

2022-23 Program Review Template: Music Dept.

Directions for Lead Writers: Please use this template to complete your Dept.'s Program Review for this cycle. Instructions for submitting your completed template at the end of the spring semester will be provided in a few weeks. Click [here](#) to view our Glossary of Terms.

Prompt	Program Response
<p>Describe the successes and challenges your dept. has faced since the last comprehensive review.</p>	<p>Challenges:</p> <ul style="list-style-type: none"> • Falling Enrollment – declined by 30%, has caused us to restructure class schedule by deactivating some upper level classes • Staffing – Lost of 2 good accompanists during pandemic, hours we could offer ILA diminished due to rising costs of living and need to seek additional work • Moving to & Surviving Online – Some performance-based classes did not work online and have not run since pandemic such as Jazz Big Band & World Music Ensemble. Others, such as Choir, Guitar Ensemble, and music technology classes were a challenge to continue online in a way that still offered value to students • Diminishing FTEF & Faculty – Most music contract faculty have retired with some returning for pro-rata; as FTEF diminishes it is a challenge to have a schedule for pro-rata and adjunct faculty • Facility Upgrades/Repairs – Still no performance space; teaching spaces are in need to upgrades, computers 10 years old = browsers and operating systems no longer functional with new current digital needs • Culture Change – Significant number of both students and faculty more comfortable to staying home and resistant to coming back to campus <p>Successes:</p> <ul style="list-style-type: none"> • Launch of New Classes – We have launched new classes to better reflect the kinds of diversity of our society and address equitable representation in the music curriculum = Women in Music, Rap Music & Hip Hop Culture, Asian & Pacific Music, Music of The Beatles, Music & Social Media, Music of California • New Adjuncts & Diversity – Our recent hires have included Asian, Latin American, and African American adjunct faculty and staff to better represent diversity & representation in our dept. • Bringing Back Entire Faculty/Staff/Classes – As of spring '23 all faculty, staff, classes, events and services are in our dept. now back on campus with the exception of gen ed classes, which remain strongly enrolled as online and late start online classes

<p>If applicable, describe any major curricular or service changes your dept. has engaged in and the impact of those changes since the last comprehensive review.</p>	<p>Curricular Changes:</p> <ul style="list-style-type: none"> • New Classes – Rap Music & Hip Hop Culture, Music of The Beatles, Women in Music, Music & Social Media, Asian & Pacific Music, Music of California = 4 of these now established / 1st semester = 50% enrollment / by 2nd semester 3 sections running full, 2 more 50-60% at first offering. Women & Music launching in fall '23. RESULT = Most diverse & unique offerings addressing equity in the district; currently only available at Mesa • CA/AA updates – All awards fully updated to include new courses and implemented in online maps on new website • Assignment Updates – Introduction to Music, History of Rock Music, History of Jazz = all now have assignments/discussions/topics that address diversity in subject matter = African Americans, Women, LGBTQ, other under-represented ethnicities <p>Impact:</p> <ul style="list-style-type: none"> • Growing Enrollment – Gen Eds in music strongly enrolled most full, some above cap • New Diverse Adjuncts to Teach – We now have African American, Latin American, Asian, and LGBTQ faculty members many of whom are teaching the new subject matter
<p>If applicable, describe the impact of any new resources (human, fiscal, etc.) on the dept. and/or action plan implementation.</p>	<p>Funding from last 2 program reviews has resulted in a lot of new equipment for the music dept. for the recording studio and jazz ensemble, in position to make use of now / However, because we have been off campus for 2 ½ years, having just gotten back to campus this equipment is still in the process of being adopted for classes; impact at this point is not measurable</p> <p>HERFF Funding – Student kits for music technology and piano classes have enabled student success in our classes during pandemic years. Currently, 4 classrooms have been completely updated with all new teaching technology; music office and Maas Lab currently being updated; plan have launched to modernize the recording studio with new computers and teaching technology; faculty/staff computers in process of being updated; wi-fi access being updated in large rooms (C-116 & C-119)</p>
<p>Please confirm that the department has reviewed the Course Learning Outcomes listed in CurricuNet for each course and verify accuracy.</p>	<p><input type="checkbox"/> Reviewed and accurate <input type="checkbox"/> Reviewed not accurate, update in progress <input checked="" type="checkbox"/> Reviewed not accurate, need support <i>(2/22/23 - Master list sent for Nuventive use and also to Shelly Hess at district for updating C'Net)</i></p> <p>MISSING: CLOs for 41 courses NOTE CurricuNET labelled incorrectly as “Course Student Learning Outcomes” – should simply be “Course Learning Outcomes” to avoid confusion with Student Learning Objectives = correct use of CLOs vs. SLOs</p>

MUSI 108 –

- 1) Students will demonstrate their understanding of a specific set of music business concepts.
- 2) Students will demonstrate their understanding of a specific set of music business concepts.

