

ANNUAL PROGRAM REPORT

College	Letters, Arts, and Social Sciences
Department	Music
Program	B.A. and M.A.
Reporting for Academic Year	2021 - 2022
Last 5-Year Review	2019 - 2020
Next 5-Year Review	2024 - 2025
Department Chair	Buddy James
Author of Review	Buddy James
Date Submitted	October 1, 2022

I. **SELF-STUDY** (suggested length of 1-2 pages)

A. Five-Year Review Planning Goals

The following Planning Goals are taken from the CAPR 5-year Program Review:
Department of Music MOU.

1. Hire regular faculty

- Request the hire of a specialist in music composition, music technology, and music theory in order to expand reach of non-conservatory style approach to equitable music education.
- As need arises due to retirement, resignation, or reassignment, request the hire of other faculty in order to meet demand and stay current and relevant with developing workforce needs and their respective curricular areas.

2. Explore new curricular possibilities through University Extension

- Working with College administration, liaise with University Extension to explore new curricular possibilities such as (but not limited to) low-residency master's degrees in music.

3. Create comprehensive resource plan

- Work with College administration to meticulously document, assess, strategize, and plan resources for specialized needs (such as piano tuning), staffing, scholarships, and curriculum (e.g. one-hour applied study); execute the plan as a result.

4. Maintain and improve curriculum

- Maintain accreditation by the National Association of Schools of Music (NASM).
- Make small changes to current curriculum as needed, correcting small errors and oversights with urgency.

5. Assess Program Learning Outcomes (PLOs)

- Maintain current PLOs; minimally assess one per year.

6. Make meaningful and measurable improvements to student success

- Devise strategies (and enact tactics) that see outcomes of increased student engagement and advising; reductions in DFW rates; and most importantly, increases in student persistence, retention, and graduation rates.
- Measure outcomes of strategies and tactics on a term basis at a minimum.
- Liaise with Academic Programs & Services to utilize Bay Advisor, College Scheduler and/or other University-provided tools to their full extent to ensure academic advising, student engagement and student progress to degree are regularly documented, measured, and assessed for efficacy and process improvement.
- Liaise with campus offices such as Institutional Effectiveness & Research to ensure data needs for outcomes measurement are addressed and fulfilled.
- Work closely and regularly with College or program administration to communicate progress, resource needs, or other information in order to inform and ensure future success that can be sustained.

B. Progress Toward Five-Year Review Planning Goals

1. Our plan is to request a new hire in technology in the next 2 - 3 years. Our student enrollment declined this past year, for the first time Fall 2017, and we anticipate another drop in enrollment this academic year due to COVID being particularly harsh on the music profession. As the enrollment increases, we will need another faculty member to handle technology in the department.
2. We are currently exploring two new curricular opportunities. The first is a self support masters program in either conducting or piano pedagogy. The other is a certificate program in music technology. We offer courses that could be taken by members of the general student body who are interested in music technology but do not have formal training in music theory or performance and a certificate would give them a path to take these courses. The first draft of this curriculum has been built and is under review at this time. The current MA numbers have decreased in the past two years and we believe that it is not in the best interest of our department to continue offering the degree as it currently exists. We are simultaneously pausing the MA and inspecting other opportunities for a self-support degree.
3. We have support for piano maintenance from the college office and the long-term goal is to create an endowment that would handle the maintenance so as to not burden A2E2 or S&S funds. We would need a gift of 1.5 to 2 million dollars to create this account. Our revised curriculum enables students to graduate in a far more timely manner than ever before and the decrease in applied study recital requirements has enabled a number of our high achieving students the opportunity for hour lessons. Our goal to have a proposed comprehensive resource plan for the Dean's office available for discussion by the end of this past academic year did not happen due to faculty on leave and we intend to work toward these goals for this year. The submitted small changes to both the Master of Arts and Bachelor of Arts programs have strengthened our program, decreased costs, and will allow our students to graduate in a more timely fashion.

