3.

1. Instructional Program Criteria and Template

Name of Person Completing this Report: John Eros
Title of Person Completing this Report: Interim Department Chair
College or Unit: Music
Report No.: 2
Programs Included: MA

Total number of service courses

2. Please use Tables 1-6 to prepare your write-ups for the questions in this background information section (up to 250 words in total).

Context:
1) ClassRooms
2) Piano/ComputerLabs
3) TeachingStudios
4) Rehearsal/PracticeRooms
5) UniversityTheater

2003-2008 Rapid Significant Turnover
• 5 senior TT retired
• 5 junior TT hired

2009-2011
• National Accreditation Received (NASM)
• 1 TT hire
• Begin 2+2 Program with South China Normal University (Guangzhou, China)

2012-13 Abrupt Change
• Move from 6 TT to 3 TT (2 resigned, 1 moved to administration). FTEF decreased 13.76-10.29
• Loss of 2 Ensemble Directors (Band/Jazz)
• Exit Survey implemented

2013-2014
• 2 TT hired (BandDirector/JazzDirector)
• Comprehensive Advising implemented

Graduation Requirements
• 45-Units (32-units in residency)
• Areas of Emphasis are chosen (performance, theory-composition, music-history/literature, choral-conducting, music-education)
• Flexibility to design a program
• Coursework MUST include
  1) Theory-Composition
  2) Music History
  3) Music Education
  4) Private Lessons (performers/composers)

Course Delivery
• On-ground
Course Format

• MA is a combination of seminars and private-lessons (supervision). With its focus on developing independent scholars, performers, composers, and teachers through areas of emphasis, this dual approach is appropriate.

• All students complete an individually-designed (with faculty mentorship) capstone project:
  1. Standard Research Thesis
  2. 60-minute public recital
  3. Substantial original composition
  4. Other significant project (recent example: music-reading app for iPad)

• 2011-2012: 1-lecture; 4-seminar; 36-supervision

4. Criterion 1

Link to Scoring Rubric

I. Institutional Learning Outcomes: (70%)

| Course | Description | Alignment
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Graduates of CSUEB will be able to think critically and creatively and apply analytical and quantitative reasoning to address complex challenges and everyday problems</td>
<td>CLEAR COMPELLING ALIGNMENT WITH Music MA-SLO’S: #2: Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory, music history, and world music.</td>
<td></td>
</tr>
<tr>
<td>2. Graduates of CSUEB will be able to communicate ideas, perspectives, and values clearly and persuasively while listening openly to others</td>
<td>CLEAR COMPELLING ALIGNMENT WITH Music MA-SLO’S: #4: Integrate musical ideas, methods, theory, and practice, and communicate them to others clearly and persuasively, in classroom and performance settings.</td>
<td></td>
</tr>
<tr>
<td>3. Graduates of CSUEB will be able to apply knowledge of diversity and multicultural competencies to promote equity and social justice in our communities</td>
<td>CLEAR COMPELLING ALIGNMENT WITH Music MA-SLO’S: #2: Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory, music history, and world music.</td>
<td></td>
</tr>
<tr>
<td>4. Graduates of CSUEB will be able to work collaboratively and respectfully as members and leaders of diverse teams and communities</td>
<td>CLEAR COMPELLING ALIGNMENT WITH Music MA-SLO’S: #3: Work collaboratively and respectfully with other musicians in a performance context; and #4: integrate musical ideas, methods, theory, and practice, and communicate them to others clearly and persuasively, in classroom and performance settings.</td>
<td></td>
</tr>
<tr>
<td>5. Graduates of CSUEB will be able to act responsibly and sustainably at local, national, and global levels</td>
<td>Currently, this ILO is not well-represented among Music MA program SLO’s. However, as many courses examine different musics within their cultural contexts (as well as time period), the potential exists for future alignment with this ILO.</td>
<td></td>
</tr>
<tr>
<td>6. Graduates of CSUEB will demonstrate expertise and integration of ideas, methods, theory and practice in a specialized discipline of study.</td>
<td>CLEAR COMPELLING ALIGNMENT WITH Music MA-SLO’S: #2: Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory, music history, and world music.</td>
<td></td>
</tr>
</tbody>
</table>

