



Music

Program Review - Comprehensive Review

2023 - 2024

Program Context

1. Mission

Share how your program contributes to the College or fits into the College's Mission. For example, what other academic programs and student/academic services does your program engage with? Examples of student/academic services include the Learning Center, Library, STEM Center, SparkPoint, Dream Center, etc. Another example, how does your program fit into any of the College's plans (such as Equity, Technology, Strategic Enrollment, etc.)? If your program has a mission statement, you may include it here.

[no change] It is the mission of Cañada College Music Department to provide students with many opportunities to engage in creative expression and critical thinking about music and its place in diverse cultures. The Cañada College Music Department ensures student success by offering a diverse range of high-quality music learning, performing and listening experiences. This vision is profoundly in alignment with the College Learning outcomes. Music history, theory and performance demand critical and creative thinking. Music has its own communicative codes, and these are augmented through language-based scholarly skills. Music must be understood as a powerful to examine the society that produces it. Music theory is a centuries-old yet constantly evolving application of rational and practical inquiry.

Rather than focusing on majors in the program, the Cañada College music program focuses on providing GE transfer courses and on music instruction on piano and guitar.

[updated] Equity and diversity are certainly part of the music curriculum. Four of the nine transferrable courses feature content centered on diverse cultures and ethnicities in the US and around the world. Other courses also integrate diverse content. For example, about 40% of the music examples in Music Fundamentals, instead of using only European classical music examples, are from Black and Latinx cultures.

2. Articulation

Are there changes in curriculum or degree requirements at high schools or 4-year institutions that may impact your program? If so, describe the changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes."

no known changes

3. Community & Labor Needs

Are there changes in community needs, employment needs, technology, licensing, or accreditation that may affect your program? If so, describe these changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes". CTE programs: identify the dates of your most recent advisory group meeting and describe your advisory group's recommendations for your program.

no known changes

Looking Back

4. Curricular changes

List any significant changes that have occurred over the prior years in your program's curricular offerings, scheduling, or mode of delivery. For decisions made by your department, explain the rationale for these changes. If applicable, how have state policy changes affected your curricular offerings?

DE addenda were added to all courses.

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A new course, MUS. 275 History of Jazz, was added but has not yet been successfully offered. Diversity and equity efforts have not not changed student enrollment behavior.

MUS. 271 Opera and Musical Theater History *Banked* in 2023. No plans to offer in near future. This course could still be an attractive enrichment offering.

MUS. 401-404, Voice I-IV *Banked* No plans to offer in near future. COVID concerns definitely pushed this to the back shelf. Informal student surveys have, at times, indicated an interest in voice instruction, but student interest has not been consistent.

MUS. 290 Introduction to Music and Computers *Banked* 12/08/2017. Duplicates similar CSM & Skyline courses.

MUS. 230 Beethoven *Banked* 12/08/2017

MUS. 115 Art, Music and Ideas *Banked* 04/27/2018

Cañada Course Deletion, replaced by MUS. 215 Music, Culture and History *Active* 05/12/2023

5A. Progress Report - IPC Feedback

Provide your responses to all recommendations received in your last program review cycle.

Identified data gaps have been closed in this current program review.

(Previous IPC comments held that there was no program mission statement in the previous review, but it was there.)

5B. Progress Report - Prior Program Goals

Provide a summary of the progress you have made on the program goals identified in your last program review.

The 2016 Program Review had high hopes for an Arts Task Force on campus that would formulate some goals for the music program. That effort did not produce actionable goals. The initiative was in effect replaced by Guided Pathways and the Art, Performance and Design Interest Area. A goal of the ADP IA is to encourage interdisciplinary community among students and faculty.

6A. Impact of Resource Applications

Describe the impact to date of previously requested new resources (assignment, equipment, facilities, research, funding) including both resource requests that were approved and not approved. What impact have these resources had on your program and measures of student success? What have you been unable to accomplish due to resource requests that were not approved?

Support has been excellent. Pre-COVID, enrollment in f2f MUS 100 classes suggested that the number of piano benches would need to be increased, so more were ordered. Some of them have been put to use, but some remain in boxes. Also, instructor repairs to failing benches were more successful than anticipated. No net impact -- yet.

6B. Impact of Staffing Changes

Describe the impact on your program of any changes within the last program review cycle in staffing levels (for example, the addition, loss or reassignment of faculty/staff). If no changes have occurred please write "not applicable."

No impact. Transitions from previous PT instructors (guitar, piano) have been smooth and have not affected enrollment; program continuity was maintained.

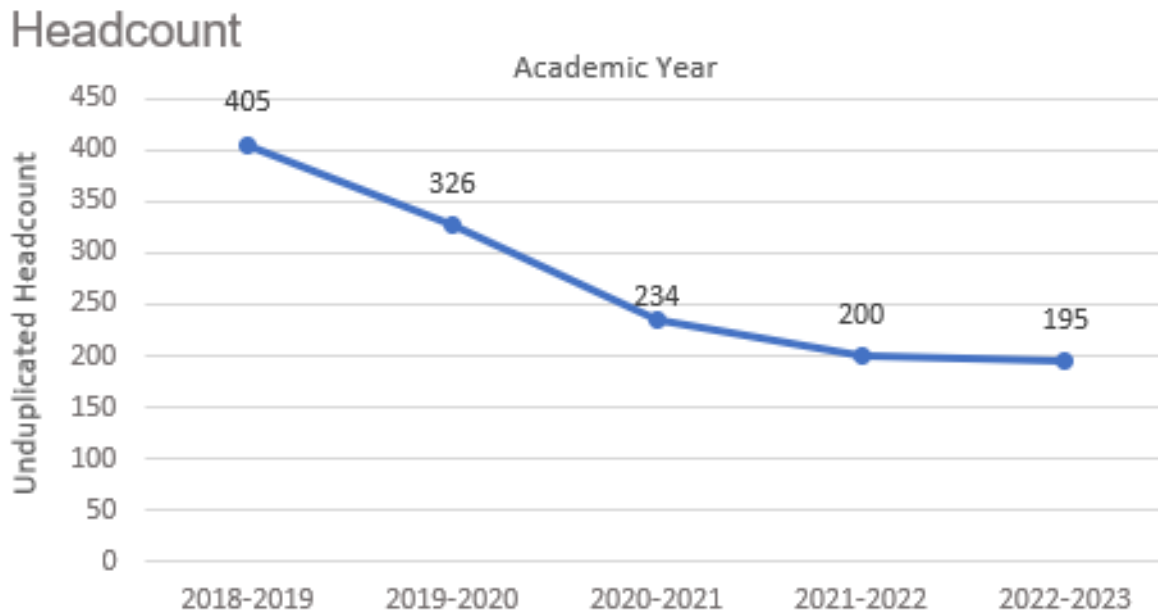
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Current State of the Program

