

Note: revisions have been highlighted. The first column below matches the list of requested information as indicated on TracDat. The second column is where you can input your data at this time. The third column represents the information you would see if you pressed the help button (a question mark). You will be able to copy and paste or type in your information from the center column directly into the APRU on TracDat. Save this word doc in the following format: s12apru_deptname. Last steps, remember, you will be uploading this copy in to the Trac Dat, Documents file. ALWAYS keep a soft copy of your work in your files to ensure that your work is not lost. Please refer to your workshop handout or contact: leewheatcoleen@deanza.edu if you have questions.

Information Requested	Input your answers in columns provided. Use word wrap. Note: reference documents can also be attached. Make sure to note the name of any reference documents in your explanations.	? Trac Dat Help button will reveal (sorry no hyperlinks)
I.A Department Name:	Music	
Program Mission Statement:	<p>The De Anza College Music Department strives to provide an excellent comprehensive music program to a diverse community of students and to do so in a way that is both congruent with fine baccalaureate programs (therefore supporting transfer to conservatories, colleges, and universities) and attractive to all students regardless of musical background or interest.</p> <p>With six full time and 12 part time faculty members, the department serves approximately 1,100 students each quarter with courses and events for those majoring in music as well as those who are undecided, taking music courses as electives or general education requirements, and life long learners.</p>	<p>You may create a new one or copy from your 2008-09 comprehensive program review.</p>

What is the primary mission of your program?	Transfer	Basic Skills, Transfer. Career/Technical, Learning Resources/Academic Services, personal enrichment, N/A
Choose a secondary mission of your program.	Personal Enrichment (Note: the department regards this to be a very much lower level aspect of our mission, though we are listing it here as it has some relevance.)	Basic Skills, Transfer. Career/Technical, Learning Resources/Academic Services, personal enrichment, N/A
Number of Certificates of Achievement Awarded		If applicable, enter the number of certificates of achievement awarded during the current academic year. Please refer to: http://research.fhda.edu/factbook/deanzadegrees/dadivisions.htm leave blank if not applicable to your program
Number Certif of Achievement-Advanced awarded:		If applicable, enter the number of certificates of achievement awarded during the current academic year. Please refer to http://research.fhda.edu/factbook/deanzadegrees/dadivisions.htm leave blank if not applicable to your program
Number AA and/or AS Degrees awarded:	4	If applicable, enter the number of certificates of achievement awarded during the current academic year. Please refer to http://research.fhda.edu/factbook/deanzadegrees/dadivisions.htm leave blank if not applicable to your program
Academic Services and LR: # Faculty Served		Only for programs that serves staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. 0 = no change; (X)= decreased; X = increased; blank= not applicable to your program
Academic Services and LR: # Student Served		Only for programs that serves staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. 0 = no change; (X)= decreased; X = increased; blank= not applicable to your program
Academic Services and LR: # Staff Served		Only for programs that serves staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. 0 = no change; (X)= decreased; X = increased; blank= not applicable to your program
# Faculty Employees	8.72 FTEF	For ALL programs (Total FTEF that has changed this year, if the computer does not accept a decimal then please round up or down to the nearest whole number). At this time only a numerical response will be accepted. (Program reviews 2008 - 2010 available at: http://research.fhda.edu/programreview/DAProgramReview/DeAnza_PR_Div_pdf/DeAnzaProgramReviewDiv.htm AND program review 2010-11

