

Program: Music

Division: Arts and Humanities

Date: 11/4/2024

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SLO/SAO Point-Person: Daniel Marschak

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 inform the audience about your program. It is also used in creating division summaries, determining college planning priorities, and determining the allocation of resources. The final use is to document the fulfillment of accreditation requirements.

Please note: Program Review is NOT 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 your program status during the 23-24 academic year. It should describe plans starting now and continuing through 2024-25.

Helpful Links:

- ★ [Tools for Writers](#) - with contacts for help with specific sections.
- ★ [Program Review Glossary](#) - defines key terms you can review when writing.
- ★ [Fall 2023 Program Reviews](#)
- ★ [Program Review FAQs](#)

For help with your program review, please contact Karin Spirn at kspirn@laspositascollege.edu

Sections

There are four sections to the document:

1. Review your program, including curriculum updates, accomplishments, challenges, and planning.
2. Data Analysis
3. SLO/SAO Review
4. Feedback on the PR template and process

Instructions

1. Please answer each question with enough detail to present your information, but it doesn't have to be 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 Program Review chair, Karin Spirn, and your Dean by Monday, Nov. 4, 2024

5. Even if you don't have much to report, we want to hear from you, so your voice is part of the college planning process.

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 1: Your Program In 2024-2025

Please place an X next to N/A where relevant

A. Accomplishments: Identify your main accomplishments from the 23-24 academic year.

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

- Did your accomplishments support your program's plans identified in recent PRs?
- Did they relate to guided pathways?
- Were they in support of the colleges [equity definition](#)?
- Did they connect to any of the college [planning priorities](#)?
- Did you receive any positive/negative feedback from students?
- Are there any innovations or new processes you'd like to integrate?
- Has your program changed in response to the SCFF model of college funding? (completions, increasing enrollment, offering certificates, degrees, etc.)?

We had many highlights from the last academic year including: A very successful first year for Choral/Vocal FT faculty Andreas Preponis, many well-attended public concerts both on campus and off, updating of 4226 the keyboard/music tech lab with new Clavinova pianos, a new Yamaha listening system, new iMacs, and software, participation in several music festivals, a first place prize for Composition student Aidan Smith at the MACCC Conference Composition Competition, and a Second Place for Bay Bop (the LPC Vocal Jazz Ensemble) at the CA Jazz Championships. We also offered and codified Piano Technology a pilot course through community education. It is now a state-approved CTE program – the only one of its kind west of the Rockies.

We hosted numerous events and opportunities for our students and for the general public, including a concert featuring Dave Eshelman Jazz Garden in which student compositions were premiered (made possible through 2 generous LPC Foundation Grants), and masterclasses by a variety of artists such as South African saxophonist McCoy Mrubata and Gary Wittner, Dr. Julie Ford, Grammy Winner Sara Gazarek, a 3-day residency with Jazz Reach (in collaboration with Livermore Valley Arts/The Bankhead), and the Jeff Denson Trio (with Romain Pilon and Mark Ferber). In collaboration with the Livermore Jazz Society- L.J.S (a local non-profit organization) we continue to host a monthly jazz session at Longevity Winery on the first Sunday of each month. This is an LPC student run event where students of all ages come to sit in and learn what it is like to perform in a jam session setting, which is more of a real-world situation instead of a classroom. This has been productive as a learning tool and building recruiting and friendships. It is also a fantastic way for the community to learn more about our program. Early in the spring semester, we hosted the Tri-Valley Solo and Ensemble Festival where students from local middle and high schools competed in front of judges, clinicians, and the public. The culmination was an evening Command Performance Concert for the 'winners' that was held on the main stage theater. We also hosted the Vocal Jazz Academy which brought in roughly 100 Highschool and College singers. Our instructors are very active in the professional music scene – we perform, record, and adjudicate in the community regularly, thus enhancing our recruitment. We are also members of relevant professional associations such as MACCC, ACDA, CCDA, JEN, CAJ, and CMEA, and two of us are on the board of directors of Livermore Jazz Society.

