

PROGRAM REVIEW Fall 2022

Program: Music

Division: Arts and Humanities

Date:

Writer(s): Daniel Marschak and Cindy B. Rosefield

SLO/SAO Point-Person: Daniel Marschak and Cindy B. Rosefield

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

Uses: This Program Review will be used to inform the campus and community about your program. It will also be used in creating Division Summaries, determining College Planning Priorities, and allocating resources. The final use is to document fulfillment of accreditation requirements.

Please note: Program Review is NOT in itself a vehicle for making requests. All requests should be made through appropriate processes (e.g., Instructional Equipment Request Process) or directed to your Dean or supervisor.

Time Frame: This Program Review should reflect on program status during the 2022-23 academic year. It should describe plans starting now and continuing through 2023-24.

Sections: There are two sections to this document. Sections and questions identify the name of the committee or office that will use the information and where you can get additional help.

- The first section focuses on general program reflection and planning.
- The second section focuses on data analysis, including SLOs/SAOs/PSLOs
- The final section is a review of your pathway maps and curriculum, to be filled out only by programs with curriculum offerings.

Topics: The Program Review Glossary defines key terms. Writers should review this glossary before writing: <https://bit.ly/2LqPxOW>

For Help: Contact Nadiyah Taylor: ntaylor@laspositascollege.edu.

A list of contacts for help with specific sections is provided on the Program Review website under the “tools for writers” tab. [<https://bit.ly/3fY7Ead>]

Instructions:

- 1) Please respond to each question with enough detail to present your information, but it doesn't have to be very long.
- 2) If the requested information does not apply to your program, write "Not Applicable."
- 3) Optional/suggested: Communicate with your dean while completing this document.
- 4) Send an electronic copy of this form to Nadiyah Taylor and your dean **by November 1, 2022**

Helpful Links:

[Program Review Home Page](#)

[Fall 2021 Program Reviews](#)

[Frequently Asked Questions](#)

Throughout this document you'll see that equity is a guiding principle.

Here is the LPC definition:

Las Positas College will achieve equity by changing the impacts of structural racism, ableism, homophobia, and systematic poverty on student success and access to higher education, achieved through continuous evaluation and improvement of all services. We believe in a high-quality education focused on learning and an inclusive, culturally-relevant environment that meets the diverse needs of all our students.

LPC Equity Definition: Equity is parity in student educational outcomes. It places student success and belonging for students of color and disproportionately impacted students at the center of focus.

Section One: Your Program In 21-22 – Please check N/A where relevant

A. Accomplishments: Identify accomplishments from the 21-22 AY.

Some areas you may want to note in your explanation are:

- Did your accomplishments support your program's plans identified in 21-22 PR
- Did they relate to guided pathways, and/or
- Did they support areas in the equity definition above

_____ N/A

Accomplishments
1. The first ever Summer Jazz Camp was hosted on campus last summer with support from CTE funding. Over 30 middle and high school students enrolled in an intensive week-long summer camp taught by 7 LPC Faculty on campus, which culminated in a public concert and has already resulted in tangible recruitment of several students this Fall. Since campers only had to pay \$100 through community education, equity was ensured. Composers of color such as Herbie Hancock and Duke Ellington were studied and performed during the camp.
2. Based on the success of the Jazz Camp, we applied for and were granted a Perkins Grant to host the camp again in 2023. This grant will also have a marketing budget and budget for bringing in a guest artist for an even bigger impact.
3. We were successful with an IER grant for a new Steinway Spirio Model B, which opened up a new intimate recital space in 4127. As a result of this acquisition, LPC earned the All-Steinway School designation - the culmination of a 7 year project started by President Russell. Because we are now able to host intimate events in 4127 instead of the Main Stage, there will be more opportunity for outside rentals. With help from the LPC Foundation, Dean Amy Mattern, and many others, we hosted a successful Gala event to celebrate this achievement as well as fundraise for piano maintenance and provide masterclasses for students. This is now an ongoing campaign called 88 Keys. We have already raised enough money to make a significant impact in student access to well maintained instruments, but haven't yet reached our goal. The event promoted awareness of our programs and facilities for the community.
4. After many years of advocacy, the recording studio finally opened for student use last Spring and students are now able to have access to excellent gear and technology, and most importantly sound isolation, for their projects in MUS 35 and MUS 36.
5. Six new part-time faculty were hired over the summer in the wake of the unexpected resignation of FT faculty Ian Brekke. Our primary goal this year is to replace the FT position in 2023.