7A. Enrollment Trends

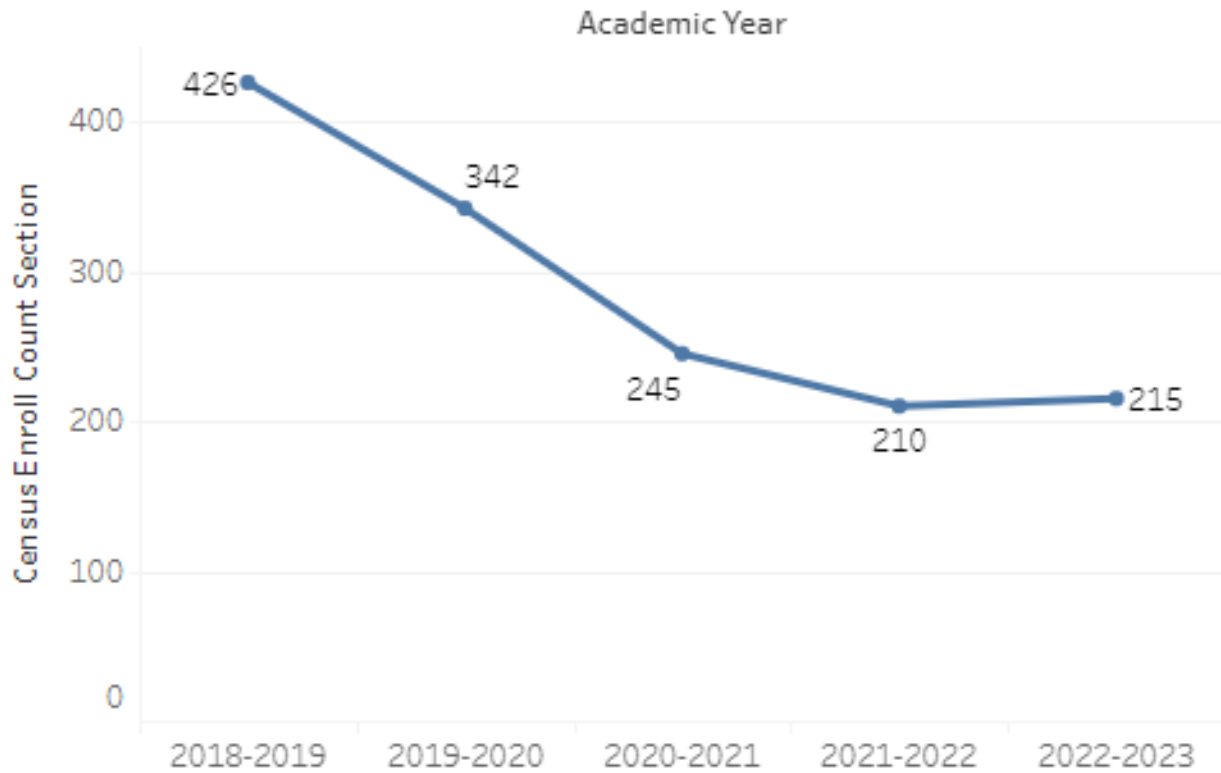
Use the data provided by PRIE to examine your enrollments by department or courses. Describe trends in headcount, FTES, and load. If applicable, describe any other enrollment data that is relevant to your program.

The enrollment picture since 2000 has never been strong for the music program, with the exception of a few peak years now and then, usually due to CWA. From this already weak performance, "COVID" is the one-word explanation for these charts.