II. Shared Strategic Commitments: (30%)

CLEAR COMPELLING ALIGNMENT of MA-Music with 4 SSC’s

• Faculty represent a variety of diverse communities: European-/African-American, male/female, international-bilingual, English-Language-Learner (SSC-2)
• Faculty publish/perform/present on a regular basis. (SSC-1)

• Diverse communities are represented in performance offerings: Latin-Jazz-Ensemble and African-Drumming-Ensemble, and music by composers of color. (SSC-2)

• Student receive advising by faculty with terminal degrees. Graduate Coordinator with release time. (SSC-3)

• Vibrant student culture, with four student organizations: Collegiate-National-Association-for-Music-Education, American-Choral-Directors-Association, Multimedia-Music-Box, Sinfonia-Club. (SSC-4)

**5. Criterion 2**

[Link to Scoring Rubric]

**I. FTES, Number of Majors, and Number of Degrees Awarded**

**MUS**

Transfer the 5-year average and the quartile for total FTES from the total program table only to the table below.

<table>
<thead>
<tr>
<th>Remedial</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower Division</td>
<td>106.36</td>
</tr>
<tr>
<td>Upper Division</td>
<td>73.67</td>
</tr>
<tr>
<td>Graduate</td>
<td>15.91</td>
</tr>
<tr>
<td>TOTAL FTES</td>
<td>195.94</td>
</tr>
</tbody>
</table>

**B. Number of Majors, Options and Minors (for information only)**

<table>
<thead>
<tr>
<th>Major</th>
<th>Option</th>
<th>5-Year Average</th>
<th>Quartile</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Music MA</td>
<td>24.6</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Music MA</td>
<td>24.6</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>MUSIC MA</td>
<td>No Option</td>
<td>24.6</td>
</tr>
<tr>
<td>4</td>
<td>MUSIC BA</td>
<td>No Option</td>
<td>124.2</td>
</tr>
<tr>
<td>5</td>
<td>Music BA</td>
<td>Degree Program Total (Unduplicated)</td>
<td>124.2</td>
</tr>
<tr>
<td>6</td>
<td>Music BA</td>
<td>Programs Total (Duplicated)</td>
<td>124.2</td>
</tr>
<tr>
<td>7</td>
<td>Music Minor</td>
<td>MINOR</td>
<td>24.8</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>9</td>
<td></td>
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<td></td>
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<td>10</td>
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<tr>
<td>11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
C. Number of Degrees Awarded (30%)

<table>
<thead>
<tr>
<th>Major</th>
<th>Option</th>
<th>5-Year Average</th>
<th>Quartile</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Music MA</td>
<td></td>
<td>4.2</td>
<td>1</td>
</tr>
<tr>
<td>2 Music MA</td>
<td></td>
<td>4.2</td>
<td>1</td>
</tr>
<tr>
<td>3 Music MA</td>
<td>No Option</td>
<td>4.2</td>
<td>2</td>
</tr>
<tr>
<td>4 Music BA</td>
<td>No Option</td>
<td>21</td>
<td>4</td>
</tr>
<tr>
<td>5 Music BA</td>
<td>Deg. Opt. Total</td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>6 Music BA</td>
<td>Deg. Total</td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>7 Minor</td>
<td>MINOR</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

D.

• The Music MA does not have any options. Therefore, NO OPTION is most relevant.

**Internal and External Demand are clearly demonstrated by the students who are drawn to the program:

**Internal Demand: At times, outstanding BA graduates apply to and are accepted into the MA program (note that BA alumni are not given preferential treatment). These students are able to continue study with faculty with whom they already have a relationship. This is a reflection of the quality of instruction provided at the undergraduate level.

**External Demand:
Our faculty are in demand on an international level. MA students have come to study at CSUEB from as far as Iran, China, Italy, and South Korea, as well as UC’s (such as Berkeley) and CSU’s. This gives the program a diversity that is truly global in scope. In one Spring 2013 course, 75% of students were non-native English speakers, demonstrating that international demand for our Music MA has not waned.