6. 2021 and 2022 saw a return to live performance on campus with an audience. A number of fantastic performances were well-attended and appreciated by students and the community including a Holiday Concert: A collaboration with Theater and Communication Studies, as well as vocal concerts, jazz ensemble concerts, instrumental chamber concerts, faculty concerts (both on-campus and off), guests artists Brass over Bridges, and a professional String Quartet premiering student compositions (made possible by a Foundation Grant)
7. In order to make it easier for more students to complete their CTE certificates, we updated several of them with additional business class options.
8. We worked with colleagues on the Audit Subcommittee to allow community members to audit our ensembles in special cases (such as if they've maxed out their repeats) and are excited that we are part of the Spring 2023 pilot program. We also created several Non Credit Ensembles for Older Adults to be offered in Spring 2023.
9. The music program has maintained the employment of 2 department assistants and music tutors for the benefit of all students of the program.
10. Jackie Hill was hired as Performing Arts Operations Coordinator after many years of advocating for the position. So far she has been an invaluable member of the Performing Arts team, though her position should be full-time.
11. The department installed traditional keypad-style locks for all doors through Instructional Equipment Request for Fall 2021. This has simplified access to practice rooms and other facilities.
12. Mus 19 Studies in Music Composition was among the first HyFlex courses offered on campus, and it will continue to be offered as HyFlex for the foreseeable future since it provides the most access to students of a variety of backgrounds including full-time and those who live far away. We hope to employ this modality in other courses in the future when it best serves our student population.

B. Challenges, Pain Points, and Needs:

What significant challenges or obstacles did your Program face during AY 21-22 especially related to accomplishing program goals/plans? You may want to consider areas in the equity definition on page 2.

_____ N/A

Challenges/Pain Points/Needs
1. Our primary challenge is replacing the FT position of Ian Brekke. We have submitted our FHPC paperwork and are hopeful that the committee and the President see the need for a FT Vocal and Music technology faculty member. Neither of the 2 remaining FT

faculty have the skill set that Ian had, and although we managed to hire a handful of great PT faculty, they are not compensated enough for the massive amount of recruiting and planning that is required to keep the program afloat and they're not going to be long-term solutions, since they're all searching for a FT job.

2. Progress has been made on Facilities issues within Building 4000. The ongoing concerns and projects include:

The dedicated recording facility in support of the CTE programs (opened last year) still has some sound issues such as the HVAC in the ceiling of the tracking room. This could likely be treated acoustically, but a licensed acoustician should be consulted.

The 4226 Keyboard Lab continues to not be ADA compliant as designed - a big equity issue. If a student in a wheelchair enrolls in a piano class, we do not have a current solution to offer. It is very cramped in the space with most aisles difficult to pass through. We hope to someday be able to knock out the wall that goes into the courtyard (which is rarely used) and use some of that square footage to increase the capacity in 4226. This would solve the ADA issue and likely result in the ability to cap the classes that meet in the space at a higher number than 20.

The 4130 Choir Room has had a loud electrical fan noise coming from the electrical closet (4130B) since 2018 that has gone unaddressed by the campus, despite multiple requests through M&O and the I.T. Department.

All adjunct faculty of Building 4000 share one small 4232 office and do not have a dedicated work or prep space outside of this room.

Since many thousands of dollars are now housed in the recording studio, it should have a more secure keycard access system like many of the doors around campus. A conversation has been started with Sean Prather and Dean Mattern, and both are supportive. It will probably need to be a "small project".

All of Building 4000 is woefully lacking in storage for instructional equipment, concert and performances resources, and general equipment.

3. An Instructional assistant for the Recording Studio is needed - especially with only one PT faculty teaching the music technology courses. This IA (or our current PT faculty Connor Moen) should be compensated for the extra hours it will take to supervise student work in the space, to troubleshoot should anything go wrong, to update the software on all music technology computers, and to help with grant writing for new hardware/software. This position exists at Chabot already and is consistent with other Commercial Music programs.