Our Jazz Camps (one-week Middle School, one-week High School) continued for the 3rd consecutive year, and had the best enrollments yet (60+ kids!). The theme was "Women in Jazz" and featured original music from under-

represented composers throughout jazz history as well as originals by our own PT faculty Julie Homi. Several of the campers are now LPC students in our music program, and we are confident this recruitment strategy is effective. We are grateful to Vicki Shipman for supporting this through Perkins and Strong Workforce. We were also able to successfully get grant money to support a Recording Studio Mentor at 100 F Hours – which provided additional, much needed studio and live sound support for our thriving Music Technology program. We hope that eventually we will have an official position that will support music technology.

We hosted a successful new event we dubbed “Be A Music Major For A Day” in which we invited local Highschool students onto our campus (30+ students attended!) who sat in on our music courses and toured the campus. A handful of them are currently in our program this year! We installed additional sound dampening material in the large practice room which is helping with sound isolation. We presented a Flex Day session for fellow faculty and staff about The Blues and another one about Improvisation. The 3 FT faculty attended the MACCC (Music Association of California Community Colleges) Conference last year and connected with our colleagues from across the state. We learned about issues such as the Cal-Getc GE pattern dropping one of our GEs, which will likely mean less enrollment for those courses in the near future, the implementation of Prop 28 which provides funding for arts education in K-12, and how that will mean that there will be many more job openings for arts educators in the future, ensemble unit issues, and much more. We look forward to attending the conference again this year.

Though 2024-2025 is still in its early stages, we can happily report that this upward trajectory of momentum is only continuing. We have more declared music majors than we have ever had (about 50 in the Applied program). Our ensembles (Vocal Jazz, Chamber Choir, Orchestra, Jazz Combos, Improvisation Lab, Jazz Band) are growing by leaps and bounds. The first level music theory class MUS 8A has never been larger (50 students), and other specialized music classes are becoming increasingly popular, to the point that we are having to turn students away due to lack of space in some of our facilities. Moreover, Cindy Browne Rosefield will be collaborating with Dublin High School in Dual Enrollment courses, starting in Spring 2025.

The brand-new Piano Technology program is off to an incredible start – with 23 students enrolled. We built a small stage in 4138 and moved the Spirio Jr into it to create an intimate performance space, in which only professional lighting is missing. In summary, last year was very productive and successful, and we anticipate that to continue through 2025.

B. Challenges, Pain Points, and Needs

What significant or ongoing challenges or obstacles did your Program face during the 23-24 academic year, especially related to accomplishing program goals/plans? Consider funding, staffing, materials, facilities, outside requirements such as legislative mandates, working on equity gaps, etc. Highlight/identify any challenges mentioned in previous reviews.

Our Applied Program is bigger than ever. We budgeted FTEF for 40 Applied (MUS 38) Students but had 47 enrolments! This is a clear sign that our recruiting efforts and our reputation is improving in the Tri-Valley and beyond. Since MUS 38 is a requirement for students pursuing their AA-T in Music, we consulted with Dean Mattern and have decided to cut 2 GEs in the Spring to make it work withing our allotment, to offer all music majors the chance to complete their degree pathway in 2 years. We are very grateful for Dean Mattern and VP Ho’s support of our Applied Program. Cutting GEs is not ideal of course, and we are requesting that our FTEF allocation be

increased to provide all students who want to pursue their AA-T a chance to do so, and thus bolster the college's equity goals. Anyone who wants to earn their degree in music should be allowed the opportunity to do so. More FTEF would allow for a much needed second section of our Piano classes, MUS 21A. We can only offer one section of MUS 21A – a class that is also cross listed with higher class levels. These classes are always full (with a piano/seating limit of 20) We often must turn away students giving priority to dedicate music majors. This is a problem because this class is also a requirement for the LPC Actors Conservatory program as suggested to be taken in the Spring semester. Having added FTEF would allow us to offer a second section of MUS 21A to help music and theater students fulfil their required core classes towards their degrees and certificates.