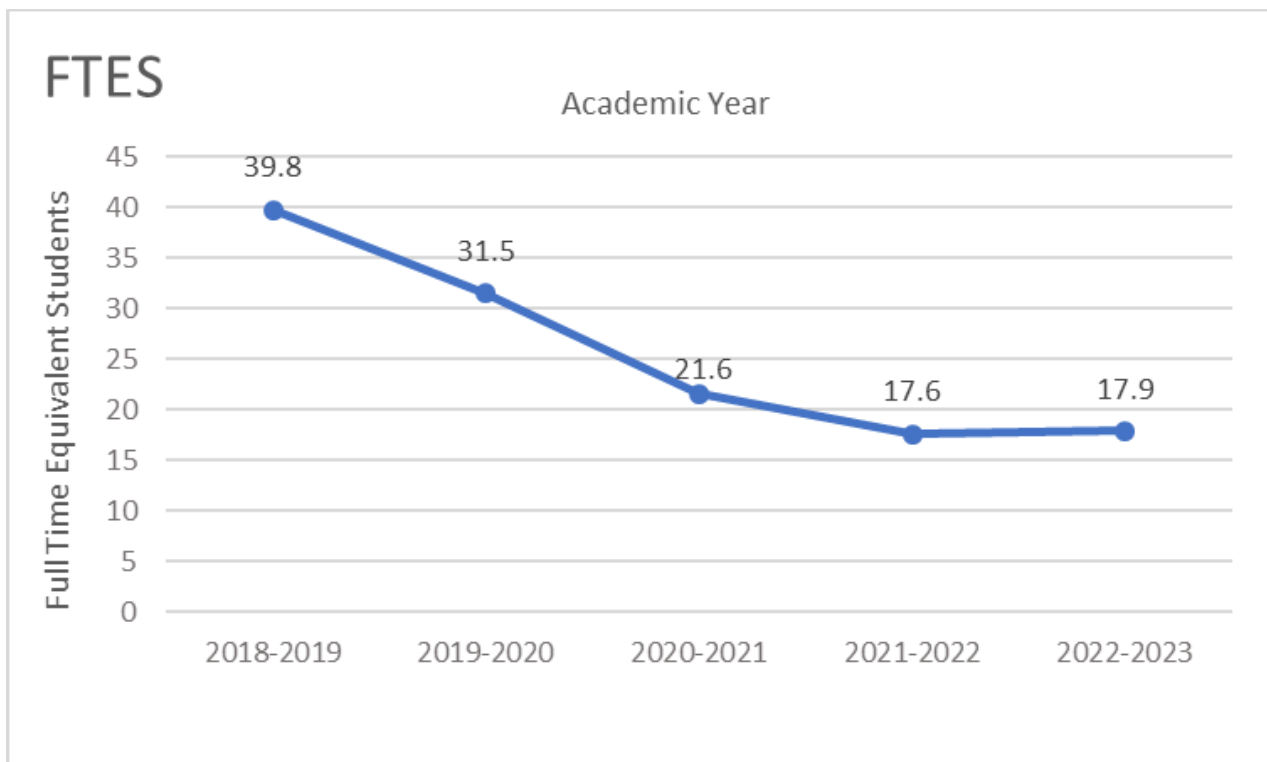


Headcount in Music was down 51.9% in 2022-2023 (195 students) compared to 2018-2019 (405 students). Headcount declined steadily for four academic years then started to flatten out in the most recent academic year.

Enrollments



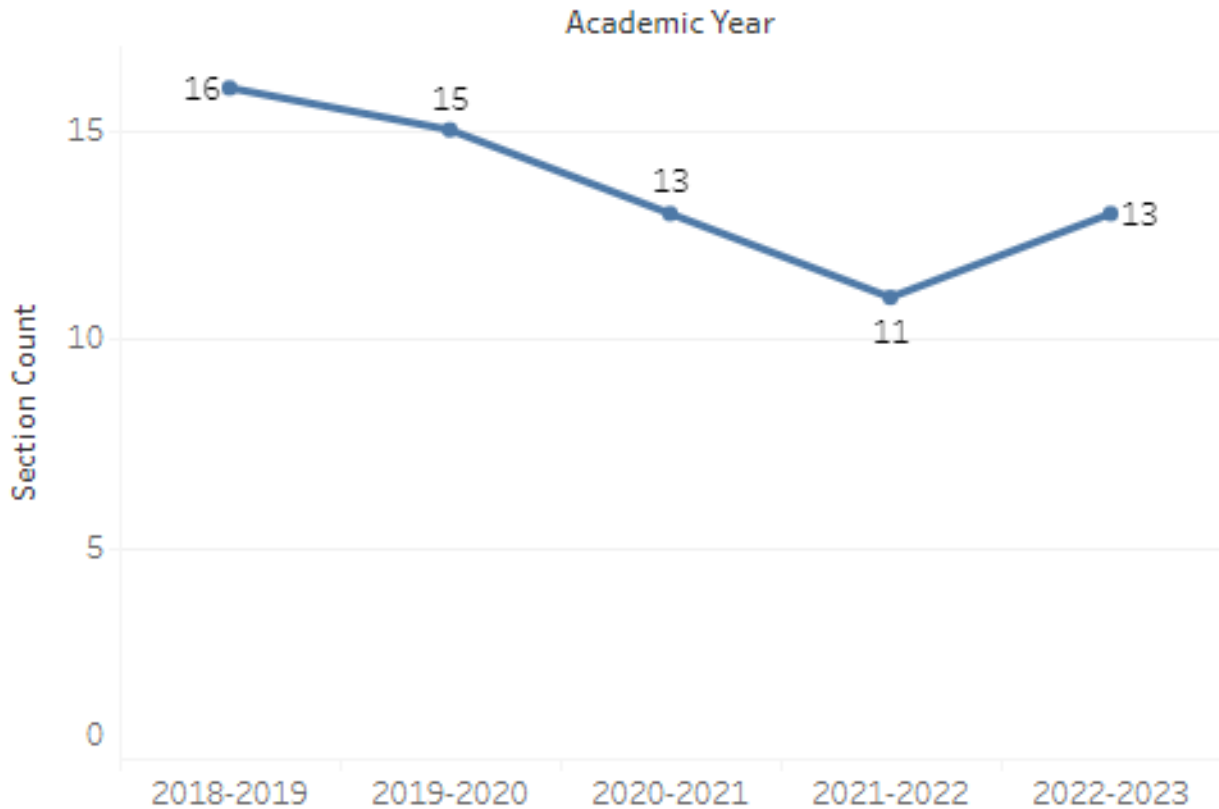
Enrollment in Music was down 49.5% in 2022-2023 compared to five years ago in 2018-2019. Music enrollment started with a high of 426 in 2018-2019 and ended with 215 enrollments in 2022-2023.



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Full-time equivalent students (FTES) in Music was down 55% in the most recent academic year (2022-2023) compared to five years ago (2018-2019), a decrease of 21.9 FTES.