MUSI 124A –

- 1) Students will develop skills in analysis of a simple musical notation, fingerings, easy chords and scales in beginner piano music.
- 2) Students will develop skills to perform simple solo and ensemble compositions with finger strength, rhythmic, and technical accuracy and dynamic expressions.

MUSI 124B –

- 1) Students will develop skills in analysis of musical notation, fingerings, chords, and scales in intermediate piano music.
- 2) Students will develop skills to perform intermediate solo and ensemble compositions with finger strength, rhythmic and technical accuracy, and dynamic expressions.

MUSI 134A –

- 1) Students will understand basic concepts of efficient singing.
- 2) Students will apply basic vocal concepts in a performance setting.

MUSI 134B –

- 1) Students will understand specific elements of efficient vocal technique and performance preparation.
- 2) Students will be able to apply specific elements of vocal technique and performance preparation to performances of a vocal solos.

MUSI 134C –

- 1) Students will understand specific elements of efficient vocal technique and performance preparation.
- 2) Students will be able to apply specific elements of vocal technique and performance preparation to performances of a vocal solos.

MUSI 134D –

- 1) Students will understand specific elements of efficient vocal technique and performance preparation.
- 2) Students will be able to apply specific elements of vocal technique and performance preparation to performances of a vocal solos.

MUSI 136A –

- 1) Students will develop skills in analysis of a simple musical notation, fingerings and easy chords in a basic musical score.
- 2) Students will develop skills to perform simple guitar music.

MUSI 136B –

- 1) Students will develop skills in analysis of an intermediate musical notation, fingerings and easy chords in a basic musical score.
- 2) Students will develop skills to perform intermediate guitar music.

MUSI 138 –

- 1) Students will demonstrate critical thinking in the examination of gender and social positioning regarding race, ethnicity and class in music.
- 2) Students will develop a knowledge and awareness of women's roles and contributions to the field of music.

MUSI 139 –

- 1) Students will demonstrate critical thinking in the creation of music audio-visual home media.
- 2) Students will develop a knowledge and awareness of the operation of a variety of home media for music self-promotion in digital contexts.

MUSI 148A –

- 1) Students will develop Critical Thinking skills by demonstrating knowledge of four-part SATB writing utilizing proper voicing and voice leading techniques.
- 2) Students will develop Communication skills by recognizing and describing harmonic, rhythmic, and melodic elements.

MUSI 148B –

- 1) Students will develop Critical Thinking skills by demonstrating Recognition & realization of figured bass, and subsequent ability to critically analyze realized music via Roman numeral analysis and lead sheet chord symbols.
- 2) Students will develop Communication skills by recognizing and describing melodic elements and building chords.

MUSI 206C –

- 1) Students will compose in and out of various genres and styles.
- 2) Students will critique, revise and redraft one's own compositions and those of fellow students.

MUSI 206D –

- 1) Students will compose in and out of various genres and styles.
- 2) Students will critique, revise and redraft one's own compositions and those of fellow students.

MUSI 224A –

- 1) Students will develop skills in analysis of musical notation, fingerings, chords, and scales in intermediate piano music.
- 2) Students will develop skills to perform intermediate solo and ensemble compositions with finger strength, rhythmic and technical accuracy, and dynamic expressions.

MUSI 230A –

- 1) Students will apply analytical skills in the transcription of Jazz improvisations and in interpreting sheet music of standard Jazz compositions.
- 2) Students will demonstrate improvisation skills required for Jazz performance.

MUSI 230B –

- 1) Students will apply analytical skills in the transcription of Jazz improvisations and in interpreting sheet music of standard Jazz compositions.
- 2) Students will demonstrate improvisation skills required for Jazz performance.

MUSI 230C –

- 1) Students will apply analytical skills in the transcription of Jazz improvisations and in interpreting sheet music of standard Jazz compositions.
- 2) Students will demonstrate improvisation skills required for Jazz performance.

MUSI 230D –

- 1) Students will apply analytical skills in the transcription of Jazz improvisations and in interpreting sheet music of standard Jazz compositions.
- 2) Students will demonstrate improvisation skills required for Jazz performance.

MUSI 248A –

- 1) Students will develop Critical Thinking skills by Analysis of music from Baroque through Romantic period.
- 2) Students will develop global awareness by analyzing music from different cultures and musical eras.

MUSI 257A –

- 1) Students will develop skills in analysis of a simple musical notation, fingerings and easy chords in a basic musical score.
- 2) Students will develop skills to perform simple parts of ensemble music with other musicians in front of audiences.

MUSI 257B –

- 1) Students will develop skills in analysis of an easy/intermediate musical notation, fingerings and easy chords in an easy/intermediate musical score.
- 2) Students will develop skills to perform easy/intermediate parts of ensemble music with other musicians in front of audiences.