4. The department received full accreditation from NASM in December of 2021.
5. We have a 5-year plan for assessing PLOs.
6. We are now using Bay Advisor as a platform for student advising. Our streamlined advising of two advisors has been incredibly effective and our students are receiving excellent advising at every step of being a music major. All music majors now have graduation checks created when they declare music as a major and are accepted into the program. All majors are trained in using Bay Advisor and the DAR during their first advising session as a music major. Recent curricular changes have made it far simpler for new Music Majors to graduate in four or two years. Transfer students are able to complete their music requirements much more easily than ever before and we are seeing a significant improvement in expected time to graduation between recently enrolled students and formerly enrolled transfer students.

Some of the challenges that we intend to address in the next 1 - 2 years include:

- Keeping our students enrolled. 17 of 25 Freshmen who enrolled in 2014 - 2016 left within 4 year without graduating and 71% of them enrolled at another institution.
- The GPA gap between male and female students in MUS 312, 324, 106, and 302.
- The equity gap in MUS 121 for FirstGen students
- The significant equity gap between URM and Non-URM students in MUS 108, 106B, and 324
- The DFW of 20% in MUS 106B, 106C, and 121
- The uneven distribution of male (67%) and female (33%) students,

C. Program Changes and Needs

Overview: The deep look at our program afforded by the recently completed accreditation process has provided us ideas for opportunities for growth through evaluating at our current student body and the changing landscape of the profession. We have a new curriculum that enables students to engage as music educators, performers, composers, or technology students and these options will enable our department to continue to become more sustainable, more cost effective, and better able to serve the needs of our students. Our music education program is certified by the CTC and successful students consistently find positions in the teaching profession. Serious performers are now able to take 1 hour lessons and become better prepared for the professional performing world post-graduation. Composers continue to have works performed and now leave school with a professional quality portfolio of compositions and performances of their work. Students interested in technology and recording have access to outstanding facilities and excellent learning opportunities to deepen their creative process.

Curriculum: The Department of Music made significant changes to both the BA and the MA in the past two years and have no plans to make changes to the BA in the near future. These changes enable students to graduate faster, lower the cost of the applied study program, and diversify the curriculum.

Despite the MA program reducing the number of Areas of Emphasis from 7 to 4 in order to focus our resources on the students that we attract, our numbers continue to drop. We had 12 graduate students in Fall of 21 and a majority of them graduated in Spring of 22. Fall of 22 will bring the lowest number of graduate students in the history of the program. We have taken the step of suspending the program so that we can reassess what we offer and consider how we might adapt to a self-support program in the future.

Students: Our students continue to graduate and become gainfully employed. Many go to graduate school and those who go on to earn a teaching credential have a 100% success rate of finding full-time employment post-graduation. The biggest point of concern is the male dominated makeup of our student body. Comments regarding the makeup of our student body will be addressed in Section III of this report.

Faculty: Our faculty is at full strength and able to cover most of the needs of our majors. We rely on lecturers to help with our Music Theory and Composition courses and this area will be our next faculty request. We have two 1.0 lecturers who serve as coach/accompanist for the department and coordinator of jazz studies, and the rest of our lecturers teach applied lessons or serve as specialists in the Music Education Certificate program. We have one full-time faculty member who is less than 10 - 15 years from retirement, so we are hopeful for a stable full-time faculty compliment for the foreseeable future.

Staff: We remain understaffed since our bookkeeper was reassigned to the Department of Communication. We continue to make this work due to the efficiency of our Administrative Support Coordinator and the College Budget and Data Specialist. Should either of those positions change, we will likely need more support to run our department.

Our Equipment Technician and Music Resource Specialist continue to provide important support and service to the department and their roles are crucial to our success. Both of these positions are 10 month positions and we need extra support during the summer months for creating professional quality publicity materials.