4. Campus Promotion of the Arts

The music department (and other disciplines of Building 4000) often struggle with assisted promotion of our programs to the campus and greater Tri-Valley community. This includes the sharing of upcoming class offerings, concerts, social media presence, and department resources. While we have an Outreach Specialist for help, she is currently representing other disciplines outside of A&H (while the other Outreach Specialists are working solely for each division). In other words, we believe it is not equitable that our OS has to take on additional disciplines in addition to the ones in A&H, and this negatively affects our overall outreach. The department also believes an annual/ongoing marketing budget would be very helpful specifically for the performing arts.

5. Technology and Equipment

iMac computers in the lab, faculty offices, and practice rooms are past the 5-year update cycle as directed by campus I.T. These machines employ industry-standard softwares such as Sibelius, ProTools, Logic, and Ableton: Programs built into the curriculum of several classes in preparation for professional use.

The Clavinova keyboards in the lab are 12 years old, with an expected operating life cycle of 10-15 years. They should be replaced next year. Hopefully there will be a different system to replace the Yamaha LC4 wireless system as it regularly goes out.

Software such as ProTools, Ableton Live, Logic, Sibelius, and Kontakt must be kept up-to-date so that students can learn on industry standard software. We continue to apply regularly for IERs to support these upgrades.

6. FTEF

Currently, the department is only able to offer our Piano Teaching courses cross-listed every other year due to FTEF constraints. Expansion of CTE courses have been prioritized in the most recent SCFF, but we cannot offer more classes and certificates without additional resources.

Plans for future certificates include an expanded Music Technology certificate that would be collaborative with Chabot and a new certificate in piano maintenance and repair.

C. Reflecting on your program's experiences from 2020 - to 2022, what innovations or new processes did you integrate that you would like to continue?

_____N/A

The pandemic forced us to move everything online, and one silver lining is that we have realized that some classes work better online, and others (such as MUS 19) can work as HyFlex. We hope to further explore this modality with other classes to ensure maximum student flexibility and help with our enrollment numbers.

During the pandemic we published more quality videos on our Youtube Channel and began livestreaming concerts. We hope to continue this practice as it helps with outreach, marketing, and supporting students (who need media of themselves performing for their own promotional purposes) though budget is needed to do these things properly.

IT also set us up with a fleet of Macbooks with music programs (currently only Sibelius and Logic) on them. We hope to expand the number of laptops and add more programs to them such as Ableton and ProTools. IT also set us up with SplashTop remote management which has been useful for students who want to remotely access the campus computers.

We plan to make the Summer Jazz Camp an annual offering. It has already resulted in tangible recruitment for our classes.

D. Explain one way that your program is connected to the College Mission and/or Educational Master Plan. Identify the specific elements.

- [College Mission](#)
- [Educational Master Plan](#) (see pages 72-76)

_____N/A

The music program works daily to build a culture and community of universal inclusiveness, with core values focusing on equity, honesty, accountability, integrity, respect, kindness, morality, empathy, virtuosity, and high musical standards. Our program believes that all of these traits are necessary to make art of the highest quality, and that an education in music is actually an education in life skills through music. We remain unsatisfied with the percentage of students from historically marginalized communities currently served within our department and hope that the values of our program encourage members of diverse communities to join us in the future.

Values Statements 1, 2, 3, 4, 5, 6, 7, 8

E. Planning: What are the most important plans, either new or continuing, for your Program?

_____ N/A

Plan	New	Continuing	Short term	Long term
Ian Brekke's departure has left a massive void in our department. We continue to advocate that this replacement position be filled. It is absolutely our number one priority.	X			X
The music program works annually to partner with members of the Tri-Valley community for performances, projects, and educational opportunities for the students. Annual outreach to local high school programs remains in support of future enrollments.		X	X	X
The music program's developing culture and core values are in direct support of the President's Call to Action. The department will renew focus on these campus goals.		X	X	X
The music program wishes to continue development of CTE course offerings. These programs have proven to be in high-demand with our student population, supporting further development and expansion. A priority is expansion of the Music Technology Fundamentals Certificate program from a one-year offering to two years. Expansion of CTE programs is not possible without additional FTEF made available. Currently, the department is only able to offer our Piano Teaching courses cross-listed every other year, so things are tight even with zero updates. Expansion of CTE courses have been prioritized in the most recent SCFF. A future goal will be to offer a CTE Certificate of Achievement for Piano Tuning and Maintenance – a career with high wages and high demand. Our Steinway-registered piano technician Peter Acronico has a vision for this program which we		X		X