		<p>http://www.deanza.edu/ir/program-review.html)</p> <p>0 = no change; (X)= decreased; X = increased; blank= not applicable to your program</p>
# Student Employees	0	<p>For ALL programs. Total number that has changed this year. At this time only a numerical response will be accepted.</p> <p>0 = no change; (X)= decreased; X = increased; blank= not applicable to your program</p>
# Part-time Faculty Employees	(2.96)	<p>For ALL programs (Total PTFTEF that has changed this year, if the computer will not accept a decimal then please round up or down to the nearest whole number). At this time only a numerical response will be accepted. (Program reviews 2008 - 2010 available at: http://research.fhda.edu/programreview/DAProgramReview/DeAnza_PR_Div_pdf/DeAnzaProgramReviewDiv.htm AND program review 2010-11 http://www.deanza.edu/ir/program-review.html)</p> <p>0 = no change; (X)= decreased; X = increased; blank= not applicable to your program</p>
# Staff Employees	.37	<p>For ALL programs. At this time only a numerical response will be accepted. ONLY report the number of staff that directly serve your program only, Deans will make a report regarding staff who serve multiple programs.</p> <p>0 = no change; (X)= decreased; X = increased; blank= not applicable to your program</p>
II.A-Growth and Decline of targeted student populations	<p>The overall trend across the period was a small decrease in total number of “targeted” students, though percentage of targeted students has remained constant or slightly increased. The total number of under-represented (or “targeted”) group students in music classes decreased from 642 in 2008-09 and 646 in 2009-10 to 621 in 2010-11. At the same time, the total number of targeted and non-targeted students dropped from a recent high of 3,815 in 2009-10 to 3,495 in 2010-11.</p>	<p>Briefly, address student success data relative to your program Growth or decline in targeted populations (Latina/o, African Ancestry, Pacific Islander, Filipino) refer to the sites: (Program reviews 2008 - 2010 available at: http://research.fhda.edu/programreview/DAProgramReview/DeAnza_PR_Div_pdf/DeAnzaProgramReviewDiv.htm AND program review 2010-11 http://www.deanza.edu/ir/program-review.html)</p>

	<p>The percentage of “targeted” group students changed little during the period, being 18% in 2008-09, 17% in 2009-10, and 18% in 2010-11. The direction and magnitude of the percentage changes are similar to those of the college as a whole. The overall numbers and trends are similar to those in the Creative Arts Division. The trend of maintaining a nearly constant percentage of targeted students in music classes is counter to an overall decline in the percentage of target students at the college as a whole during the three year period.</p> <p>The decrease in total count of targeted and non-targeted students, coupled with roughly constant percentages of targeted and non-targeted students, and compared to declines in targeted student populations at the college lead to the conclusion that reductions in course sections in music have affected the number of targeted students served but to a lesser extent than at the institution overall.</p>	
<p>Trends in equity gap:</p>	<p>The data show that progress in closing the equity gap has reversed college-wide and declined in the department during the budget crisis of the past several years. However, the declines in the performance of targeted music students have been smaller than those measured across the college as a whole e.g. the department is doing better than the</p>	<p>Refer to http://www.deanza.edu/president/EducationalMasterPlan2010-2015Final.pdf, p.16. Briefly address why this has occurred.</p>

	<p>college overall when it comes to changes in the equity gap.</p> <p>During the 2008-09 year the “percent success” among targeted music students was 67% compared to 81% for non-targeted music students and 78% for students overall at the college, producing differences of 14% and 11% respectively.</p> <p>During the 2009-10 year the “percent success” among targeted music students was again 67% compared to 78% for non-targeted music students and 76% for students overall at the college, producing differences of 11% and 9% respectively.</p> <p>During the 2010-11 year the “percent success” among targeted music students was 65% compared to 78% for non-targeted music students and 75% for students overall at the college, producing differences of 13% and 10% respectively.</p> <p>In summary, over the three-year period, the gap between targeted and non-targeted groups of music students decreased from 14% to 13%, the gap between targeted students and the college average decreased from 11% to 10%, and the overall “success” percentage among targeted student groups decreased</p>	
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	<p>from 67% to 65%.</p> <p>Some significant points: First, the retention rate among targeted students had improved from 82% to 85% during the first two years of this three- year period, but declined to 81% during the 2010-11 year, similar to previous rates. Second, during a time when the average music class size increased significant (as indicated by a large increase in “productivity”), it is perhaps not surprising that there was a decline in the success percentage among the overall student population in music. Second, some of the percentage changes were the result of improvements among the non-targeted students. Third, the overall percentage of those who did not achieve “success” and are included in the “non-success” and “withdrawn” categories taken together has changed little. Fourth, as the success rates have declined and non-success/withdrawal rates have increased for the overall De Anza population during the three year period, targeted student performance in music has generally not declined in the same ways or to the same degree.</p>	
<p>Closing the student equity gap:</p>	<p>As described above, there had been steady and significant improvement in the form of a decrease in</p>	<p>What progress or achievement has the program made relative to the plans stated in your program’s 2008 -09 Comprehensive Program Review, Section III.B, towards decreasing the student</p>