Resources: (*facilities, space, equipment, etc.*): Our largest concern continues to be maintaining our piano fleet. Funds for this maintenance now come from A2E2 rather than the college budget. The greatest concern will be in years when our computer lab will also need to be refreshed. Our computer lab is being used more and more by composers and sound designers and availability of funds for both technology and pianos is crucial to our department. We have adequate space and equipment, and the programmatic support we receive through A2E2 has been very helpful at maintaining our academic needs and materials. We are concerned because A2E2 funding continues to drop compared to previous years as there are fewer students enrolled in the university and more departments are requesting this funding..

The Department of Music continues to search for scholarship funds in order to attract more and more students to CSUEB, as we continue to lose students to

other programs who are able to offer a better financial package.

Assessment: Our program has a 5-year plan to assess our PLOs and our assessments have consistently confirmed our stated outcomes.

Other: (e.g., major program modifications): None.

II. SUMMARY OF ASSESSMENT (suggested length of 1-2 pages)

A. Program Learning Outcomes (PLO)

	uating with a B.A. in music will be able to:	
<i>PLO 1</i>	Aurally identify common rhythmic, melodic, and harmonic patterns; demonstrate pitch and rhythmic accuracy through singing and rhythm vocalization	
<i>PLO 2</i>	Demonstrate stylistically appropriate sound quality, technical skills, and expression within their primary performance area	

PLO 3 PLO 4 Apply critical and creative thinking and analytical reasoning to address complex challenges in the theory, history, and societal, cultural and historical contexts ILO 3

PLO 5 PLO 6 Demonstrate the ability to work collaboratively and respectfully with others in classroom and performance settings ILO 4

performance of music of many cultures ILO 1
 Create, perform, and respond to musical works and ideas, and relate them to Demonstrate an ability to integrate musical ideas, methods, theories, and practices, and communicate them to others clearly and persuasively ILO 2

Program Learning Outcome(S) Assessed. The Department of Music assessed its PLO 5 Demonstrate the ability to work collaboratively and respectfully with others in classroom and performance settings, which is closely aligned with CSU East Bay ILO work collaboratively and respectfully as members and leaders of diverse teams and communities. The faculty member in charge was Danielle Gaudry.

B. Summary of Assessment Process

Instrument(s): We assessed students in MUS 353 Wind Symphony in spring 2022

using several methods.

Assessment Activities: *(include when, who, and how collected)*

Over the course of the spring 2022 semester, students were assessed individually through video performance assessments and then in small groups of musical sections.

- For the performance assessments, students submitted video recordings of themselves performing excerpts of the pieces being rehearsed and received feedback from the instructor and from their peers in the instrumental section.
- They also held sectionals to practice the music in addition to full-group rehearsals. After each sectionals, students were asked to reflect on their own contributions to the sectional rehearsals in the form of a self-reflection activity. Then, they were asked to reflect on their peers' contributions of the sectional rehearsals and give feedback through a survey.
- There were many instances where students were asked to discuss within their musical sections to determine what the problems in the music were and how they should resolve these problems. Students were asked to develop an action plan in order for their section to successfully address the issues in the music.

All students in the ensemble performed a final concert on May 9, 2022. The concert consisted of five collegiate-level pieces and was performed for an audience consisting of faculty, staff, students and friends and family. The performance was video and audio recorded. The performance was the culmination of the work done individually and in sections throughout the semester and acted as a final exam in this performance class.

C. Summary of Assessment Results

Main Findings:

The performance of the individual students on the concert clearly demonstrated the progress and growth the students had made since first starting the pieces at the beginning of the concert cycle and clearly showed how their collaborative and respectful work led to improved individual performance throughout the ensemble.

Recommendations for Program Improvement:

Refining assessment procedures so that students learn their individual musical skills more quickly and efficiently will enable them to proceed to a point where collaborative work is more meaningful and effective.