support, but we have no FTEF to use on such an offering.				
Continued Work on Facilities Projects (as mentioned in previous sections)		X		X
Greater Student Enrollment Numbers The music program would like to increase the number of students participating in the department as a whole.		X	X	X
Greater Service to Historically Marginalized Communities The music program is unsatisfied with the current ratios of historically marginalized students within the department as they relate to the available data on the Tri-Valley communities being served. It is a department goal to increase engagement with these communities and welcome these students into our program. Targeted marketing would be helpful, but a budget and professional service from a marketing professional is needed.		X	X	X
MUS 38 Applied Lessons as a Scale-able Program The music program would like to continue development of the MUS 38 Applied Lessons program as the department expands. The current model is limited to approximately 30 music majors, however there is no entrance audition required. As demand increases, a strategy on scaling this program upward will need to be developed as this is the pathway for all students to earn the AA-T in Music as required by C-ID.		X		X
Collaborative Pianist Compensation The Collaborative Pianist position currently occupied by Jeremiah Trujillo has an extremely outdated and substandard pay rate. The music		X	X	X

program would like to update this pay rate to more directly reflect market value for these services. \$90-120 / hour is much more appropriate for a highly skilled pianist.				
Performing Arts Manager Position The music program is so grateful that Jackie Hill has been hired part-time as Performing Arts Manager for Building 4000, but it really needs to be a full-time staff position if we are to increase income from outside rentals.				X
Continuously Updated Resources for Students The music program faculty remain committed to providing industry-standard resources for all students of the department. This includes new items, updates to items as technology progresses, and replacing items due to wear-and-tear.		X		X
Articulation Agreements We hope to create more Articulation Agreements with 4 year institutions such as the SF Conservatory of Music.				X

Tab to add more lines as needed

F. If you have outreached to students in your department, program, or classes, please share information about what you discovered and how you have used the feedback.

_____ N/A

Describe student outreach used to gather feedback. For example, through surveys, conversations, etc.	Conversations
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What did you learn?	Students were very disappointed at the departure of Ian Brekke and are hoping his position will get replaced soon. Students are not aware of many good music programs they can transfer to, or how to think about what programs to attend for their BA programs.
How will you use the feedback?	We will include this feedback in our rationale for why we desperately need a new FT music faculty with skills in vocals and music technology We will continue to mentor our students and invite guest artists from other institutions to work with our students. For example, just recently a California Jazz Conservatory group visited our students and provided information about their programs.

G. Are there institutional barriers to the equity work that your program would like to engage in, and what suggestions do you have for minimizing or eliminating these barriers? (See page 2, for the equity definition)

_____ N/A

Barrier	Suggestions
Degree Works	The college is paying roughly \$50K annually for Degree Works but is not implementing it. This software would be extremely helpful in awarding our CTE Certificates to students who often do not care about the 'piece of paper' once they've found employment or transferred. It would greatly increase our numbers for the SCFF and seems to be a no-brainer for removing institutional barriers of excessive paperwork for our students (some of whom earn as many of 7 certificates and 2 degrees during their time in the music department)