More FTEF is also needed to offer our CTE Piano Teaching courses MUS 25 and MUS 27 more often than once every 2 years. Like Piano Technology, Piano Teaching is also a pathway into a lucrative and flexible career, and both programs are very unique – the only ones of their kind in the Bay Area. Moreover, the SCFF prioritizes CTE programs and completions, so we believe it is essential to offer more of our CTE classes. Again, we are very grateful to Dean Mattern and VP Ho for their steadfast support of the music program as we continue our growth. To achieve more degree and CTE certificate completions, we estimate an additional 10 CAH is ideal.

We have found that having our collaborative pianist as part-time is insufficient, as he works with not only music classes, but also theater, and there is much more he could be doing were the position full-time. It would be ideal to have an accompanist who is more stylistically apt, and can play styles such as jazz, pop, funk, etc. for ensembles such as Vocal Jazz, Jazz Combos, and Applied Lessons – which entail juries, forums, and recitals. We are a very strong jazz department, and this is a missing component for our students to have the proper support in their studies and performances. SLOs for these courses and others including in the Theater area, will be much easier to achieve with a full-time collaborative pianist position, so we will be applying for this position this year. Moreover, while the Perkins grant for 100 F hours for Studio Mentor has been very helpful, it is also insufficient as our Music Technology program continues to grow. Like Chabot, we would like to see an Instructional Assistant for Music. This position would include the following duties: Oversee and update the recording studio and music technology lab, ensure that students have supervision when they use the valuable equipment in the recording studio, and help as needed with large theory classes in which the ratio on one instructor to 50 students is far too heavy of a workload.

We also have some major ongoing facilities issues but are hopeful for a resolution in the near future. We are consistently turning away large numbers of piano and music technology students because our keyboard/music technology lab 4226 only has space for 20 stations. We could easily take 30 in both MUS 35 and MUS 21A with a larger space. We have recently been collaborating with Dean Mattern, Ann Kroll, and Steve Gunderson, about a permanent solution for this, which would involve a bigger space and separating the piano classes that require large Clavinova keyboards from Music Technology (which only requires iMacs and small MIDI controllers). The hope is that 4226 will be used mainly for Music Technology, while a new space would be dedicated to piano, jazz/pop piano, and music theory. 30 iPads or Tablets would be needed for the Piano Lab instead of full computers. The 'recording studio' is a converted music library – which was never acoustically treated by a professional acoustician, and thus has major sound isolation issues. The administration is aware of these issues and are working on it. We are cautiously optimistic for a long-term solution that will result in a better and larger recording studio and keyboard lab.

Other space issues include the need for a permanent dedicated space for the piano technology program. Storage of jigs, tools, piano parts, and other required course materials are currently housed in bins on top of closets, in the music library, making these spaces cluttered and unsafe. One potential solution is to convert the 'podcast room' back into a practice room that would be dedicated to the piano technology area. A storage container (as is available for theater) could also be very useful for Piano Technology to store tools and equipment.

Like Athletics, we in Performing Arts travel quite extensively. It would be ideal to have 2 dedicated vans that could seat around 12 each so that our ensembles could travel together to various festivals and performances. We will continue to purchase a variety of instruments as needed to have them available for students in our ensembles. More Gen Fund is required for regular ongoing maintenance of all instruments. This is an equity issue, as all students regardless of financial background need to be able to access a quality instrument in order to succeed in ensembles and Applied lessons.

C. Planning: What are your program's most important plans, either new or continuing?

As mentioned above, we plan to apply for two classified positions: Full-Time Collaborative Pianist and Instructional Assistant – Music with a focus on Music Technology and Music Theory. We also plan to continue working on our major facilities issues, including upgrading the recording studio so that sound isolation (and enough space) is available to record and mix a small group. Larger facilities are also needed to find a way to accept 30+ students instead of 20 in high impact classes such as piano, music technology, and jazz/pop piano. A larger space would result in better WSCH to FTEF.

