El Camino Community College

PROGRAM REVIEW 2018

FINE ARTS

MUSIC

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SECTION 1
Overview of the Program

A) Provide a brief narrative description of the current program, including the program's mission statement and the students it serves.

The El Camino College Music Department is dedicated to the personal, artistic, and intellectual development of aspiring musicians and lifelong music lovers in our community. Led by our dean Dr. Berkeley Price, the music department brings together an outstanding faculty chosen from a broad spectrum of the music profession blending the rigors of a traditional conservatory education with emerging fields in commercial music.

The El Camino College Music Department is unique in that it has remained a Conservatory Model with emphasis on performance skills, as opposed to leaning towards popular music like many community college music programs have done (i.e. Citrus College). The music department offers a comprehensive foundation in the theory, history, and performance of music. This is achieved through a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills, and the study of music history. Students demonstrate their proficiency by analyzing, interpreting, and performing pieces of music in a variety of genres and style periods. Program assessment is measured by juried and public performances, program completion, transferability, and periodic program review.

Music Majors are required to take a minimum of 30 units of music courses, including classes in Music History, Music Theory, Piano, Applied Music, and Large Ensemble. The high unit requirement is commensurate with other nearby community college music departments such as Santa Monica City College and Harbor College. Reduced emphasis on basic music literacy classes in primary and high schools in our territory has resulted in first year music students at El Camino College lacking basic musical knowledge. This music department believes that the courses we have in our sequence is necessary for transfer students to be successful both in academics and competitive in any music vocation. Moreover, these courses represent lower division requirements for local universities such as CSUDH and CSULB.

Additionally, there are a wide range of elective courses available, ranging from various beginning instrumental (piano, guitar, woodwind, brass, percussion) and vocal classes, small instrumental ensembles, Jazz/Commercial theory, Jazz Improvisation, Music Appreciation classes, History of Rock Music, Music of the Beatles, as well as various commercial music classes (Songwriting, Music Technology, Commercial Music Business Studies).

Music courses are divided among three broad categories of literature in Jazz, Classical, and Commercial. Within these broad categories, coursework is categorized into three approaches: 1) praxis or applied music, 2) theory and literature, and 3) music technology.

Applied Music

Students who are not declared as music majors can still gain skills in musical praxis in a variety of introductory instrumental courses such as piano, guitar, woodwinds, brass, strings, and voice.

Students declaring as Music Majors are required to audition for the Applied Music Program. This program emphasizes skills-acquisition through monitored practice hours, regular performance requirements, large ensemble requirements, and focused weekly lessons. Students of this program select from the major areas of Jazz, Classical, as well as a specialized study of Broadway literature in vocal music. Through rigorous study students acquire performance skills in music of various cultures, time periods, and social practices. Students are also required to work in large ensembles such as symphony orchestra, concert band, jazz band, concert choir, community choir, mixed chorus, vocal jazz ensemble, and guitar ensemble. Smaller ensembles such as woodwind ensemble, brass ensemble, and percussion ensemble are also offered for helping in basic skills. Music ensemble teaches important aspects of the prevailing and emerging literature, as well as teaching creativity, healthy risk-taking, conflict resolution, trust, accountability, and the value of building on complementary strengths. Moreover, study of solo performance teaches important aspects of the repertoire, as well as confidence, creative problem solving, skills acquisition, and metacognition. Students in the applied music program are expected to reach a level of mastery of their respective instrument that allows for creative expression, experimentation, and a deeper intellectual and aesthetic engagement with music.

Music Theory and Literature

The music theory and literature courses include the traditional survey of the musical systems, form, harmony, rhythm, and social function: Music Theory, Music History and Literature up to 1750, Music History and Literature from 1750 to present, Music Cultures of the World, and Music Appreciation. The rich heritage of the music of the Americas, Western Europe, and other non-Western cultures, tracks the growth of major world religions, political philosophies, and influential cultural movements. The El Camino College Music Department also boasts a variety of history and literature courses highlighting tremendous growth in the jazz and commercial music programs: Survey of Jazz, Jazz and Commercial Music Theory, Beginning Improvisation, Commercial Songwriting, Commercial Music Business Studies, History of Rock Music, and Music of the Beatles. Students in theory and literature courses are trained to have analytical listening skills, develop the ability to intelligently express their subjective experiences in music, and are encouraged make connections between previous musical experiences and the vast new musical worlds they encounter here.

Music Technology

Music technology courses at El Camino College include Fundamentals of Electronic Music,

Introduction to Electronic Music Studio A, Electronic Music Studio B, and Digital Audio Recording in Commercial Music. Music students at ECC are introduced to the basics of audio recording, Digital Audio Workstations, editing, mastering, mixing, sequencing, MIDI, film scoring, and various aspects of signal chains. The music technology sequence leads to Pro Tools Users Certificates administered through Avid Technologies.

Transfer Students

The Music Department exposes students to all aspects of music in preparation for further study at a four-year institution. Students in the major take 20 units of core courses in Music Theory and Musicianship, Piano, Music History, and Ensemble/Applied Music to gain a solid foundation for further development of technical skill and depth of understanding. This core curriculum is supplemented with courses in specific areas of concentration: Vocal, Keyboard, Instrumental Music, Commercial Music, and General Music. Within these concentrations, students acquire the proficiencies to transfer to a four-year institution.

Non-Majors

The department also offers a breadth of experience to its diverse student body by offering Jazz Theory, Jazz Improvisation, and appreciation courses exploring music cultures in the world, the history of rock music, and the music of the Beatles. Moreover, the department offers a variety of beginning, intermediate, and advanced levels of instrumental classes which are often where much of the recruiting into the major takes place.

Performances

One of the strongest elements in the Music Department is the opportunity for students to perform in different groups. These diverse opportunities to perform are attractive to serious music students and are unique in community colleges in our geographic area. Every semester, the Music program provides a number of opportunities for student musicians to perform at their appropriate level, including:

1. Juried recitals
2. Orchestra performances
3. Chorale and Concert Choir vocal performances
4. Jazz Band (two levels) performances
5. Concert Band performances
6. Guitar Ensemble performances
7. Opera Workshop performances
8. Musical Theatre productions (through the Theatre department and supported with Music courses)

These concerts are held in one of the three ECC performance venues, the Haag Recital Hall,

Marsee Auditorium, or the Campus Theater. Significant revenue is generated from these productions for the Associated Students whose support benefits the ECC music program.

Our Students
The Music program has always drawn from a widely divergent student population with dramatically differing music preparation. Additionally, local CSUs are impacted which means that transfer from a community college is very competitive, often requiring more preparation than the minimum transfer credits. In addition to completing major course requirements, a student wishing to transfer as a Music major must audition a musical piece and also demonstrate piano proficiency.

Guided Pathways
Many of the students who take classes in the Music Department are music majors who are planning to continue their music education at four-year schools. The Music department recognizes that faculty working with students to help inform them about degree requirements is an important aspect in assisting students to declare a program of study early in their academic careers. The department is working closely with the Fine Arts division and counseling office to assist students in understanding how to achieve their academic and career goals. Moreover, through the leadership of Dr. Polli Chambers-Salazar, the Music Department presents panel discussions for careers in music every semester to expose our students to professional musicians who have managed successful careers. These opportunities to interact with professionals have been tremendously successful.

The division curriculum committee will also be working on developing new certificates to help clearly define milestones navigating various careers and creative pursuits in music. Due to the recent successful accreditation of Compton College, the music department at El Camino College is now able to tailor our curriculum to the needs of our community with much more precision.

Moreover, students at risk of failing critical courses in the Applied Music Program are meticulously monitored by our Director of Instrumental Music, Dr. Dane Teter. Interventions are expressed by students given two warnings of insufficient practice hours and in the third instance the student is dropped from the program. Private instructors as well as area-specific full-time faculty are also involved in the intervention of students in danger of failing.

B) Describe the degrees and/or certificates offered by the program.

The Music Department offers a local AA degree in Music with the option to specialize in Vocal, Keyboard, Instrumental, Commercial, and General Music studies.

The AA-T degree is still in conference with the CSU system to approve Music 101 – *Music*

Fundamentals as a GE requirement per the transfer model curriculum in order to keep the degree under the maximum unit requirements. We have been working diligently with the articulation officer and appropriate faculty to modify the course outline of record to comply with the CSU recommendations. We are still awaiting approval.

There is a Commercial Music Certificate we have developed in partnership with Compton College. We will be making modifications this year to tailor the program better according to the needs of ours students. The greater Los Angeles area is a mecca for commercial musicians, and this certificate enables our commercial music students to have a degree that is specific to their discipline, and will enhance their competitiveness in the job market.

Additional certificates will be proposed over the next academic year in Piano Teaching, Organ Performance, General Music, Jazz Studies, as well as expansion of the Commercial Music Certificate to include specializations in Songwriting, Live Sound & Event Production, and Performance.

C) Explain how the program fulfills the college's mission and aligns with the strategic initiatives.

The mission of El Camino College is to make a positive difference in people's lives by providing a comprehensive educational programs and services that promote student learning and success in collaboration with our diverse communities.

Rapid changes in technology, our modern culture is turning towards an increasing premium on creativity, empathy, and elastic thinkers. This department delivers excellent programs and courses that exemplify these values and are thoroughly in line with the mission of this college to inspire, transform, and strengthen our students through music.

Moreover, continued growth of the Commercial Music program emphasizes necessary skills in Music Technology further bridging the artistic and creative heart of our department with the vast avenues of music in media. As the channels for entertainment, social media, advertising, and education grows exponentially, the need for creative content and its administration grows with it.

Through rigorous study students develop mastery of music of diverse cultures and social practices. Music teaches creativity, healthy risk-taking, conflict resolution, trust, accountability, and the value of building on complementary strengths. Moreover, the study of music performance teaches confidence, problem solving, skills acquisition, and metacognition. Music majors are expected to reach a level of proficiency that allows for creative expression, experimentation, and a deeper intellectual and aesthetic engagement with the world around them. These are "automation proof" skills and personal qualities essential

to navigating the modern world.

STRATEGIC INITIATIVES

1. Student Learning:

El Camino College music department employs a variety of teaching methods, technologies, and college resources to ensure effective student learning. This faculty is committed to leveraging its strengths and available resources to best serve our students.

Methods
Personal engagement with industry professionals, fellow music students, and faculty is facilitated by offering private lessons, funding master classes, guest artists and speakers, artists in residence, panel discussions, festivals, performing in music conventions, and supporting on-campus clubs. The music lab's ear training program and YouTube videos of Applied Music performances offer immediate feedback and self-assessment tools for the students. Practice hours and juried performances monitor the extent and effectiveness of student-directed learning and problem-solving skills.

Technology
Technological resources available to our faculty through Canvas (LMS system), the Music Lab, video uploads, music streaming service playlists, Naxos Music Library subscription, and available public domain publications of music is utilized extensively throughout our faculty. These technologies have improved our ability to teach listening skills and improved our students' ability to obtain valuable materials in ways unimaginable 10 years ago.

College Resources
College Library Resources such as *Lynda.com* subscriptions, *Films On Demand*, and embedded librarians have been successfully utilized by our faculty. Other college resources such as WiFi hotspots extended to the music building in the 2017-18 academic year has been invaluable. The Music Library also offers access to computers, study space, access to sheet music, periodicals, practice rooms, as well as a variety of music tutors.

Interaction with the Student Development Office in terms of student discipline, AIMS reports, and our Campus Police and School Psychologist have been more frequent than anyone hopes but their quality of service and exemplary work on behalf of our students' health, safety, and academic success is immeasurable.

2. Student Success and Support:

To ensure student success and completions, the Music Department hosts several events and

supports various student programs to promote personal interactions, facilitate conversations where important questions are answered, and foster self-advocacy. The Applied Music Program facilitates information sessions every semester where all music majors are required to attend to be acquainted (or reacquainted) with department and program policies, encouraged to practice, and students can meet each other. Dr. Chambers-Salazar organizes a music careers panel every semester, giving students the opportunity to talk to industry professionals in performance, composition, instruction, and music industry. Students are also given opportunities every semester to attend concerts performed by our student ensembles, by visiting artists, and by resident artists.

Music faculty are also active as advisors of several student music clubs on campus. The Society of Music (SOM) club is the general music club attended by music majors and non-majors. The SOM organizes a student recital every semester to raise money to support the students as well as stepping in to assist the program in terms of scholarships and supply purchases. Specialized clubs such as the Music Industry Club, The Guitar Club, Concert Choir, and Community Choir host a variety of social events, fundraisers, and participate in the campus Inter-Club Council (ICC).

The Music Lab offers access to notation software, music recording and editing software, ability to synch audio to video, ear training software, and a suite of creative software to allow students to compose their own music. Again, the Music Library offers access to computers, study space, access to sheet music, periodicals, practice rooms, as well as a variety of music tutors.

Students enrolled in music classes are required to attend live musical performances both on-campus and (if necessary) off-campus. Proceeds from concerts at the Center for the Arts (CFA) at El Camino College go to support the Associated Student Body as well as the CFA. For many of our students, these required concerts are their first experience with live music and certainly with live classical or jazz music. By being asked to write a report on some of these performances, students are encouraged to reflect on their own subjective impressions of the performance, given tools to express these impressions, and to intelligently make connections with new and old conceptions about music.

3. Collaboration:

Music students and faculty regularly collaborate with the Theater Department to perform musicals. One of our songwriting students, Sarah Hardnen, was a contributor to the publication of Myriad, the on-campus literary arts journal. The music department supports the Center for the Arts by promoting its events and concerts throughout the year. Student performers are frequently asked to be a part of a variety of school events such as the photography exhibits, library lawn performances, and music for graduation.

4. Community Responsiveness:

The two jazz bands as well as the symphony orchestra at ECC have had tremendous success supporting stand-out students from local high school programs at Mira Costa High and Redondo Union High by having them participate as regular members. Moreover, the music department's commercial music program is currently working closely with its learning partners at Centennial Valley Union High School's commercial music program to seek opportunities for articulation agreements and find opportunities to collaborate in various programs.

Music festivals also provide opportunities for our music programs to directly collaborate with area high schools and parallel programs at different colleges. The annual Jazz Festival invites high school jazz bands from throughout Southern California to perform and take part in the programs. The annual Guitar festival likewise invites guitar ensembles from Cal State Dominguez Hills and similar guitar programs to participate as part of the program. The ECC choir program is also active in performing at various choral festivals in-state as well as out-of-state.

The music department is also partnered with the South Bay Children's Choir as well as the Music Teacher's Association of California in various events on campus.

The music students and faculty were also very active in the 2017-2018 year during the transfer fair organized by the counseling office. We welcomed a panel of music school counselors from various public and private institutions locally to answer questions regarding transfer requirements. This was especially well attended and tremendously helpful for our students.

5. Institutional Effectiveness:

Through SLO, PLO, and ILO assessments, the music department has identified areas for growth and improvement. Faculty are responding to data pertaining to retention and fill rates of particular courses and sections. Students have responded overwhelmingly favorably to the high quality of our faculty and our course offerings. In particular, the data pertaining to the rapid growth of the jazz program and growing numbers of music majors in the jazz program have highlighted our need for a full-time jazz faculty position.

The students and the faculty have also responded critically of the aging facilities in the Music Building both for learning and for safety. Air Conditioning has been installed since the last assessment. Smart Classrooms are funded and currently awaiting installation.

6. Modernization:

The college has recently responded to SLO and PLO assessments, as well as faculty input, by improving WiFi, replacing damaged doors, installing emergency phones, upgrading

antiquated classrooms to smart-rooms, and installed air conditioning in the south-facing classrooms of the music building. Though some delays persist, recent facilities improvement in the music building has been very encouraging.

D) Discuss the status of recommendations from your previous program review.

1. **Recommendation:** Hire a replacement full-time music faculty member with an emphasis in voice
   Status: Completed
   Notes/Comments: Dr. Kevin Blickfeldt was hired in the fall of 2016 to fill the position vacated by Hedley Nosworthy due to his death.

2. **Recommendation:** Hire a Lab monitor for the Music Computer Lab. This individual should have knowledge of computer hardware and music software and be able to troubleshoot any problems that may arise with the computer hardware/software installed in Musi-3. The lab would be open approximately 20 hours per week.
   Status: Completed
   Notes/Comments: The Music Computer Lab currently employs a lab monitor at 15 hours per week.

3. **Recommendation:** Hire a full-time piano accompanist and/or increase the allotted hours for part-time accompanists to play for various auditions and performances.
   Status: Completed
   Notes/Comments: Full-time piano accompanist, Manuel Arellano was hired in the fall of 2016

4. **Recommendation:** Hire a new full-time music faculty member with an emphasis in jazz studies
   Status: Active
   Notes/Comments: The full-time jazz studies position has not yet been approved. Due to the tremendous growth of the jazz program with the expansion of the annual jazz festival, the two jazz bands, the new vocal jazz ensemble, a separate section of Applied Music performance class, jazz survey, jazz and commercial music theory, and beginning jazz improvisation class, we are long overdue for having a full-time jazz faculty in place to oversee its growth further.

5. **Recommendation:** Upgrade music classrooms (MU 106, 131, 133, TH 155) to become Smart Classrooms with appropriate audio/visual equipment, internet accessibility, music staff whiteboards, and proper room lighting
   Status: Active
   Notes/Comments: As of 09/04/2018 the equipment for the Smart Classroom has been delivered to the Music Building but has yet to be installed. Certain components are missing to begin installation

6. **Recommendation:** Replace existing piano lab equipment in MU106 with state-of-the art equipment. Twenty eight keyboards at a cost of $1,300 per unit, plus installation is needed. Old keyboards will need to be removed from MU106
   Status: Completed
   Notes/Comments: Installed Fall of 2016

7. **Recommendation:** Revise the AA degree to ensure that students achieve the necessary proficiencies in order to transfer and to embed the AA-T requirements.
   Status: Active
   Notes/Comments: CSU repeatedly denies our request to count our Music Fundamentals course to count towards GE – and not counted toward the maximum units for the AA-T (24 units). Because of the way our music degree is structured differently from the Transfer Model Curriculum (TMC), our AA-T degree comes in at 25 units if the Music Fundamentals class is not counted towards the maximum number of units. The TMC assumes that the applied music program functions at the minimum 0.5 units per semester rather than the 1 unit that we are at currently. Our division curriculum representative, Dr. Polli Chambers-Salazar has resubmitted our revised proposal to our articulation officer, Lori Suekawa. We are again awaiting their decision on the matter.

8. **Recommendation:** It is recommended that Music 180: Fundamentals of Electronic Music be added to the schedule. This course can be revised as needed to address the expectations of 4-year institutions relative to computer music notation and basic recording/sequencing for transfer students.
   Status: Active
   Notes/Comments: Current recommendation of our dean is to offer MUSI 180 Fundamentals of Electronic Music to the winter 2018 session. We will "bank" hours reserved for the music lab monitor in the spring and fall by scheduling him for 13 hours per week for 15 weeks, two hours less per week than the approved 15 (30 hours) and forego staffing the lab for the first week of classes (15 hours) where the lab hours are not essential to the delivery of the content. By doing this we can staff the music lab using 45 hours of not used from the fall as well as 45 hours from the spring.

9. **Recommendation:** Install air conditioning in MU 131, 133, and TH 155
   Status: Completed
   Notes/Comments: Window mounted AC units were installed in MU 131, 133, and TH155 in the summer of 2018.

10. **Recommendation:** Additional levels of guitar classes should be written and added to the curriculum. Similarly, additional levels of instrumental courses should be written and added to the curriculum, i.e. strings, winds/brass, percussion.
    Status: Active
    Notes/Comments: The guitar classes currently have three levels (147A, 147B, 247). Parallel or embedded course outlines for non-credit continuing adult education classes will be written this year

11. **Recommendation:** Purchase software and upgrades for Musi-3*
    - Pro Tools 11 Upgrades (5 seats): $745
    - Sibelius 7.5 Upgrades (23 seats): $667
    - Logic Pro X (23 seats): $4,577
    Status: Active
    Notes/Comments: Because the adjunct professor of electronic music, Marci Katznelson is a certified Avid instructor, El Camino College Music Lab qualifies as an Avid Learning Partner (ALP). With this partnership we are able to equip all 23 stations with the latest version of Pro Tools, Sibelius, and Logic for $1500 per year, renewable annually.

12. **Recommendation:** Jazz Improvisation II is a recommended addition to the curriculum.
    Status: On Hold
    Notes/Comments: Addition of "stand alone" courses that are not attached to the AA or to a certificate are not recommended at this time. Once the Jazz Studies Certificate of Achievement is established, addition of classes to support or expand it will be in discussed with corresponding jazz faculty.

13. **Recommendation:** Purchase Naxos Music Library Subscription (per year)
    Status: Completed
    Notes/Comments: Ongoing license

14. **Recommendation:** It is recommended that another section of Music 131A: Beginning Piano I be added to the schedule, restoring it to the 2012-2013 level of seven sections.
    Status: On Hold

Notes/Comments: Due to budget cuts, for spring 2019 many instrumental sections have been cut and additions are currently on hold. Saturday classes have been added to replace evening piano classes, however.