	<p>the “gap” between “targeted” groups and both non-targeted groups and the total population of students, but this rate of improvement has slowed in the music department and reversed at the college overall in the most recent year. To generalize, while the size of the success “gap” had decreased overall by roughly 25% or perhaps slightly more, the improvements have not continue during the most recent year.</p> <p>An additional shift in the comparison values has also occurred. Among the targeted group students as a whole, the trend of improvement in the percentage who withdraw has stagnated, and the percentage of “retained” target group students, while not changing much, is at the level of two years ago.</p> <p>As mentioned elsewhere, these overall comparative improvements have been against a background of a slightly higher “non-success” rate among all students college-wide. We note that this is not unique to the music program, and that it has occurred during a time of increased economic stress and a significant increase in average class size in the music department. The “non-success” percentage among all students in music increased by 3 percentage points from 9% to 12%. The non-success percentage among</p>	<p>equity gap? See IPBT website for past program review documentation.</p> <p>If a rationale for your strategies was not stated in the 2008-2009 CPRU, then briefly explain now.</p>
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targeted student groups increased by 1 percentage points during the three year period, which is the same increase seen in among non-targeted music students. Given the budgetary and class size stresses it is not surprising that overall success rates have declined but the silver lining to this cloud might be that overall success rates of targeted music students compare more favorably now to the declining success rates for such students at the college overall.

Looking back at our earlier analysis of a higher withdrawal rate among black (at that time described as “African ancestry”) students, we noted that success rates among those students who were retained were quite high, and we concluded that non-success among the members of this cohort was largely a result of withdrawal from courses. We additionally noted that this pattern was different from that among other targeted sub-groups of students. With that in mind, we were aware of the need to focus on retention of African ancestry students. The department committed to learning more about African ancestry students who drop and the reasons that might be associated with the higher withdrawal rates. Music faculty have begun to work with Institutional Research and Staff Development to

	<p>quantify and address this concern.</p>	
<p>Overall growth/decline in # students:</p>	<p>The overall number of students enrolled in music department classes had generally increased slowly but steadily during the 2008-09 and 2009-10 period, with reported numbers of 3,585 and 3,815 respectively. However, the number of unduplicated students declined to 3,495 in 2010-11, a decrease of approximately 8% from the previous year's peak. This predictable decrease can largely be attributed to decreases in the number of sections that the department has been able to offer in a climate of budget reductions. The number of performing groups has been decreased as have the opportunities for music students to participate in small performance techniques classes. Course sections that have long been offered during every term are now offered only during some of them. Among the classes remaining in our schedule, from the spring 2011 through winter 2012 terms a very large number of sections filled, quite a few filled before the end of registration, faculty took more than the maximum seat count in many cases. After a surprisingly high reported WSCH level in 2009-10, the reported level in 2010-11 was similar to that of 2008-09, again reflecting scheduling and enrollment volatility during the ongoing budgetary challenges. Despite these challenges, participation in virtually all areas of the music program is high, with several critical classes</p>	<p>Briefly address the overall enrollment growth or decline of a comparison between all student populations and their success.</p>

	<p>regularly enrolling more students than would be regarded as typical.</p>	
<p>Changes imposed by internal/external regulations</p>	<p>As a result of the introduction of the Transfer Model Curriculum (TMC) initiative, perhaps the most significant factor driving immediate changes in our curriculum, the music department has made a number of important decisions about its course offerings and is close to finalizing others all to ensure a viable transfer path for the many music students who progress from the De Anza program to music major programs at four-year colleges. In the past, the majority of such students chose to bypass the Associate degree, but the new situation will essentially require students to earn the TMC music AA degree. We are very close to defining the course package that will support our TMC degree. One challenge that is facing all community college music programs in the state is how to address the TMC requirement for a lower division experience comparable to the “lessons” that are part of the curriculum at four-year institutions. Working with existing models at other community colleges, we are close to a recommendation.</p> <p>A new general education course focusing on the music of South/Latin America has been approved</p>	<p>Address program changes implemented as a response to changes in College/District policy, state laws, division/department/program level requirements or external agencies regulations? How did the change(s) affect your program? (e.g. any curriculum, program reorganization, staffing etc.)</p>

