMC)

History of Rock & Roll (taught statewide)

These classes are very popular with today's students, are transferable and are currently being offered at other community colleges as noted above. These courses also will offer the students a greater comprehensive look into music as well as more universal offerings for those interested in courses outside the achieving the new AA-T degree in music.

D. Human Resources

1. Have there been changes in the number of full-time or part-time faculty associated with your program since the Annual Program Review of 2011-12? If yes, briefly describe the changes.

Yes – Full time instructor Mary Campbell retired in 2012. Before her retirement she went down to 70% load and then 50%. Our nine part time instructors are at their maximum loads and we were interviewing more candidates in the fall 2013/spring 2014. We went out for a full time replacement position for the Piano/Theory May 2014. The job was offered to one of three candidates sent forward to the second level, and that candidate then turned it down. President Russell called the position a *failed search*. The position is supposedly going out again this October and we will try again.

Vocal Instructor position still vacant (since 2008). From three full time music instructors down to one full time instructor. This has been stated in past program reviews, many times. The need for replacement was immediate then as it is now.

2. Have there been changes in the number of full-time or part-time classified staff associated with your program since the Annual Program Review of 2011-12? If yes, briefly describe the changes.

Due to budget constraints, the permanent part-time staff accompanist position was cut 2011. We now have hourly on call accompanists. We had been maxing out the department budget for the accompanists when the music department was granted our request of increasing the

line item of accompanist by outgoing President Walters.

As you begin to work on the 2013-2014 budgets I need to make sure that we have allocated sufficient funding from the general fund for Music Accompanists. As part of the conversations within the Faculty Prioritization Committee, there was a commitment to support to the Music department by funding the much-needed Music Accompanist, as this is a cost required for the instruction of Music courses. I have met with Cindy Rosefield and we have made a very modest request of \$15,120.00 to cover for the Accompanists for the 2013-2014 academic year. Obviously if there is more funding that would be great, but this total is the minimum to meet the needs of the program. Based on last years budget allocated \$8,000 this is almost double but they had to penny pinch the co-curricular account which seems inappropriate since the majority of these funds are directly linked to courses. Please let me know if you have any questions. We should provide this funding - it was part of our commitment in the Faculty Hiring Prioritization Committee process.

Thanks!

Kevin G. Walthers, Ph.D. President Las Positas College 3000 Campus Hill Drive

Unfortunately due to a lack of communication and general knowledge of this budget change actually happening, the amount was not fully used, was then taken away the following school year 2014 and brought back down to the original \$8000.00. The music department needs are once again not being met therefore, not meeting standards that are directly linked to courses and student learning success. LPC courses that use accompanists: MUS 23A/B, MUS 33, MUS 38, MUS 42, MUS 45, MUS 46A/B and THEA 39 and THEA 47 – Workshop and Production.

The full time ALSS Staff Assistant position was cut along with all of the division Staff Assistant positions. This was a huge slash to this large Division as a whole, the programs, instructors and staff and students. It left an enormous burden on the remaining Administration Assistant and even greater encumbrance to the faculty.

There still has been no change in hiring of a full or part time Stage Technician for the Mertes Center for the Arts. This is supposed to change as of October 2014 with the position posting and interviews/hiring by spring 2015.

3. If applicable, describe how the changes indicated in 1 and 2 have impacted student learning?

The one full time music instructor is burned out trying to maintain a large and diverse department. While office hours are held, extra hours typically spent with students are now eaten up by day to day extra departmental activities such as arranging for piano tunings; piano leasing contracts with Pianos Plus; setting practice schedules on the Steinway (includes opening theater, turning on lights, removing keyboard lock); monitoring and scheduling of the nine practice rooms upstairs and downstairs; monitoring the Piano/Theory lab (room 4226) and the Theory/Design lab (room 4240); part time evaluations that could be distributed between another full time instructor; XXXXXXXXXXXXXXXXXXXX

E. Other information pertinent to the program

As stated above, there was a “failed search” May 1014 for the Music Theory/ Piano Instructor position. This is a much-needed replacement that would have taken a large burden off the full time instructor and would have been crucially beneficial to the growth of the department. By not filling this position took a lot of wind and steam out of the already flapping sails of the remaining full time instructor. XXXXXXXXXXXXXXXXXXXX

III. PLANNING

A. Planning Update

Summarize your program’s plans, initiatives, and objectives accomplished since the Annual Program Review of AY 2011-12 (include accomplishments for the academic years 2012-13 and 2013-14).