15. **Recommendation:** Purchase musical instruments and equipment for instrumental ensembles and applied music program performances (Total = $95,750).
    - 2 flutes ($1,000 each)
    - 2 double basses with low C extensions ($8,000 each)
    - a tenor saxophone ($5,000)
    - a trombone with F attachment ($3,000)
    - a piccolo trumpet ($4,750)
    - 2 E-flat trumpets ($4,500 each)
    - a C tuba ($15,000)
    - 2 violins ($2,000 each)
    - 2 violas ($2,500 each)
    - a celesta ($25,000)
    - a synthesizer with weighted keys used to replace harpsichord, celesta, and

    Status: On Hold
    Notes/Comments: Due to budget cuts, these purchases have been placed on hold. The department continues to submit for these purchases to the unit plan, however, but have been lower in priority at the most recent voting (13 out of 16)

16. **Recommendation:** Expand entry-level course offerings with more graduated levels.
    Status: On Hold
    Notes/Comments: New curriculum not tied to a certificate or to the local AA degree are all currently on hold. As new certificates are developed, new curriculum will be considered.

17. **Recommendation:** Upgrade the sound proofing between MU7 (Recital Hall) and MU6 by replacing the existing (broken) movable partitions and their track and installing a sound proof door leading into MU6.
    Status: Active
    Notes/Comments: The most recent unit plan vote has approved funds to initiate these renovations. Furthermore, it was revealed that certain funds at the Foundation was earmarked for spending such as this.

18. **Recommendation:** Applied music instructors/coordinators to reinforce the necessity of studying Music Theory and Music History in addition to working on technical skill development
    Status: Active

Notes/Comments: Instructors who coordinate applied music sections will refer to theoretical and historical issues pertaining to performance practices.

19. **Recommendation:** It is recommended that the music faculty continue to look for deficiencies in our curriculum left by restrictions on repeatability, and that we continue to make efforts to address these deficiencies through the course review process, as well as by proposing new courses as needed.
Status: Active
Notes/Comments: These issues are addressed in recent student surveys conducted for the SLO/PLO assessments.

20. **Recommendation:** Find out the music background for students who dropped out of MUSI 130 and 131 piano classes.
Status: On Hold
Notes/Comments: Research for this information has not yet been initiated.

21. **Recommendation:** Increase the budget for purchasing new materials for the Music Library.
Status: On hold
Notes/Comments: Campus wide budget cuts have affected our general and auxiliary budgets for now.

22. **Recommendation:** Add more courses in the following areas: Jazz Combos and Music Technology
Status: Completed
Notes/Comments: Vocal Jazz Ensemble class was added to the schedule in fall of 2018. Until we have certificate programs tied to new courses, proposals will be placed on hold. A new jazz studies certificate and an expanded commercial music certificate are currently in planning stages

23. **Recommendation:** The Music faculty to work with Fine Arts counselors to make students aware of need to participate in the Applied Music program and the time commitment for practice if they intend to major in Music.
Status: Active
Notes/Comments: New counseling staff Dr. Kelsey Iino has been tremendously helpful in identifying our needs and the needs of the music students. Keeping information up-to-date will be an ongoing effort by both the counseling and music departments.

24. **Recommendation:** Electronic sound equipment in the Music Library and practice rooms needs to be regularly monitored, maintained, and replaced as needed.

Status: Completed
Notes/Comments: Funded

25. **Recommendation:** The Music Program should complete an investigative query of students every two years for feedback regarding the Music Program's strengths and weaknesses.
    Status: Active
    Notes/Comments: Recent SLO and PLO student surveys have addressed these issues.

26. **Recommendation:** Increase introductory courses in order to build numbers and strengthen the program.
    Status: On Hold
    Notes/Comments: Due to budget cuts and current development of new certificates, new curriculum addressing these issues will be developed as needs arise to aid in more degree and certificate completions.

27. **Recommendation:** Offer the 8-week section of MUSI 111 Music Appreciation in the second part of the semester to see if enrollment improves
    Status: Completed
    Notes/Comments: We began adding 8-week sections with great success:
    1. Spring 2014 – 27 students (final roll, could not calculate the census count)
    2. Fall 2015 – 30 students
    3. Spring 2016 – 25 students
    4. Fall 2016 – 41 students
    5. Spring 2017 – 23 students
    6. Fall 2017 – 37 students

28. **Recommendation:** Work with Institutional Research to research the causes for the low success rate for African-American demographic, including how student preparedness relates to student success
    Status: On Hold
    Notes/Comments: Research on this issue has not yet been initiated.

SECTION 2
Analysis of Research Data

A) Head count of students in the program:

The headcount between the years of 2013-2016 declined from 3,921 to 3,445 and a 4-year average of 3613. This decline occurred during a period of state-wide similar declining enrollment. (See *Program Participation [4-year Trend Chart]*)

B) Course Grade Distribution

Course Grade Distribution reflects higher averages in the majority of the course offerings. Ensemble courses demonstrate the healthiest of all averages due to the dedication of our ensemble students with higher grades and accomplishments. Over the 4-year span, three courses stood out in the success and retention columns. Music 111 (8 Week Music Appreciation Course) with an average of 40.6% success rate. Perhaps the short term overwhelms the majority of the students, who enroll and drop out because of inability to keep up with the demands of the course. MUSI 131A Beginning Piano continues to show 49-55% a low success rate in marked contrast to the very good success rates in the three following semesters of piano. This indicates that students may be underprepared for the entry level piano class. The Music faculty plans to work with Institutional Research to determine whether there is a correlation between a student's level of preparedness and their rate of success (See *Grade Distribution, Success, and Retention*)

C) Success rates

The Fall Semester's Day Enrollment in the fill rate of the department showed an increase from 67.9% in 2013 – 75.0% in 2015. In the Spring Semester enrollment also showed an increase from 69.4% to 76.1%. Our Enrollment by Time of Day is reflecting an increase in the day classes form 73.4% -78.0%, Night classes show a decrease of around 8% but the weekend courses have almost doubled from 4.9%- 9.3%.

Since the Music Department offers concurrent courses, the fill rates are misrepresented on the IRP report. Our actual fill rate for our Music Department for Fall 2016 is 81%. This reflects a good demand in the weekly census (See *Grade Distribution, Success, and Retention*). Detailed Fill Rate percentages for each music course are included in the same report. The dip from the previous Program Review fill rate of 2014, is due to faculty retirement, and transitions in the vocal department's faculty overturn from part-time instructors to the full-time new hire.

The Music Department has also been actively addressing the equity gap for the struggling students in the Music Appreciation Courses, Mus 111. Since Spring 2016, Dr. James Hurd, teaching the general education course of music appreciation, has focused his efforts on those students who were unable to pass the third exam into the midterm. He designed a three-hour Saturday morning session, an outside class activity, to offer more detailed guidance and an individualized teaching strategy to help bridge that gap. Investing this additional time and effort has proven to improve those students' success rate and completion results.

1. Gender:

The ratio of male to female students in the Music Program has remained relatively constant, averaging 50.9% male to 41.2% female. This ratio continues to be inversely proportional to the campus average of 50.0% male to 51.7% female. There are about 1.2% more Asian students in the Music Program compared to the ECC general population. The percentage of Latino students

has grown from 39.3% in 2013 to 40.0% in 2016, it still reflects 10% lower than the campus percentage. Overall we have more males than females (College 52,5% Music) 1% more in Asians and 10% less in Latinos than the college population. The statistics show growth with the Latino population over 4 years, but the white population has declined over that same span. (See *Gender* in *Demographic and Enrollment Characteristics*)

2. Age:

About 75% of our students are 30 and younger and 50% are 21 years of age or younger. Our department shows a larger number of younger students in population than the overall college. 3.7% is of the 50+, which is slightly larger than the 3.0% of the college. The older students are primarily involved in the performing groups that support student learning in full ensembles. Older adults provide stability to the ensembles by ensuring a complete range of instruments and voices while achieving their specific learning outcomes. (See *Age* in *Demographic and Enrollment Characteristics*)

We have 11% more of full-time students over the college percentage and have been consistently around 42.2% over the span of four years. (See *Class Load* in *Demographic and Enrollment Characteristics*)

Most of our students are high school graduates and parallels the college's statistics at an average of 78.8%, which is slightly less than the colleges 82.3% average. (See *Academic Level/HS Grad* in *Demographic and Enrollment Characteristics*)

These students are typically college-bound and the large majority of our students are intending to transfer with 42.9% compared to the 44.0% of the college's transfer rate. (See *Academic Level/HS Grad. Degree Completion* in *Demographic and Enrollment Characteristics*)

The intent to graduate is in line with the college's level. There is 10% increase in intent to transfer and is reflected in the percentages growing from 33.4% to 42.9% and the undecided has decreased by 3%. Students who are here for enrichment reflect a consistency in their percentage over the span of four years which is 4% less with the overall college student population. (See *Educational Goal* in *Demographic and Enrollment Characteristics*)

NOTE: Demographic success of African-Americans has reflected an increase of 2.9% over the 4-year span. The Music department has been implementing the Equity Program and working with other departments and resources on campus who support student success.

D) Retention Rates

The department's 4 year success average remains stable at 72.2% compares favorably to the preliminary success standard of 71.0% and the 4-year success minimum of 69.7 %. (See *Grade Distribution, Success, and Retention*)

MUSI 247 experienced poor retention and may indicate that students are underprepared. The recent addition of MUSI 147B, with a 55.6%, an intermediate level guitar class continues to

improve these numbers but instructor recommends modification of the SLO's for the guitar courses to distribute course content more evenly.

Mus 111 – Music Appreciation has been focusing on the equity gap with the population of students who are failing the first three exams in the first 8 weeks of classes. 5 classes in the Fall and 4 in the Spring are given an additional class session, on a Saturday morning, to receive more hands-on teaching to improve retention and understanding of the subject matter. 30 students/semester are successfully reaching their goal of passing the class by participating in this class session (with the instructor), outside the regular class meetings.

E) A comparison of success and retention rates in face-to-face classes with distance education

Our distance education classes compare favorably with the success and retention of face-to-face classes. Over the 4-year span, the two courses offered as distance education are Music 111(Music Appreciation) and Music 116 (History of Rock). Music 111 compares at an average of 70.0%+ and has a higher success rate than the face-to-face that wavers between 59%-65%. Music 116 was offered in 2015 and started at 83.3% to the face-to-face 85.1% and increased in 2016 to 90.2% to the 88.9% of the face-to-face. This trend demonstrates the value and student interest in the music history courses distance education offerings. (See *Grade Distribution, Success, and Retention*)

F) Enrollment Statistics with section and seat counts and fill rates
Concurrent enrollment and repeatability tend to skew seat fills such as Mus 151, and Mus 268. Our course offerings have been reduced to align with new unit requirements for a music major and their transferability. Less units are allowed for transfer to the four year university. Enrollment statistics with section and seat counts and fill rates are generally healthy across the department. One section of Mus 111(Music Appreciation) class, 2 sections of Mus 120/220 (Voice Class), one section of Mus 131 (Piano Class), Music 247(Intermediate Guitar) low fill rates for 2016. This coincides with the earlier discoveries of course grade distribution. (See *Grade Distribution, Success, and Retention*, pp. 3-5; *Program Participation [4-year Trend]*)

G) Scheduling of courses (day vs. night, days offered, and sequence)
Overall fill rate of 87% reflect a successful offering in the times and frequencies that courses are scheduled to fulfill the need and the demand for our student population. (See *Program Participation [4-year Trend]*)

H) Improvements Rates (Course success by placement method, if applicable)
The Music department is continuing its efforts to develop a sequence of courses that take the students from the remedial to the intermediate level with 3 levels of course offerings in instrumental (piano, strings, brass, jazz, voice, etc.). A Guided Pathway of 30 units will allow the student to complete course work within the span of two years with an Ed-Plan that focuses on their field in music. In order to facilitate a 2-year plan, "Credit-by-Exam" for accurate placement can aid the student in reaching this goal in a timely fashion. Expanding required course offerings to evenings and weekends will also allow the music major to complete the path efficiently and sequentially.

I) Additional Data Compiled by Faculty

Analysis of Student Feedback. In the PLO assessments, faculty compiled commentary on strengths and weaknesses of the program. Please refer to section 4D.

J) List related recommendations

1. Develop a Guided Pathway of 30 units: an Ed-Plan with classes that match student's discipline, such instrumental, vocal, jazz, etc. Faculty will align curriculum to aid students to complete this Ed-Plan, preferably, in a 2-year.

2. Create "Credit-by Exam" options for placement of students in sequential courses. This will allow the music major to complete the required sequence of courses in their educational path to transfer with articulation to the university.

3. Design specialized certificates in Piano Pedagogy, Organ Performance, and Commercial Music. These certificates equip students to work professionally in these focused fields while continuing their education.

4. Expand course offerings with additional sections in the evenings and weekends, as well as winter and Summer Sessions in order to accommodate students' needs, e.g. Music Theory and Music History.

5. Purchase music instruments and equipment to be used by students in the ensembles and the Applied Program.
6. Upgrade the music computer laboratory and increase the hours of operations to accommodate the students' schedules.

7. Hire a full-time Faculty for the expanding jazz program.

Program Participation (4-year Trend)
Music
Years: 2012-13 to 2015-16

	2012-13	2013-14	2014-15	2015-16	4 Yr Average
Annual Enrollment	3,921	3,629	3,458	3,445	3,613

Annual Program Participation

Year	Annual Sections	Annual Enrollment
2012-13	179	3,921
2013-14	167	3,629
2014-15	171	3,458
2015-16	173	3,445

Fall Section Fill Rates

Year	Percent of Seats Filled (Music)
2012	72.2%
2013	75.6%
2014	68.7%
2015	70.3%
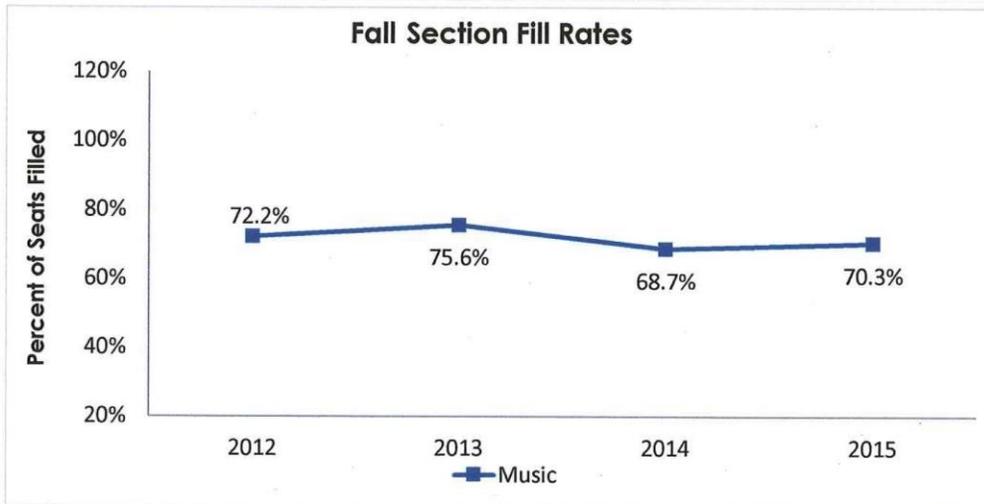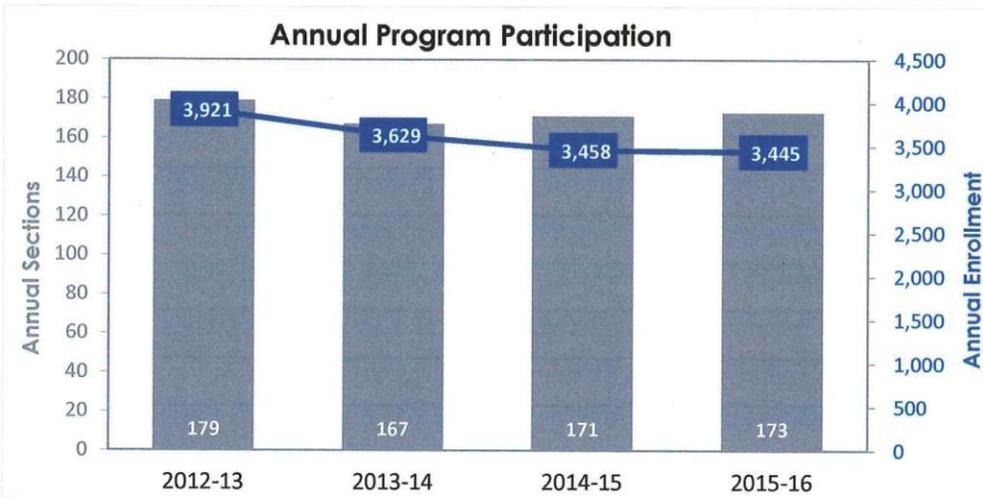
Enrollment by Time of Day

Fall Term	2012	2013	2014	2015
Day	75.8%	75.8%	76.7%	79.7%
Night	19.3%	18.9%	17.4%	12.8%
Weekend/Unknown	5.0%	5.3%	5.8%	7.4%

Program Participation (4-year Trend)
Music
Years: 2012-13 to 2015-16

	2012-13	2013-14	2014-15	2015-16	4 Yr Average
Annual Enrollment	3,921	3,629	3,458	3,445	3,613

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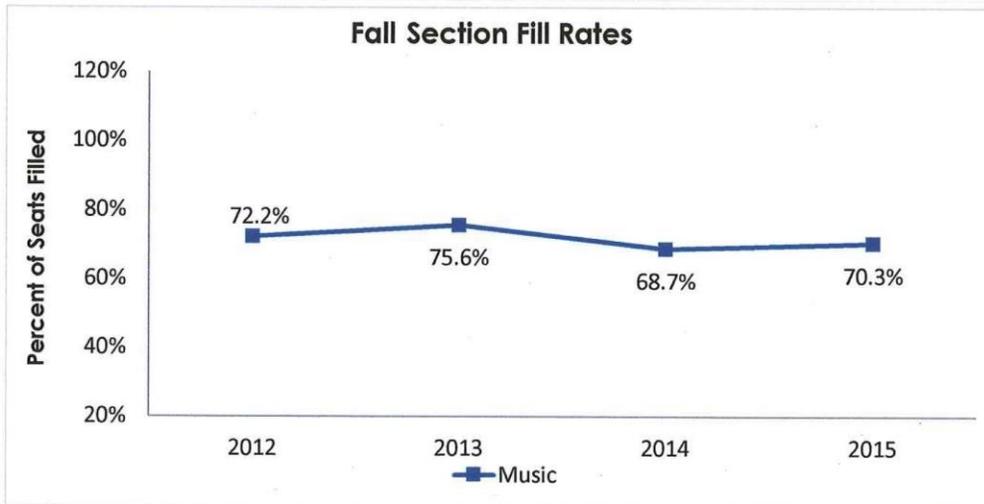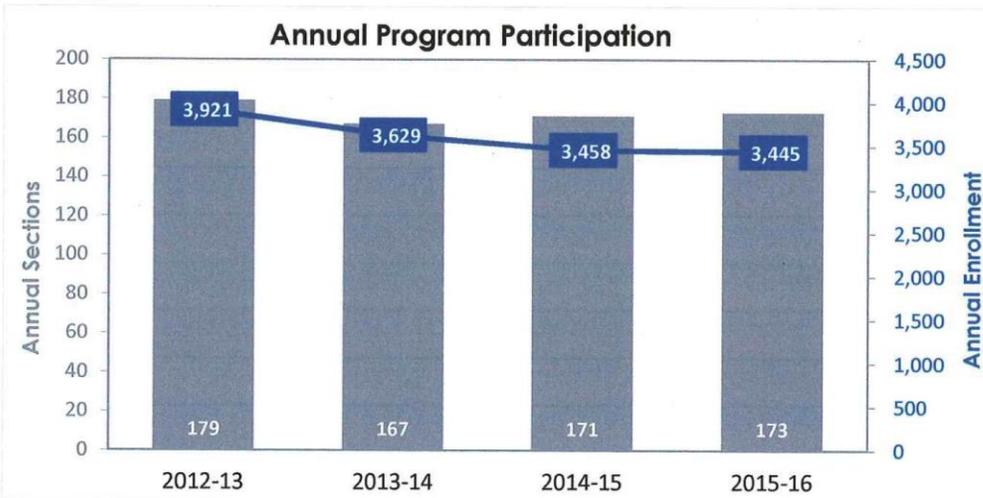
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Weekend/Unknown	5.0%	5.3%	5.8%	7.4%

Grade Distribution, Success, and Retention

Music
Fall

Preliminary Success Standard 71.0%
5 year Success Average 72.2%
5 year Success Minimum 69.7%