	<p>and will soon be included in our curriculum.</p> <p>Unit and lecture/lab designations were updated for a number of classes, largely for reasons of consistency among similar types of courses. At the recommendation of the curriculum committee, the music department is considering additional changes to the use of lab and lecture/lab designations, for example in electronic music classes.</p> <p>SLO work continues, with department courses moving forward at different points in the process. Some courses have completed all phases of the SLO process and will be entering the proficiency stage and many others are close to this point.</p>	
<p>Progress in "Main Areas of Improvement"</p>	<p>Progress toward closing the achievement gap mentioned in the previous review is described in detail earlier in this document. To summarize briefly, the department has made steady and significant progress over the course of the past few years, but the progress seems to have declined during that past year of budget crisis and course reductions. A bright (or perhaps less negative?) note is that while performance in this area at the college overall has apparently declined, the music program has</p>	<p>Based on the 2008-09 Comprehensive Program Review, Section I.C. "Main Areas for Improvement", briefly address your program's progress in moving towards assessment or planning or current implementation of effective solutions.</p>

	<p>maintained roughly the same levels.</p> <p>In the 2008 program review document we continued to stress the need to replace our lost full-time classified support position. Data collected for the previous report demonstrated that typical California community college music programs that might be regarded as comparable to that at De Anza typically have one or more full-time staff support positions. This need is still unaddressed, and our students continue to face challenges due to insufficient availability of accompanists for classes, lack of management of the music libraries, insufficient resources for instrument repair and piano tuning, no one to manage and supervise open labs, and issues with the management of practice room access. The need for staff support has only increased with the addition of the new Visual and Performing Arts Center facility, where some uses have been negatively affected by staffing difficulties. Although we have a fractional staff position in the form of a part-time staff accompanist, this has proven insufficient for normal department accompanist needs. We emphasize that it is typical for community college music programs comparable to that at De Anza to have one or more full-time staff support personnel,</p>	
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	<p>that our previous staff support position was lost when a retiree was not replaced, and that other similar and smaller departments in the division have one or more staff support positions</p> <p>In our prior report we noted the critical importance of extensive drill and practice outside of class time among students studying music, and the need for use of specialized facilities such as practice rooms, rehearsal space, and access to computers with a range of music software. At the current time, some of the physical resources are available including rehearsal spaces, piano labs, and a music classroom lab equipped with computers and software used by students in a wide range of music classes. The continuing need for a full time staff person and the decrease in availability of a division staff person who previously kept labs open for a few hours each week has increased the challenges in this area. Faculty have improvised to some extent by voluntarily keeping labs open outside of regular class time, and by allowing students from other classes access to the facilities during classes they teach.</p> <p>As a result of outreach, performances, and other recruitment efforts, the number of student participants and level of performance quality of the</p>	
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	<p>large vocal ensembles have both increased substantially. This is one of the most exciting and promising developments in the department during recent academic years.</p> <p>There have been reduced opportunities for solo performances by the department's pianists over the last two years due to a reduction in the offering of the most advanced of the piano classes. Nevertheless, the quality of performances of those who play seems to be maintaining at previous levels. In addition, former De Anza piano students regularly return to the college in excellent and inspiring performances.</p> <p>The department's large ensembles continue to perform at very high levels with well-attended concerts and enthusiastic audiences, despite the problems noted above.</p> <p>In the previous review we addressed the need for individual instruction for lower division music students with a performance concentration. This is the norm at four-year institutions in lower and upper division programs and will soon be required for the TMC transfer degree in music. Many comparable community colleges have programs in place to address this. However, program and scheduling</p>	