II. California State Jobs Projections for Each Program (35%)

<table>
<thead>
<tr>
<th>Programs</th>
<th>TOTAL Jobs for each program from worksheet in Appendix 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>71722</td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
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<td></td>
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<tr>
<td>15</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

A Music MA provides multiple simultaneous employment sources: graduates teach full-time AND perform part-time, etc. Many CSUEB students perform professionally AND maintain private studios WHILE at CSUEB. Many students complete MA coursework/requirements while employed full-time. In the case of teachers, an MA will lead directly to a pay-raise.

TOTAL MUSIC OCCUPATIONS=71,722: Musicians/Singers=18700; Art/Drama/Music-Teachers-Post-Secondary=15700; Musical/Precision-Instrument-Repairers/Tuners=15422; Audio/Video/Sound-Engineering-Technicians=14800; Music-Directors/Composers=7100.

B. Please discuss the selections you made for the total jobs in your worksheet in Appendix 3

Music is a versatile field by nature. Music MA training prepares students for any field in which music/sound/ear-training are significant. Moreover, the rigorous training required for a Music MA (synthesis/analysis, collaboration/creativity, aesthetic sense, creation of substantial individual work) is widely regarded as a valuable attribute in many fields, musical and otherwise (administration, law, business, entertainment).
COEP data doesn't list K-12 music teaching positions specifically. TOTAL primary/middle/secondary/instructional-coordinator jobs=362,200. Thousands involve music.

6. Criterion 3

1a. List average teaching evaluation scores (average for questions 1-8 of the teaching evaluation questionnaire) for all program faculty in Fall, Winter and Spring Quarters of the 2012-13 academic year.

<table>
<thead>
<tr>
<th></th>
<th>On-Ground Course Evaluations Dept Mean (Q1-8)</th>
<th>On-line Course Evaluations Dept Mean (Q1-8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2012</td>
<td>1.21</td>
<td></td>
</tr>
<tr>
<td>Winter 2013</td>
<td>1.21</td>
<td></td>
</tr>
<tr>
<td>Spring 2013</td>
<td>1.12</td>
<td></td>
</tr>
</tbody>
</table>

1b. System for continuous improvement of teaching

COMPELLING EVIDENCE FOR CONTINUOUS IMPROVEMENT

• ALL FACULTY RECEIVE summary student-evaluations.
• CHAIR REVIEWS ALL evaluations
• Regularly discuss teaching/curriculum at Department/Committee meetings
• Departmental committees for Curriculum and Applied-Study, in which faculty discuss individual student progress and program-wide policy/pedagogy. These policies are posted in the departmental handbook (online).
• Culture of collaboration among TT/lecturers; TT and lecturers meet regularly to discuss policy/pedagogy/program direction (i.e. choral director with private voice instructors)
• Peer Observations/Evaluations instituted in 2013-2014
• Faculty participate-in/lead University-wide Faculty Learning Communities (FLC’s)

2. Teaching awards, teaching grants, and recognitions

**3 PEIL Team Memberships

**Faculty are in constant demand to assume teaching roles as guest consultants/clinicians/conductors at institutions of learning: school districts, junior/community colleges. In these roles, the faculty deliver instruction to literally thousands of K-12/college students. Invitations to serve in these roles serve as evidence of recognition by numerous districts/colleges in CSUEB’s service area of the faculty’s musical and educational excellence.

Representative Organizations
• UC Berkeley
• Chabot College
• Los Medanos College
• Diablo Valley College

School Districts
• Oakland Unified
• Hayward Unified
• San Leandro Unified
• New Haven

Organizations
• American Choral Directors Association
3. Faculty-supervised student projects

**100% of MA Music students complete an individually-advised capstone project, such as a recital, original composition, or research thesis. ALL students are guided individually THROUGHOUT the process by a music faculty member. Students must also present/receive approval from a faculty committee.

** Four student-run groups, focused on student compositions, music education, choral directing, and professional music. All have music department faculty advisors. The groups host workshops/performances by regional/national musicians.

4. Other evidence of quality indicators related to instruction that may not be listed elsewhere, including, for example, rigor of course syllabi and assignments, faculty diversity within the program

**Recent National(NASM)/State(CTC) self-studies mandated the collection of all syllabi and representative student work. These self-studies required a comprehensive view of the depth/rigor of syllabi, in order to meet requirements for aligning syllabi/work with national/state standards.