MUSI 257C –

- 1) Students will develop skills in analysis of an intermediate level musical notation, fingerings and easy chords in an intermediate level musical score.
- 2) Students will develop skills to perform intermediate level parts of ensemble music with other musicians in front of audiences.

MUSI 257D –

- 1) Students will develop skills in analysis of an intermediate/difficult musical notation, fingerings and intermediate/difficult level chords in a basic musical score.
- 2) Students will develop skills to perform intermediate/difficult parts of ensemble music with other musicians in front of audiences.

MUSI 259A –

- 1) Students will rehearse a specific set of choral repertoire.
- 2) Students will present public performances of prepared choral music.

MUSI 259B –

- 1) Students will rehearse a specific set of choral repertoire.
- 2) Students will present public performances of prepared choral music.

MUSI 259C –

- 1) Students will rehearse a specific set of choral repertoire.
- 2) Students will present public performances of prepared choral music.

MUSI 259D –

- 1) Students will rehearse a specific set of choral repertoire.
- 2) Students will present public performances of prepared choral music.

MUSI 261A –

- 1) Students will develop skills in performing simple parts on percussion & voice efficiently in an ensemble context.
- 2) Students will develop global awareness by learning and performing simple music from different cultures and regions of the world.

MUSI 261B –

- 1) Students will develop skills in performing intermediate parts on percussion & voice efficiently in an ensemble context.
- 2) Students will develop global awareness by learning and performing intermediate music from different cultures and regions of the world.

MUSI 261C –

- 1) Students will develop skills in performing intermediate-advanced parts on percussion & voice efficiently in an ensemble context.
- 2) Students will develop global awareness by learning and performing intermediate-advanced music from different cultures and regions of the world.

MUSI 261D –

- 1) Students will develop skills in performing advanced parts on percussion & voice efficiently in an ensemble context.
- 2) Students will develop global awareness by learning and performing advanced music from different cultures and regions of the world.

MUSI 262A –

- 1) Students will develop beginner skills in big band repertoire and the elements of style that relate to different compositions or eras in big band music.
- 2) Students will develop beginner performance skills in sight-reading, good timekeeping, improvisation, tone/intonation, section/lead playing, and perform professional level big band arrangements.

MUSI 262B –

- 1) Students will develop beginner/intermediate skills in big band repertoire and the elements of style that relate to different compositions or eras in big band music.
- 2) Students will develop beginner/intermediate performance skills in sight-reading, good timekeeping, improvisation, tone/intonation, section/lead playing, and perform professional level big band arrangements.

MUSI 262C –

- 1) Students will develop intermediate skills in big band repertoire and the elements of style that relate to different compositions or eras of big band music.
- 2) Students will develop intermediate performance skills in sight-reading, good timekeeping, improvisation, tone/intonation, section/lead playing, and perform professional level big band arrangements.

MUSI 262D –

- 1) Students will develop intermediate/advanced skills in big band repertoire and the elements of style that relate to different compositions or eras of big band music.
- 2) Students will develop intermediate/advanced performance skills in sight-reading, good timekeeping, improvisation, tone/intonation, section/lead playing, and perform professional level big band arrangements.

MUSI 264A –

- 1) Students will develop skills in analysis of a simple musical notation, fingerings and easy chords in a basic musical score.
- 2) Students will develop skills to perform simple parts of ensemble music with other musicians in front of audiences.

MUSI 264B –

- 1) Students will develop skills in analysis of an easy/intermediate musical notation, fingerings and easy chords in an easy/intermediate musical score.
- 2) Students will develop skills to perform easy/intermediate parts of ensemble music with other musicians in front of audiences.

MUSI 264C –

- 1) Students will develop skills in analysis of an intermediate level musical notation, fingerings and easy chords in an intermediate level musical score.
- 2) Students will develop skills to perform intermediate level parts of ensemble music with other musicians in front of audiences.

MUSI 264D –

- 1) Students will develop skills in analysis of an intermediate/difficult musical notation, fingerings and intermediate/difficult level chords in a basic musical score.
- 2) Students will develop skills to perform intermediate/difficult parts of ensemble music with other musicians in front of audiences.