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	<p>decisions related to increasing productivity have significantly reduced our courses that attempt to provide something close to individual instruction. This is now a critical issue in the context of the TMC transfer degree, and the department is considering several strategies that seem to work at other community colleges.</p> <p>In the previous review we noted the importance of effective outreach and recruiting efforts. Outreach to prospective students has included music department performances and similar events at high schools attended by prospective De Anza Music students, along with joint performances with these high school groups at De Anza. Major performance ensembles participate in outside concerts and music festivals, and faculty members have participated as festival judges. We have supplied campus outreach coordinators with compact disks and video resources to use and to distribute to prospective students. Music department faculty regularly participate in annual on-campus orientation events such as the New Student and Parents Open House, and we follow up on student contacts made at these events.</p> <p>The previous review also noted the desirability of expanding the electronic music classes to include</p>	
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	<p>audio recording as well as integration with multimedia and Film/video, important aspects of training for music students generally. The electronic music classes likely serve the greatest number of students enrolling in non-GE music classes in the department. Although electronic music course enrollment has continued to be strong among a diverse range of students, we have had to reduce sections as part of schedule reductions. While we continue to hear requests from students for additional courses in this area, expansion plans will continue to be on hold until the budget situation improves. The delays in attending to electronic music lab five-year hardware and software upgrades are challenging the students in these classes and others, including comprehensive musicianship, who rely on the lab facilities. During the spring 2012 term approximately 20% of electronic music students chose to bring their own laptops with current versions of class software rather than using the outdated versions installed on our computers.</p> <p>The previous review mentioned new courses related to piano accompaniment and film-scoring. These are still on our planning list along with a longer-term interest in providing training in the musical theater</p>	
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	<p>area. However, additional work on these initiatives must wait until a more favorable budget climate allows us to focus on expanding opportunities for our students rather than primarily on sustaining what we currently have in a workable form.</p> <p>In the context of assessment, the department has established course student learning outcomes (SLOs) and departmental program level outcomes (PLOs). SLOs have been finalized for all currently offered courses, commitments to assess have been created for virtually all courses, assessment and reflection has occurred for a number of courses, and some are at the stage of implementing SLO-driven changes. Program level assessments have been written from two contexts – that of students focused on earning the A.A. degree in music and/or transferring to music major programs at four-year institutions, and that of students taking music classes in other non-music major contexts related to the college mission, including general education requirements and other educational goals in music. In addition to writing the assessment criteria, the department has identified a list of courses upon which program level assessment may be based and has mapped out a plan for sequentially assessing those courses as part of the</p>	
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	department program level outcomes assessment.	
CTE Programs: Impact of External Trends:		Career Technical Education (CTE) programs, provide regional, state, and labor market data, employment statistics, please see "CTE Program Review Addenda" at: www.deanza.edu/gov/IPBT/resources.html Identify any significant trends that may affect your program relative to: 1) Curriculum Content; 2) Future plans for your program e.g. enrollment management plans.
CTE Programs: Advisory Board Input:		Career Technical Education (CTE), provide recommendations from this year's Advisory Board (or other groups outside of your program, etc.) Briefly, address any significant recommendations from the group. Describe your program's progress in moving towards assessment or planning or current implementation of effective solutions.
IV. A Budget Trends	The recent budget reductions have come at the expense of course offerings since other aspects of the Music department budget are either so minimal or necessary to function at any level. Funds have been redistributed but amounts are essentially the same. See Division Dean Summary for specific numbers.	Assess the impact of external or internal funding trends upon the program and/or its ability to serve its students. If you don't work with Budget, please ask your Division Dean to give you the information.
Enrollment Trends	The course section reductions referenced above have led to a reduction of the number of students served, the number of choices within course types, and in the variety of courses offered. The enrollment trend from 2007-2008 to 2010-2011 has been a reduction of 3%. At the same time the reduction in the number of course sections has been approximately 10%.	Assess the impact of external or internal funding changes upon the program's enrollment and/or its ability to serve its students. If you don't work with Enrollment Trends, please ask your Division Dean to give you the information.