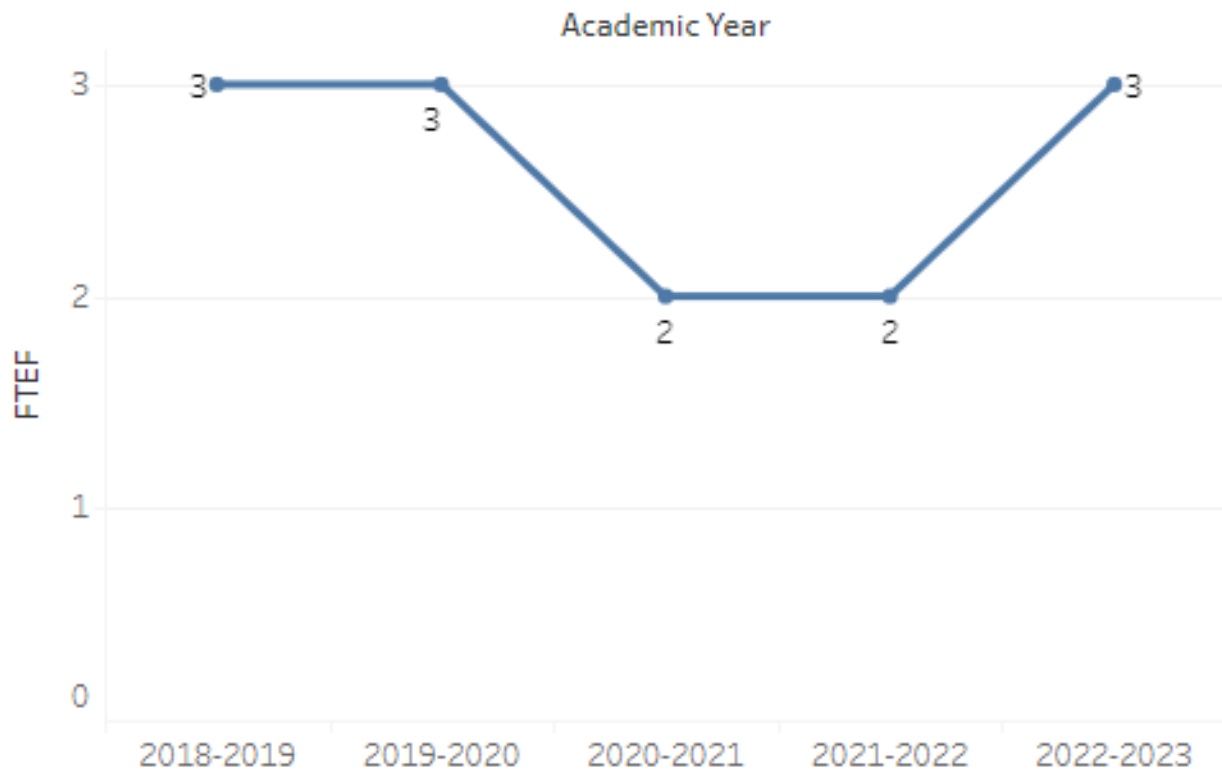
Section Count



The number of sections offered in Music decreased yearly four academic years, followed by a slight increase in the most recent academic year. The section count went from a high of 16 sections in 2018-2019 to a low of 11 sections in 2021-2022, then up to 13 sections in 2022-2023.

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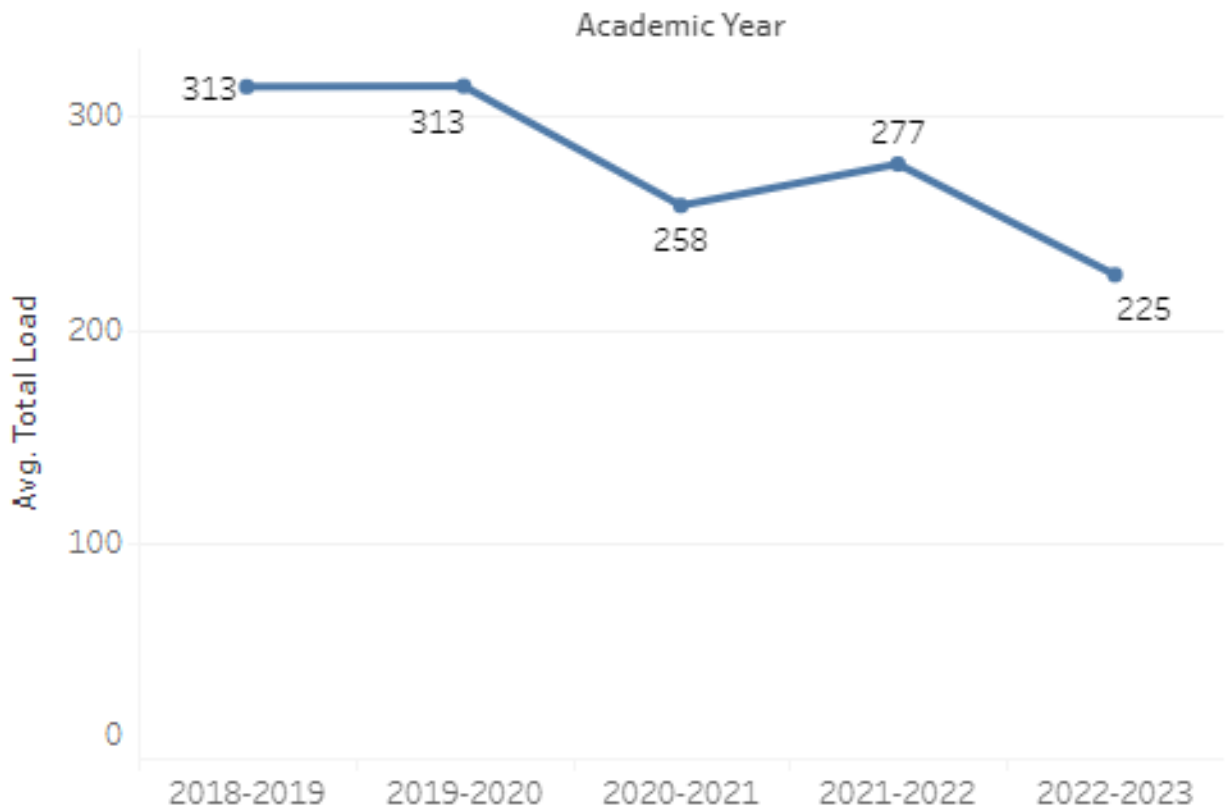
FTEF



The number of full-time equivalent faculty (FTEF) in Music went from 3 in 2018-2019 and 2019-2020 down to 2 for two academic years, before returning to 3 FTEF in 2022-2023.