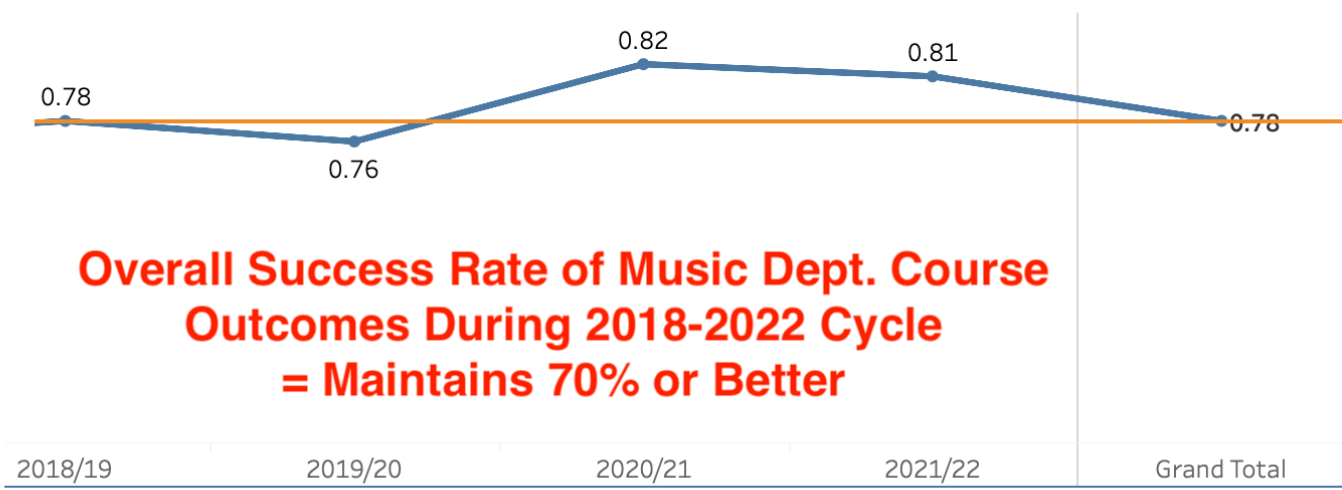
INCORRECT = 2 Courses – Please correct as stated below for each:

MUSI 190 – Replace all with these two:

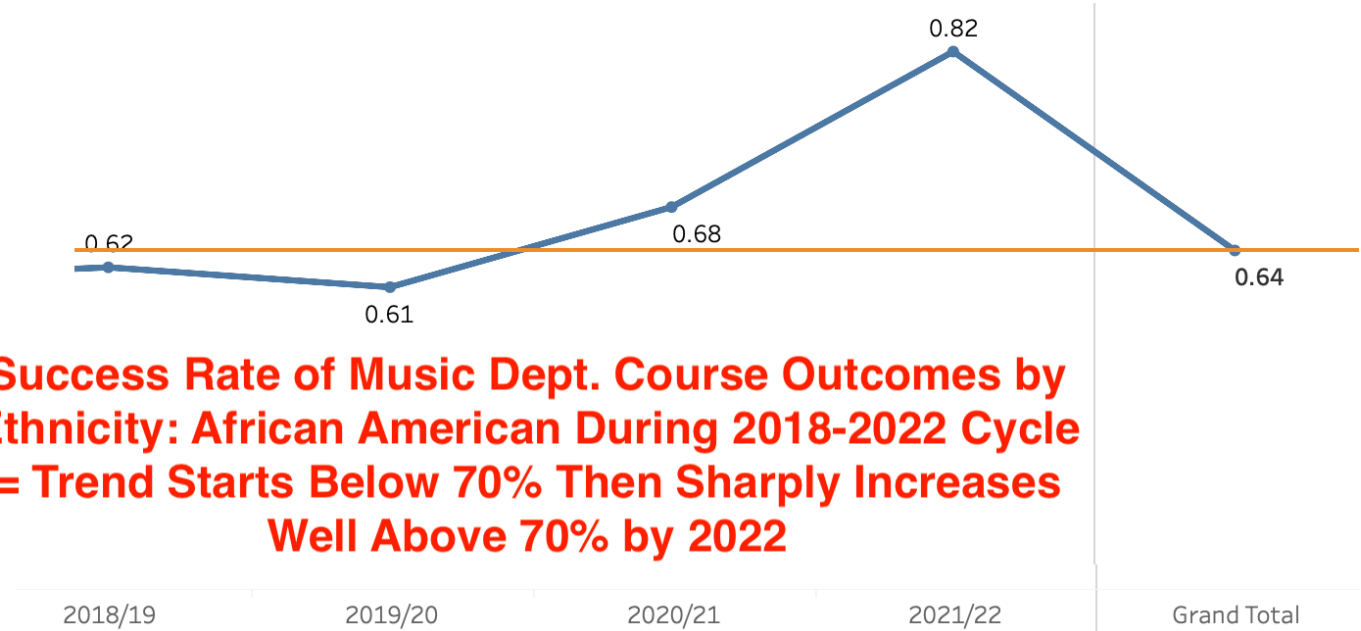
- 1) Students will develop technological skills by operating the basic equipment found in a recording studio and recording and mixing acoustic material on analog and/or digital devices.
- 2) Students will develop personal and ethical behavioral skills by following security and scheduling procedures, and cooperating with personnel responsible for the studio.