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2012	MUSI-1	Lecture	16	32	14	9	-	2	3	-	1	-	-	11	72	77.8%	84.7%
	MUSI-11	Distance Edu	16	30	16	13	-	6	6	-	-	-	-	15	86	68.6%	82.6%
		Lecture	8	9	2	9	-	1	13	-	-	-	-	7	41	48.8%	82.9%
	MUSI-12	Lecture	16	78	47	63	-	28	52	-	-	-	-	62	330	57.0%	81.2%
	MUSI-13	Lecture	16	13	9	9	-	1	2	-	-	-	-	1	35	88.6%	97.1%
	MUSI-15A	Lecture	16	9	14	6	-	3	4	-	-	-	-	7	43	67.4%	83.7%
	MUSI-16	Lecture	16	15	10	4	-	-	-	-	-	-	-	10	39	74.4%	74.4%
	MUSI-17	Lecture	16	40	5	2	-	-	2	-	-	-	-	3	52	90.4%	94.2%
	MUSI-18AB	Lecture	16	34	12	4	-	-	5	-	-	-	-	3	58	86.2%	94.8%
	MUSI-19ABCD	Lecture	16	29	16	16	-	7	33	-	1	-	-	28	130	47.7%	78.5%
	MUSI-23ABCD	Lecture	16	20	5	3	-	-	2	-	-	-	-	2	32	87.5%	93.8%
	MUSI-2A	Lecture	16	38	11	5	-	-	1	-	2	-	-	2	59	94.9%	96.6%
	MUSI-30AB	Lecture	16	9	9	3	-	-	3	-	-	-	-	6	30	70.0%	80.0%
	MUSI-31A	Lecture	16	3	2	2	-	-	-	-	-	-	-	5	12	58.3%	58.3%
	MUSI-31B	Lecture	16	57	34	23	-	16	10	-	-	1	-	43	184	62.0%	76.6%
	MUSI-31C	Lecture	16	22	9	4	-	-	-	-	-	-	-	4	39	89.7%	89.7%
	MUSI-31D	Lecture	16	7	8	2	-	-	1	-	-	-	-	4	22	77.3%	81.8%
	MUSI-32ABCD	Lecture	16	1	7	1	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-3A	Lecture	16	9	4	2	-	-	-	-	-	-	-	2	17	88.2%	88.2%
	MUSI-3B	Lecture	16	8	8	5	-	3	-	-	-	-	-	5	29	72.4%	82.8%
	MUSI-3C	Lecture	16	4	-	5	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-41ABCD	Lecture	14	18	-	-	-	-	-	-	1	-	-	4	23	82.6%	82.6%
	MUSI-47AB	Lecture	16	59	6	3	-	-	1	-	3	-	-	15	87	81.6%	82.8%
	MUSI-48ABCD	Lecture	16	8	-	-	-	-	-	-	1	-	-	1	10	90.0%	90.0%
	MUSI-51ABCD	Lecture	16	27	1	-	-	-	-	-	-	-	-	1	29	96.6%	96.6%
	MUSI-52ABCD	Lecture	16	22	7	-	-	-	2	-	-	-	-	1	32	90.6%	96.6%
	MUSI-53ABCD	Lecture	16	24	1	1	-	1	-	-	-	-	-	1	27	92.6%	96.3%
	MUSI-55ABCD	Lecture	16	10	-	-	-	-	-	-	-	-	-	2	12	83.3%	83.3%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-57ABCD	Lecture	16	19	-	1	-	-	-	-	-	-	-	2	22	90.9%	90.9%
	MUSI-60ABCD	Lecture	16	1	2	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%
	MUSI-62ABCD	Lecture	16	6	-	-	-	-	1	-	-	-	-	1	8	75.0%	87.5%
	MUSI-64ABCD	Lecture	16	15	-	1	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-65ABCD	Lecture	16	8	-	-	-	-	-	-	-	-	-	3	11	72.7%	72.7%
	MUSI-67ABCD	Lecture	14	19	-	1	-	-	-	-	-	-	-	-	20	100.0%	100.0%
	MUSI-68ABCD	Lecture	16	24	-	-	-	-	1	-	-	-	-	1	26	92.3%	96.2%

Grade Distribution, Success, and Retention

Music
Fall

							Preliminary Success Standard	71.0%
							5 year Success Average	72.2%
							5 year Success Minimum	69.7%

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2012	MUSI-1	Lecture	16	32	14	9	-	2	3	-	1	-	-	11	72	77.8%	84.7%
	MUSI-11	Distance Edu	16	30	16	13	-	6	6	-	-	-	-	15	86	68.6%	82.6%
	MUSI-11	Lecture	8	9	2	9	-	1	13	-	-	-	-	7	41	48.8%	82.9%
	MUSI-12	Lecture	16	78	47	63	-	28	52	-	-	-	-	62	330	57.0%	81.2%
	MUSI-13	Lecture	16	13	9	9	-	1	2	-	-	-	-	1	35	88.6%	97.1%
	MUSI-15A	Lecture	16	9	14	6	-	3	4	-	-	-	-	7	43	67.4%	83.7%
	MUSI-16	Lecture	16	15	10	4	-	-	-	-	-	-	-	10	39	74.4%	74.4%
	MUSI-17	Lecture	16	40	5	2	-	-	2	-	-	-	-	3	52	90.4%	94.2%
	MUSI-18AB	Lecture	16	34	12	4	-	-	5	-	-	-	-	3	58	86.2%	94.8%
	MUSI-19ABCD	Lecture	16	29	16	16	-	7	33	-	1	-	-	28	130	47.7%	78.5%
	MUSI-23ABCD	Lecture	16	20	5	3	-	-	2	-	-	-	-	2	32	87.5%	93.8%
	MUSI-2A	Lecture	16	38	11	5	-	-	1	-	2	-	-	2	59	94.9%	96.6%
	MUSI-30AB	Lecture	16	9	9	3	-	-	3	-	-	-	-	6	30	70.0%	80.0%
	MUSI-31A	Lecture	16	3	2	2	-	-	-	-	-	-	-	5	12	58.3%	58.3%
	MUSI-31B	Lecture	16	57	34	23	-	16	10	-	-	1	-	43	184	62.0%	76.6%
	MUSI-31C	Lecture	16	22	9	4	-	-	-	-	-	-	-	4	39	89.7%	89.7%
	MUSI-31D	Lecture	16	7	8	2	-	-	1	-	-	-	-	4	22	77.3%	81.8%
	MUSI-32ABCD	Lecture	16	1	7	1	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-3A	Lecture	16	9	4	2	-	-	-	-	-	-	-	2	17	88.2%	88.2%
	MUSI-3B	Lecture	16	8	8	5	-	3	-	-	-	-	-	5	29	72.4%	82.8%
	MUSI-3C	Lecture	16	8	4	1	-	-	1	-	-	-	-	1	15	86.7%	93.3%
	MUSI-41ABCD	Lecture	14	9	6	1	-	-	1	-	-	-	-	-	17	94.1%	100.0%
	MUSI-47AB	Lecture	16	18	1	-	-	-	-	-	-	-	-	4	23	82.6%	82.6%
	MUSI-48ABCD	Lecture	16	59	6	3	-	1	-	-	3	-	-	15	87	81.6%	82.8%
	MUSI-51ABCD	Lecture	16	8	1	-	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-52ABCD	Lecture	16	22	6	-	-	-	-	-	-	-	-	1	29	96.6%	96.6%
	MUSI-53ABCD	Lecture	16	24	5	-	-	1	1	-	-	-	-	1	32	90.6%	96.6%
	MUSI-55ABCD	Lecture	16	24	1	-	-	-	1	-	-	-	-	1	27	92.6%	96.3%
	MUSI-562	Laboratory	16	.	-	-	10	-	-	-	-	-	-	2	12	83.3%	83.3%
	MUSI-57ABCD	Lecture	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-60ABCD	Lecture	16	19	1	-	-	-	-	-	-	-	-	2	22	90.9%	90.9%
	MUSI-61ABCD	Lecture	16	1	2	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%
	MUSI-62ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%
	MUSI-64ABCD	Lecture	16	6	-	1	-	-	1	-	-	-	-	1	8	75.0%	87.5%
	MUSI-65ABCD	Lecture	16	15	-	1	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-67ABCD	Lecture	16	8	-	1	-	-	-	-	-	-	-	3	11	72.7%	72.7%
	MUSI-68ABCD	Lecture	16	19	-	1	-	-	-	-	-	-	-	-	20	100.0%	100.0%
		Lecture	14	24	-	1	-	-	1	-	-	-	-	1	26	92.3%	96.2%

Grade Distribution, Success, and Retention

Music
Fall

Preliminary Success Standard 71.0%
5 year Success Average 72.2%
5 year Success Minimum 69.7%

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	MUSI-12	Lecture	16	78	47	63	-	28	52	-	-	-	-	62	330	57.0%	81.2%
	MUSI-13	Lecture	16	13	9	9	-	1	2	-	-	-	-	1	35	88.6%	97.1%
	MUSI-15A	Lecture	16	9	14	6	-	3	4	-	-	-	-	7	43	67.4%	83.7%
	MUSI-16	Lecture	16	15	10	4	-	-	-	-	-	-	-	10	39	74.4%	74.4%
	MUSI-17	Lecture	16	40	5	2	-	-	2	-	-	-	-	3	52	90.4%	94.2%
	MUSI-18AB	Lecture	16	34	12	4	-	-	5	-	-	-	-	3	58	86.2%	94.8%
	MUSI-19ABCD	Lecture	16	29	16	16	-	7	33	-	1	-	-	28	130	47.7%	78.5%
	MUSI-23ABCD	Lecture	16	20	5	3	-	2	-	-	-	-	-	2	32	87.5%	93.8%
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	MUSI-30AB	Lecture	16	9	9	3	-	-	3	-	-	-	-	6	30	70.0%	80.0%
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	MUSI-32ABCD	Lecture	16	9	4	2	-	-	-	-	-	-	-	2	17	88.2%	88.2%
	MUSI-3A	Lecture	16	8	8	5	-	3	-	-	-	-	-	5	29	72.4%	82.8%
	MUSI-3B	Lecture	16	4	5	4	-	-	1	-	-	-	-	1	15	86.7%	93.3%
	MUSI-3C	Lecture	16	5	6	5	-	-	1	-	-	-	-	-	17	94.1%	100.0%
	MUSI-41ABCD	Lecture	14	18	-	-	-	-	-	-	1	-	-	4	23	82.6%	82.6%
	MUSI-47AB	Lecture	16	59	6	3	-	1	-	-	3	-	-	15	87	81.6%	82.8%
	MUSI-48ABCD	Lecture	16	8	1	-	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-51ABCD	Lecture	16	27	1	-	-	-	-	-	-	-	-	1	29	96.6%	96.6%
	MUSI-52ABCD	Lecture	16	22	7	-	-	2	-	-	-	-	-	1	32	90.6%	96.6%
	MUSI-53ABCD	Lecture	16	24	1	-	-	1	-	-	-	-	-	1	27	92.6%	96.3%
	MUSI-55ABCD	Lecture	16	10	-	-	-	-	-	-	-	-	-	2	12	83.3%	83.3%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-57ABCD	Lecture	16	19	-	1	-	-	-	-	-	-	-	2	22	90.9%	90.9%
	MUSI-60ABCD	Lecture	16	1	2	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%
	MUSI-62ABCD	Lecture	16	6	-	-	-	-	1	-	-	-	-	1	8	75.0%	87.5%
	MUSI-64ABCD	Lecture	16	15	-	1	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-65ABCD	Lecture	16	8	-	-	-	-	-	-	-	-	-	3	11	72.7%	72.7%
	MUSI-67ABCD	Lecture	14	19	-	1	-	-	-	-	-	-	-	-	20	100.0%	100.0%
	MUSI-68ABCD	Lecture	16	24	-	-	-	-	1	-	-	-	-	1	26	92.3%	96.2%

Grade Distribution, Success, and Retention

Music
Fall

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2012	MUSI-1	Lecture	16	32	14	9	-	2	3	-	1	-	-	11	72	77.8%	84.7%
	MUSI-11	Distance Edu	16	30	16	13	-	6	6	-	-	-	-	15	86	68.6%	82.6%
		Lecture	8	9	2	9	-	1	13	-	-	-	-	7	41	48.8%	82.9%
	MUSI-12	Lecture	16	78	47	63	-	28	52	-	-	-	-	62	330	57.0%	81.2%
	MUSI-13	Lecture	16	13	9	9	-	1	2	-	-	-	-	1	35	88.6%	97.1%
	MUSI-15A	Lecture	16	9	14	6	-	3	4	-	-	-	-	7	43	67.4%	83.7%
	MUSI-16	Lecture	16	15	10	4	-	-	-	-	-	-	-	10	39	74.4%	74.4%
	MUSI-17	Lecture	16	40	5	2	-	-	2	-	-	-	-	3	52	90.4%	94.2%
	MUSI-18AB	Lecture	16	34	12	4	-	-	5	-	-	-	-	3	58	86.2%	94.8%
	MUSI-19ABCD	Lecture	16	29	16	16	-	7	33	-	1	-	-	28	130	47.7%	78.5%
	MUSI-23ABCD	Lecture	16	20	5	3	-	-	2	-	-	-	-	2	32	87.5%	93.8%
	MUSI-2A	Lecture	16	38	11	5	-	-	1	-	2	-	-	2	59	94.9%	96.6%
	MUSI-30AB	Lecture	16	9	9	3	-	-	3	-	-	-	-	6	30	70.0%	80.0%
	MUSI-31A	Lecture	16	3	2	2	-	-	-	-	-	-	-	5	12	58.3%	58.3%
	MUSI-31B	Lecture	16	57	34	23	-	16	10	-	-	1	-	43	184	62.0%	76.6%
	MUSI-31C	Lecture	16	22	9	4	-	-	-	-	-	-	-	4	39	89.7%	89.7%
	MUSI-31D	Lecture	16	7	8	2	-	-	1	-	-	-	-	4	22	77.3%	81.8%
	MUSI-32ABCD	Lecture	16	1	7	1	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-3A	Lecture	16	9	4	2	-	-	-	-	-	-	-	2	17	88.2%	88.2%
	MUSI-3B	Lecture	16	8	8	5	-	3	-	-	-	-	-	5	29	72.4%	82.8%
	MUSI-3C	Lecture	16	5	6	2	-	-	1	-	-	-	-	2	15	86.7%	86.7%
	MUSI-41ABCD	Lecture	14	18	-	1	-	-	-	-	1	-	-	4	23	82.6%	82.8%
	MUSI-47AB	Lecture	16	59	6	3	-	1	-	-	3	-	-	15	87	81.6%	82.8%
	MUSI-48ABCD	Lecture	16	8	-	-	-	-	-	-	1	-	-	1	10	90.0%	90.0%
	MUSI-51ABCD	Lecture	16	27	1	-	-	-	-	-	-	-	-	1	29	96.6%	96.6%
	MUSI-52ABCD	Lecture	16	22	7	-	-	1	1	-	-	-	-	1	32	90.6%	96.6%
	MUSI-53ABCD	Lecture	16	24	1	-	-	1	-	-	-	-	-	1	27	92.6%	96.3%
	MUSI-55ABCD	Lecture	16	10	-	-	-	-	-	-	-	-	-	2	12	83.3%	83.3%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-57ABCD	Lecture	16	19	-	1	-	-	-	-	-	-	-	2	22	90.9%	90.9%
	MUSI-60ABCD	Lecture	16	1	2	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%
	MUSI-62ABCD	Lecture	16	6	-	-	-	-	1	-	-	-	-	1	8	75.0%	87.5%
	MUSI-64ABCD	Lecture	16	15	1	-	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-65ABCD	Lecture	16	8	-	1	-	-	-	-	-	-	-	3	11	72.7%	72.7%
	MUSI-67ABCD	Lecture	14	19	-	1	-	-	-	-	-	-	-	-	20	100.0%	100.0%
	MUSI-68ABCD	Lecture	16	24	-	-	-	-	1	-	-	-	-	1	26	92.3%	96.2%

Grade Distribution, Success, and Retention

Music
Spring

		Preliminary Success Standard	71.0%
		5 year Success Average	72.2%
		5 year Success Minimum	69.7%

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2013	MUSI-1	Lecture	16	21	8	13	-	9	3	-	-	-	-	8	62	67.7%	87.1%
	MUSI-11	Distance Edu	16	37	24	9	-	-	8	-	-	-	-	11	89	78.7%	87.6%
		Lecture	8	4	5	3	-	4	9	-	-	-	-	10	35	34.3%	71.4%
	MUSI-12	Lecture	16	98	53	48	-	23	39	-	-	-	-	71	332	59.9%	78.6%
	MUSI-13	Lecture	16	23	12	1	-	-	-	-	-	-	-	1	37	97.3%	97.3%
	MUSI-15B	Lecture	16	7	10	7	-	4	4	-	-	-	-	12	44	54.5%	72.7%
	MUSI-16	Lecture	16	12	14	6	-	-	-	-	-	-	-	7	39	82.1%	82.1%
	MUSI-17	Lecture	16	37	6	2	-	-	4	-	-	-	-	2	51	88.2%	96.1%
	MUSI-18AB	Lecture	16	25	8	2	-	-	3	-	-	-	-	1	39	89.7%	97.4%
	MUSI-19ABCD	Lecture	16	53	13	15	-	2	15	-	-	-	-	19	117	69.2%	83.8%
	MUSI-20ABCD	Laboratory	16	23	7	2	-	-	2	-	-	-	-	3	37	86.5%	91.9%
	MUSI-23ABCD	Lecture	16	22	-	-	-	-	-	-	-	-	-	-	22	100.0%	100.0%
	MUSI-2B	Lecture	16	44	7	4	-	-	3	-	-	-	-	1	59	93.2%	98.3%
	MUSI-30AB	Lecture	16	8	6	2	-	-	1	-	-	-	-	4	21	76.2%	81.0%
	MUSI-31A	Lecture	16	10	3	3	-	-	-	-	-	-	-	4	20	80.0%	80.0%
	MUSI-31B	Lecture	16	57	25	12	-	7	22	-	1	-	-	66	190	49.5%	65.3%
	MUSI-31C	Lecture	16	19	8	1	-	-	2	-	-	-	-	8	38	73.7%	78.9%
	MUSI-31D	Lecture	16	6	9	4	-	-	2	-	-	-	-	1	22	86.4%	95.5%
	MUSI-32ABCD	Lecture	16	8	4	-	-	-	-	-	-	-	-	1	13	92.3%	92.3%
	MUSI-3A	Lecture	16	4	4	3	-	-	-	-	-	-	-	3	14	78.6%	78.6%
	MUSI-3B	Lecture	16	8	4	7	-	-	4	-	-	-	-	2	25	76.0%	92.0%
	MUSI-3C	Lecture	16	3	5	8	-	-	2	-	-	-	-	1	19	84.2%	94.7%
	MUSI-41ABCD	Lecture	16	9	-	-	-	-	-	-	-	-	-	-	9	100.0%	100.0%
	MUSI-47AB	Lecture	16	18	-	-	-	-	1	-	-	-	-	2	21	85.7%	90.5%
	MUSI-48ABCD	Lecture	16	28	14	2	-	-	8	-	1	-	-	30	83	53.0%	63.9%
	MUSI-51ABCD	Lecture	16	21	2	3	-	-	-	-	-	-	-	3	29	89.7%	89.7%
	MUSI-52ABCD	Lecture	16	29	1	1	-	2	2	-	-	-	-	3	38	81.6%	92.1%
	MUSI-53ABCD	Lecture	16	28	-	1	-	-	-	-	-	-	-	1	30	96.7%	96.7%
	MUSI-55ABCD	Lecture	16	14	-	-	-	-	-	-	-	-	-	2	16	87.5%	87.5%
	MUSI-560	Laboratory	16	-	-	-	-	-	-	1	-	-	-	1	2	0.0%	50.0%
	MUSI-561	Laboratory	16	-	-	-	-	-	-	6	-	-	-	-	6	0.0%	100.0%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	1	-	-	-	-	1	0.0%	100.0%
	MUSI-565	Laboratory	16	-	-	-	-	-	-	28	-	-	-	-	28	0.0%	100.0%
	MUSI-570	Laboratory	16	-	-	-	-	-	-	28	-	-	-	-	28	0.0%	100.0%
	MUSI-57ABCD	Lecture	16	25	-	-	-	-	3	-	-	-	-	-	28	89.3%	100.0%
	MUSI-60ABCD	Lecture	16	4	-	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%

Grade Distribution, Success, and Retention

Music
Spring

Preliminary Success Standard — 71.0%
5 year Success Average — 72.2%
5 year Success Minimum — 69.7%