Semester Length	Our Semesters are longer than other colleges. This is hurting our enrollment and contributing to student / faculty burnout. If a student has a choice between LPC with longer semesters and another college with shorter ones, it shouldn't surprise anyone that they select another college. We understand that this would result in longer classes and are comfortable with this trade-off.
Student housing and expenses	Students (especially those from historically marginalized communities) struggle with their expenses and are forced to take part-time jobs. Other CC's are covering their tuition and textbook costs and have student housing. We know that this is a massive financial burden to consider, but covering some of these costs would also support student growth and success.
Concurrent Enrollment is too difficult to implement. We have a goal of recruiting more HS concurrent enrollment students from marginalized groups.	The deadlines and processes for concurrent enrollment are too difficult and this hinders recruitment from HS students from a variety of backgrounds. This should be streamlined and simplified. Most Concurrent Enrollment students in music simply want to take 1-2 performance ensembles, and some give up trying after struggling with paperwork and deadlines.
Marketing budget is needed to target marketing to communities of color and non-traditional students.	Performing arts should have a dedicated marketing budget and someone to oversee campaigns (not untrained faculty).

Section Two: Data Analysis – Quantitative and Qualitative

A. IR Data Review: Discuss any significant trends in the data provided by the Office of Institutional Research and Planning (or any other data you use for decision-making and planning).

(Note: Not all Programs have IR data available; if your program does not have a data packet or dashboard data, you may note that in the response box.)

- IR Data packets are available here (posted Fall 22): <https://bit.ly/2lYaFu7>
- Course Set Standard Overview & Success Rates Dashboard can be found in the middle of this page: <https://bit.ly/2Y9vGpl>

Like almost every other program, our numbers dropped once the pandemic hit. Ian Brekke was our 3rd FT faculty, and in order to dig ourselves out of this hole, his position must be replaced. We were lucky to find 3 vocal and 1 music technology PT faculty to hire last summer, but all are looking for FT jobs, and it is unrealistic to expect they will stick around for the long term. The 2 FT faculty are doing the same amount of coordination work as we were doing with 3.

B. Program-Set Standard (Instructional Programs Only):

The program-set standard is a baseline that alerts programs if their student success rates have dipped suddenly. There are valid reasons a program does not meet the Program Set Standard; when a program does not meet this standard, they are simply asked to examine possible reasons and note any actions that should be taken, if appropriate.

[Program-set standard data can be found on this page](#)

- Did your program meet its program-set standard for successful course completion?
☒ Yes ☐ No
- If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests.

C. SLOs/SAOs: Assessment of Student Learning and Support

Program Review is our major source of data on student learning for the college and is therefore regularly reviewed. *Each year programs must discuss how their PSLOs, CSLOs, or Service Area Outcomes (SAOs) support the College Mission. This helps us to see how our students are progressing in their learning.*

For assistance with these questions and instructions on how to run the necessary reports in eLumen, [click here](#).

You should complete at least one of the following three sections. Please choose the option(s) below that are appropriate for your program - Go directly to the section(s) you chose.

- [C1: Instructional Programs with PSLOs \(disaggregated PSLOs\)](#)
- [C2: Instructional Programs with CSLOs \(Departments without degrees, non-major courses, and/or other courses up for assessment\)](#)
- [C3: Non-Instructional Programs \(SAOs\)](#)

C1: Instructional Programs with PSLOs (disaggregated PSLOs)

- 1) To assess PSLOs, CSLOs must be correctly mapped to only one PSLO within eLumen and every mapped CSLO must have assessment data. Please insert a checkmark in one of the following options that correctly describes your data and move on accordingly.
 - a. If the CSLOs are mapped correctly and there is data for each CSLO, then continue to question 2.
 - b. If the CSLOs have assessment data and the mapping needs to be completed, then complete the mapping within eLumen ([See SLO Handbook, p. 7](#)) and continue to question 2.
 - c. If not all of the mapped CSLOs have assessment data, then you cannot assess the PSLO. In this case, continue to question C2.
2. Based on your current [3-year plan](#), list the PSLO(s) for the academic year 2021-2022 that your program selected to review and explain why these were chosen.

Theory/Analysis and Rehearsal Standards were chosen because these are the most important skills for music students to have so that they may successfully transfer into 4 year music programs. Ian Brekke resigned last year and did not assess most of his SLOs before leaving - which is why there is so little data in eLumen for many classes. We decided to also review these PSLOs to set up a more thorough analysis for the next 3 year cycle.

- 2) What percentage of faculty completed the planned assessments for the selected PSLO? ([run Faculty Participation report](#) from last year). ____30____%

- 3) Non-disaggregated Analysis of PSLO(s): In general, what conclusions can be drawn about student learning in your program?