MUSI 201 – Replace 2nd CLO with this one:

- 2) Students will explain the acoustic nature of sound and how it can be creatively manipulated in a recording studio.

Prompt	Program Response												
Describe the trends you see in your dept.'s data.	<p>Trends in Music Dept. course success rate trends above 70% overall and for nearly all groups by Ethnicity and gender during 2018-2022 cycle. For African Americans and White, there were sharper increases during 2020-2022 with Latin American and Asian experiencing increases respectively but at less sharper inclines than African American and White. When looking at this data by Gender, both females and males experienced increases with female at a much higher rate. Charts below show the data described by Ethnicity (4 groups) and Gender (2 groups).</p> <p>Schools: All, Programs: MUSI, Courses: All, Modalities: All, CTE Status: All</p>  <table border="1" data-bbox="588 682 1921 1169"> <thead> <tr> <th>Year</th> <th>Success Rate</th> </tr> </thead> <tbody> <tr> <td>2018/19</td> <td>0.78</td> </tr> <tr> <td>2019/20</td> <td>0.76</td> </tr> <tr> <td>2020/21</td> <td>0.82</td> </tr> <tr> <td>2021/22</td> <td>0.81</td> </tr> <tr> <td>Grand Total</td> <td>0.78</td> </tr> </tbody> </table> <p>Overall Success Rate of Music Dept. Course Outcomes During 2018-2022 Cycle = Maintains 70% or Better</p>	Year	Success Rate	2018/19	0.78	2019/20	0.76	2020/21	0.82	2021/22	0.81	Grand Total	0.78
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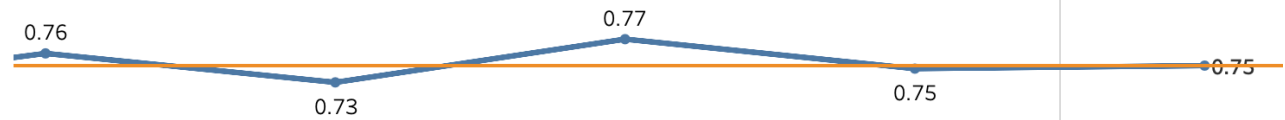
Schools: All, Programs: MUSI, Courses: All, Ethnicity: African American



Success Rate of Music Dept. Course Outcomes by Ethnicity: African American During 2018-2022 Cycle = Trend Starts Below 70% Then Sharply Increases Well Above 70% by 2022

Schools: Arts/Lang, Programs: MUSI, Courses: All, Modalities: All,

Ethnicity:
Latin American

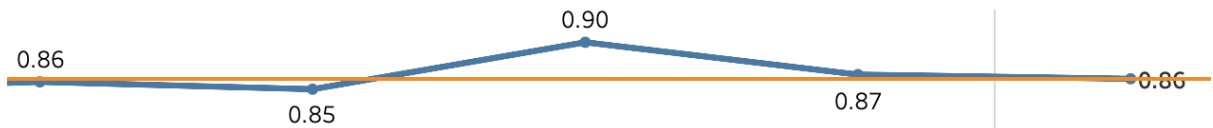


**Success Rate of Music Dept. Course Outcomes by
Ethnicity: Latin American During 2018-2022 Cycle
= Trends above 70%**

2018/19	2019/20	2020/21	2021/22	Grand Total
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Schools: All, Programs: MUSI, Courses: All, Modalities: All,