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2013	MUSI-1	Lecture	16	21	8	13	-	9	3	-	-	-	-	8	62	67.7%	87.1%
	MUSI-11	Distance Edu	16	37	24	9	-	-	8	-	-	-	-	11	89	78.7%	87.6%
	MUSI-12	Lecture	8	4	5	3	-	4	9	-	-	-	-	10	35	34.3%	71.4%
	MUSI-13	Lecture	16	98	53	48	-	23	39	-	-	-	-	71	332	59.9%	78.6%
	MUSI-15B	Lecture	16	23	12	1	-	-	-	-	-	-	-	1	37	97.3%	97.3%
	MUSI-16	Lecture	16	7	10	7	-	4	4	-	-	-	-	12	44	54.5%	72.7%
	MUSI-17	Lecture	16	12	14	6	-	-	4	-	-	-	-	3	39	82.1%	92.3%
	MUSI-18AB	Lecture	16	37	6	2	-	-	4	-	-	-	-	2	51	88.2%	96.1%
	MUSI-19ABCD	Lecture	16	25	8	2	-	3	-	-	-	-	-	1	39	89.7%	97.4%
	MUSI-20ABCD	Laboratory	8	53	13	15	-	2	15	-	-	-	-	19	117	69.2%	83.8%
	MUSI-23ABCD	Lecture	16	23	7	2	-	1	1	-	-	-	-	3	37	86.5%	91.9%
	MUSI-2B	Lecture	16	44	7	4	-	-	3	-	-	-	-	1	59	93.2%	98.3%
	MUSI-30AB	Lecture	16	10	6	-	-	-	1	-	-	-	-	4	21	76.2%	81.0%
	MUSI-31A	Lecture	16	8	4	4	-	-	-	-	-	-	-	4	20	80.0%	80.0%
	MUSI-31B	Lecture	16	57	25	12	-	7	23	-	1	-	-	66	190	49.5%	65.3%
	MUSI-31C	Lecture	16	19	8	1	-	1	1	-	-	-	-	8	38	73.7%	78.9%
	MUSI-31D	Lecture	16	6	9	4	-	-	2	-	-	-	-	1	22	86.4%	95.5%
	MUSI-32ABCD	Lecture	16	8	4	1	-	-	-	-	-	-	-	-	13	100.0%	100.0%
	MUSI-3A	Lecture	16	4	4	3	-	-	2	-	-	-	-	1	14	78.6%	92.9%
	MUSI-3B	Lecture	16	8	9	4	-	2	-	-	-	-	-	2	25	84.0%	92.0%
	MUSI-3C	Lecture	16	8	4	4	-	1	1	-	-	-	-	1	19	84.2%	94.7%
	MUSI-41ABCD	Lecture	14	3	5	1	-	-	-	-	-	-	-	-	9	100.0%	100.0%
	MUSI-47AB	Lecture	16	18	-	-	-	-	1	-	-	-	-	2	21	85.7%	90.5%
	MUSI-48ABCD	Lecture	16	28	14	1	-	4	5	-	1	-	-	30	83	53.0%	63.9%
	MUSI-51ABCD	Lecture	16	3	11	1	-	1	-	-	-	-	-	4	20	75.0%	80.0%
	MUSI-52ABCD	Lecture	16	21	2	3	-	-	-	-	-	-	-	3	29	89.7%	89.7%
	MUSI-53ABCD	Lecture	16	29	1	1	-	2	2	-	-	-	-	3	38	81.6%	92.1%
	MUSI-55ABCD	Lecture	16	28	-	1	-	-	-	-	-	-	-	1	30	96.7%	96.7%
	MUSI-560	Laboratory	16	14	-	-	-	-	-	-	-	-	-	2	16	87.5%	87.5%
	MUSI-561	Laboratory	16	-	-	-	-	-	-	1	-	-	-	1	2	0.0%	50.0%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	6	-	-	-	-	6	0.0%	100.0%
	MUSI-565	Laboratory	16	-	-	-	-	-	-	1	-	-	-	-	1	0.0%	100.0%
	MUSI-570	Laboratory	16	-	-	-	-	-	-	28	-	-	-	-	28	0.0%	100.0%
	MUSI-57ABCD	Lecture	16	25	-	-	-	-	3	-	-	-	-	-	28	89.3%	100.0%
	MUSI-60ABCD	Lecture	16	4	-	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%

Grade Distribution, Success, and Retention

Music
Spring

	Preliminary Success Standard	71.0%
	5 year Success Average	72.2%
	5 year Success Minimum	69.7%

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2013	MUSI-1	Lecture	16	21	8	13	-	9	3	-	-	-	-	8	62	67.7%	87.1%
	MUSI-11	Distance Edu	16	37	24	9	-	-	8	-	-	-	-	11	89	78.7%	87.6%
	MUSI-12	Lecture	8	4	5	3	-	4	9	-	-	-	-	10	35	34.3%	71.4%
	MUSI-13	Lecture	16	98	53	48	-	23	39	-	-	-	-	71	332	59.9%	78.6%
	MUSI-15B	Lecture	16	23	12	1	-	-	-	-	-	-	-	1	37	97.3%	97.3%
	MUSI-16	Lecture	16	7	10	7	-	4	4	-	-	-	-	12	44	54.5%	72.7%
	MUSI-17	Lecture	16	12	14	6	-	-	-	-	-	-	-	7	39	82.1%	82.1%
	MUSI-18AB	Lecture	16	37	6	2	-	3	4	-	-	-	-	2	51	88.2%	96.1%
	MUSI-19ABCD	Lecture	16	25	8	2	-	-	3	-	-	-	-	1	39	89.7%	97.4%
	MUSI-20ABCD	Laboratory	8	53	13	15	-	2	15	-	-	-	-	19	117	69.2%	83.8%
	MUSI-23ABCD	Lecture	16	23	7	2	-	2	-	-	-	-	-	3	37	86.5%	91.9%
	MUSI-2B	Lecture	16	22	-	-	-	-	-	-	-	-	-	-	22	100.0%	100.0%
	MUSI-30AB	Lecture	16	44	7	4	-	1	2	-	-	-	-	1	59	93.2%	98.3%
	MUSI-31A	Lecture	16	8	6	4	-	1	2	-	-	-	-	4	21	76.2%	81.0%
	MUSI-31B	Lecture	16	10	3	2	-	-	1	-	-	-	-	4	20	80.0%	80.0%
	MUSI-31C	Lecture	16	57	25	12	-	7	23	-	-	1	-	66	190	49.5%	65.3%
	MUSI-31D	Lecture	16	19	8	1	-	1	1	-	-	-	-	8	38	73.7%	78.9%
	MUSI-32ABCD	Lecture	16	6	9	4	-	2	1	-	-	-	-	1	22	86.4%	95.5%
	MUSI-3A	Lecture	16	8	4	-	-	-	-	-	-	-	-	1	13	92.3%	92.3%
	MUSI-3B	Lecture	16	8	4	3	-	-	-	-	-	-	-	3	14	78.6%	78.6%
	MUSI-3C	Lecture	16	3	5	4	-	1	1	-	-	-	-	1	25	76.0%	92.0%
	MUSI-41ABCD	Lecture	14	18	-	1	-	-	1	-	-	-	-	2	21	85.7%	90.5%
	MUSI-47AB	Lecture	16	28	14	1	-	4	5	-	1	-	-	30	83	53.0%	63.9%
	MUSI-48ABCD	Lecture	16	3	11	1	-	1	-	-	-	-	-	4	20	75.0%	80.0%
	MUSI-51ABCD	Lecture	16	21	2	3	-	-	-	-	-	-	-	3	29	89.7%	89.7%
	MUSI-52ABCD	Lecture	16	29	1	1	-	2	2	-	-	-	-	3	38	81.6%	92.1%
	MUSI-53ABCD	Lecture	16	28	-	1	-	-	-	-	-	-	-	1	30	96.7%	96.7%
	MUSI-55ABCD	Lecture	16	14	-	-	-	-	-	-	-	-	-	2	16	87.5%	87.5%
	MUSI-560	Laboratory	16	-	-	-	-	-	-	1	-	-	-	1	2	0.0%	50.0%
	MUSI-561	Laboratory	16	-	-	-	-	-	-	6	-	-	-	-	6	0.0%	100.0%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	1	-	-	-	-	6	0.0%	100.0%
	MUSI-565	Laboratory	16	-	-	-	-	-	-	28	-	-	-	-	1	0.0%	100.0%
	MUSI-570	Laboratory	16	-	-	-	-	-	-	28	-	-	-	-	28	0.0%	100.0%
	MUSI-57ABCD	Lecture	16	25	-	-	-	-	3	-	-	-	-	-	28	89.3%	100.0%
	MUSI-60ABCD	Lecture	16	4	-	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%

Grade Distribution, Success, and Retention

Music
Spring

Preliminary Success Standard: **71.0%**
5 year Success Average: **72.2%**
5 year Success Minimum: **69.7%**

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2013	MUSI-1	Lecture	16	21	8	13	-	9	3	-	-	-	-	8	62	67.7%	87.1%
	MUSI-11	Distance Edu	16	37	24	9	-	-	8	-	-	-	-	11	89	78.7%	87.6%
	MUSI-12	Lecture	16	4	5	3	-	4	9	-	-	-	-	10	35	34.3%	71.4%
	MUSI-13	Lecture	16	98	53	48	-	23	39	-	-	-	-	71	332	59.9%	78.6%
	MUSI-15B	Lecture	16	23	12	7	-	-	4	-	-	-	-	5	51	88.2%	96.1%
	MUSI-16	Lecture	16	7	10	7	-	4	4	-	-	-	-	7	39	82.1%	82.1%
	MUSI-17	Lecture	16	12	14	6	-	-	4	-	-	-	-	3	39	96.1%	97.4%
	MUSI-18AB	Lecture	16	37	6	2	-	-	4	-	-	-	-	2	51	88.2%	96.1%
	MUSI-19ABCD	Lecture	16	25	8	2	-	-	3	-	-	-	-	1	39	89.7%	97.4%
	MUSI-20ABCD	Laboratory	8	22	-	-	-	-	-	-	-	-	-	-	22	100.0%	100.0%
	MUSI-23ABCD	Lecture	16	44	7	4	-	1	2	-	-	-	-	1	59	93.2%	98.3%
	MUSI-2B	Lecture	8	53	13	15	-	2	15	-	-	-	-	19	117	69.2%	83.8%
	MUSI-30AB	Lecture	16	23	7	2	-	-	-	-	-	-	-	3	37	86.5%	91.9%
	MUSI-31A	Lecture	16	57	25	12	-	7	23	-	1	-	-	66	190	49.5%	65.3%
	MUSI-31B	Lecture	16	19	8	1	-	1	-	-	-	-	-	8	38	73.7%	78.9%
	MUSI-31C	Lecture	16	6	9	4	-	1	1	-	-	-	-	1	22	86.4%	95.5%
	MUSI-31D	Lecture	16	8	4	-	-	2	-	-	-	-	-	1	13	92.3%	92.3%
	MUSI-32ABCD	Lecture	16	8	4	3	-	-	-	-	-	-	-	3	14	78.6%	78.6%
	MUSI-3A	Lecture	16	4	4	7	-	4	-	-	-	-	-	2	25	76.2%	92.0%
	MUSI-3B	Lecture	16	8	4	4	-	1	1	-	-	-	-	1	19	84.2%	94.7%
	MUSI-3C	Lecture	16	3	5	1	-	-	-	-	-	-	-	-	9	100.0%	100.0%
	MUSI-41ABCD	Lecture	14	18	-	-	-	-	1	-	-	-	-	2	21	85.7%	90.5%
	MUSI-47AB	Lecture	16	28	14	1	-	4	5	-	-	-	-	30	83	53.0%	63.9%
	MUSI-48ABCD	Lecture	16	3	11	1	-	1	-	-	-	-	-	4	20	75.0%	80.0%
	MUSI-51ABCD	Lecture	16	21	2	3	-	-	-	-	-	-	-	3	29	89.7%	89.7%
	MUSI-52ABCD	Lecture	16	29	1	1	-	2	2	-	-	-	-	3	38	81.6%	92.1%
	MUSI-53ABCD	Lecture	16	28	-	1	-	-	-	-	-	-	-	1	30	96.7%	96.7%
	MUSI-55ABCD	Lecture	16	14	-	1	-	-	-	-	-	-	-	2	16	87.5%	87.5%
	MUSI-560	Laboratory	16	-	-	-	-	-	-	1	-	-	-	1	2	0.0%	50.0%
	MUSI-561	Laboratory	16	-	-	-	-	-	-	6	-	-	-	-	6	0.0%	100.0%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	6	-	-	-	-	6	0.0%	100.0%
	MUSI-565	Laboratory	16	-	-	-	-	-	-	1	-	-	-	-	1	0.0%	100.0%
	MUSI-570	Laboratory	16	-	-	-	-	-	-	28	-	-	-	-	28	0.0%	100.0%
	MUSI-57ABCD	Lecture	16	25	-	-	-	-	3	-	-	-	-	-	28	89.3%	100.0%
	MUSI-60ABCD	Lecture	16	4	-	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%

Demographic and Enrollment Characteristics
Music
Spring

		Spring Term				ECC Student Population	District Boundary Population
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	Term Headcount	1,335	1,403	1,246	1,231	22,208	556,400
Gender	F	48.5%	37.5%	45.3%	41.2%	51.7%	51.0%
	M	56.3%	51.3%	53.9%	50.9%	48.3%	49.0%
Ethnicity	African-American	17.5%	15.3%	15.3%	14.4%	13.9%	15.1%
	Amer. Ind. or Alask. Native	0.1%	0.1%	0.1%	0.1%	0.2%	0.2%
	Asian	20.4%	17.2%	18.8%	16.7%	15.4%	13.6%
	Latino	39.3%	36.8%	42.5%	40.0%	51.6%	34.5%
	Pacific Islander	1.0%	0.8%	0.7%	0.6%	0.5%	0.5%
	White	19.9%	13.5%	16.1%	14.5%	13.3%	32.8%
	Two or More	4.7%	4.1%	5.2%	5.4%	4.6%	2.9%
	Unknown or Decline	1.9%	1.0%	0.6%	0.5%	0.5%	0.4%
Age/ Age Group	<17	0.5%	0.2%	0.2%	0.3%	1.5%	24.2%
	17	1.2%	0.9%	0.5%	0.6%	0.9%	
	18	14.0%	13.0%	12.0%	12.8%	9.7%	2.5%
	19	19.0%	18.7%	20.2%	17.4%	15.5%	
	20	17.1%	14.4%	15.7%	15.3%	13.0%	1.2%
	21	9.7%	9.7%	10.6%	10.4%	10.7%	1.2%
	22	7.9%	5.3%	7.6%	5.5%	7.9%	
	23	5.4%	4.0%	5.1%	4.5%	6.2%	3.9%
	24	3.9%	2.6%	3.3%	3.7%	4.9%	
	25-29	9.0%	8.7%	9.6%	8.5%	13.7%	7.4%
	30-39	5.5%	4.4%	6.2%	4.9%	8.8%	14.9%
	40-49	2.9%	2.3%	2.5%	2.7%	3.5%	15.9%
	50-64	6.4%	3.2%	4.1%	3.7%	3.0%	18.1%
	65+	2.5%	1.4%	1.6%	1.9%	0.6%	10.6%
Class Load	Full-time	40.0%	41.9%	47.9%	42.2%	31.9%	
	Part-time	59.6%	46.2%	50.4%	48.9%	67.3%	
Academic Level	College degree	12.8%	7.6%	10.3%	8.1%	10.6%	
	HS Grad	87.3%	78.0%	84.3%	78.8%	82.5%	
	Not a HS Grad	0.4%	0.3%	0.1%	0.2%	0.4%	
	K-12 Special Admit	0.7%	0.9%	0.6%	0.9%	2.4%	
	Unknown	3.5%	2.1%	3.9%	4.1%	1.2%	
Educational Goal	Intend to Transfer	33.4%	27.9%	34.3%	42.9%	44.0%	
	Degree/Certificate Only	2.8%	2.4%	2.3%	2.4%	4.8%	
	Retrain/recertif.	3.2%	2.2%	2.6%	2.7%	4.1%	
	Basic Skills/GED	6.7%	6.6%	6.6%	6.9%	6.0%	
	Enrichment	5.7%	3.6%	5.2%	5.4%	2.6%	
	Undecided	16.0%	13.6%	15.2%	13.3%	17.5%	
	Unstated	0.0%	0.0%	0.0%	0.0%	19.7%	

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	M	56.3%	51.3%	53.9%	50.9%	48.3%	49.0%
Ethnicity	African-American	17.5%	15.3%	15.3%	14.4%	13.9%	15.1%
	Amer. Ind. or Alask. Native	0.1%	0.1%	0.1%	0.1%	0.2%	0.2%
	Asian	20.4%	17.2%	18.8%	16.7%	15.4%	13.6%
	Latino	39.3%	36.8%	42.5%	40.0%	51.6%	34.5%
	Pacific Islander	1.0%	0.8%	0.7%	0.6%	0.5%	0.5%
	White	19.9%	13.5%	16.1%	14.5%	13.3%	32.8%
	Two or More	4.7%	4.1%	5.2%	5.4%	4.6%	2.9%
	Unknown or Decline	1.9%	1.0%	0.6%	0.5%	0.5%	0.4%
Age/ Age Group	<17	0.5%	0.2%	0.2%	0.3%	1.5%	24.2%
	17	1.2%	0.9%	0.5%	0.6%	0.9%	
	18	14.0%	13.0%	12.0%	12.8%	9.7%	2.5%
	19	19.0%	18.7%	20.2%	17.4%	15.5%	
	20	17.1%	14.4%	15.7%	15.3%	13.0%	1.2%
	21	9.7%	9.7%	10.6%	10.4%	10.7%	1.2%
	22	7.9%	5.3%	7.6%	5.5%	7.9%	3.9%
	23	5.4%	4.0%	5.1%	4.5%	6.2%	
	24	3.9%	2.6%	3.3%	3.7%	4.9%	
	25-29	9.0%	8.7%	9.6%	8.5%	13.7%	7.4%
	30-39	5.5%	4.4%	6.2%	4.9%	8.8%	14.9%
	40-49	2.9%	2.3%	2.5%	2.7%	3.5%	15.9%
	50-64	6.4%	3.2%	4.1%	3.7%	3.0%	18.1%
	65+	2.5%	1.4%	1.6%	1.9%	0.6%	10.6%
Class Load	Full-time	40.0%	41.9%	47.9%	42.2%	31.9%	
	Part-time	59.6%	46.2%	50.4%	48.9%	67.3%	
Academic Level	College degree	12.8%	7.6%	10.3%	8.1%	10.6%	
	HS Grad	87.3%	78.0%	84.3%	78.8%	82.5%	
	Not a HS Grad	0.4%	0.3%	0.1%	0.2%	0.4%	
	K-12 Special Admit	0.7%	0.9%	0.6%	0.9%	2.4%	
	Unknown	3.5%	2.1%	3.9%	4.1%	1.2%	
Educational Goal	Intend to Transfer	33.4%	27.9%	34.3%	42.9%	44.0%	
	Degree/Certificate Only	2.8%	2.4%	2.3%	2.4%	4.8%	
	Retrain/recertif.	3.2%	2.2%	2.6%	2.7%	4.1%	
	Basic Skills/GED	6.7%	6.6%	6.6%	6.9%	6.0%	
	Enrichment	5.7%	3.6%	5.2%	5.4%	2.6%	
	Undecided	16.0%	13.6%	15.2%	13.3%	17.5%	
	Unstated	0.0%	0.0%	0.0%	0.0%	19.7%	

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	M	56.3%	51.3%	53.9%	50.9%	48.3%	49.0%
Ethnicity	African-American	17.5%	15.3%	15.3%	14.4%	13.9%	15.1%
	Amer. Ind. or Alask. Native	0.1%	0.1%	0.1%	0.1%	0.2%	0.2%
	Asian	20.4%	17.2%	18.8%	16.7%	15.4%	13.6%
	Latino	39.3%	36.8%	42.5%	40.0%	51.6%	34.5%
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	Two or More	4.7%	4.1%	5.2%	5.4%	4.6%	2.9%
	Unknown or Decline	1.9%	1.0%	0.6%	0.5%	0.5%	0.4%
Age/ Age Group	<17	0.5%	0.2%	0.2%	0.3%	1.5%	24.2%
	17	1.2%	0.9%	0.5%	0.6%	0.9%	
	18	14.0%	13.0%	12.0%	12.8%	9.7%	2.5%
	19	19.0%	18.7%	20.2%	17.4%	15.5%	
	20	17.1%	14.4%	15.7%	15.3%	13.0%	1.2%
	21	9.7%	9.7%	10.6%	10.4%	10.7%	1.2%
	22	7.9%	5.3%	7.6%	5.5%	7.9%	3.9%
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	50-64	6.4%	3.2%	4.1%	3.7%	3.0%	18.1%
	65+	2.5%	1.4%	1.6%	1.9%	0.6%	10.6%
Class Load	Full-time	40.0%	41.9%	47.9%	42.2%	31.9%	
	Part-time	59.6%	46.2%	50.4%	48.9%	67.3%	
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	HS Grad	87.3%	78.0%	84.3%	78.8%	82.5%	
	Not a HS Grad	0.4%	0.3%	0.1%	0.2%	0.4%	
	K-12 Special Admit	0.7%	0.9%	0.6%	0.9%	2.4%	
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	Enrichment	5.7%	3.6%	5.2%	5.4%	2.6%	
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	19	19.0%	18.7%	20.2%	17.4%	15.5%	
	20	17.1%	14.4%	15.7%	15.3%	13.0%	1.2%
	21	9.7%	9.7%	10.6%	10.4%	10.7%	1.2%
	22	7.9%	5.3%	7.6%	5.5%	7.9%	3.9%
	23	5.4%	4.0%	5.1%	4.5%	6.2%	
	24	3.9%	2.6%	3.3%	3.7%	4.9%	
	25-29	9.0%	8.7%	9.6%	8.5%	13.7%	7.4%
	30-39	5.5%	4.4%	6.2%	4.9%	8.8%	14.9%
	40-49	2.9%	2.3%	2.5%	2.7%	3.5%	15.9%
	50-64	6.4%	3.2%	4.1%	3.7%	3.0%	18.1%
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	Undecided	16.0%	13.6%	15.2%	13.3%	17.5%	
	Unstated	0.0%	0.0%	0.0%	0.0%	19.7%	

SECTION 3
Curriculum

Review and discuss the curriculum work done in the program during the past four years, including the following:

A) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every 6 years.