**Syllabus template has been developed for private instructors, to facilitate connecting specific course content (i.e. flute repertoire, etc.) to assessments/SLO’s.

**TT diversity has increased significantly with the appointment of an African-American professor and a female(also an English-Language-Learner) professor.

1a. TT faculty contributions

<table>
<thead>
<tr>
<th></th>
<th>2008 - Total Number</th>
<th>2008 - Average per TT</th>
<th>2009 - Total Number</th>
<th>2009 - Average per TT</th>
<th>2010 - Total Number</th>
<th>2010 - Average per TT</th>
<th>2011 - Total Number</th>
<th>2011 - Average per TT</th>
<th>2012 - Total Number</th>
<th>2012 - Average per TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peer reviewed journal publication, juried exhibitions, juried/reviewed and commissioned/presented creative activities and performances, book chapters, books</td>
<td>10</td>
<td>1.25</td>
<td>6</td>
<td>0.75</td>
<td>7</td>
<td>0.88</td>
<td>9</td>
<td>1.13</td>
<td>4</td>
<td>0.8</td>
</tr>
<tr>
<td>Peer reviewed proceedings, conference presentations, abstracts, and non-refereed publications, non-juried and self-produced creative and performance activities</td>
<td>21</td>
<td>2.63</td>
<td>21</td>
<td>2.63</td>
<td>17</td>
<td>2.13</td>
<td>15</td>
<td>1.88</td>
<td>10</td>
<td>2.0</td>
</tr>
<tr>
<td>Number of TT faculty in Table1, in supplemental data package *</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

1b. Comment on contributions in professional achievement by TT and FERPs (up to 50 words)

Professional activity is so extensive as to be difficult to quantify/categorize. The faculty all perform/compose/record/write/publish regularly. I.e., composition faculty have works published/perform/recorded. Jazz/conducting faculty perform/clinic regularly. These would be considered performances/creative-activities(commissioned/self-produced) in both categories. Therefore, the table numbers do not paint an accurate picture of music faculty professional activity.
1c. Comment on contributions in professional achievement by lecturers and FERPs (up to 50 words)

LECTURERS/ FERP ARE EXTREMELY ACTIVE REGIONAL/NATIONAL/INTERNATIONAL PERFORMERS:
- Symphony Orchestras:
  - San Francisco
  - Philadelphia
  - Chicago
  - St. Louis
  - Dallas
  - Concertgebouw (Amsterdam)
- Regional: California/Sacramento/Berkeley/Fremont/Marin
- Opera
  - Metropolitan (NYC)
  - San Francisco
  - Boston
- Carnegie Hall (NYC)
- Movies: Fox/Miramax/Paramount/Disney-Pixar/CBS-Sony
- Video games/Commercials
- CirqueDuSoleil
- Many CDs/Recordings

2. List significant examples for the following (up to 100 words):

Grants
- Program-Excellence-and-Innovation-in-Learning
- Research-Scholarship-Creative-Activity (RSCA)
- New Faculty Research Grant
- Faculty Research Fellowship (Center for Mongolian Studies)

Consultancies
- Educational Program Network
- Pennsylvania-Music-Educators-Association (PMEA)
- Chabot College
- Oakland Unified School District (OUSD)
- South-Carolina-Music-Educators-Association (SCMEA)
- East Carolina University
- Hayward La Honda Music Camp
- Music-Integrated-Learning-Environment (MILE)

Awards
- Khorikos ORTUS (NY) International Composition Competition, Winner.
- Skills.com/Lynda.com instructional videos
- Sacred Arts Foundation Composition Competition, 2nd Prize.
- Vanguard Voices Choral Competition, Grand Prize
- 2010 GRAMMY AWARD (Best Large Ensemble)
- Sponsored-Performing-Artist (Michael-Rath-Trombones)
- Amazon.com #10 Classical-CD

3. List significant professional activities (up to 100 words)

Selected examples:
- Leadership positions in professional societies, conferences
  - Les Hommes Professional Men’s Chamber Choir (Founding/Artistic Director)
  - National Collegiate Choral Organization (Founding Officer/President)
1. Describe the relevancy of your program as it aligns with internal and external needs (up to 100 words). Specifically, emphasize evidence of the following:

* Departmental Curriculum and Applied Study Committees meet regularly; Faculty are proactive in seeking curriculum analysis and growth.