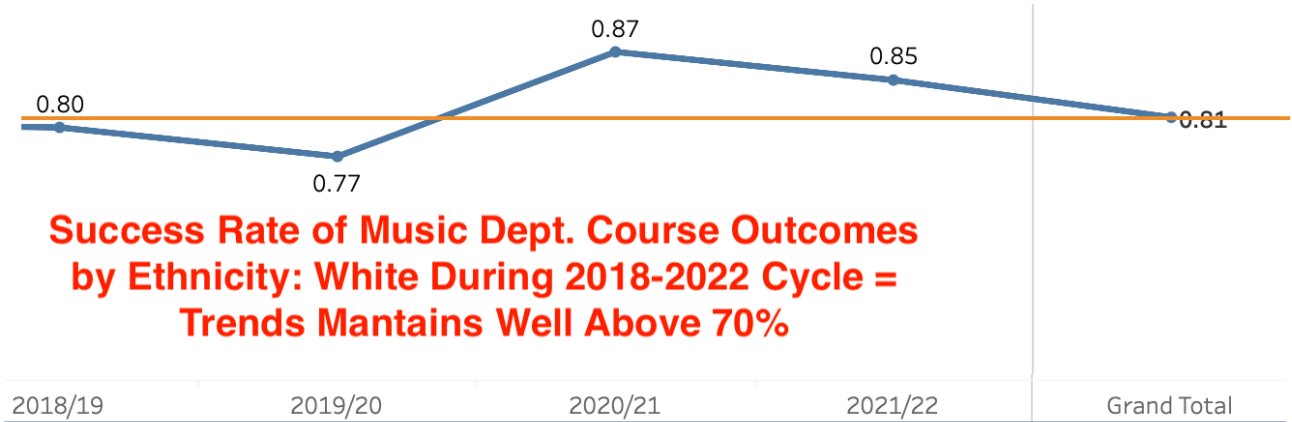
Ethnicity: Asian



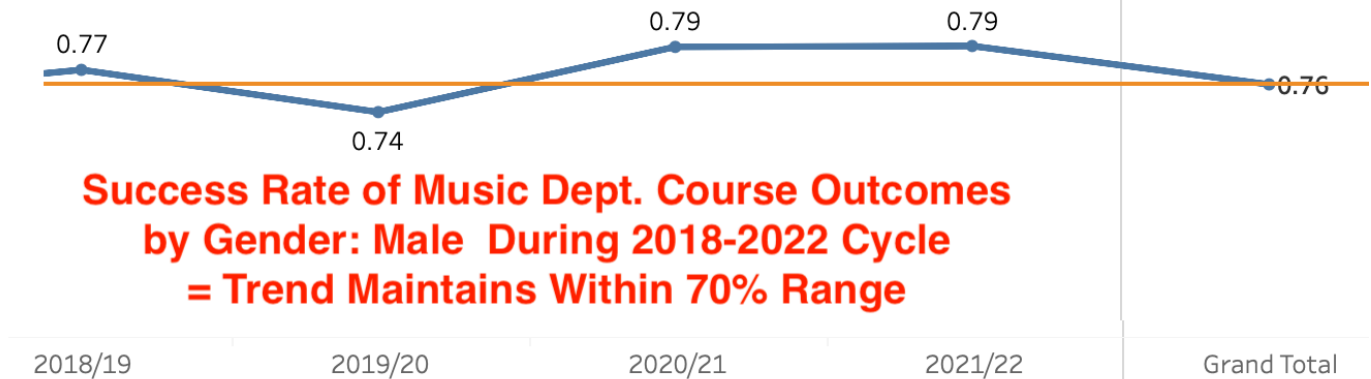
**Success Rate of Music Dept. Course Outcomes by
Ethnicity: Asian During 2018-2022 Cycle
= Trending Well Above 70%**

2018/19	2019/20	2020/21	2021/22	Grand Total
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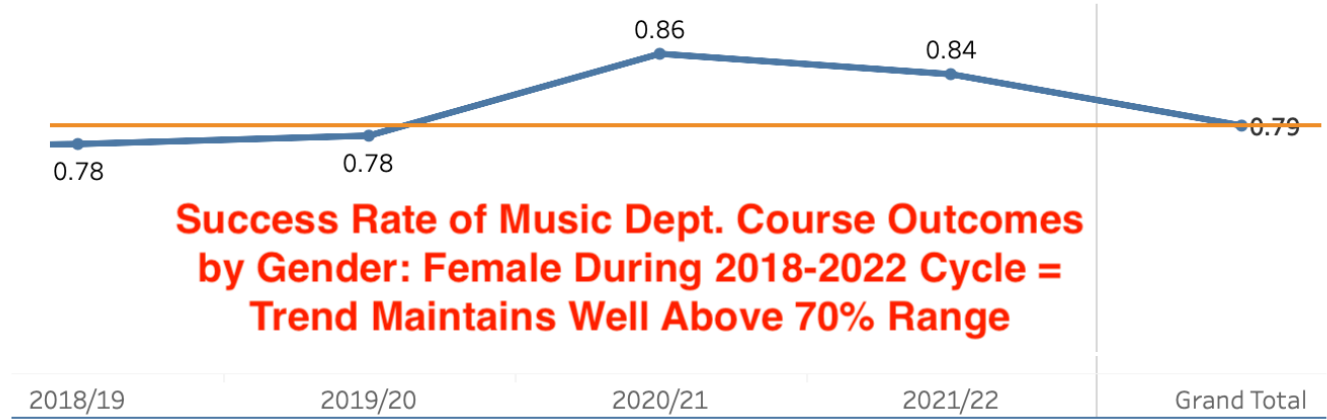
Schools: All, Programs: MUSI, Courses: All, Modalities: All, **Ethnicity: White**