The music department has held strong to Program and College missions as much as possible in the absence of the two vacant full time positions. The one fall back is completing the curriculum updates to send forward to the state, the Music AA-T. This is just getting finalized now. Some of the music courses needed major overhauling to fit C-ID descriptors mainly with units.

We were able to bring back courses that related to the two level Piano Pedagogy Piano certificates. This was a major accomplishment. These classes were dropped during the first budget problems our District faced in 2007. Due to the lack of full time piano instructor, we have

not had the support for recruiting and publicity to maintain these classes. When we were granted more FTEF 2013, it was decided to add back in the courses that supported the Intermediate level certificate. This gave students that had started the program prior to the cuts, a chance to complete the program and receive their certificate. Three of these students are now teaching privately, and two of them have opened their own private studios! All within the first year we offered the courses back. This is an extremely important pedagogy program that is unique in that it is only offered locally at Holy Names College and not at any other California Community College. Once we are able to hire a full time instructor that can continue to build the program back, the Piano Pedagogy Certificates will once again be another flagship for the college and the District.

The accomplishments include outstanding concert performances by our students. We have added to our concert series one fall concerto concert that features LPC students as well as student compositions. From one performance a semester we are now doing three to four, depending on the performing group. The Wind Ensemble and the Orchestra have been collaborating with concerts and sectionals as well as the Orchestra and Choirs. The Choirs have performed with Valley Concert Chorale the *Messiah* and other concerts at the Bankhead Theater. In 2013, the LPC Chamber Choir performed with international composer and conductor Morten Lauridsen as part of the Lauridsen Bay Area Festival that included locals professional groups and high schools.

New and innovative concert programming has added energy to the students as well as the concertgoers. We have featured student compositions in both the Orchestra and the Jazz Ensembles and on student recitals. We have brought in guest artists Jeff Bordes, Dave Eshelman, Mimi Fox and Matt Finders to perform along side our students and to give master classes and clinics. The jazz ensembles continue to perform out in the community at concert series, community events including farmers markets, store openings, fundraisings and private parties. The jazz ensembles continue to participate in the CSU East Bay Jazz Festival with positive results. The music department as a whole is still a main part of the LPC Foundations Best of the Best showcase fundraiser each April. The jazz combo performs pre show entertainment and the orchestra/wind ensemble collaborate for the body of the showcase as well as the jazz ensemble and jazz choir.

The part time piano faculty helped put on Piano Master classes including a very successful day with Hans Boepple, distinguished emeritus faculty of Santa Clara University who worked with LPC students and students of all ages form the community.

We have purchased instruments and maintained the music library through co curricular and LPC Foundation funding. We have received donations of instruments and music. Most recently we received a harpsichord that allowed students to perform a *Bach, Back and Beyond* concert on an instrument that the music was written for!

The Mertes Center for the Arts has allowed a certain prestige to the program but more importantly, proper classroom space such as rehearsal rooms, practice rooms, piano tech rooms, and storage for instruments, music and other equipment.

We have been able to offer some classes that were recently cut and start to build back the Piano Pedagogy Certificate program.

B. Program Planning for AY 2015-16

As appropriate for your program, please address each of the following areas. For each area, describe your program's plans, initiatives, and objectives for the academic year 2015-16. Focus on how planning will impact student learning or the student experience at Las Positas College.

1. SLO assessments. NOTE: 100% of courses in your disciplines should be assessed a minimum of once every two years. As a guideline, each program should be assessing 25% of its courses every semester.
 1. How does your program plan to use assessment results for the continuous improvement of student learning? Examples might include (Your responses may vary.):
 - changing number of units/lab hours
 - changing pedagogy/curriculum
 - changing assessments

We will continue to assess and monitor results and act accordingly. Changing or adding assessments as needed. Right now we are tied to the curriculum needed for the AA-T degree, but are going to continue to find creative ways in delivering curriculum.

2. Have your assessment results shown a need for new SLOs? YES NO
 If yes, in the table below, state the number of courses in your program and estimate the percentage of courses for which your program will write new SLOs.

Number of Courses	Estimated Percentage for which new SLOs will be written
MUS 8A/B	50%

3. What percentage of courses will your program assess in the next academic year (2015-16)?

Click here to enter text.

We are going for 100% courses being assessed.