Please see the attached Music Department 6-Year Course Review Timeline.

B) Explain any course additions to current course offerings.

- **Music 112H: Honors Music Cultures of the World** was added to the catalog, and is offered in the Fall 2018 schedule. This course is intended for students who are in the Honors Transfer Program. It is a more rigorous version of **Music 112: Music Cultures of the World**, which has been enriched through extensive, rigorous reading, writing, and research assignments.
- **Music 180 Fundamentals of Electronic Music:** This class was added to our course schedule in Fall, 2015.
- **Music 181A: Introduction to Electronic Music Studio:** This class was added to our course schedule in Fall, 2016.
- **Music 181B: Electronic Music Studio:** This class was added to our course schedule in Fall, 2018.
- **Music 182: Digital Audio Recording for Commercial Music:** This class was added to our course schedule in Spring, 2018.
- There was a period of time when students needed to attend Compton College if they wished to take **Music 180 Fundamentals of Electronic Music, Music 181A: Introduction to Electronic Music Studio, Music 181B: Electronic Music Studio**, **Music 182: Digital Audio Recording for Commercial Music, Music 284: Commercial Music Business Studies** or **Music 285: Songwriting for Commercial Music.** All of these classes are now offered regularly at El Camino College, and are supported by our Music Lab, which has the necessary hardware and software for these particular courses. The Music Lab also has a lab monitor for 15 hours weekly, who is able to keep track of student attendance, care for the equipment, and supervise and assist students with their work in the lab. Ideally, both the software and the hardware would be updated on a regular basis, in order to stay current with the demands of the music industry that many of these students will be entering.
- **Music 190: Applied Music** has been divided into 4 semesters: **Music 190A: Applied Music I, 190B: Applied Music II, 190C: Applied Music III and 190D: Applied Music IV**, with an optional fifth semester: **Music 290: Advanced Applied Music**, for which students need to reapply and re-audition. These new courses were approved in March, 2016. The separation into five separate semesters with discrete course numbers was done

to facilitate the addition of specific course co-requisites, which were added during the course revision.

- **Music 258abcd: Vocal Jazz Ensemble** is a new course that was recently approved, and will be offered for the first time in Fall, 2018. This course focuses on the rehearsal and performance of traditional and contemporary vocal jazz repertoire, accompanied by a small instrumental ensemble. Emphasis is placed on stylistic and historical performance practices, ensemble singing, improvisation, performance technique and musicianship. Performances include on-campus concerts, festivals and at local jazz venues.
- The addition of a vocal jazz ensemble will enable our jazz vocalists who are studying in the Applied Program to take this class in fulfillment of their ensemble co-requisite.
- **Music 269abcd: Guitar Ensemble** is a new course that was recently approved, and was offered for the first time in Fall, 2018. Guitar Ensemble is designed for guitarists who read standard musical notation in addition to basic chords. The class includes the rehearsal and performance of guitar ensemble literature from the Renaissance to the present, including music of the Baroque, Classical and Romantic eras, as well as Jazz and Rock styles.
- The addition of a guitar ensemble will enable our guitarists who are studying in the Applied program to take this class in fulfillment of their ensemble co-requisite.
- **Music 284: Commercial Music Business Studies** is now being offered regularly, and is in the Fall 2018 schedule.
- **Music 285: Songwriting for Commercial Music** is now being offered regularly, and is in the Fall 2018 schedule.

Delays in moving forward curriculum in this program review cycle have occurred due to being tethered to the curriculum at the Compton College campus. We are already in the process of developing new certificates which will justify additions of new courses.

C) Explain any course deletions and inactivations from current course offerings.

There have been no course deletions or inactivations since our last Program Review.

D) Describe the courses and number of sections offered in distance education. (Distance education includes hybrid classes.)

MUSI 111: Music Appreciation is taught both in person and as a Distance Education course. There are two sections taught as Distance Education courses, and eight as regular face-to-face courses.

E) Discuss how well the courses, degrees, or certificates meet students' transfer or career training needs.
1. **Have all courses that are required for your program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?**

All of the required courses listed as part of our Music A.A. degree have been offered during the last two years.

2. **Are there any concerns regarding program courses and their articulation to courses at other educational institutions?**

   The Music Department has submitted MUSI 101: Music Fundamentals to be approved as a CSUGE C1 course so that it may be doubly counted in the new Music AA-T degree. It has recently submitted for approval as a CSUGE C1 course for the third time, and we hope for a successful outcome, as this has delayed the implementation of our Music AA-T degree.

3. **How many students earn degrees and/or certificates in your program? Set an attainable, measurable goal related to student completion of the program's degrees/certificates.**

   2014 – 2015: 8 Associate degrees; 1 Certificate of Achievement in Commercial Music

   2015 – 2016: 6 Associate degrees; 3 Certificates of Achievement in Commercial Music

   2016 – 2017: 4 Associate degrees; 1 Certificate of Achievement in Commercial Music

   Please see the discussion of proposed Certificates of Achievement under Part F: Related recommendations.

   As noted above in Part E) #2, the Music Department has recently submitted Music 101: Music Fundamentals for approval as a CSUGE C1 course, so that it may be doubly counted in the new Music AA-T degree. When our Music AA-T is approved, we will promote it as a viable and practical degree option for our music majors. The Certificate of Achievement in Commercial Music was developed in partnership with Compton College and we have begun offering this certificate at the El Camino College campus since 2014. Given that it is new to our students and that we do not offer all of the required classes on this campus, completions of this certificate has been relatively low. Moreover, we will need to make modifications to the certificate once we are untethered to the curriculum at Compton College that will help us reach more completions. We will do the same promotion when our new certificates of Achievement are approved. With the successful addition of these new degrees to our program it is reasonable to project reasonable growth in the number of degrees and certificates awarded over the next 4 years.

4. **Are any licensure/certification exams required for program completion or career entry? If so, what is the pass rate among graduates? Set an attainable, measurable goal for pass rates and identify any applicable performance benchmarks set by regulatory agencies.**

   There are no licensure/certification exams required for program completion or career entry.

F) **List any related recommendations.**

The Music Department is considering the creation of several new certificates. Among the proposed certificates being discussed are a Piano Teaching Certificate, an Organ Certificate, a Commercial Music Certificate, a Jazz Studies Certificate, and a General Music certificate.

The Piano Teaching Certificate has been discussed with our Curriculum advisor, Lavonne Plum, and a working outline has been created, taking her recommendations into account. Many of our advanced piano students are currently teaching beginning-level piano students, or will be doing this in the future. This certificate will enable them to have a degree that is specific to their discipline. In addition, it will enhance their teaching skills, as well as their competitiveness in the job market.

The Organ Certificate is in the planning stages, and it will likely share some of the same required courses that will be in the Piano Teaching Certificate. El Camino College is unique among California community colleges in its possession of several working organs; in addition we also have a professional organist as a member of our music faculty. There are multiple churches in our service area, and many of these have organists on staff who were trained as pianists, without specific organ training. This certificate will enable them to have a degree that is specific to their discipline, and will enhance their musical knowledge and performance skills. We feel there will be a significant demand for this certificate, and that it will be an excellent recruiting tool.

There is a Commercial Music Certificate we have developed in partnership with Compton College. We will be making modifications this year to tailor the program better according to the needs of ours students. The greater Los Angeles area is a mecca for commercial musicians, and this certificate enables our commercial music students to have a degree that is specific to their discipline, and will enhance their competitiveness in the job market.

Due to the growth of the Jazz Program, we believe that a Jazz Studies Certificate will be a valuable addition to our department. We can focus our jazz students on the electives and skills development specific to jazz and will appeal to students seeking to transfer and to students with classical backgrounds needing skills in improvisation and contemporary music to further their musical careers.

The General Music Certificate will be an excellent option for our music students to obtain a more concise music degree. It will consist of music courses, without General Education requirements.

We feel that the addition of several new certificates to our degree offerings will serve our student population in significant ways. These degrees will provide them with training and certifications in their subject areas, they will better prepare them for transfer to a four-year school, and they will also enhance their marketability in the job force.

Theoretically, a student could graduate from El Camino College with several degrees and certificates. For example, a student might earn a Music AA, an AA-T (once it is approved), and one or more additional certificates in their field of study.

Enumerated Recommendations:

1) Hire a full-time jazz position to direct students to jazz studies certificate and assist with commercial music such that many skills for jazz and commercial music overlap.
2) When the piano teaching certificate is approved, consider development of a music pedagogy course.

SECTION 4
Assessment of Student and Program Learning Outcomes (SLOs & PLOs)

A) Provide a copy of your alignment grid, which shows how course, program, and institutional learning outcomes are aligned. *(See Appendix A)*

B) Provide a timeline for your course and program level SLO assessments.
(See Appendix B)

C) State the percent of course and program SLO statements that have been assessed.
100% of Course and Program SLOs were completed.

D) Summarize the SLO and PLO assessment results over the past four years and describe how those results led to improved student learning. Analyze and describe those changes. Provide specific examples.
SLO assessments have become a standard practice in measuring the success of our music students'educational path for graduation and transfers. The music faculty collaborated on creating the AA/AAT requirements for the music major. Applied music students are now required to declare their music major by the second semester, as well as complete Music Theory and History classes to remain in the Applied Program. The Applied Program was re-organized into five sequential courses, each containing its own set of SLOs, to better track and assess our students' progress.

E) Describe how you have improved your SLO/PLO assessment process and engaged in dialogue about assessment results.

As we approach the 8 year mark of SLO/PLO practices, our music department continues to demonstrate its commitment in implementing the findings and developing new strategies in ensuring student success and retention. The full-time faculty actively engage in discussions on Professional Development Day, department meetings and SLO meetings. Full-timers are also collaborating with part-time instructors in adopting similar assessment tools/rubrics to reach complete and accurate results. All our syllabi include the SLO statements and our students are tremendously benefiting from the recommendations that have been commonly adopted. As an example, all of our Applied Adjunct faculty collaborate with the full-timers in assessing the SLOs and PLOs at every semester's juries.

F) Discuss any findings from SLO/PLO assessments that help to justify recommendations.
Our findings brought forth several areas that are in need of improvement:
1. More diverse programs (especially more jazz, popular music, and contemporary music offerings).
2. Upgrading of facilities, and especially practice rooms.
3. Upgrading of three classrooms into smart classrooms.
4. Offer required courses for music majors in the evening and on weekends, eg: Music Fundamentals, Music Theory, Music History.
5. Upgrading of the Music lab with the latest hardware and software.
6. Improve the process of securing appointments with counselors and receiving beneficial guidance through the counseling center.

G) List any related recommendations:
1. The music department had received approval for a revised AAT degree that is structured for 20 core units of courses and an additional 10 units from a chosen focus: Vocal, keyboard, Instrumental, Commercial or General. The faculty have collaborated to align the courses that apply and the electives that are acceptable, but we are still awaiting the final approval of one course, Mus 101 (Music Fundamentals) as a General Education-CSUGE C1 course from the CSU/UC systems.
2. It is also recommended that the music faculty continue to work on building courses through the curriculum process to create certificates in specialized areas such as: Commercial Music, Piano Pedagogy, Organ, etc.
3. Another recommendation is the upgrading of the music lab with the current hardware and software that will equip all our music students with up-to-date skills for success, completion and transfer.
4. The Fine Arts Division is continually focusing on upgrading all the classrooms in the music building into smart classrooms. Music 133 and 131 were completed this semester and Theatre 155 is in the process of its upgrade.

PLO #1 Analyzing Music

(James Hurd, Liam Doyle)
Fall 2017

Upon completion of the program students will be able to analyze music example recordings based on elements of music including form, style, rhythm, harmony, melody, timbre, and dynamics, with an intermediate level of proficiency.

Courses that participated were:

Music History (Mus 215B)
Music Appreciation (Mus 111)

Music Cultures of World (Music 112)

All of the students were asked to respond to a Critical Listening PLO. Students were asked to listen to an "unknown" piece of music by Mozart (one that had not been covered in any of these classes) and answer questions regarding the 7 elements of music (rhythm, melody, harmony, instruments, dynamics, form, and texture), and then decide upon the genre (type of piece – opera, symphony, etc.) and the era (Classical, Romantic, etc.).

98 students took this PLO with only 21% of the students (mostly in 215) answering that they were a declared music major. This is not surprising since Music 111 is designed as a Gen Ed class for non-music majors and Music 112 is in the Honors Transfer Program and not a part of the music degree program. The additional questions support this data since only 22 % were thinking of declaring as a music major, and only 30% were considering transferring to a 4-year school as a music major. For most of the elements, the students scored well above average. In the meter, tempo, harmony, ensemble, and overall sound, the scores ranged from 77% up to 97%. For instruments, the percentage was 100%. A few of the elements had an average scoring -- for example, regarding melody, the percentage of correct answers was 64%, dynamics was 70%.

The era and the genre, both essential questions, had a nearly 84% correct scoring. These questions are often seen as a 'gauge as to whether or not a student can critically listen to a piece of music (elements) and then accurately decide on the type of piece (genre) and the era of composition (Middle Ages, Renaissance, Baroque, Classical, Romantic, early 20th c., late 20th c.). The results were quite surprising in that so many of the students did very well and, when they were 'incorrect' they were often very close. For example, in the dynamics question we ask them to determine the highest dynamic level they heard in the piece (ff, f, mf, mp, p, pp) and the lowest.While 51% said the correct high dynamic level was mf, 10% said it was f (one level above) and 15% said it was mp (one level below).

Since the test is given in different rooms, at different times, it is entirely possible that the dynamic levels were not controlled properly. This is something we will have tried to work with since the last PLO, and we have been more successful this time.

Interpretation of Music PLO #2 (Forms of Movement)

Fall 2017, Patrick Schulz

Forms of Movement: Upon completion of the program, students will be able to analyze and explain the form of a movement from a Classical Era piano composition by constructing a diagram of form and demonstrating an intermediate level of skill in harmonic analysis using Roman numerals.

To assess this PLO, I asked students in the two highest levels of music theory to complete related work (a homework assignment, a take-home exam, and a final analysis project) since they represent students who are likely about half way through the program and students who are nearly completed with the music program at El Camino College. Students in Music 103B: Theory and Musicianship II completed an assignment relating to the building blocks of musical form

(cadences, phrases, and period structures) and students in Music 203: Theory and Musicianship III completed a take-home midterm exam addressing small form (binary, ternary, and rounded binary forms) and a final project covering sonata form. In the Music 103B assignment, students labeled cadences, diagrammed period structures, and labeled Roman numerals in select measures of Mozart's Piano Sonata in B-Flat Major, K. 333, third movement, mm. 1-8 and Beethoven's Piano Sonata No. 8, Op. 13, third movement, mm. 1-8. Music 203 students were given a take-home midterm exam. They were assigned Haydn's Piano Sonata No. 54, first movement, mm. 1-24 and were asked to label cadences, analyze several chords with Roman numerals, identify the form, and describe differences between the A and B sections. Near the end of the semester, students in Music 203 were asked to create a sonata form diagram for Mozart's Piano Sonata in F Major, K. 332 (first movement) and label chords in mm. 1-5, 11-44, 56-67, and 106-132 with Roman numerals.

Results: Music 103B Assignment (building blocks of form)
Raw Scores (listed from lowest to highest):
41%, 50%, 61%, 64%, 64%, 79%, 84%, 84%, 86%, 88%, 89%, 93%, 95%, 95%, 96%, 96%, 96%, 96%, 96%, 96%, 98%, 98%, 100%, 100%, 100%, 100%

Total Responses: 26
Average Score: 86.3%
Highest Score: 100% (four students)
Lowest Score: 41%
Comments: 20 out of 26 students (77%) scored 80% or above on this assessment. 5 out of 26 students (19%) scored below 70% (a grade of "D" or "F").

Results: Music 203 Take-Home Midterm (small form)
Raw Scores (listed from lowest to highest):
67%, 69%, 72%, 72%, 72%, 72%, 78%, 78%, 78%, 78%, 78%, 81%, 86%, 89%, 100%

Total Responses: 15
Average Score: 78%
Highest Score: 100%
Lowest Score: 67%
Comments: Only 4 out of 15 students (27%) scored 80% or above on this assessment. However, 13
out of 15 students (87%) scored 70% or above (earning a grade of "C" or better). Only two students
(13%) scored under 70%.

Results: Music 203 Final Project (sonata form)
Raw Scores (listed from lowest to highest):
73%, 79%, 79%, 83%, 84%, 84%, 84%, 84%, 86%, 88%, 92%, 93%, 93%, 96%, 96%, 96%

Total Responses: 16
Average Score: 86.9%
Highest Score: 96% (three students)
Lowest Score: 73%

Comments: 13 out of 16 students (81%) scored 80% or above on this assessment. All students (100%) scored above 70% (a grade of "C" or better).

Form is primarily discussed in Chapter 10 (Cadences, Phrases, Periods, and Sentences) and Chapter 20 (Larger Forms) in the Kostka/Payne/Almén *Tonal Harmony* textbook, which is used for Music 103A, Music 103B, and Music 203 (Theory and Musicianship I, II, and III) at El Camino College. Students learn most of Chapter 10 in the Music 103A class, review these concepts in Music 103B, and learn most of Chapter 20 in the Music 203 class. According to the results of the three assessments administered in Music 103B and Music 203, students were successful overall in regards
to identifying the building blocks of form (cadences, phrases, and period structures), small form (binary, ternary, and rounded binary), and the primary parts of a movement in sonata form. Students were also successful overall analyzing chords with Roman numerals. The small form assessment (take-home midterm) in the Music 203 class had the lowest average score (78%), and only 27% of students scored 80% or above. However, 87% did score 70% or higher (a "C" or better). 77% scored 80% or above on the building blocks of form assessment, and 81% scored 80% or above on the sonata form assessment.

I will keep reviewing the building blocks of form in the Music 103B class (learned initially in Music 103A). In addition, it will be necessary to spend a little more time teaching the first part of Chapter 20 (binary, ternary, and rounded binary forms) to students in Music 203. It may also be necessary to review these concepts throughout the semester, perhaps before discussing sonata form. Further musical examples composed in binary, ternary, and rounded binary forms will be helpful for students to analyze. They can also practice Roman numeral analysis while learning and reviewing these small forms.

Student Survey Results
Student surveys were administered to students in Music 103B and Music 203 who participated in the PLO #2 assessment. 56 students took the survey, over 80% of those students were declared music majors, and about 79% intended to transfer to a four-year institution to continue their studies in music. About 71% declared they intended to earn an associate's degree in music at El Camino College.

It is surprising that only 16% of these students have ever auditioned for a scholarship at El Camino College. Of course, scholarship auditions are scheduled for the spring semester, and many of these students may be participating this spring (the survey was given during the fall semester). Over 70% indicated they were aware of the scholarships and eligibility requirements. Music faculty should continue to create and distribute fliers announcing the scholarship auditions and take time in music classes to announce the scholarship audition process and outline important deadlines.

About 54% indicated they were in the applied music program and about 86% indicated they were interested in the applied music program. I am a bit surprised that only about half of the students taking Music 103B and Music 203 (the two highest music theory classes at El Camino College) were enrolled in the applied program. In order to encourage graduation rates and higher rates of transfer to four-year institutions, music faculty regularly encourage students to pursue the associate's degree in music. The majority of these students would likely be taking applied music.

Furthermore, they would eventually be taking music theory and history classes since they are co-requisite classes to the applied classes. Once final revisions go through, music faculty have approved the following co-requisites to the applied music classes (Music 190A/B/C/D and Music 290).

Music 190A	Music 131A: Beginning Piano I (recommended, not required)
Music 190B	Music 101: Music Fundamentals
Music 190C	Music 103A: Theory/Musicianship I
Music 190D	Music 103B: Theory/Musicianship II and Music History - Music 215A or 215B (one semester of either)
Music 290	Music 203: Theory/Musicianship III and the other semester of Music History-Music 215A/B

Questions 21 and 22 on the student survey asked students to indicate what they believe are the primary strengths and weaknesses of the music program at El Camino College. The following is a summary of their responses.