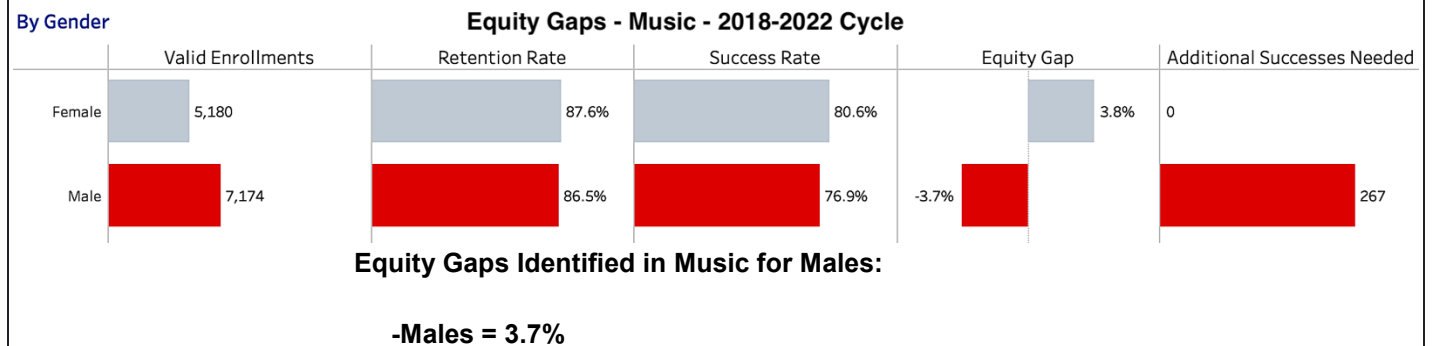
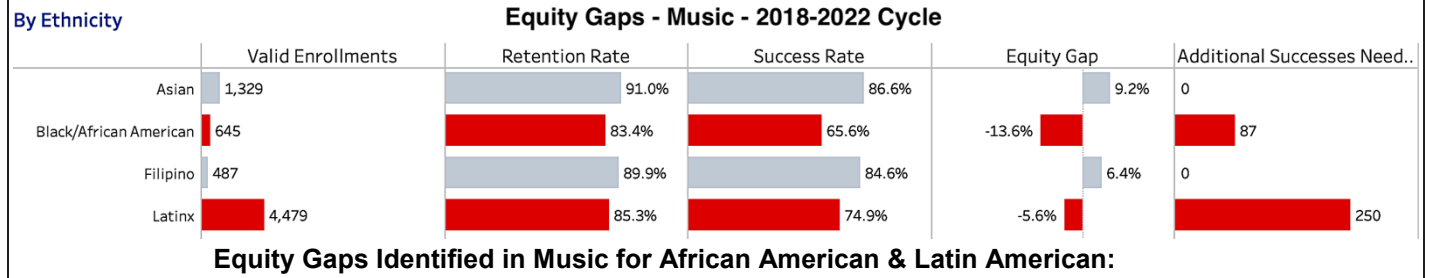
Schools: All, Programs: MUSI, Courses: All, Modalities: All, **Gender: Male**



Schools: All, Programs: MUSI, Courses: All, Modalities: All, Gender: Female



Describe any equity gaps you see in your data. Are there differences and/or patterns observed by demographics (e.g. race/ethnicity, gender, age, etc.)?



	<p>Yes, there are equity gaps with regards to the demographic data provided above in 2 groups by Ethnicity and 1 by Gender. The African American equity gap was -13.6% while the Latin American equity gap was -5.6%. In looking at this data by gender, the equity gap for males was -3.7% Overall, the highest equity gaps for the Music Dept. during this cycle lies among African Americans.</p>
<p>Describe the discussion(s) that took place about the dept.'s learning outcomes assessment data.</p>	<p>Course Success Assessment (CLOs) = only discussed at the first meeting of a semester regarding which courses need to turn in success assessment data to be logged at close of semester, identifying any courses that assessed below 70%, and any necessary action plans. All classes during last cycle have assessed at 70% or better. At the start of this new cycle, in fall 2022 11 courses assessed below 70% due to excessive student withdrawals.</p> <p>Action Plan: Music Dept. chose to reassess those 11 courses in spring '23.</p>
<p>Prompt</p>	<p>Program Response</p>
<p>Describe current practices your dept. has engaged in that you believe impacted the above data trends and equity gaps.</p>	<p>1) New curriculum to serve African American, female, Asian and Latin American students:</p> <p>MUSI 126 Rap Music & Hip Hop Culture –1 section launched on campus Fall 2022 – increased to 2 online sections with strong enrollment in Spring 2023.</p> <p>MUSI 118 Asian & Pacific Music – launched Spring 2023 online with strong enrollment</p> <p>MUSI 131 Music of California – launched Spring 2023 online with strong enrollment (course covers a wide diversity of musics and groups local to California)</p> <p>MUSI 138 Women in Music – launched Fall 2023 online</p> <p>MUSI 119 Music in Latin America & North American – to be launched in future semester</p> <p>MUSI 139 Music & Social Media – to be launched in future semester</p> <p>2) Curricular/Awards: Highest concentration of African American & Latin American students in music enrolled in Jazz & Music Technology classes in Music Dept. = New awards – AA and CA in Music Technology</p> <p>3) Representation/Diversity of Faculty/Staff – recent adjunct/staff hires in female, Asian, Latin American, and African American</p>