The vast majority of our PSLOs have not been assessed. We will work hard to outreach to our PT faculty and remind them that SLO assessment is important. Ian Brekke was leading the SLO effort and his departure has made this process more difficult. A FT replacement is necessary.

For the theory PSLO, some students are consistently struggling with music theory. Having 2 music theory tutors embedded into MUS 8A/B and 10A/B is extremely helpful. We hope this will improve in the future. Offering MUS 6 Basic Music Skills over the summer continues to be very helpful for students entering MUS 8A.

- 4) Disaggregated Analysis of PSLO(s) to identify potential inequity: Disaggregation allows you to examine inequities in student learning outcomes within sub-populations in your program. [See the Guide](#) for instructions on how to disaggregate PSLO data.

Which variables did you use to disaggregate the data? Mark all the apply.

- | | |
|-----------------|--------------------|
| • Gender | • First Generation |
| • Age | • DE |
| • Ethnicity | • Online |
| • EOPS | • Hybrid |
| • Veteran | • Fact-to-Face |
| • BOG Recipient | |

- 5) Did your data reveal any patterns of inequity? If so, please explain those patterns.

- 6) Identify any challenges facing your department that may contribute to inequitable outcomes as revealed by your disaggregated PSLO data. (Refer to section 1B if needed)

- 7) Based on discussion with others in your program, explain potential changes that will improve student learning and address inequities identified through analysis of disaggregated PSLO data.

- 8) The 2022-2023 Academic year is the last year in our 3-year assessment cycle. [Please review your 3-year plan](#) and verify that all of your courses will be assessed by June 2023.

Will all of your courses be assessed by June 2023?

X ☐ Yes ☐ No

If not, please update your 3-year plan to include any courses you missed or if you plan to revise your 3-year plan, then send your updated plan to the [Curriculum and SLO Specialist, and the SLO Chair](#).

- 9) Are you planning on updating any CSLOs or PSLOs?

☒ X ☐ YES ☐ NO

(If yes, then you may do this through eLumen, see the [SLO Handbook](#) if you need instructions on how to do this.)

- 10) If you experienced any challenges in completing your PSLO assessment process please list those in the box below along with any items that would help you improve this process in the future.

C2: Instructional Programs With CSLOs - Departments without degrees, non-major courses, and/or other courses up for assessment

1. Based on your current [3-year plan](#), list the CSLO(s) for the academic year 2021-2022 that your program selected to review and explain why these were chosen.

2. What percentage of faculty completed the planned assessments for the selected CSLO? (run [Faculty Participation](#) report from last year). _____%

3. [Using the CSLO data and reflection questions](#), what are some conclusions?

4. List changes that you plan on making to improve student learning.

5. The 2022-2023 Academic year is the last year in our 3-year assessment cycle. [Please review your 3-year plan](#) and verify that all of your courses will be assessed by June 2023.

Will all of your courses be assessed by June 2023?

☐ Yes ☐ No

If not, please update your 3-year plan to include any courses you missed or if you plan to revise your 3-year plan, then send your updated plan to the [Curriculum and SLO Specialist](#), and the [SLO Chair](#).

6. Are you planning on updating any CSLOs?

☐ YES ☐ NO

(If yes, then you may do this through eLumen, see the [SLO Handbook](#) if you need instructions on how to do this.)

7. If you experienced any challenges in completing your CSLO assessment process please list those in the box below along with any items that would help you improve this process in the future.

C3: Non-Instructional Programs (SAOs)

1. Based on your current [3-year plan](#), list the SAO(s) for the academic year 2021-2022 that your program selected to review and explain why these were chosen.

2. What percentage of staff completed the planned assessments for the selected SAO(s)? (run [Faculty Participation report](#) from last year). _____%
3. Based on discussion with others in your area: Using the [SAO data and reflection questions](#) or other sources of data, what conclusions can be made?

* If you used other sources of data, briefly explain below.

4. List changes that you plan to improve outcomes in your service area.

5. The 2022-2023 Academic year is the last year in our 3-year assessment cycle. Please review your [3-year plan](#) and verify that all of your courses will be assessed by June 2023.