	<p>Analysis of enrollment trends is complicated by a variety of factors. One factor is frequent changes in the approach to enrollment management from year to year or even quarter to quarter as the college has attempted to strategically respond budgetary issues related to overall funding reductions and the desire to not lose overall enrollment. Another is the anomalous data for the 2009-10 academic year when the number of sections is reported to have declined by more than 10% at the same time that enrollment/grades reached a significantly higher level than during any other year and total FTEF dropped more than 10% from the previous year. We are at a loss to explain these very surprising data for that year, and we wonder if something significant is not included in the data or reflected in the results. In addition, the inability of music department faculty to obtain detailed records of course enrollment for the period e.g. numbers per course hampers our ability to use data to report on trends and extrapolate conclusions and recommendations.</p> <p>That said, we do know some things, both from the provided data and from observations of course enrollments and similar factors. With the exception of the anomalous 2009-10 year, overall enrollment</p>	
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	<p>(“enrollment/grades”) has not varied significantly. The value in the most recent year is somewhat lower than that in the two previous non-anomalous years and a bit higher than during the 2007-09 year. Apart from the anomalous year, WSCH has been relatively stable with values of 477 (2007-08), 471 (2008-09), and 464 (2010-11), a maximum variation of little more than 1% up or 1% down between the extremes.</p> <p>Total FTEF has declined overall from a high of 10.02 in the 2008-09 year to only 8.72 in the 2010-11 year, a significant decline of close to 13%. Current plans have the departmental FTEF dropping significantly again during the next year, to the point that the total loss is likely to approach or exceed 20%.</p> <p>The trend in number of sections offered has been downward, not surprisingly given the decline in FTEF, though this trend is also affected in complicated ways by the frequent changes in the plan for responding to enrollment management and the consequent swings between offering more sections to “keep the numbers up” and reducing them to control budgets. During the two years prior to the anomalous 2009-10 year (which oddly shows the smallest number of sections) the average number of sections was about 331. During the most recent year it was</p>	
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	<p>218.</p> <p>WSCH rose from 13.975 in 2007-08 to 14, 713 in 2008-09, when FTEF reached its highest level of 10.2 and number of sections reached a high of 233. During the anomalous 2009-10 year WSCH rose to a higher value as the number of sections dropped precipitously but sufficient specific data has not been provided for us to make sense of this pattern. (Frankly, we are suspicious of the data for this year, and even if the data are accurate this forms a significant outlier compared to preceding and successive years.) Although productivity for the 2010-11 year was little different from 2007-08 and 2008-09, WSCH dropped significantly that year to 12,592 according to the current data. However this drop of approximately 12% from the average of the previous three years is to be expected given significant declines in total department FTEF, along with other factors.</p> <p>Additional factors have probably had a role in the observed patterns. At times it has seemed that there was a policy of cancelling some sections as early as possible, resulting in the cancellation of course sections that would almost certainly have achieved sufficient enrollment prior to the start of the term.</p>	
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	<p>Adjustments to course unit value and hours have been made, reducing the loading for a number of classes. There has been a drastic reduction in the offerings of Music 25-series classes. These courses, which are part of the degree pattern, and which provide experiences closely equivalent to portions of the typical lower division music major requirements have not been offered at all during some terms.</p> <p>In a number of core areas of the program, we have observed that course sections during the spring 2011-winter 2012 period have been filling faster and at higher rates. During several recent terms, for example, all sections of the large Music 1-series courses have filled well before the start of the term. The comprehensive musicianship classes, particularly the Music 3A sections, are accommodating numbers significantly above the expected enrollment. Large performing ensembles are achieving very respectable enrollment. Electronic music classes typically fill with waiting lists of students for whom there is not enough room, even though additional students are bringing their own laptops to use in place of lab computers.</p>	
<p>V. A -Faculty Position Needed</p>		<p>A drop down menu will allow you to choose: Replace due to Vacancy, Growth, No Faculty Needed</p>