Other needs are being addressed in the IER process this year. A Steinway upright piano will replace a sub-par Yamaha in the recording studio. New music technology gear such as better boards, mics, PAs, guitars, and other needs will keep us up to date with industry standards. Professional lighting for the small stage in 4138 will make the space more useable for recitals and forums. We are hopeful that in the future a permanent lighting solution will be added to the ceiling or side of the walls. In the future we will also apply for another IER for piano technology so that jigs and action models can be available for students to see the inner workings of a piano.

We plan to continue having sufficient tutors for piano, theory, jazz piano, music technology, and other classes. Embedded tutors are especially helpful – especially with the larger class sizes. We plan to request 3 FWS student assistants with at least one who can specialize in music technology (until a classified position can be approved).

D. Identify any college, district, or legislative barriers to your program's equity work. What suggestions do you have for minimizing or eliminating these barriers?

Barriers: Lack of diversity in our student population.

Suggestions: Increased advertising targeting these populations.

Barriers: 4226 is not ADA compliant

Suggestions: Find larger space for keyboard lab

Barriers: Collaborative pianist limited hours and skillset makes it challenging to serve student and ensemble needs.

Suggestions: Hire a FT Collaborative Pianist with the ability to play a variety of musical styles.

Barriers: We are only able to offer Piano Teaching courses every other year.

Suggestions: Additional FTEF so that we can offer this CTE program each summer, thus increasing SCFF metrics for CTE completions.

Barriers: Students are limited in when they can use the recording studio and there is limited ability to have professional oversight and aid when they are tracking, mixing, or mastering.

Suggestions: Hire a FT Instructional Assistant who will aid with the music technology program as well as high impact music theory classes.

E. Curriculum Updates

Reasons for updating include that it is required every two (CTE) or five (non-CTE) years, there is a program or college need, starting a new program, or new legislation.

1. Are you planning to update any curriculum in 24-25?

Yes No

2. Comments (Optional):

All relevant curriculum has been updated. New Non-Credit vocal ensembles were created.

3. Please review your program [maps](#). Do you need to make any modifications?

Yes No

4. If yes, compare each [Program Map](#) to your current course offerings and sequencing. Pay close attention to prerequisite information, and classes offered only during certain semesters.

a) If your map requires a **non-curricular change** (i.e., course sequencing), consult your [Pathway counseling faculty liaison](#) to initiate changes.

b) **If your map requires a curricular change** (Program modifications) - these are initiated through the Curriculum Committee.

Any questions? Contact the [Curriculum Chair](#) or the [Curriculum and SLO Specialist](#).

Section 2: Data Analysis – Quantitative and Qualitative

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 and reach out to [the IR team](#).)

Here are a few samples of data to review and reference if that's helpful.

- IR Data packets [are available here](#) (Posted Fall 24)
- Academic & Career [Pathway Specific data](#) (Posted Fall 24)

- Your program’s survey data
- [Transfer data](#)
- Course Set Standard Overview & Success Rates Dashboard are in the middle of [this page](#)

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, 95% of the rolling 5-year average. There are valid reasons a program does not meet the Program Set Standard; when a program does not meet this standard, they are 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.](#)

1. Did your program meet its program-set standard for successful course completion?

Yes X No

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

Section 3: SLOs/SAOs: Assessment of Student Learning and Support

Program Review is the college’s major data source on student learning and support and is, therefore, regularly reviewed. *Each year, programs must discuss their PSLOs, CSLOs, or Service Area Outcomes (SAOs.) This helps us to see how our students are progressing in their learning.* For assistance with these questions and instructions on running reports using eLumen, [click here.](#)

Please complete at least one of the following three sections based on what is appropriate for your program.

Check at least one below:

- 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)

To assess PSLOs within eLumen, CSLOs must be correctly mapped to only one PSLO, and every mapped CSLO must have assessment data. Please review the items below and proceed accordingly.

- If the CSLOs are mapped correctly and there is data for each CSLO, then continue to question 2.
- 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.
- If not all mapped CSLOs have assessment data, then you cannot assess the PSLO. In this case, continue to section C2.