Primary strengths:
- 33 students mentioned the faculty and staff (passionate, helpful, knowledgeable, etc.)
- 7 students mentioned the applied music program and/or the applied music instructors
- 4 students mentioned the music practice rooms and their availability
- 3 students mentioned the ability to see interesting and relevant concerts on campus
- 2 students mentioned the vocal ensembles and choral department
- 2 students mentioned the music library
- 2 students mentioned the courses offered in music at ECC
- Other responses: the theory classes, music tutors, performance opportunities, master classes, and music facilities

Primary weaknesses:
- 7 students mentioned the need for more practice rooms
- 6 students mentioned the need for better instruments, stands, pianos, classrooms, etc.
- 4 students mentioned the need for more music classes in the evening or offered at alternative
- times (especially music theory and advanced piano classes)
- 3 students mentioned they would like to be able to leave their belongings in the music library
- and 2 students mentioned the need for more lockers (and larger lockers) for instrument storage
- 3 students mentioned the need for more music instructors
- 3 students mentioned the need for a more diverse program (especially more jazz, popular music, and contemporary music offerings)
- 2 students mentioned the need for longer music library hours (and practice room hours) and 2 students mentioned the need for more sheet music or books in the music library
- 2 students mentioned that counselors should be more knowledgeable in regards to transferring as a music major and present more information about the program in general
- 2 students mentioned the need for a better variety of workshops and/or more workshops

Other responses: need more ensembles at a higher level (by audition only), applied music should be offered for more semesters, need more rooms for applied music lessons, practice rooms are not soundproofed enough, music library should be better organized, music library is
too small, need more open hours for the music computer lab, need a class in music composition, need a class in instrumental sight reading, need more music education courses (for future band/choir directors), need a conducting class, need the keyboarding for pop music class, need more classes for beginning music instruments, need a better variety of music classes, and classes are too short

 PLO #3 Performing

<div align="center">Fall 2017</div>

(Kevin Blickfeldt, Polli Chambers-Salazar, Jon Minei, Joanna Nachef, Dane Teter)
Upon completion of the program students will be able to demonstrate intermediate mastery in their performance of two collegiate level pieces from contrasting styles, observing accurate pitches, rhythms, and interpretative markings.

Our PLO survey of over 200 students in the Performance area indicates a solid educational program for musical performances. The survey comprised a representative sampling music courses in performance skills and ensembles. These courses were:

Music 253 Chorale
Music 555 Chorus for the Older Adult
Music 120 Beginning Voice
Music 220 Intermediate Voice
Music 131B Beginning Piano II
Mus 147A Beginning Guitar I
Mus 147B Beginning Guitar II
Music 231A Intermediate Piano I
Music 231B Intermediate Piano II
Music 232 Advanced Piano
Music 265 Symphonic Band
Music 268 Symphonic Orchestra
Music 565 Community Band
Music 570 Community Orchestra

<div align="center">**Measurement**</div>

Note accuracy	88%	Good-Excellent
Rhythm accuracy	87%	Good-Excellent
Tempo consistency	90%	Good-Excellent
Dynamics	88%	Good-Excellent
Articulation	87%	Good-Excellent

An average of 85% of students in the program are able to execute basic principles of music

performance, including note accuracy, rhythm accuracy, tempo consistency, dynamics and articulation at "Good to Excellent" levels with few errors. This seems to indicate that the instruction the students are receiving is adequately preparing them for excellent performance skills.

15% of students were unable to execute the basic performance principles. These students may be lacking in experience before matriculating to El Camino College. El Camino has a very limited number of entry level courses and in some programs does not offer courses beyond the first or second semester. There is a need to expand course offerings with more graduated levels.

Findings

In the survey portion of the Music PLO Performance Assessment students answered several questions about their educational experience at ECC. 39.87% of the students who took the survey are declared music majors, and 48.30% have the intention to transfer to a 4-year school as music majors. Interestingly, only 28.29% of the students are currently enrolled in our Applied Program, which is targeted at music majors. At this time, students in the Applied Program are strongly encouraged to declare as Music majors. When our Associate of Arts Degree with the an imbedded AAT degree is finalized, then our Applied Music students will be required to declare as Music Majors. However, 62.75% of the students indicated an interest in the Applied Program. This seems to indicate that students need to be encouraged to audition for the Applied program; however it may also suggest that some of these students may not yet have achieved the level of proficiency needed to enter this program.

66.67% of the students who took the survey have taken theory courses at the college. (81% had not taken the theory classes in the previous 2015 PLO).This is significant, because the Theory sequence is part of the AA-T degree for music. This finding shows that students, over the past three years, are better informed about degree requirements.

 In addition, only 31.45% of the students had taken Music History classes. Music History is a core part of any music curriculum, and is part of our Music AAT and AA degree. We detect a slight increase from the 2015 assessment.   Only 9.33% of the students had auditioned for a music scholarship at ECC, which is interesting in light of the music major percentage. However, 62.34% of the survey respondents are aware of music scholarships at El Camino College. This gap may be partly due to some of the students' level of proficiency on their instrument or voice; they may not yet have achieved the high degree of musicianship necessary to audition for these scholarships. It may also be due to the fact that the course requirements for scholarship eligibility may not yet have been met.

The survey included questions on the students' educational experience at ECC. 39.87% of the

students who took the survey are declared music majors. 44.74% have completed an educational plans, 47.37% are intending to graduate with an AA or an AAT degree, and 48.30% are intending to transfer to a 4-year school as a music major. These percentages have slightly increased since 2015, which reflects an improvement in the direction of an Ed plan.

As for the Applied program, only 28.29% of the students are currently enrolled in our Applied Program, which is targeted at music majors. This remains the same as our PLO of 2015. Applied students are declared as Music majors by the second semester, which has become a requirement since our last assessment due to the AAT Degree. However, 62.75% of the students indicated an interest in the Applied Program, which is an increase from the 2015 percentage of 55%. This seems to indicate that students have been encouraged to audition for the Applied program by the music faculty with 26.76%.   A large number of our freshman may not yet have achieved the level of proficiency needed to enter this program, so they are developing their skills with the music course offerings of voice, piano and musicianship classes.

Our results indicate similar strengths from the previous assessment in the following areas:

- Excellent Faculty and staff.
- Students are pleased with the entire music faculty and their dedication to student success.
- Excellent Faculty and staff. Students appreciate the encouragement to achieve high quality work, both rapidly and correctly.
- Outstanding performance ensembles.
- Excellent preparation for many opportunities in the field of music.
- Accessibility for the community.

Areas of WEAKNESSES are:

- Students are not happy with the repeatability restrictions placed on courses that help them build their musical skills, including performance ensembles and the Applied Music Program.
- Even though, non-credit courses for the "Older Community" were attached to the credited ensembles, many skill courses could benefit from the same strategy.
- Advertisements for events need improvement, along with efficient registrations, practice rooms and equipment upgrading.
- A limited number of core classes are offered at desirable times: evening and weekends.
- Lack of funding (concert revenue to other disciplines).
- Lack of diverse levels of class offerings (beginning to advanced, no intermediate).

Unit Name	Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
I Camino: Course SLOs FA) - Music	2012-13 (Fall 2012)	ECC: MUSI 267abcd	Jazz Band	SLO #2 Big Band Styles and Composers	Demonstrate a basic understanding of big band styles by period and composer.
	2013-14 (Fall 2013)	ECC: MUSI 267abcd	Jazz Band	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2013-14 (Fall 2013)	ECC: MUSI 267abcd	Jazz Band	SLO #3 Improvisation Skills	Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting.
	2013-14 (Spring 2014)	ECC: MUSI 555	Community Choir for the Older Adult	SLO #1 Carry Individual Voice Part Within the Section	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
	2014-15 (Spring 2015)	ECC: MUSI 102B	Advanced Sightsinging	SLO #1 Sing Melodic Incipit Using the Number System and Solfege	Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system and solfege.
	2014-15 (Spring 2015)	ECC: MUSI 103A	Theory and Musicianship I	SLO #1 Key Signatures	Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys.
	2014-15 (Spring 2015)	ECC: MUSI 120	Voice Class I	SLO #1 Function of the Voice	Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath-support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic up to intermediate level.
	2014-15 (Spring 2015)	ECC: MUSI 151abcd	Mixed Chorus	SLO #1 Carrying the Voice	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
	2014-15 (Spring 2015)	ECC: MUSI 190abcd	Applied Music/Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level music.
	2014-15 (Spring 2015)	ECC: MUSI 203	Theory and Musicianship III	SLO #1 Spelling and Identifying Chords	Upon completion of the course, students should be able to spell and identify Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords (Italian, French, and German) in the context of all major and minor keys.
	2014-15 (Spring 2015)	ECC: MUSI 215B	Music History and Literature - 1750 to Present	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, tone color, and timbre.
	2014-15 (Spring 2015)	ECC: MUSI 215B	Music History and Literature - 1750 to Present	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
	2014-15 (Spring 2015)	ECC: MUSI	Music History and	SLO #3 Musical Style	Upon successful completion of this course, the student should be

COURSE SLO ASSESSMENT 4-YEAR TIMELINE

Unit Name	Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
I Camino: Course SLOs FA) - Music	2012-13 (Fall 2012)	ECC: MUSI 267abcd	Jazz Band	SLO #2 Big Band Styles and Composers	Demonstrate a basic understanding of big band styles by period and composer.
	2013-14 (Fall 2013)	ECC: MUSI 267abcd	Jazz Band	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2013-14 (Fall 2013)	ECC: MUSI 267abcd	Jazz Band	SLO #3 Improvisation Skills	Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting.
	2013-14 (Spring 2014)	ECC: MUSI 555	Community Choir for the Older Adult	SLO #1 Carry Individual Voice Part Within the Section	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
	2014-15 (Spring 2015)	ECC: MUSI 102B	Advanced Sightsinging	SLO #1 Sing Melodic Incipit Using the Number System and Solfege	Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system and solfege.
	2014-15 (Spring 2015)	ECC: MUSI 103A	Theory and Musicianship I	SLO #1 Key Signatures	Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys.
	2014-15 (Spring 2015)	ECC: MUSI 120	Voice Class I	SLO #1 Function of the Voice	Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath-support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic up to intermediate level.
	2014-15 (Spring 2015)	ECC: MUSI 151abcd	Mixed Chorus	SLO #1 Carrying the Voice	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
	2014-15 (Spring 2015)	ECC: MUSI 190abcd	Applied Music/Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level music.
	2014-15 (Spring 2015)	ECC: MUSI 203	Theory and Musicianship III	SLO #1 Spelling and Identifying Chords	Upon completion of the course, students should be able to spell and identify Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords (Italian, French, and German) in the context of all major and minor keys.
	2014-15 (Spring 2015)	ECC: MUSI 215B	Music History and Literature - 1750 to Present	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.
	2014-15 (Spring 2015)	ECC: MUSI 215B	Music History and Literature - 1750 to Present	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
	2014-15 (Spring 2015)	ECC: MUSI	Music History and	SLO #3 Musical Style	Upon successful completion of this course, the student should be

COURSE SLO ASSESSMENT 4-YEAR TIMELINE

Unit Name	Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
I Camino: Course SLOs FA) - Music	2012-13 (Fall 2012)	ECC: MUSI 267abcd	Jazz Band	SLO #2 Big Band Styles and Composers	Demonstrate a basic understanding of big band styles by period and composer.
	2013-14 (Fall 2013)	ECC: MUSI 267abcd	Jazz Band	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2013-14 (Fall 2013)	ECC: MUSI 267abcd	Jazz Band	SLO #3 Improvisation Skills	Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting.
	2013-14 (Spring 2014)	ECC: MUSI 555	Community Choir for the Older Adult	SLO #1 Carry Individual Voice Part Within the Section	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
	2014-15 (Spring 2015)	ECC: MUSI 102B	Advanced Sightsinging	SLO #1 Sing Melodic Incipit Using the Number System and Solfege	Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system and solfege.
	2014-15 (Spring 2015)	ECC: MUSI 103A	Theory and Musicianship I	SLO #1 Key Signatures	Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys.
	2014-15 (Spring 2015)	ECC: MUSI 120	Voice Class I	SLO #1 Function of the Voice	Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath-support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic up to intermediate level.
	2014-15 (Spring 2015)	ECC: MUSI 151abcd	Mixed Chorus	SLO #1 Carrying the Voice	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
	2014-15 (Spring 2015)	ECC: MUSI 190abcd	Applied Music/Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level music.
	2014-15 (Spring 2015)	ECC: MUSI 203	Theory and Musicianship III	SLO #1 Spelling and Identifying Chords	Upon completion of the course, students should be able to spell and identify Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords (Italian, French, and German) in the context of all major and minor keys.
	2014-15 (Spring 2015)	ECC: MUSI 215B	Music History and Literature - 1750 to Present	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm,
	2014-15 (Spring 2015)	ECC: MUSI 215B	Music History and Literature - 1750 to Present	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
	2014-15 (Spring 2015)	ECC: MUSI	Music History and	SLO #3 Musical Style	Upon successful completion of this course, the student should be

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	2015-16 (Fall 2015)	ECC: MUSI 231A	Intermediate Piano I	SLO #1 Notes Rhythms and Fingerings	Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

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	2015-16 (Fall 2015)	ECC: MUSI 231A	Intermediate Piano I	SLO #1 Notes Rhythms and Fingerings	Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

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	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

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	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
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	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

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	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
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	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
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	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

Unit Name	Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
	2015-16 (Fall 2015)	ECC: MUSI 231A	Intermediate Piano I	SLO #1 Notes Rhythms and Fingerings	Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

Unit Name	Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
	2015-16 (Fall 2015)	ECC: MUSI 231A	Intermediate Piano I	SLO #1 Notes Rhythms and Fingerings	Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

Unit Name	Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
	2015-16 (Fall 2015)	ECC: MUSI 231A	Intermediate Piano I	SLO #1 Notes Rhythms and Fingerings	Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
	2015-16 (Fall 2015)	ECC: MUSI 265abcd	Symphonic Band	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
	2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
	2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
	2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
	2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
	2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
	2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
	2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
	2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in

SECTION 5
Analysis of Student Feedback

Analysis of Student Surveys indicates the following:

Overall, students are very satisfied with the program. 56 students enrolled in music theory classes (Music 103A, Music 103B, and Music 203) took the survey, over 80% of those students were declared music majors, and about 79% intended to transfer to a four-year institution to continue their studies in music. About 71% declared they intended to earn an associate degree in music at El Camino College.

It is surprising that only 16% of these students have ever auditioned for a scholarship at El Camino College. Of course, scholarship auditions are scheduled for the Spring Semester, and many of these students may be participating this spring (the survey was given during Fall Semester, 2017). Over 70% indicated they were aware of the scholarships and eligibility requirements. Music faculty should continue to create and distribute fliers announcing the scholarship auditions and take time in music classes to announce the scholarship audition process and outline important deadlines.

About 54% indicated they were in the Applied Music Program and about 86% indicated they were interested in the Applied Music Program. Surprisingly, only about half of the students taking Music 103B and Music 203 (the two highest music theory classes at El Camino College) were enrolled in the Applied Program. In order to encourage graduation rates and higher rates of transfer to four-year institutions, music faculty regularly encourage students to pursue an Associate Degree in Music. The majority of these students would likely be taking applied music. Furthermore, they will eventually take music theory and history classes as they are co-requisite classes with applied classes. Once final revisions go through, music faculty have approved the following co-requisites to the applied music classes (Music 190A/B/C/D and Music 290).

Music 190A	Music 131A: Beginning Piano I (recommended, not required)
Music 190B	Music 101: Music Fundamentals
Music 190C	Music 103A: Theory/Musicianship I
Music 190D	Music 103B: Theory/Musicianship II and Music History - Music 215A or 215B (one semester of either)
Music 290	Music 203: Theory/Musicianship III and the other semester of Music
History	Music 215A/B

Questions 21 and 22 on the Student Survey asked students to indicate what they believe are the primary strengths and weaknesses of the music program at El Camino College. The following is a summary of their responses.

Primary strengths:
- 33 students mentioned the faculty and staff (passionate, helpful, knowledgeable, etc.)
- 7 students mentioned the applied music program and/or the applied music instructors
- 4 students mentioned the music practice rooms and their availability
- 3 students mentioned the ability to see interesting and relevant concerts on campus
- 2 students mentioned the vocal ensembles and choral department

- 2 students mentioned the music library
- 2 students mentioned the courses offered in music at ECC

Other responses: the theory classes, music tutors, performance opportunities, master classes, and music facilities

Primary weaknesses:
- 7 students mentioned the need for more practice rooms
- 6 students mentioned the need for better instruments, stands, pianos, classrooms, etc.
- 4 students mentioned the need for more music classes in the evening or offered at alternative times (especially music theory and advanced piano classes)
- 3 students mentioned they would like to be able to leave their belongings in the music library and 2 students mentioned the need for more lockers (and larger lockers) for instrument storage
- 3 students mentioned the need for more music instructors
- 3 students mentioned the need for a more diverse program (especially more jazz, popular music, and contemporary music offerings)
- 2 students mentioned the need for longer music library hours (and practice room hours) and 2 students mentioned the need for more sheet music or books in the music library
- 2 students mentioned that counselors should be more knowledgeable in regards to transferring as a music major and present more information about the program in general
- 2 students mentioned the need for a better variety of workshops and/or more workshops

> *Other responses: need of more ensembles at a higher level (by audition only), Applied Music should be offered for more semesters, need more rooms for Applied Music lessons, need for practice rooms to be better soundproofed, music library should be better organized, music library is too small, need for more open hours for the music computer lab, need a class in music composition, need a class in instrumental sight reading, need more music education courses (for future band/choir directors), need a conducting class, need the keyboarding for pop music class, need more classes for beginning music instruments, need a better variety of music classes, and classes are too short*

Recommendations:

1. Update music computer lab technology (hardware and software) and initiate a cycle for maintenance, repair, and replacement of this technology.
2. Increased dedication to jazz courses and the Jazz Program
3. Implementation of CTE Certificates
4. Purchase better quality musical instruments, music stands, classroom equipment/technology and initiate a cycle for maintenance, repair, and replacement of this equipment and technology.
5. Collaborate with Counseling to better inform students of scholarship opportunities in the Music Program.

SECTION 6
Facilities and Equipment

A) Describe and assess the existing program facilities and equipment.

Music Department facilities include the Music Building, most of the Marsee Auditorium Building, and parts of the Campus Theatre. Classrooms, faculty offices, the Haag Recital Hall, the Music Library, and the Music Computer Lab (Music Room 3) are located in the Music Building. Two offices, a couple practice rooms, the Band Room (Auditorium 130), a green room, and the Marsee Auditorium are in the Marsee Auditorium Building. The Music Department also uses Theatre Room 155 and the Campus Theatre. Music Department classrooms and facilities are in near constant use Monday through Thursday for both day and evening classes. The performance venues (Marsee Auditorium, Campus Theatre, and Haag Recital Hall) are in high demand, especially at peak concert times during the semester. Classrooms in the Music Building are shared by other departments in the Fine Arts, and the performing facilities are used by the Dance and Theatre departments, as well as by the public through rental agreements The Music Library, practice rooms, and select classrooms are also utilized for a limited time on Fridays and Saturdays. There are fifteen practice rooms in the Music Building and two larger practice rooms located in the Marsee Auditorium Building which are useful for small ensembles (three to five students). The auditorium practice rooms also serve as storage for student instruments and as designated classrooms for small chamber ensembles. Typically, there are not enough practice rooms to serve the number of students who desire to use them during open hours. Additional practice rooms are needed to meet the demand of applied music students who are required to practice on campus each week. The practice rooms are also used by students taking other music courses such as class piano, class voice, class guitar, beginning instrument classes, choir, band, orchestra, instrumental ensembles, and jazz ensembles. In addition, it is often difficult to find enough space for applied instructors to give their weekly lessons and make-up lessons. Storage space for instruments and instrumental sheet music libraries in the auditorium rehearsal room (Auditorium 130) is limited. Students also desire additional storage space in the Music Building, especially for larger instruments. Soundproofing issues between Music Room 6 and Music Room 7 (Haag Recital Hall) make it difficult to schedule events such as master classes, auditions, and meetings in Music 7 and classes in Music 6. Other departments in the Fine Arts, especially Theatre, use Music 6 and are also impacted by the soundproofing issues. Air conditioning has recently been installed in three classrooms (Music 131, 133 and Theatre 155) that previously did not have air conditioning. This will undoubtedly be a great improvement to these classrooms for instructors and students who use them.

Equipment in the classrooms, practice rooms, and music library are in nearly constant use throughout the semester and are generally in good shape. Audio equipment in the practice rooms was recently updated. Some classrooms do need some improvements to the smart classroom setups, however. For example, the sound system in Music Room 125 is not working properly (the sound is often distorted and it is sometimes difficult to switch back and forth between outputs) and Music Room 203 could use a new CD player and should be

rewired so instructors can view music on the overhead projector while playing a CD or sound from the computer.