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LOAD



Load in Music fluctuated over the last five academic years with a high of 313 for two academic years (2018-2019 and 2019-2020) and a low of 225 in the most recent academic year (2022-2023).

7B. Significant Changes in Your Program

Have there been any significant changes in enrollment trends or course offerings? For example, has there been a significant increase or drop in FTES or Load? If applicable, consider trends in class cancellation rates and how it might have affected your course offerings. If needed, consider how the pattern of course offerings (times/days/duration/delivery mode/number of sections) affected your enrollment?

The most concerning trend is the reduction in the variety of courses offered. If the trend continues, we will offer only MUS 100 (Fundamentals) and MUS 202 (Appreciation). Keeping in mind our mission to serve the GE requirements of transferring students, this menu is far too small and will not serve student interests. Fortunately, the current semester's successful revival of MUS 250 (World Music) bodes well for bringing back Music of The Americas (MUS 240), and Histories of Popular Music and Rock (MUS 210). The film music course (MUS 260) should also support interest across the ADP IA.

Enrollment plunged during COVID. Beyond just the number of students being affected, the diversity of our course offerings has gone down. MUS 100, MUS 202, piano and guitar are the only courses consistently offered and run during a semester. MUS 240, Music of The Americas, was tied to the CWA program and was affected by CWA's dropping enrollment. Courses designed for broad appeal, such as MUS 210, Histories of Popular Music and Rock, and MUS 260 Music in Film and Television, have been cancelled due to low enrollment. The number of courses offered has fallen below the number of courses needed for the Music A.S. degree.

7C. Planning for Your Program

What changes could be implemented, including changes to course scheduling (times/days/duration/delivery mode/number of sections), curriculum, marketing, and articulation of pathways that might improve these

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trends? If applicable, include plans for faculty recruitment and faculty training. NOTE: If other sources of data are used, please upload these documents or provide URLs.

We will continue experimenting with formats and schedule. For example, MUS 250 World Music has not been successfully offered for years, but offering it as a late start course in Fall 2023 has been successful.

The opening of the Culture Center provides a place to advertise MUS 240 and MUS 250 with displays, posters and events.

The ADP Interest Area offers a Canvas page, communication opportunities and events to promote all music courses.

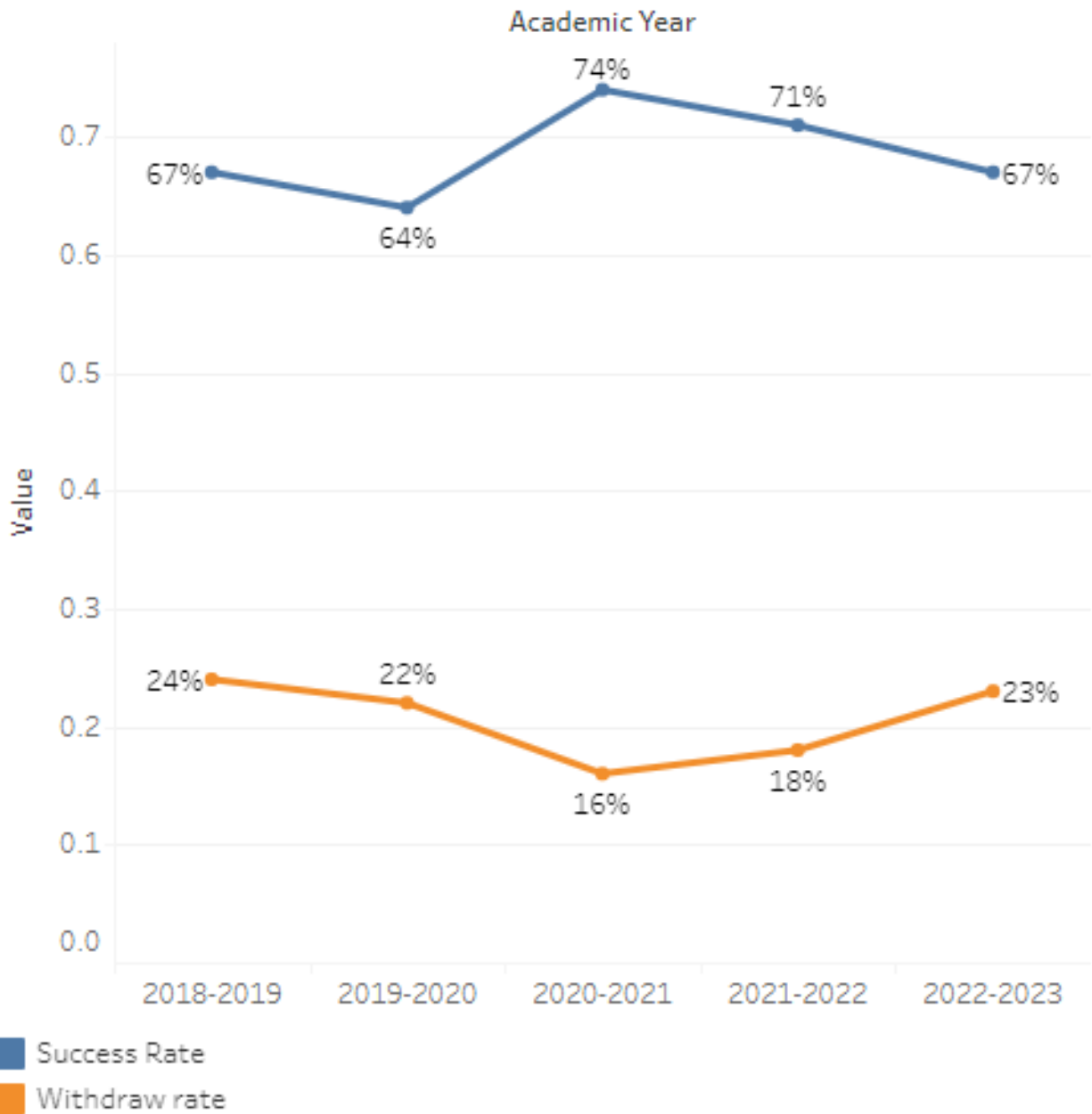
Revising the degree to make it a transferrable degree would also be something to investigate. Since more district students are taking courses at all three campuses, could a degree require a course offered elsewhere in the district? A curriculum question to be explored.