<p>Staff Position Needed</p>	<p>1. Music Department Support Staff Position</p>	<p>A drop down menu will allow you to choose: Replace due to Vacancy, Growth, No Faculty Needed Only make request for staff if relevant to your department only. Division staff request should be in the Dean's summary.</p>
<p>Justification for Faculty/Staff Positions:</p>	<p>1. Community college music departments comparable to that at De Anza typically have one or more full-time staff assistants, as do other departments in the Creative Arts Division. The De Anza music staff position was not replaced following a retirement several years ago and we currently have only a 1/3 load hourly staff employee piano accompanist. Staff support is necessary to provide accompanists for classes, management of the music libraries, instrument repair and piano tuning, management and supervision of open labs, management of practice room access, support for use of the Visual and Performing Arts Center. Additional critical details and background concerning this issue are provided elsewhere in this program review update.</p> <p>During the time that the department has been without its staff position, the number of students taking music classes has increased overall and "productivity" (a function of WSCH and FTEF) has increased by a large margin. These two factors alone have increased the critical need for replacing the lost staff position in music.</p> <p>Students in a variety of music department classes</p>	<p>Provide information such as: institutional, SLO, PLO data that supports the need for this replacement, what would be impact of not replacing this position, services lost if not replaced, include all assessment data that supports a need for growth, etc.</p>

	<p>(including but limited to Music Fundamentals, Comprehensive Musicianship, Electronic Music, and various performance courses) are regularly assigned coursework that must be completed using department lab facilities. We expect that certain lab-based outcomes will improve with the availability of critical monitored lab time in such courses. We can also provide an assessment of the state of our music libraries and the availability of music to students in courses that require it. Appropriate availability of accompanist in classes in which this is currently limited or missing will contribute directly to meeting learning outcomes in those classes.</p>	
<p>Equipment Request</p>	<ol style="list-style-type: none"> 1. A91 Technology “Refresh” per district 5-year update policy. (\$80-100) 2. Update Multimedia systems in A11, A34, and A91. (\$30,000) 3. Jazz Practice Facility (\$5000) 	<p>A drop down menu will allow you to choose: Under \$1,000 or Over \$1,000 or no equipment requested. At this time, the majority of your equipment requests have been submitted through Measure C processes. But, if you have items that cannot be covered through Measure C, please input your requests here.</p>
<p>Equipment Title and Description, Quantity</p>	<ol style="list-style-type: none"> 1. A91Music classroom/lab technology refresh. <p>The lab is equipped with 31 music workstations including a teacher workstation with ancillary equipment such as music keyboards and software packages used by comprehensive musicianship, electronic music, music fundamentals, and audio production for film/tv (Film/TV department) classes and others. Additionally the room is equipped with projection and audio equipment used by these classes. Detailed lists of equipment and software due</p>	<p>Description should identify if the item(s) are new or replacement(s), furniture/fixtures, instructional equipment, technology related, expected life of item, recommended warranties etc. Did this request emanate from a SLOAC or PLOAC process? Does this item require new or renovated infrastructure (eg wireless access, hardwire access, electric, water or heat sources . . .)</p>

	<p>for updating have been provided to the division office during the past two years.</p> <p>2. A11 and A91 Multimedia systems (audio, visual, computer, video, overhead projection, multi-screen projection, laptop connections, etc.)</p> <p>3. Jazz Practice Facility (in a current location, but incorporating “band in a box” software and other computer and audio playback equipment.)</p>	
<p>Equipment Justification</p>	<p>1. The A91 music classroom/lab is used by a variety of music and other classes in which students require access to computer labs facilities including the core two-year Comprehensive Musicianship sequence, Electronic Music, Music Fundamentals, and courses in other departments that have included Film/TV, Photography, and on occasions classes from other divisions. The lab equipment will have been in use for six years as of the end of the current academic year, and as per district policy is due for a technology refresh in order to maintain currency and reliability.</p> <p>The Comprehensive Musicianship two-year course sequence is the core of the lower division music transfer pattern and the A.A. Music degree. Electronic music classes provide critical experiences with current music software used by a wide range of students including music majors and others, and the courses are taken by the largest number of music department students taking classes other than the</p>	<p>Who will use this equipment? What would the impact be on the program with or without the equipment? What is the life expectancy of the current equipment? How does the request promote the college mission or strategic goals? Etc.</p>