<p>What other factors (internal or external) might also impact the above data trends and equity gaps?</p>	<p>Internal: Facilities – We have no proper facility to teach/practice/perform music in</p> <p>Low Enrollment – perhaps low enrollment in the music area may be impacted by the lack of proper facilities</p> <p>Faculty in decline – 7 contract now down to 2 due to retirements</p> <p>External: Cultural Change due to pandemic and online learning – students and some faculty not wanting to come back to campus – dropping enrollment shows this in many of our classes but not all. Online / stay at home learning = could involve less accountability, higher cheating rates, use of AI = easier for students to “do better” / data typically shows students “do better” with online asynchronous classes. The data certainly shows this but I feel the data is flawed because it does not show why they do better. Perhaps it is because some students feel better learning from home or that they might be better supported. That could certainly be true in some cases. Speaking of my own personal observations and experience, a simple fact remains for me as a teacher – I cannot hold students to the standards I was held to as an undergraduate. However, some of my colleagues in the Music Dept. do not agree with my experience in this observation. No doubt, cultural, generational, and other situational changes impact this but I feel there is a danger of reading the kinds of data trends we see during/post pandemic without consideration of the many complexities that surround the arrival points of our data.</p> <p>CA = a state too expensive for many people to easily live in, sometimes leads to personal immediate economic concerns outweighing the value of a serious commitment/investment in education</p>
<p>Prompt</p>	<p>Program Response</p>
<p>Dept. Goals</p>	<p>Goal 1: Increase regular offerings of CCAP classes in Music</p> <p>Goal 2: Maintain award maps with any curricular updates/revisions on Music Dept. website for clarity of expectations</p> <p>Goal 3: Revise course assignments to be more inclusive of coverage of under-represented groups in a variety of music subject matter.</p>
<p>Mesa2030 Roadmap Strategic Objective (SO) Alignment</p>	<p>Goal 1: Increase regular offerings of CCAP classes in Music</p> <p>SO: Pathways & Partnerships = Expand partnerships with K-12 institutions</p> <p>SO: Pathways & Partnerships = College-wide Progress Measures</p> <p>Goal 2: Maintain award maps with any curricular updates/revisions on Music Dept. website for clarity of expectations</p> <p>SO: Completion = Develop pathways that provide students with clarity about degree, certificate, and transfer requirements.</p> <p>SO: Community = Use technology to improve communication and accessibility across campus.</p> <p>Goal 3: Revise course assignments to be more inclusive of coverage of under-represented groups in a variety of music subject matter.</p> <p>SO: Scholarship = Evaluate and improve Diversity, Equity, and Inclusion practices in classroom environments, campus activities, departments, schools, and administrative units.</p> <p>SO: Community = Develop activities, spaces, and programs that support a sense of belonging with a focus on antiracism, historically.</p>

Identify specific action plans your dept. will engage in to accomplish this goal.

Goal 1: Increase regular offerings of CCAP classes in Music

1. Chair will address music faculty to engage more faculty/courses to be offered in music for CCAP during current cycle.
2. Chair will counter-offer schedule adjustment for every CCAP request in music to make every effort to accommodate those requests with a scheduling that works for both Mesa dept. and host high school during current cycle.

Goal 2: Maintain award maps with any curricular updates/revisions on Music Dept. website for clarity of expectations

1. Chair will update every award map and post on music dept. website at the start of each semester whenever \ curricular revisions/updates require to do so during current cycle.
2. Chair will maintain communication with music liaison Counseling faculty each semester to provide curricular updates to keep students and counselors informed.

Goal 3: Revise course assignments to be more inclusive of coverage of under-represented groups in a variety of music subject matter.

1. Chair will work with faculty teaching GenEds (MUSI 100, 103, 108, 109, 110, 111, 114, 117, 118, 119, 125, 126, 131, 138) to revise assignments and course topics to be more inclusive of under-represented groups so that every music GenEd includes the role of people of color, women, and the LGBTQ community during the next cycle.
2. Chair will work with faculty teaching performance based courses (123A-D, 124/224, 257A-D, 259A-D, 264A-D) to include representation of people of color, women, and the LGBTQ community so that performances by the music dept. expose students and audiences to a variety of under-represented groups during the next cycle.

Does this Action Plan require resources

- Yes
- No

Lead Writer: N. Scott Robinson, Chair	Date Submitted: 3/9/2023
Dept.: Music	
School: Arts & Languages	
Dean: Leslie Shimazaki	