8A. Access & Completion

Describe the student completion and success rate in your courses and/or program using the data provided by PRIE. Look at your course offerings, in the last program review cycle was it possible for a student to complete your certificates or degrees while only completing courses at Cañada College? How can the college help you improve student completion and success? What changes could be made?

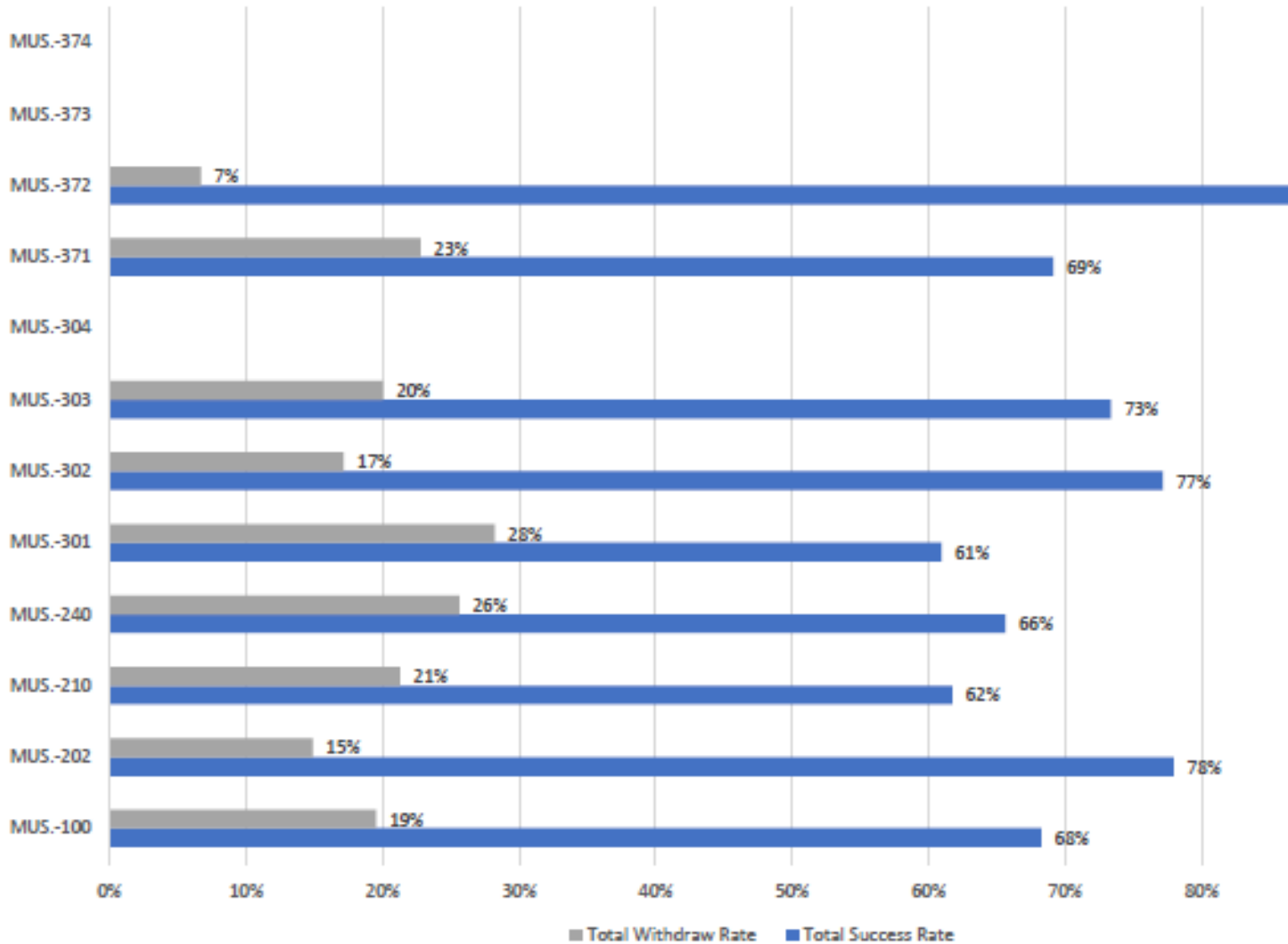
The success rate varies a bit more for the music program than for the college overall. The COVID period of synchronous online instruction actually went well in music.

Success and Withdraw Rate



The overall success rate in Music ranged from a high of 74% in 2020-2021 to a low of 64% in 2019-2020. The success rate in Music for the most recent academic year was 67%. Withdraw rates in Music started at 24% in 2018-2019 then dropped over the next two years to a low of 16% before increasing to 23% in the most recent academic year (2022-2023).

Course Success and Withdraw Rates 2018-2019 to 2022-2023



Course success rates in Music ranged from a minimum of 61% in MUS 301 to a maximum of 87% in MUS 372. Withdraw rates in Music ranged from a max of 28% in MUS 301 to a minimum of 7% in MUS 372.