1. [Please review your 3-year plan](#) and verify that all courses will be assessed by June 2026. (between Fall 2023 – Spring 2026)

Will at least one SLO be assessed in each course by June 2026?

Yes No

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

2. Based on your [3-year plan](#), list the PSLO(s) for the academic year 2023-2024 that your program selected to review and explain why these were chosen.
3. What percentage of faculty completed the planned CSLO assessments? (In eLumen, [run a Faculty Participation report](#) for 23-24).
 - 0 %
4. Analysis of PSLO(s): What conclusions can be drawn about student learning and equity in your program based on eLumen and/or other data? You may want to consider disaggregated data. When using eLumen [See the Guide](#) for instructions on how to disaggregate PSLO data.
5. Based on discussions with others in your program, explain potential changes designed to improve student learning and close any equity gaps identified through the analysis of PSLO data. Please also note if you decide to update any CSLOs or PSLOs based on this analysis (If updating, then you may do this through eLumen, see the [SLO Handbook](#) if you need instructions on how to do this). For the theory PSLO, some students are consistently struggling with music theory. Having music theory tutors embedded into MUS 8A/B and 10A/B is extremely helpful. We have seen great improvement with student success since offering tutors dedicated to music theory. Offering MUS 6 Basic Music Skills over the summer continues to be very helpful for students entering MUS 8A.
6. If you experienced any challenges in completing your PSLO assessment process, please list those below along with any items that would help you improve this process in the future. The fulltime music faculty have been busy updating curriculum, creating and supporting new certificates along with other duties and have not given the attention to the assessment process. We do not have a dedicated SLO Coordinator to help motivate our 18 part-time instructors to do SLO assessments. We have not fully embraced the concept/habit of the process but have discussed creating a habit of entering assessments after entering final grades and encouraging our part-time instructors to do so. In the past we have invited our part-time instructors to attend our department meetings where we concentrate on SLO(s) and will continue to do this as a part of our meetings. We have found more accurate conclusions in discussing our classes and programs in person rather than reflecting the data gathered in eLumen. (ex. Our music theory classes are 4 step levels over two semesters. There is a major drop off in class enrollments from 8A (50 students) 8B (30-40 students) 10A and 10B (15-20 students) We determined this is mainly due to 8A being an CSU elective as well as the first level freshman theory and is a fundamentals class. Many of our certificates only ask for 8A. A large majority of our students enter our program starting by obtaining certificates. Also, a challenge is eLumen itself.

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

1. [Please review your 3-year plan](#) and verify that all courses will be assessed by June 2026. (between Fall 2023 – Spring 2026)

Will all courses be assessed by June 2026?

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](#).

2. Based on your [3-year plan](#), list the CSLO(s) for the academic year 2023-2024 that your program selected to review.
3. What percentage of faculty completed the planned assessments for the selected CSLO? (In eLumen, [run a Faculty Participation report](#) for 23-24).
4. What conclusions can you draw from the CSLO data and reflections in eLumen. If you used any additional evidence or methods to answer this question, please explain.
5. Explain potential program changes designed to improve student learning. Please also note if you have decided to update any CSLOs or PSLOs based on analysis (If updating, then you may do this through eLumen, see the [SLO Handbook](#) if you need instructions on how to do this).
6. 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. [Please review your 3-year plan](#) and verify that all courses will be assessed by June 2026. (between Fall 2023 – Spring 2026)

Will all courses be assessed by June 2026?

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](#).

2. Based on your [3-year plan](#), list the SAO(s) for the academic year 2023-2024 that your program selected to review.

3. Based on discussion with others in your area, what conclusions can be drawn from the SAO data and reflection questions from eLumen or other sources of data?
4. Explain any planned changes to improve outcomes in your service area. Please note if you have decided to update any SAOs based on this analysis.
5. 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.

Section 4: Suggestions for the Program Review Committee (optional)

What questions or suggestions about this year's Program Review forms or process do you have?