Pianos are available in every practice room and music classroom in the Music Building. They should be tuned more often, and the budget for acoustic piano tuning and digital keyboard repair (Music Room 105 and 106) should be increased. The digital keyboards in these rooms are fairly new. However, periodic repairs are necessary and will likely increase in frequency as these instruments age. In addition, it would be helpful to have the harpsichord in Music Room 105 repaired. There are a sufficient number of audio and visual recordings available in the music library. This collection is centrally located in the Music Building for use by instructors and students. The choral and instrumental libraries have extensive and varied collections which greatly enhance the curriculum. Classrooms, practice rooms, and faculty offices in the Music Building do not have a regular dusting and/or cleaning schedule. Faculty are encouraged to submit work orders as needed to help keep facilities clean and dust-free. In addition, the HVAC systems are not always set to facilitate a proper learning environment in every classroom. Sometimes select rooms are too cold (such as Music Room 134) and others are too warm. A new music building on the campus of El Camino College is currently scheduled for completion by 2024.

B) Explain the immediate (1-2 years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Adequate soundproofing between Music 6 and Music 7 (Haag Recital Hall) is needed so it will be possible to hold simultaneous classes and/or events in both rooms. More music and theatre classes could be scheduled in these rooms and the rooms would be more available for special events, such as master classes, guest lectures, or college meetings. The estimated cost to soundproof these rooms is $24,000. However, it is likely this (or partial soundproofing) could be accomplished for less.

All Music Department pianos should be tuned on a more regular basis, especially those located in classrooms used for ear training, applied voice and piano, and vocal ensemble rehearsals. Music students who are practicing the piano (applied music), ear training (music theory), or playing/singing alongside a piano accompaniment (applied music) in the practice rooms would greatly benefit by well-tuned pianos. Applied music and music theory courses are a part of the AA-T (for Music) and several music degree paths. Digital keyboards in Music 105 and 106 should be serviced as needed. The cost to maintain these piano labs is rather uncertain since it is based on the number of keyboards that need to be repaired. All keyboards are relatively new and shouldn't require too many repairs until they age. A qualified repair person would likely charge approximately $100 an hour. Piano classes are a very important part of the music curriculum. They are required courses in several of the degree paths. In addition, it is recommended in the AA-T (for Music) that colleges require piano keyboard proficiency by exam. The harpsichord in Music Room 105 should be repaired so piano students working on compositions written during the Baroque Era can practice these works on a period instrument. The estimated increase to the budget for acoustic piano tuning, digital keyboard repair, and repair the harpsichord is $3,500 over the current $8,000 piano maintenance budget.

It is necessary to continue replacing a number of the Music Department's aging instruments. The department has over 120 instruments which are used by students in the major performing ensembles and small ensemble classes. About one half of the instruments in the inventory were purchased prior to 1970, including a string bass purchased in 1947 and a baritone saxophone purchased in 1957. These instruments are increasingly in need of repair due to their age and frequent use. Replacing instruments that are most in demand for student use, those which are in poor condition and not cost-worthy to repair, and those which the school does not presently own are a priority. This includes the following instruments: Fender Hot Rod Deluxe Guitar Amplifier ($1,000), Gallien-Krueger MB 210 Bass Amplifier ($1,000), Conn 88HO Trombone ($2,800), Yamaha 574H Flute ($2,000), Yamaha YAS 82Zii Alto Saxophone ($4,500), Buffet R13 Clarinet ($4,500), Franz Junger 1500 String Bass ($9,700), Fox Renard 240 Bassoon ($8,500). The total cost is $34,000. Students enrolled in applied music, performing ensembles, and small ensembles will be able to better demonstrate their performance skills on modern equipment, and the overall quality of their playing and the ensembles will likely improve as a result. Applied music and large performing ensembles are a part of the AA-T (for Music).

Many of the chairs and desks in music faculty offices are old, falling apart, and/or in need of replacing. With well-designed, modern office furniture, music faculty will be more comfortable and safer sitting and working at their desks. The estimated cost is $2,500.

Extra light bulbs should be purchased for the overhead projectors in music classrooms. Some of the projected images are rather dull and occasionally a bulb will go out without any previous warning. Having some extra bulbs on hand will help ensure that projectors are in working order for music instructors using these classrooms. The estimated cost is $200-$300 per bulb, and the total estimated cost is $1,500 (for 5-7 bulbs).

C) Explain the long-range (2-4+ years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

The tuning of acoustic pianos throughout the music building, maintenance of digital pianos in Music 105 and 106, and the replacement of aging instruments are all ongoing concerns for the Music Department. Estimated costs are included above.

D) List any related recommendations.

- Soundproof (or improve soundproofing) between Music Room 6 and 7: $24,000
- Fix the sound system in Music Room 125 so there is no distortion and switches back and forth between outputs reliably
- Rewire sound in Music Room 203 and purchase a new CD player: $500
- Increase the budget for acoustic piano tuning, digital keyboard repair, and repair the harpsichord in Music Room 105: $3,500 over the current $8,000 piano maintenance budget.
- Purchase new instruments/equipment, which includes: Fender Hot Rod Deluxe Guitar Amplifier ($1,000), Gallien-Krueger MB 210 Bass Amplifier ($1,000), Conn 88HO Trombone ($2,800), Yamaha 574H Flute ($2,000), Yamaha YAS 82Zii Alto Saxophone ($4,500), Buffet R13 Clarinet ($4,500), Franz Junger 1500 String Bass ($9,700), Fox

Renard 240 Bassoon ($8,500). The total cost is $34,000. Replace chairs and desks in faculty offices as needed: $2,500. Purchase extra light bulbs for overhead projectors: $200-$300 per bulb, $1,500 total (for 5-7 bulbs).

- Student survey results recommend addition of more practice rooms.

SECTION 7
Technology and Software

A) Describe and assess the adequacy and currency of the technology and software used by the program.

The Music Computer Lab in Music Room 3, which is very much in need of an upgrade, was last updated in 2012. Currently, there are 22 stations in the lab plus an instructor station. It is a Mac lab equipped with Oxygen 61 MIDI keyboards. All the machines are running Auralia (ear training), Sibelius and Finale (music notation), Logic Pro (digital audio workstation/MIDI sequencer), Mainstage, and Pro Tools. The Music Department and ITS have been maintaining an Avid Learning Partnership, which costs $1,500 per year and covers the most recent updates to Pro Tools and Sibelius on all computers. The lab is also equipped with Apogee interfaces, headphones, and a couple microphones. Several of the Oxygen 61 MIDI keyboards are damaged (select keys do not work) and should be replaced. In addition, much new equipment (including studio monitors, headphones, MIDI controllers, microphones, a power conditioner, cables, studio furniture, equipment stands, and additional accessories) are needed in order to properly teach the Electronic Music Classes offered in the lab (Music 180, 181A, 181B, and 182). Because the computers were purchased in 2012, most of them do not run the most current version of Pro Tools very well. This software is essential because it is used by the Electronic Music Classes. The enrollment cap for these classes is 22, so the software is needed on all computers in the lab. For the 2018-19 school year, the lab has been funded for a lab monitor who will open the lab 15 hours per week during the Fall and Spring semesters. All Music Department classrooms are equipped with Smart Classroom technology and most of the computers in these classrooms are fairly new. All full-time Music Faculty have laptop computers. The Music Department has a subscription to the Naxos Music Library which allows ten students (at the same time on any internet connection) access to hundreds of thousands of recordings. This subscription is very useful for nearly every music class (theory, history, or performance), so it is necessary to keep the license active. SmartMusic, software used to learn better practicing techniques and for accompanying, is installed on one computer in the music library. Students enrolled in music theory or sight singing classes have access to EarMaster Pro, software used for ear training. This subscription was purchased by the Society of Music Club and allows students to download the software on their personal computer. The Music Department website contains information relating to the program, applied music, choral ensembles, instrumental ensembles, the jazz program, and Center for the Arts. Existing pages for applied music, choral ensembles, and instrumental ensembles should be expanded to include video clips of select performances.

B) Explain the immediate (1-2 years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

In order to support the Electronic Music Classes and ear training resources for Music Theory and Sight Singing Courses, there is an immediate need to update the Music Computer Lab in Music Room 3. The overall approximate cost is $125,000. This upgrade includes twenty five 27" iMac computers, Pro Tools and Sibelius upgrades covered and maintained through the Avid Learning Partnership (a $1,500 annual fee), an Auralia software upgrade, studio monitors, headphones, MIDI controllers, microphones, a power conditioner, cables, select studio furniture, equipment stands, and additional accessories. Please see the "Bare Minimum Scenario - Music Lab Equipment List" complied by Marci Katznelson, the part-time instructor for all electronic music classes at El Camino College for a more detailed list with prices.

An upgrade to the Music Computer Lab is necessary to successfully offer the Electronic Music Classes (Music 180, 181A, 181B, and 182) at El Camino College. In addition, a lab monitor who works 12-15 hours per week is necessary to hold open lab hours for students taking these courses and other students working on ear training for Music Theory or Sight Singing Classes. The estimated cost for the lab monitor is $7,500 per year.

C) Explain the long-range (2-4+ years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

The lab monitor is an ongoing (yearly) expense: $7,500 per year. So is the Avid Learning Partnership: a $1,500 annual fee. In addition, the cost to keep the ten-student subscription to Naxos Music Library is $1,700 per year. This will allow students of music access to the most comprehensive collection of classical music available online. Students studying their instrument or voice, music theory, music history, or participating in ensembles benefit from this service. Listening and interacting with high-quality recordings helps student learn interpretation, harmony, form, and style. Nearly every music class can make use of this valuable service.

D) List any related recommendations.

- Maintain the Avid Learning Partnership for the Music Computer Lab: $1,500 per year.
- Update the Music Computer Lab in Music Room 3: $125,000.
- Hire a lab monitor every year for the Music Computer Lab: $7,500 per year.
- Keep the Naxos Music Library subscription: $1,700 per year.
- Create a cycle for maintenance, repair, and replacement of any technology and software and for the renewal of licenses relating to technology and software.

SECTION 8
Staffing

A) Describe the program's current staffing, including faculty, administration, and classified staff.

The Music Department has eight full-time, tenured or tenure-track* faculty members. Kevin Blickfeldt* (Voice, Opera Workshop, Applied Music) Polli Chambers-Salazar (Piano, Music Fundamentals), William Doyle (Music History, Music Appreciation, Beatles, World Cultures Music) James Hurd (Music Appreciation, Piano), Jon Minei* (Guitar, Commercial Music), Joanna Nachef (Choirs, Sight Singing, Voice), Patrick Schulz (Music Theory) Dane Teter (Band, Orchestra, Chamber Ensembles, Applied Music, Music Appreciation, Beginning Instruments).

There are eleven part-time faculty members teaching courses in Music Fundamentals, Music Appreciation, History of Rock, Survey of Jazz, Jazz Improvisation, Jazz Bands, Beginning Voice, Guitar, Piano, Percussion, and String Instruments. The Applied Music program consists of 35 adjunct faculty members teaching individual lessons in voice, piano, organ, guitar, and jazz/orchestral instruments. Among the Applied Music private lesson instructors are six full-time instructors and seven faculty members who also have other classroom assignments.

The Fine Arts Division administration consists of the Dean and the Associate Dean who oversee the Art, Communication Studies, Dance, Film, Music, Photography, and Theater departments. The office staff includes an administrative assistant, a project specialist, a senior clerical assistant and student workers. The bulk of the administrative assistant's duties, in additional to working closely with the deans, are related to personnel and curriculum. The project specialist handles the music department's financial accounting for payroll, all purchases and expenditures. The senior clerical assistant coordinates everything else including facilities, equipment, and instructional needs. She also arranges for classroom for Applied Music to teach individual lessons. Student workers assist in the office with greeting the public, answering phones, making copies, sorting mail, and other office duties as assigned.

There are two full-time piano accompanists (one 12 month and one 10 month). In addition there are five other part-time accompanists. Accompanists assist with the three choral ensembles, Applied Music, all voice classes, and opera workshop. The department has three jazz accompanists (piano, bass and drums) lending much needed professional support to the jazz section of Applied Music. There are seven individuals who are approved as substitute accompanists to fill in when any of the regular accompanists are unavailable. Four of these individuals are eligible to be assigned to accompany a class should the need be present.

The Music Library staff includes a two library media technicians (Media Tech II and Media Tech III both 12 month), four part-time certificated supervisors for the Applied Music program, two Non-Federal Work Study employees (causal), and eight Federal Work Study employees. The

librarians do both original and copy cataloging of all music library materials for faculty and student use. The media technicians run all aspects of the circulation desk. They assist students with materials and reference needs. They prepare purchase requisitions for print, audio and video materials, equipment purchases, and sheet music orders for the performance ensembles. One of the most important duties of the library staff is to coordinate practice hours and distributes keys for the practice rooms used by the Applied Music students, students enrolled in music classes, and the general college population. The Non-Federal Work Study positions work approximately 4

hours per week. There are sometimes Work Study Students available to assist at the circulation desk during the 65 hours per week that the Music Library is open. The Music Library support staff also includes 3 tutors who work with students in the areas of music fundamentals and music theory.

The El Camino College Center for the Arts administration consists of the full-time Director, 9 full-time staff members, and 18 part-time workers. In addition, there are more than 110 on-call, hourly workers as needed for stage tech, ticket sales, ushers, etc. The Director is responsible for overseeing all operations and events in El Camino College's performance venues (i.e. Marsee Auditorium, Campus Theater, Haag Recital Hall) for college faculty, staff, and students, or outside groups. He sets the calendar, books guest talent for performing arts events offered at El Camino, and arranges for master classes. Annually scheduled music events include, on average, eleven concerts by guest artists, eight artist-in-residence concerts by El Camino faculty, 18 concerts by student performing ensemble, and a number of additional performances by student clubs. In addition, the center provides 16 or so master class opportunities for our students to interact with guest artists and ensembles, often in conjunction with a main stage performance by the artist(s). Center for the Arts staff works in conjunction with the Marketing & Communications Department to create and edit publicity materials, design publicity campaigns, and maintain the Center for the Arts website. Center for the Arts staff sell tickets at the Ticket Office, in person, via the website and over the telephone; compile, create, and print the event programs; and provide ushers and house staff for all events. Full- and part-time staff provide support for events by setting up the stages, running sound and lights, assisting with stage scenery/set changes and doing archival sound recordings.

The final group of support staff for the music department consists of teaching assistants and student workers. These individuals are non-certified help that report directly to full-time faculty members. The individuals work approximately 2 to 4 hours per week.

B) Explain and justify the program's staffing needs in the immediate (1-2 years) and long-term (2-4+ years). Provide cost estimates and explain how position/s will help the program better meet its goals.

FTEF (full-time equivalent faculty): <u>12.22</u>
Number of full-time FTEF: <u>7.94</u>
Number of adjunct FTEF: <u>4.28</u>
FT/PT load ratio: <u>65/35</u>

Instructional FTEF has seen an increase over the past eight years. In 2010 it was 11.27; in 2014 it was 11.41. The increase is related to the hiring of two full-time instructors (K. Blickfeldt and J. Minei) who replaced one full-time instructor who passed away and the other instructor who was on reduced load and subsequently retired. Currently, full-time faculty maintain most of the programs central to the music major such as theory, history, piano, voice, applied music, and performing ensembles. There is no Director of Jazz Studies and courses in the program are taught by several part-time instructors. The Commercial Music courses are being restored and are taught by a full-time instructor (J. Minei) and a part-time instructor. Music technology courses are

becoming part of the entrance requirements for transfer students at some universities, so their inclusion enhance our curriculum.

In the immediate future there will be a need to hire a full-time jazz instructor. All jazz courses are currently taught by part-time instructors. These include two jazz bands, jazz improvisation, commercial music theory, and Survey of Jazz. In Fall 2018 a Vocal Jazz Ensemble will be added to the curriculum, expanding the vocal performance ensemble opportunities for the students. Having a full-time faculty to coordinate the jazz curriculum will unify the program and better prepare our students for successful transfer to four-year institutions. This request is supported by PLO #2 in which the students deem a weakness in the diversity of course offerings especially in jazz, popular and commercial music; courses that would be taught by a full-time instructor with a specialty in jazz. (Strategic Initiative B)

The Music Department recently hired a full-time accompanist to replace an individual who retired. Students will have professional quality accompanists to enhance their performances and auditions, thus having a greater transfer success rate. (Strategic Initiative B)

In the immediate future there is a need to increase the hours for the Lab monitor who oversees the Music Computer Lab in Music 3. Daily access to the lab would allow faculty to assign student work to strengthen and reinforce class lectures/assignments and to further develop aural skills and knowledge of music theory. Currently the lab monitor is funded for 8 hours per week. It would be ideal to have 20 hours per week for this position. This item has been included in the 2018-19 music plan. The Department's recommendation to increase hours for the music lab monitor was ranked 1 out of 5 for the Fine Arts Unit Plan. Computer skills in music are typically required for students entering four-year colleges/universities. With a Lab Monitor the lab would be open 20 hours per week thus allowing more students to use music technology to support their learning and achieve greater success. (Strategic Initiatives B, A)

C) List any related recommendations.	Cost	Initiative
1. Hire a new full-time music faculty member with an emphasis in jazz. (PLO recommendation #1)	$90,000	B
2. Maintain funding to support assistants to monitor the Music Computer Lab and increase for a total hour load of 20 hours (12 additional from current) (PLO recommendation #3)	$7,500	B

SECTION 9
Direction and Vision

The Music Department at El Camino College bears the proud distinction of being one of Southern California's preeminent community college music programs. Our diverse and talented student body transfer to the best academic institutions, embark upon successful careers in music, or both.

This is due in no small part to the commitment of our outstanding faculty, who create relevant and engaging curriculum, while providing student-access to musical instruments, practice rooms, professional concerts, and performance opportunities.

One of the most popular programs in the Music Department is the Jazz Program. Course offerings in jazz at ECC provide necessary instruction for students in performance techniques and theory, which enable them to complete an A.A. Degree with a pathway in Commercial Music and successfully audition for acceptance into jazz programs at four-year institutions. Jazz has increasingly become legitimized as an academic pursuit as demonstrated in part by the increased prevalence of jazz and jazz studies programs in American colleges and universities. In 2016, the total number of jazz degrees awarded by American colleges and universities grew by 5.13%. Furthermore, the number of jazz musicians in the workforce grew by over 4.66%, with a median salary growth of over 4.11%. Today, there are more than 120 American colleges and universities that offer a degree in jazz (and nearly all music programs offer classes and/or performance opportunities in jazz). Recent surveys administered to students taking music classes at ECC echo this trend. More ECC students are interested in pursuing a jazz education than ever before. Further growth in the jazz area at ECC, especially in terms of student numbers and further class offerings, would be very likely upon the hire of a full-time faculty member. It is also likely more incoming local students would enter the music program at ECC with a significant jazz program led by a full-time professor. The jazz area already has a strong record of successful student-transfer to universities both near and far. In addition, a significant percentage of these students have been awarded scholarships to these institutions. Furthermore, several past jazz students at ECC have gone on to professional performing careers.

Jazz at ECC boasts two jazz bands, a vocal jazz ensemble, jazz theory and musicianship, jazz improvisation, survey of jazz, and a section of applied music designated to jazz instrumentalists and vocalists. Part-time faculty have graciously and selflessly risen to the occasion and taken the lead in codifying a vision for the jazz program, its curriculum, and establishing a jazz festival at ECC. However, part-time leadership is insufficient in maintaining this vital component of the music program. The vocal and instrumental programs at ECC are led by full-time faculty, and the Jazz Program should be as well.

The ECC Music Department Faculty posits that a full-time faculty member is necessary to ensure the continued coordination and cultivation of the Jazz Program. The creation of a full-time position would expand upon the department's exemplary reputation and move the rigorous demands of the program forward.

While the fundamentals of music history, music theory, and performance techniques are generally the same, their systems of delivery are ever in flux. The software used for music notation, music composition, sound engineering, and other music technologies require constant curating. Thus, to ensure student-success and a holistic educational experience, it is crucial to synthesize traditional music education with new software, technology, and the most up-to-date equipment. To this end, the department has created courses such as *Fundamentals of Electronic Music* (Music 180), *Introduction to Electronic Music Studio* (Music 181A), *Electronic Music Studio* (Music 181B), and *Digital Audio Recording for Commercial Music* (Music 182). These initial investments in music technology--while a good start--do not fully prepare students for the technical knowledge

with which they must be conversant in order to transfer to a University or enter the marketplace. For this purpose, the Music Department requests additional funding to update the Music Computer Lab, as well as to extend its hours of operation from eight hours per week to fifteen.

The confluence of music and technology in Los Angeles has long provided job opportunities for local musicians. Sound and recording engineers have joined forces with composers of the concert hall, recording studio, and film to create a thriving and vibrant music scene. With considerations such as these in mind, the Music Department is in the process of creating a CTE Certificate in Music Technology. Additionally, CTE Certificates in Piano Pedagogy, Organ Performance, and Commercial Songwriting are in the works for students interested in these more specialized fields.