The peaks in this chart, third semester guitar and second semester piano, make sense. The actual student headcount is quite low, but clearly the follow-on students enjoy the instructors and the content. The one surprise here is that Histories of Popular Music and Rock (MUS 210) has a lower success rate than MUS 100 (Fundamentals). Fundamentals is a dry nuts-and-bolts class (despite efforts to liven it up with actual music!) and students seeking a MUS 202 Appreciation sort of experience often mistakenly sign up for 100. MUS 210 does require the most writing of all our music courses, so that probably impacts outcomes.

8B. Student Equity

One of the goals of the College’s Student Equity plan is to close the performance gaps for disproportionately impacted students. Use the data provided by PRIE that indicates which groups are experiencing a disproportionate impact in your program. Which gaps are most important for improving outcomes in your program? How can the college help you address these gaps? What changes could be made?

Access

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The proportion of female students in Music across all course modalities was 19.2 percentage points lower than the proportion of female students enrolled college-wide. MUS 100 skews particularly male. Given that only 3% of songwriters with chart-topping hits are women, this is consistent with society at large.

Table 1.

Student Subgroup	Gap
Unit Load: Less than Part-time (less than 6 units)	-30.3
Course Modality: Face-to-face - Females	-23.6
Course Modality: Online - Females	-16.5
Females	-19.2

Success

The success rate for Hispanic male students in Music was 22 percentage points lower than the overall success rate in Music during the 2022-2023 academic year. Yet this group has strong access numbers, so this group definitely has a high potential for improvement.

Table 2.

Student Subgroup	Gap
Course Modality: Face-to-face - Hispanic Males	-27.1
Hispanic Males	-22.0
Course Modality: Face-to-face - Hispanic	-17.5
Low Income	-17.0
Hispanic	-16.2

For MUS 100, many examples are drawn from music of the Americas (Mexico, Cuba, Venezuela) so two questions occur. Can cultural identification be too specific – are the Cuban examples too far from home for a Chicano-identifying person? The second question is gender-related. By accident and not by design, a majority of the Latin music examples are by female performers. Perhaps the gender balance could be improved. One reference resource promoted in MUS 100 is the music theory website teoria.com. It is fully bilingual (created by people in Spain) and includes both British and American English music terminology. Perhaps this could be integrated even more into the Canvas pages for each topic. My plan also includes emphasizing diverse examples and resources as early as possible in the semester.

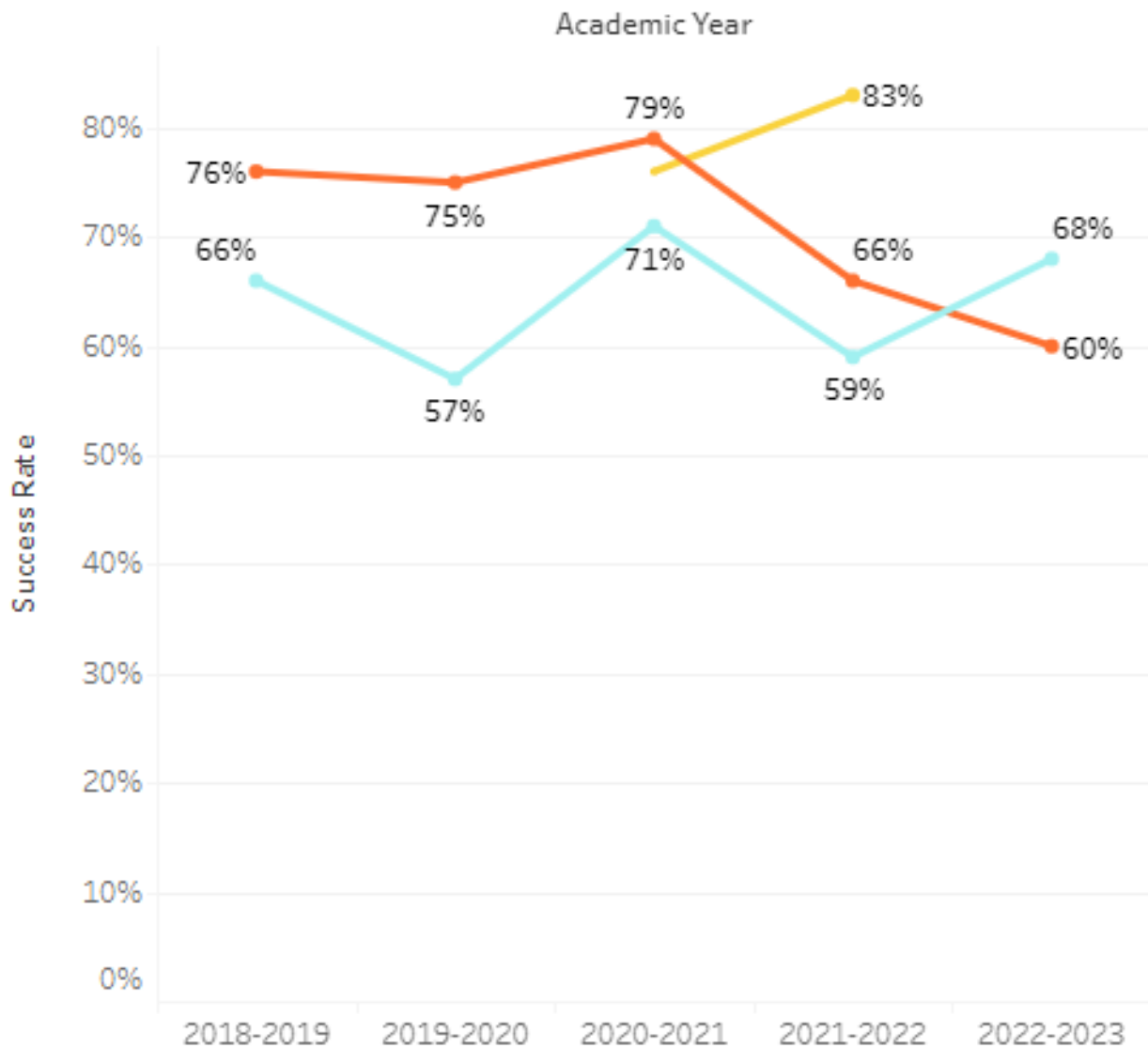
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For MUS 202, musical examples frequently feature Latinx performers (such as conductors Gustavo Dudamel, Venezuela; Andrés Orozco-Estrada, Colombia; Alondra de la Parra, Mexico). Despite this, a student last semester wrote that he could not appreciate Beethoven due to his own Hispanic heritage. Perhaps this issue could be directly discussed, since mentioning the bios of Dudamel and company did not seem to make an impression. Anecdotally, computer access has been an issue for some Hispanic males in music classes.