Next Step(s) for Closing the Loop:

Findings will be discussed in future faculty and committee meetings.

D. Assessment Plans for Next Year

Summarize your assessment plans for the next year, including the PLO(s) you plan to assess, any revisions to the program assessment plan presented in your last five-year plan self-study, and any other relevant information.

Next year we will assess PLO 2 Demonstrate stylistically appropriate sound quality, technical skills, and expression within their primary performance area.

We will use MUS 380 Recital, led by Omri Shimron.

III. DISCUSSION OF PROGRAM DATA & RESOURCE REQUESTS

A. Discussion of Trends & Reflections Notable Trends;

Reflections on Trends and Program Statistics:

Enrollment: The Department of Music slowly steadily increased undergraduate enrollment each year since 2016 until Fall 2021 when we experienced a drop in BA students from 70 to 63 and MA students dropped from 15 to 12. There is certainly another enrollment drop in Fall 2022 and it is most likely due to COVID. Our immediate goal is reverse these trends so that we can grow the BA program to 100 and we are suspending the MA for the foreseeable future so that we can look at what type of program prospective students are interested in. We will most likely search out self-support opportunities for our MA.

Sex: Our predominance of male students compared to female students remains a curiosity. In 2011, the balance was 52% male and 48% female. Beginning in 2016 the balance started heavily favoring male students at 60% - 40% and we remain at 65% - 35%. If we maintained our male students and brought the balance in line with the University numbers, we believe that we would have a very healthily enrolled department.

Race/Ethnicity: The percentages of the makeup of our student body has remained similar during the past five years with the largest drop being amongst the white students. The number of Black students in our program remains very low and the number of non-international Asian students is increasing.

URM: The percentage of underrepresented minority students in our BA program has remained constant throughout the past five years at 26 - 31%.

Low-Income: The MA in Music program has not attracted low-income students in the past five years which could explain the drop in numbers. The BA remains at about 30% low income.

First-generation students: The number of FirstGen students dropped below 40% for the first time in Fall 2021, likely a result of families valuing degrees that lead to jobs with higher earning potential. We will need to consider how we can better educate families about the many opportunities for earning that can come from a degree in music.

Class Level and Admit-type: We saw a jump from 6% of our students being freshmen to 10% (6 total). We would like to see this balance out to 15 - 20% of a 100-person program to enable us to fill our lower-division courses. We would like to see the number of newly admitted students compared to transfer students increase to nearly 50%.

Course Outcomes: A review of coursework from the last few years reveals that larger enrolled online courses have a higher percentage of DFW students. While our larger courses have a much smaller DFW rate than many of the other courses within CLASS, we will be addressing the following courses with greater than 20% DFW rates this year: MUS 106B, 106C, and 121

Faculty Diversity: Nearly all of our 24 faculty members are white (88% compared to 75% in 2016). In the past ten years we have lost two Black tenure-track faculty. As our long-time lecturers retire, we intend to strive to diversify our faculty.

FTE: The department has an FTE of 10.12 which has remained constant over the past 3 years as enrollment has slowly increased.

FTES, FTEF, and SFR: Our SFR dropped from 16.9 in the past four years to a low of 15.0. We have a goal of 20 for SFR over the next 5 years. Both FTES and FTEF slightly decreased in 2021 although SFR increased by to 15.7.

B. Request for Resources *(suggested length of 1 page)*

1. Request for Tenure-Track Hires: provide evidence from trends provided
2. Request for Other Resources

We have no Tenure-Track Hire requests at the time.

We continue to request that our 10/12 month staff positions be converted to 12 month positions.

Diversity, Equity, and Inclusion: Update

Presenters from the “Practices for the Anti-Racist Educator” presented a workshop for the Department of Music faculty on October 29 and we intend to follow that session with another in Spring 2023. Members of our faculty have attended the complete “Practices for the Anti-Racist Educator” and a CSU Music Department DEI Conference to share and gather new ideas.