In summary, the El Camino Music Department is committed to providing an exceptional educational experience for our students. We endeavor to create curriculum steeped in traditional practices while incorporating new technology in dynamic and captivating ways. This approach will set students up for success and maximize their chances of transferring to a University or entering the professional field of music.

Recommendations

1) The El Camino College Music Department can benefit from exploring new relationships with industry partners such as the National Association of Music Merchants.

2) Strengthen existing relationships with premier transfer programs such as USC, CSUF, CSULB, CSUN, and UCLA.

SECTION 10
Prioritized Recommendations

	Recommendations	**Cost Estimate**	**Strategic Initiatives**
1.	Full-time Faculty Hire, Jazz Department.	$90,000	1, 2, 3, 4
2.	Upgrade sound proofing between Music 6 and Music 7 (Haag Recital Hall).	$24,000	1, 6
3.	Increase funding for Music Computer Lab.	$7,500	1, 2, 4, 6
4.	Upgrade hardware and software in the Music Computer Lab.	$90,000	1, 2, 4, 6
5.	Purchase musical instruments and equipment to be used by students in instrumental ensembles and the Applied Program	$34,000	1, 2, 4
6.	Purchase one QSC K10.2 2000W 10" Powered Speaker to be used as a PA system for Applied Vocal Jazz performances in the Haag Recital Hall	$775	1, 2, 4, 6
7.	Purchase one Fender Hot Rod Deluxe IV Tube Combo Amp. To be used by Jazz Applied students and jazz band(s)	$900	1, 2, 4, 6
8.	Increase the budget for digital keyboard repair, acoustic piano tuning, and the repair of harpsichord	$3,500	1, 2, 4, 6
9.	Replace office furniture in music faculty offices. Including chairs and desks as needed.	$2,500	2, 6
10.	Purchase extra light bulbs for overhead projectors in music classrooms.	$1,500	1, ,2, 6

1. **Full-time Jazz faculty hire** (see *Staffing* and *Direction and Vision*)

A full-time faculty member is essential for the continued coordination and cultivation of a Jazz Program that serves the needs of a large and diverse student population. In truth, the creation of a full-time position is the only way to move the rigorous demands of the Jazz Program forward. It is essential that the jazz program be coordinated by a highly-qualified, full-time faculty member in order to maintain and expand upon this exemplary record and to further develop the high standards of the program.

2. **Upgrade sound proofing between Music 6 and Music 7** (see *Facilities and Equipment*)

Adequate soundproofing between Music 6 and Music 7 (Haag Recital Hall) is needed so it will be possible to hold simultaneous classes and/or events in both rooms.

3. **Increase funding for Music Computer Lab** (see *Technology and Software* and *Direction and Vision*)

A lab monitor who works 12-15 hours per week is necessary to hold open lab hours for students taking Electronic Music courses, as well as for students working on ear training for Music Theory and Sight Singing Classes.

4. **Upgrade hardware and software in the Music Computer** (see *Technology and Software*)

In order to support the Electronic Music Classes and ear training resources for Music Theory and Sight Singing Courses (MUSIC 180, 181A, 181B, and 182), there is an immediate need to update the Music Computer Lab in Music Room 3.

5. **Purchase musical instruments and equipment to be used by students in instrumental ensembles and the Applied Program** (see *Facilities and Equipment*)

It is necessary to continue replacing a number of the Music Department's aging instruments. The department has over 120 instruments which are used by students in the major performing ensembles and small ensemble classes. About one half of the instruments in the inventory were purchased prior to 1970, including a string bass purchased in 1947 and a baritone saxophone purchased in 1957. These instruments are increasingly in need of repair due to their age and frequent use. Replacing instruments that are most in demand for student use, those which are in poor condition and not cost-worthy to repair, and those which the school does not presently own are a priority.

6. **Increase the budget for digital keyboard repair, acoustic piano tuning, and the repair of harpsichord** (see Facilities and Equipment)

Pianos are available in every practice room and music classroom in the Music Building. They should be tuned more often, and the budget for acoustic piano tuning and digital keyboard repair (Music Room 105 and 106) should be increased. The digital keyboards in these rooms are fairly new. However, periodic repairs are necessary and will likely increase in frequency as these instruments age. In addition, it is necessary for the harpsichord in Music Room 105 to be repaired.

7. **Replace office furniture in music faculty offices. Including chairs and desks as needed** (see *Facilities and Equipment*)

Many of the chairs and desks in music faculty offices are old, falling apart, and/or in need of replacing. With well-designed, modern office furniture, music faculty will be more comfortable and safer sitting and working at their desks.

8. **Purchase extra light bulbs for overhead projectors in music classrooms** (see *Facilities and Equipment*)

Extra light bulbs should be purchased for the overhead projectors in music classrooms. Some of the projected images are rather dull and occasionally a bulb will go out without any previous warning. Having some extra bulbs on hand will help ensure that projectors are in working order for music instructors using these classrooms.

Appendix A
ALIGNMENT GRIDS

Appendix B
SLO/PLO TIMELINES

SLO Timeline *Worksheet*
(2017 - 2020)

Division: Fine Arts   **Program: MUSIC**   **Program Review Year:** _____

Directions: *Use this worksheet to enter the existing assessment timelines for 2016 as listed in TracDat and distribute assessments for each SLO/PLO statement over the next four-year timeline (2017-2020). Type an* **X** *in the cells below to indicate the semester in which the SLOs/PLOs are being assessed. The completed worksheet should be emailed to the division facilitator by* _____**JUNE 1, 2017**_____ *. Facilitators are responsible for making sure the information is complete and e-mailing an* electronic copy of this Timeline Worksheet document *(in Word or PDF format) to* ipena@elcamino.edu *by* _____*. Once received by the SLO Administrative Assistant, this information will be input into TracDat.*

Course and SLO #	Note if offered only in FA/SU/SP	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019	FA 2019	SP 2020	SU 2020	FA 2020
PLO #1							X									
PLO #2							X									
PLO #3							X									
MUSI 101 - SLO #1													X			
MUSI 101 - SLO #2				X												X
MUSI 101 - SLO #3							X									
MUSI 102A - SLO #1	FA												X			
MUSI 102A - SLO #2	FA			X												X
MUSI 102A - SLO #3	FA						X									
MUSI 102B - SLO #1	SP										X					
MUSI 102B - SLO #2	SP	X												X		
MUSI 102B - SLO #3	SP				X											
MUSI 103 - SLO #1																
MUSI 103 - SLO #2																
MUSI 103 - SLO #3																

Course and SLO #	Note if offered only in FA/SU/SP	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019	FA 2019	SP 2020	SU 2020	FA 2020
MUSI 103A - SLO #1											X					
MUSI 103A - SLO #2		X												X		
MUSI 103A - SLO #3					X											
MUSI 103B - SLO #1													X			
MUSI 103B - SLO #2				X												X
MUSI 103B - SLO #3							X									
MUSI 105 - SLO #1													X			
MUSI 105 - SLO #2				X												X
MUSI 105 - SLO #3							X									
MUSI 111 - SLO #1													X			
MUSI 111 - SLO #2				X												X
MUSI 111 - SLO #3							X									
MUSI 112 - SLO #1													X			
MUSI 112 - SLO #2				X												X
MUSI 112 - SLO #3							X									
MUSI 113 - SLO #1													X			
MUSI 113 - SLO #2				X												X
MUSI 113 - SLO #3							X									
MUSI 116 - SLO #1													X			
MUSI 116 - SLO #2				X												X
MUSI 116 - SLO #3							X									
MUSI 117 - SLO #1													X			
MUSI 117 - SLO #2				X												X
MUSI 117 - SLO #3							X									
MUSI 120 - SLO #1													X			
MUSI 120 - SLO #2		X												X		
MUSI 120 - SLO #3					X											
MUSI 130 - SLO #1													X			
MUSI 130 - SLO #2				X											X	
MUSI 130 - SLO #3							X									

Course and SLO #	Note if offered only in FA/SU/SP	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019	FA 2019	SP 2020	SU 2020	FA 2020
MUSI 131A - SLO #1												X				
MUSI 131A - SLO #2			X												X	
MUSI 131A - SLO #3						X										
MUSI 131B - SLO #1													X			
MUSI 131B - SLO #2				X												
MUSI 131B - SLO #3							X									X
MUSI 143 - SLO #1	FA												X			
MUSI 143 - SLO #2	FA			X												
MUSI 143 - SLO #3	FA						X									X
MUSI 144 - SLO #1	FA												X			
MUSI 144 - SLO #2	FA			X												X
MUSI 144 - SLO #3	FA						X									
MUSI 145 - SLO #1	SP	X										X				
MUSI 145 - SLO #2	SP	X													X	
MUSI 145 - SLO #3	SP				X											
MUSI 146 – SLO #1	FA	X											X			
MUSI 146 – SLO #2	FA	X														X
MUSI 146 – SLO #3	FA						X									
MUSI 147A – SLO #1													X			
MUSI 147A – SLO #2				X												
MUSI 147A – SLO #3					X									X		
MUSI 147B – SLO #1											X					
MUSI 147B – SLO #2				X											X	
MUSI 147B – SLO #3							X									
MUSI 151abcd – SLO #1													X			
MUSI 151abcd – SLO #2			X												X	
MUSI 151abcd – SLO #3					X											
MUSI 152abcd – SLO #1													X			
MUSI 152abcd – SLO #2				X												X
MUSI 152abcd – SLO #3							X									

Course and SLO #	Note if offered only in FA/SU/SP	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019	FA 2019	SP 2020	SU 2020	FA 2020
MUSI 190abcd – SLO #1											X					
MUSI 190abcd – SLO #2		X												X		
MUSI 190abcd – SLO #3					X											
MUSI 203 – SLO #1											X					
MUSI 203 – SLO #2		X												X		
MUSI 203 – SLO #3					X											
MUSI 208A – SLO #1																
MUSI 208A – SLO #2																
MUSI 208A – SLO #3																
MUSI 215A – SLO #1													X			
MUSI 215A – SLO #2				X												
MUSI 215A – SLO #3							X									X
MUSI 215B – SLO #1											X					
MUSI 215B – SLO #2		X												X		
MUSI 215B – SLO #3					X											
MUSI 220 – SLO #1													X			
MUSI 220 – SLO #2		X														X
MUSI 220 – SLO #3					X											
MUSI 222 – SLO #1													X			
MUSI 222 – SLO #2				X												X
MUSI 222 – SLO #3							X									
MUSI 223 – SLO #1																
MUSI 223 – SLO #2																
MUSI 223 – SLO #3																
MUSI 231A – SLO #1													X			
MUSI 231A – SLO #2				X												X
MUSI 231A – SLO #3							X									
MUSI 231B – SLO #1													X			
MUSI 231B – SLO #2				X												X
MUSI 231B – SLO #3							X									

Course and SLO #	Note if offered only in FA/SU/SP	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019	FA 2019	SP 2020	SU 2020	FA 2020
MUSI 232 – SLO #1													X			
MUSI 232 – SLO #2				X												X
MUSI 232 – SLO #3							X									
MUSI 247 – SLO #1													X			
MUSI 247 – SLO #2				X												
MUSI 247 – SLO #3							X									X
MUSI 253abcd – SLO #1											X					
MUSI 253abcd – SLO #2		X														
MUSI 253abcd – SLO #3					X									X		
MUSI 257abcd – SLO #1																
MUSI 257abcd – SLO #2																
MUSI 257abcd – SLO #3																
MUSI 259abcd – SLO #1											X					
MUSI 259abcd – SLO #2		X												X		
MUSI 259abcd – SLO #3					X											
MUSI 260abcd – SLO #1													X			
MUSI 260abcd – SLO #2		X														X
MUSI 260abcd – SLO #3					X											
MUSI 261abcd – SLO #1													X			
MUSI 261abcd – SLO #2		X														X
MUSI 261abcd – SLO #3					X											
MUSI 262abcd – SLO #1													X			
MUSI 262abcd – SLO #2		X														X
MUSI 262abcd – SLO #3					X											
MUSI 265abcd - SLO #1											X					
MUSI 265abcd - SLO #2				X										X		
MUSI 265abcd - SLO #3							X									
MUSI 266abcd - SLO #1											X					
MUSI 266abcd - SLO #2		X												X		
MUSI 266abcd - SLO #3					X											

Course and SLO #	Note if offered only in FA/SU/SP	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019	FA 2019	SP 2020	SU 2020	FA 2020
MUSI 267abcd - SLO #1				X									X			
MUSI 267abcd - SLO #2		X														X
MUSI 267abcd - SLO #3							X									
MUSI 268abcd - SLO #1				X							X					
MUSI 268abcd - SLO #2		X												X		
MUSI 268abcd - SLO #3							X									
MUSI 290 - SLO #1											X					
MUSI 290 - SLO #2		X												X		
MUSI 290 - SLO #3					X											
MUSI 290 - SLO #4 -	Delete															
MUSI 555 - SLO #1											X					
MUSI 555 - SLO #2		X														
MUSI 555 - SLO #3					X									X		
MUSI 565 - SLO #1											X					
MUSI 565 - SLO #2				X										X		
MUSI 565 - SLO #3							X									
MUSI 567 - SLO #1													X			
MUSI 567 - SLO #2				X												X
MUSI 567 - SLO #3							X									
MUSI 570 - SLO #1											X					
MUSI 570 - SLO #2				X										X		
MUSI 570 - SLO #3							X									
MUSI 560 – SLO #1													X			
MUSI 560 – SLO #2																X
MUSI 560 – SLO #3					X											
MUSI 561 – SLO #1													X			
MUSI 561 – SLO #2																X
MUSI 561 – SLO #3					X											
MUSI 562 – SLO #1													X			
MUSI 562 – SLO #2																X

Course and SLO #	Note if offered only in FA/SU/SP	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019	FA 2019	SP 2020	SU 2020	FA 2020
MUSI 562 – SLO #3					X											
MUSI 264 – SLO #1	SP				X											
MUSI 264 – SLO #2	SP							X								
MUSI 264 – SLO #3	SP										X					

Appendix C
6-YEAR CURRICULUM COURSE REVIEW TIMELINE

COURSE	CTE	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
MUSI 96abcd	N				CCC Chair								
MUSI 99 (formerly 99abc)	N				X						CCC Chair		
MUSI 101 (formerly 1)	N			X	X	X						6 YR	
MUSI 102A (formerly 2A)	N				X							6 YR	
MUSI 102B (formerly 2B)	N				X							6 YR	
MUSI 103 (formerly 3)	N			IA									
MUSI 103A (formerly 3A)	N			X						6 YR			
MUSI 103B (formerly 3B)	N			X						6 YR			
MUSI 105 (formerly 5)	N			X						6 YR			
MUSI 111 (formerly 11)	N			X						6 YR			
MUSI 112 (formerly 12)	N			X						6 YR			
MUSI 112H	N					X						6 YR	
MUSI 113 (formerly 13)	N			X						6 YR			
MUSI 116 (formerly 16)	N					X						6 YR	
MUSI 117 (formerly 17)	N					X						6 YR	
MUSI 120 (formerly 18ab)	N		X							6 YR			
MUSI 130 (formerly 30ab)	N	X							6 YR				
MUSI 131A (formerly 31A)	N		X							6 YR			
MUSI 131B (formerly 31B)	N		X							6 YR			

COURSE	CTE	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
MUSI 143 (formerly 43abcd)	N			X						6 YR			
MUSI 144 (formerly 44abcd)	N			X						6 YR			
MUSI 145 (formerly 45abcd)	N			X						6 YR			
MUSI 146 (formerly 46abcd)	N			X						6 YR			
MUSI 147A (formerly 47ab)	N			X						6 YR			
MUSI 147B	N			X						6 YR			
MUSI 151abcd (formerly 51abcd)	N				X							6 YR	
MUSI 152abcd (formerly 52abcd)	N	X			X			X					
MUSI 180 (formerly 80abc)	N	X						6 YR					
MUSI 181A (formerly 81A)	N	X						6 YR					
MUSI 181B (formerly 81B)	N	X						6 YR					
MUSI 182 (formerly 82abc)	N	X						6 YR					
MUSI 183 (formerly 83abcd)	N	X						6 YR					
MUSI 190abcd (formerly 23abcd)	N				X	IA							
MUSI 190A	N					X		X				6 YR	

COURSE	CTE	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
MUSI 190B	N					X		X				6 YR	
MUSI 190C	N					X		X				6 YR	
MUSI 190D	N					X		X				6 YR	
MUSI 203 (formerly 3C)	N			X						6 YR			
MUSI 208A (formerly 8A)	N			IA									
MUSI 208B (formerly 8B)	N			IA									
MUSI 215A (formerly 15A)	N			X						6 YR			
MUSI 215B (formerly 15B)	N			X						6 YR			
MUSI 220 (formerly 19abcd)	N		X						6 YR				
MUSI 221	N		X						6 YR				
MUSI 222abcd (formerly 222)	N			X						6 YR			
MUSI 223 (formerly 40abcd)	N			IA									
MUSI 231A (formerly 31C)	N		X						6 YR				
MUSI 231B (formerly 31D)	N		X						6 YR				
MUSI 232 (formerly 32abcd)	N		X						6 YR				
MUSI 247 (formerly 48abcd)	N			X						6 YR			
MUSI 253abcd (formerly 53abcd)	N	X						X					
MUSI 257abcd (formerly 57abcd)	N				X						6 YR		

COURSE	CTE	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
MUSI 259abcd (formerly 20abcd)	N			X						6 YR			
MUSI 260abcd (formerly 60abcd)	N			X						6 YR			
MUSI 261abcd (formerly 61abcd)	N			X						6 YR			
MUSI 262abcd (formerly 62abcd)	N			X						6 YR			
MUSI 263abcd (formerly 76abcd)	N			X	IA								
MUSI 264abcd (formerly 63abcd)	N					X						6 YR	
MUSI 265abcd (formerly 64abcd)	N			X	X					6 YR			
MUSI 266abcd (formerly 67abcd)	N				X						6 YR		
MUSI 267abcd (formerly 68abcd)	N				X						6 YR		
MUSI 268abcd (formerly 70abcd)	N				X						6 YR		
MUSI 284 (formerly 84)	N	X						6 YR					
MUSI 285 (formerly 85ab)	N	X						6 YR					
MUSI 290 (formerly 90abcd)	N				X	X		X					
MUSI 501	N	IA											

COURSE	CTE	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
MUSI 555	N			X	X					6 YR			
MUSI 560	N		X	IA		X						6 YR	
MUSI 561	N		X	IA		X						6 YR	
MUSI 562	N		X	IA		X						6 YR	
MUSI 563	N		X	IA									
MUSI 564 (formerly 563)	N					X						6 YR	
MUSI 565	N		X		X					6 YR			
MUSI 567	N		X		X					6 YR			
MUSI 570	N		X		X					6 YR			
MUSI 576	N		X	IA									

APPENDIX D
CAREER AND TECHNICAL EDUCATION (CTE) SUPPLEMENTAL QUESTIONS

CTE programs must conduct a full program review every 4 years. The comprehensive program review includes responses to the CTE supplemental questions below. Every two years (once between full program reviews) these supplemental questions must be answered and submitted to Academic Affairs for posting on the College website.

Use labor market data, advisory committee input/feedback, and institutional and program-level data to respond to the following questions:

1. **How strong is the occupational demand for the program?** In your response, describe any changes in demand over the past 5 years and discuss the occupational outlook for next 5 years. Provide applicable labor market data (e.g., US Bureau of Labor Statistics, Employment Development Department) that address state and local needs.

2. **How does the program address needs that are not met by similar programs in the region?** In your response, identify any distinctive components of the program (e.g., curriculum, facilities, resources) and/or describe any unique contributions the program or its students/graduates make to the community served.

3. **What are the completion, success, and employment rates for students in the program?** In your response, identify the standards set by the program and discuss any factors that may impact completion, success, and employment rates among students in the program. Describe the status of any action plans for maintaining/improving rates relative to such benchmarks.

4. **List any licensure/certification exam(s) required for entry into the workforce in the field of study and report the most recent pass rate(s) among program graduates.** In your response, identify any applicable performance benchmarks set by regulatory agencies and describe the status of any action plans for maintaining/improving pass rates relative to such benchmarks.

5. **Are the students satisfied with their preparation for employment? Are the employers in the field satisfied with the level of preparation of program graduates?** Use data from student surveys, employer surveys, and other sources of employment feedback to justify your response.

6. **Is the advisory committee satisfied with the level of preparation of program graduates? How has advisory committee input and feedback been used in the past two years to**

ensure employer needs are met by the program? Describe the status and impact of any advisory committee recommendations.

California Education Code 78016 requires that the review process for CTE programs includes the review and comments of a program's advisory committee.
Provide the following information:
a. Advisory committee membership list and credentials.
b. Meeting minutes or other documentation to demonstrate that the CTE program review process has met the above Education Code requirement.