	<p>general education transfer survey courses.</p> <p>At this time the software is out of date to such an extent that during the spring 2012 term approximately 20% of electronic music students have resorted to bringing their own laptops with the current version of the software installed since the software on the lab computers is outdated and no longer compatible. Music keyboards break down regularly and at least 10% of the keyboards no longer work reliably. The courses taught in this lab regularly fill to and beyond capacity every quarter, often with long waiting lists, are among the most popular courses in the division, and some of them function as entry points for students who then enroll in additional music department classes.</p> <p>The facility is linked directly to meeting course SLOs in various areas and is linked directly to successful achievement of Program Level Outcomes in music in several areas including those related to completion of transfer requirements and so forth and related to the application of technologies to musical skills.</p> <p>2. These systems are due for a 5-year replacement as per district policy and/or need to be upgraded to support multiple projection sources and high quality audio for music classes. These rooms are used primarily for large enrollment classes and/or core music courses. Final SLO assessments for many</p>	
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	<p>classes using these rooms is scheduled.</p> <p>3. This facility will be geared towards providing students enrolled in classes in jazz performance techniques with a lab in which to use compact disk and computer based practice software. The facility will incorporate audio playback equipment, computer, and "Band In a Box" software. These courses are major ensemble and applied music courses that are central to the A.A. in Music and the upcoming TMC Music AA transfer degree pattern. Several Program Level Outcomes (PLOs) are connected to these course, primarily related to the areas of music performance. SLO assessment will be used to gauge student outcomes related to the use of this facility.</p>	
<p>Facility Request</p>		<p>Name type of facility or infrastructure items needed. Renovation vs new. Identify associated structures needed to support the facility e.g. furniture, heat lamps, lighting, unique items above and beyond what is normally included in a similar facility</p>
<p>Facility Justification</p>		<p>Who will use this facility? What would the impact be on the program with or without the facility? What is the life expectancy of the current facility? How does the request promote the college mission or strategic goals? Etc.</p>
<p>B Budget Augmentation</p>	<p>Given the current budget climate and despite the fact that B budgets for Music have long been woefully inadequate for even the most basic needs expected in a college-level music program, we will forego listing them at this time not because they do not exist, but because there is currently no realistic chance that the</p>	<p>How much? Who/what could be supported if this additional funding was awarded? What would the impact be on the program with or without the funds? How does the request promote the college mission or strategic goals?</p> <p>If you do not deal with the B budget directly, you can use the comment: "please refer to the Dean's summary".</p>

<p>Staff Development Needs</p>	<p>college will able to augment them in the short term. The department faculty will look to the Staff Development Office for assistance with some activities related to student success as measure by the criteria of “success” and retention, particularly as related to the performance of “targeted” students. Support may be required relative to certain activities related to developing the Music Transfer Model Curriculum AA course sequence, particularly as applied to music lessons or equivalent.</p>	<p>What assessment led to this request? What would the impact be on the program with or without the funds? How does the request promote the college mission or strategic goals?</p>
<p>SLOAC and PLOAC summary</p>	<p>Student Learning Outcomes have been written for 48 of the 49 classes currently in the catalog. The one remaining class has not been offered in the past year and there are no plans to schedule this class. Of the 48 classes with SLOs, 36 have been offered since we began the SLOAC process. Of those, 34 have assessment planning completed, and 31 have completed one SLOAC. This puts the Music department well ahead of target percentages of 60% of SLOAC completion by June, and on track to complete 90% of Assessment cycles for those classes which have been taught since we began work on SLOACs.</p> <p>The SLOAC activities inspired discussion among faculty of both pedagogy and non-teaching issues. We concluded that based on these activities that we will extend the dialog to adjunct faculty as well, and</p>	<p>What did you learn from your SLOAC and PLOAC activities this year?</p>

	that we will schedule some meetings among sub-groups of department faculty who teach the same or similar classes.	
Future plans	The Music department has planned an October meeting specifically to share teaching ideas, "best practices," etc. Additionally we have committed to make an assessment at the program level-the success/non-success of students, both targeted and non-targeted, to develop strategies for increasing retention and success.	How do you plan to reassess the outcomes of receiving each of the additional resources requested above?
Submitted by:		APRU writer's name, email address, phone ext.