4. In order to budget to pay part-time faculty to work on SLOs during the academic year 2015-16, estimate the number of part-time faculty in your program and the percentage of them who are likely to participate in the SLO process in 2015-16.

Estimated Number of Part-time faculty	Estimated Percentage who will participate in the SLO process
8	100%

4. Curriculum

- a. Considering the criteria of relevance, appropriateness, achievement of course objectives, currency, and future needs and plans, will your program be making any changes to **existing** curriculum to address any of these criteria? If yes, please describe the changes and your program's reasons for the changes. Please provide any data which supports your program's reasons for the changes to your curriculum. Include a discussion of how the changes will improve student learning.

To update current curriculum and get AA-T approval. If another full time music instructor is hired then we want to send forward Music Audio courses and other courses to the Piano Pedagogy certificates. The music department is looking for future songwriting and music business courses to offer our students who seek practical knowledge and experience.

- b. Will new curriculum be submitted to the Curriculum Committee for the academic year 2015-2016? If yes, please describe briefly what new curriculum is planned and the rationale for the new curriculum. Please provide any data which supports your reasons for the new curriculum. Include a discussion of how the changes will improve student learning.

Future new curriculum to be added would be Sound Design for Visual Media, Music Business, Songwriting courses, Intro to Pro Tools and Audio Recording I and II. These are just some of the courses offered at Chabot, DVC and Ohlone who have older established music programs. Future plans are to offer a certificate in Music Business. We already offer most of the classes through both Business and Music departments. Offering this certificate would help prepare students to be well-rounded professional musicians.

5. General Program Planning

Use this area to describe any program plans, initiative, or objectives your program wishes to accomplish in 2015-16 and their impact on student learning or the student experience. Focus on what the plans are and how they are to be accomplished (not resources needed).

See all of above.

We hope to continue to offer our performing students chances to perform with international artists. This means continuing sponsorships from outside organizations; solid tickets sales from performances and grants.

We will focus on exciting materials for concerts and joint concerts with local high schools, junior high schools and professional groups. The impact of performing at festivals is an incredible learning experience that we will continue to offer each semester. The Reno Jazz Festival is one of the most prestigious festivals in the US and it would be great to take the jazz ensembles there. Unfortunately it is the same weekend as the LPC Foundations Best of the Best showcase and the music department is still quite heavily involved with.

IV. Resource Requests for AY2015-16

Complete all areas that apply to your program's resource needs for 2015-16 (**not all areas apply to all programs**).

For each request, in the rationale section:

- Describe how meeting this request will improve student learning or the student experience.
- Provide any data or evidence which supports this request.

A. Enrollment Management

1. Request: New FTEF. Indicate amount being requested.

The music department would like to offer more sections of MUS 1, 4 and 5 since these general education courses are always first to fill with a continued full waitlists. MUS 6 is a basic music fundamentals course that should have at least one more section and should be offered in the summer. It is a recommend course for MUS 8A that is only offered in the Fall semesters. If a student needs a basic music course then they are off a year form the offered music theory courses.

2. Rationale for request(s).

See above.

B. Human Resources

1. Request: New or replacement faculty position(s).

Click here to enter text.

2. Rationale for faculty position request(s).

Click here to enter text.

3. Request: Classified staff position(s) (for example, new or replacement classified staff position(s) or increasing classified hours/position level).

Click here to enter text.

4. Rationale for classified staff position request(s).

Click here to enter text.

C. Financial

1. Request: Maintenance of, or increase in, existing program budget (e.g., for supplies, etc.).

Requesting more money for supporting the 5 performing groups, purchasing music and instrument repairs.

2. Rationale for financial request(s).

The music department budget for cu curricular is a mere \$3000 for the year. That is supposed to buy music for 5 performing groups, be used for repairs, piano tunings and guest artists.

D. Technology (software only – discuss hardware in section E)

1. Request: Upgrade existing software or purchase new software.

Click here to enter text.

2. Rationale for technology request(s).

Click here to enter text.

E. Facilities, Equipment (include technology hardware), and Supplies

1. Request: Renovation or upgrade of existing facilities or new facilities.

Click here to enter text.

2. Rationale for facilities request(s).

Click here to enter text.

3. Request: Upgrading of existing equipment or purchase of new equipment.

Click here to enter text.

4. Rationale for equipment request(s).

Click here to enter text.

5. Request: New supplies

Click here to enter text.

6. Rationale for supplies request(s).

Click here to enter text.