8C. Completion – Success Online

The college has a goal of improving success in online courses. Using the data provided by PRIE, what significant gaps do you see in success between online/hybrid and non-online courses? What changes could be made to reduce these gaps? If your program does not offer online/hybrid courses, please write “not applicable”.

Success Rate Modality



** NOTE: All metrics for subpopulations with fewer than 10 students are suppressed. 6/13/2023 11:24:46 PM. To avoid misinterpretation of dashboard data, consultation with PRIE is strongly recommended prior to using any of the data for research or publication.*

- Face to Face
- Online
- Synchronous

For four academic years success in online music classes was 8–18 percentage points higher than face-to-face music sections. Then in 2022-2023 online success rates dropped 8 percentage points below face-to-face success rates.

My interpretation of this interesting shift is the movement from mostly self-selected online learners to a broader population of students habituated to online classes. The technical nature of MUS 100 (the

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mechanics of notation) is quite suited to online learning for a motivated student with active music-making experience. For students without music-making experience, the f2f MUS 100 is a much warmer, more culturally inclusive place than the rather dry online course materials.

9A. SLO Assessment - Compliance

Are all active courses being systematically assessed over a three-year cycle? Refer to the Program's /Department's Three-Year Assessment Plan and describe how the plan is completed across sections and over time.

SLO data has been collected for music classes that have been successfully offered.

9B. SLO Assessment - Impact

Summarize the dialogue that has resulted from these course SLO assessments. What specific strategies have you implemented, or plan to implement, based upon the results of your SLO assessment?

The impact of SLO assessments has been marginal at best. Since sample sizes are so small, and there are no control groups, the SLO process is a parody of the scientific method.

10 PLO Assessment

Describe your program's Program Learning Outcomes assessment plan using your Program/Department's Three Year Assessment Plan Summarize the major findings of your PLO assessments. What are some improvements that have been, or can be, implemented as a result of PLO assessment?

It is difficult to assess PLOs for the music program. There are few majors who complete the program, and some graduates in past years completed all their music courses elsewhere (usually in the district). Using Guided Pathways thinking, I tried to bring music majors together for mutual support, but the effort produced no results. This was during COVID times, however, and more attempts may be warranted.

1. Have meetings with majors to learn more about their artistic and career intentions.
2. Considering data from Step 1, perhaps revise the PLOs to be further in alignment with student objectives.
3. The current assessment plan calls for exit interviews with students about to graduate. Perhaps the Retention Specialist for ADP could help facilitate those interviews.

Looking Ahead

11. Planning for the future is an important part of Program Review. This is your opportunity to identify new directions for growth and improve your program. Based on your analysis of the data and your responses to the questions above, identify specific and measurable goals and action plans for achieving those goals. Consider goals such as, but not limited to: updating curriculum, closing equity gaps, responding to student and community needs, etc. Please enter your response in the textbox below.

The mission is to provide students with a diverse range of courses to select for their GE Transfer needs. A goal will be to successfully offer 8 of the 9 currently transferrable courses, up from only 3-4 of the 9. Jazz History is an example.

Curriculum updates may include voice classes (this would be a response to student needs and interests). Revising the degree to make it a transferrable degree would also be something to investigate. Since more district students are taking courses at all three campuses, could a degree require a course offered elsewhere in the district and not at Cañada? A curriculum question to be explored.

A goal of the ADP IA is to encourage interdisciplinary community among students and faculty; a music program goal is to have music students participate in that interdisciplinary community. Example assessment:

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a music student provides a dance track for a dance department performance.

Next Step: If your program is requesting resources, please go to “STEP 2: Resource Request (OPTIONAL)” and submit your specific requests there. Otherwise, this is the last prompt in the comprehensive program review form.

Supporting Information

Non-Personnel Item (2023 - 2024)

Non-Personnel Item (2023 - 2024)

Program Requesting Resources

Music

Item Requested

webcam and stand for piano instruction

Item Description

Logitech StreamCam Plus (or similar item), \$140; Hercules Stands DG107B Universal Mic and Camera Boom Arm (or similar item), \$60

Program Goals this Request Supports

more effective instruction for both in-person and online classes

Status

New Request - Active

Type of Resource

Instructional Expenses (under \$5,000) e.g., lab supplies, Student Athletic supplies, calculators, etc.

Cost

200

One-Time or Recurring Cost?

One-time Cost

Critical Question: How does this resource request support closing the equity gap?

increasing online access and making piano instruction more visually clear to all students.

Critical Question: How does this resource request support Latinx and AANAPISI students?

increasing online access to enhance instruction supports Latinx and AANAPISI students.

Map Request to College Goals and Strategic Initiatives

Which of Cañada College's Goals does this resource request support?

Student Access, Success, and Completion, Accessible Infrastructure and Innovation

Which of Cañada College's Strategic Initiatives does this resource request support?

Support innovative teaching that creates more equitable and antiracist learning environments, Strengthen the college culture of continuous assessment and improvement in order to ensure all programs effectively serve students and close equity gaps, Provide adequate access to technology