Will all of your courses be assessed by June 2023?

____ Yes ____ No

If not, please update your 3-year plan to include any courses you missed, or if you plan to revise your 3-year plan, then send your updated plan to the Curriculum and SLO Specialist, and the SLO Chair.

6. Are you planning on updating any SAOs?

____ YES ____ NO

(If yes, then you may do this through eLumen, see the SLO Handbook if you need instructions on how to do this.)

7. If you experienced any challenges in completing your SAO assessment process please list those below, along with any items that would help you improve this process in the future.

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Note: There is an opportunity to give feedback on the PR template on the last page if you won't be completing the next sections

Section Three: Guided Pathways & Curriculum Review

(Programs with Courses Only)

For assistance with these questions, contact the [Curriculum Committee Chair](#)

Part One: Guided Pathways: Your program's work with guided pathways

A. Program Maps - [The Program Maps \(degree and certificate course sequences\) are found in Academic & Career Pathways](#)

Up-to-date Program Maps are used by students in your pathway, for data collection to support in-reach to students in your Pathway, predictive scheduling recommendations for Discipline Plans, and may influence the allocation of FTEF.

Please compare each Program Map to your current course offerings and course sequencing. Pay close attention to prerequisite information and to classes that may only be offered particular terms.

1) Are your Program Maps accurate?

- Yes, all of my maps are accurate
- No. The Program Map for __Many Degrees__(*degree/certificate name*)__are missing or are inconsistent with their Music GE patterns. For example, some degrees omit any of our GE's while others are listing courses (such as Guitar MUS 20A) that have been deactivated. We are concerned that students looking at the GE patterns would not know that some of our music GEs count for their degree.
 - Requires a **non-curricular change** (ie: course sequencing) Please consult your [Pathway counseling faculty liaison](#)
 - **Curricular Change** (Program modifications) - Modifications are initiated through the Curriculum Committee. For mapping support contact the [Curriculum & SLO Specialist](#).

Part Two: Curriculum Review

For assistance with this section, contact the [Curriculum Committee Chair](#).

The following questions ask you to review your program's curriculum. To see the last outline revision date and revision due date follow the directions below:

1. Log in to CurricUNET
 2. Select "Course Outline Report" under "Reports/Interfaces"

3. Select the report as an Excel file or as HTML

A. Title V Updates [Curriculum Committee]: Do you need to update any courses to stay within the 5-year cycle? List courses requiring updates below.

Reminder: updates to course title or units, and course deactivations, will require updating any program they are associated with. List programs requiring updating in question (C).

☒ X ☐ YES ☐ No

Course Name & Number
MUS 14 Jazz Workshop
MUS 15 Jazz Ensemble
MUS 6 Basic Music Skills
MUS 13 History of Rock and Roll

B. Degree/Certificate Updates [Curriculum Committee]: Do any programs require modification in this cycle? If yes, list them below.

Reminder: Program modifications sent to the Curriculum Committee for approval require an updated Program Map. For mapping and curriculum support please contact the [Curriculum & SLO Specialist](#).

☐ YES ☐ No

Certificate or Degree

C. Are there any courses or programs for which a non-mandatory update is planned?

Reminder: Program modifications sent to the Curriculum Committee for approval require an updated Program Map. For mapping and curriculum support please contact the [Curriculum & SLO Specialist](#).

X ☐ YES ☐ Not at this time

If yes, explain details, rationale, or any support that might be helpful to the committee.

We would like to add new CTE programs in Music Technology and Piano Maintenance, but we lack the FTEF to be able to offer more classes and we require a FT replacement for Music Technology.

D. Does your program plan to create any new courses or programs this year?

Reminder:: New program proposals require a Program Map for Senate approval. Please **contact the Curriculum & SLO Specialist** if you are planning a new program.

_____YES ☒X_____No

If yes, please provide details and the rationale

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E. Are there any courses that you plan to deactivate or sunset?

_____YES _____No

Course Name & Number

Program Review Suggestions (optional): What questions or suggestions do you have regarding this year's Program Review forms or process?

We like the google doc format!