* 3 Curricular self-studies, involving university/state/national input


* Performance options reflecting student diversity: Latin-Jazz –combo/ African-Drumming-Ensemble

* Alumni Tracking: 2014 Alumni Band will perform with CSUEB Wind-Symphony

2. List/describe innovations of the program curriculum (up to 100 words). Specifically emphasize the following:

1. Accreditation, licensure, and external recognitions; list/describe the following (up to 100 words):

   **NATIONALLY-ACCREDITED PROGRAM

   * The department as a whole is accredited by the National-Association-of-Schools-of-Music(NASM). NASM is the foremost accrediting body for schools and departments of music.

2. Effectiveness and sufficiency of current resources; list/describe the following (up to 100 words):

   * ALL FACILITIES(practice-room/teaching-studios/performance-spaces) and EQUIPMENT(instruments,sheet-music,recordings,videos,texts) are CRITICAL to curriculum and Student Learning Outcomes(SLO’s)

   * Must rely on A2-E2/EIRA/ECL funding to maintain high level of instruction. These sources are unpredictable year-to-year.

   * Constant upkeep of specialized equipment, such as pianos(used by 100% of students) is expensive. Pianos must be tuned and receive maintenance annually/quarterly.

   * Insufficient funding makes us less competitive with other CSU’s: we offer fewer classes and scholarships.
3. Student advising, experiential learning, internships, co-op, service learning; list/describe the following (up to 100 words):

*Resources are easily available

*Department-Handbook is posted on website

*Students have regular advising with TT faculty advisors

*Department staff serve as “front line” for advising. ASC registers students for applied lessons, Music-Resource-Center(MRC) facilitates jury/recital process.

*Student professional organizations, such as Collegiate-National-Association-for-Music-Education(CNAfME) and American-Choral-Directors-Association(ACDA), provide an excellent forum for peer advising

4. Assessment of learning outcomes; list/describe evidence for the following (up to 150 words):

*STRATEGY: We have a schedule in place to assess all 4 SLO’s over the next 4 years.

*2013-2014: Assess SLO #1: Demonstrate mastery within their primary area of emphasis, i.e. performance, composition, research, conducting, or teaching; Assessed in capstone experiences: recital, research thesis, original composition, original project. Students must present substantial documentation, whether in written form or in the form of performance, to demonstrate in an authentic manner that they have mastered their primary areas to the satisfaction of the faculty.

*Recitals take place as part of Applied Lessons (12 units of one course drawn from MUS 6610-97)
*Other capstone experiences take place via an individual advisor, and a committee for which the student presents the work.


5. Student success; list/describe the following (up to 100 words):

The Music MA program has an established record of successful graduates in a variety of venues. Recent student successes:

**College/University Faculty
•Cal Poly Pomona (Tenure-Track)
•Diablo Valley College
•College of Alameda

**Doctoral Programs
•UC Davis
•UC Santa Cruz

**Internships
•San Jose Opera
•Philharmonia Baroque

**Administration
•Composers,Inc. (Executive-Director)

**Scholarships/Awards
•Sally Casanova Pre-Doctoral Scholar
•CSUEB’s Mary Harrington Outstanding University Thesis Award

*The department awards 8 Endowed Scholarships annually. We award additional Departmental scholarships to new/returning students.
7. Criterion 4

A. You are given "% Difference" value over a 5 year period, comparing your program SFR data with systemwide averages for your program. If your program SFR is higher than the systemwide for a given year, notice that the value is presented as a positive ("+") percentage. If it is presented as a negative percentage ("-"), your program SFR for that year is lower than the systemwide average. The resulting four values are then averaged for you. Transfer the appropriate values to the template as specified. Transfer the average change SFR for lower division, upper division, and graduate SFR to the table below.

Transfer Data from Table 16.

<table>
<thead>
<tr>
<th></th>
<th>Average Change SFR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower Division</td>
<td>7%</td>
</tr>
<tr>
<td>Upper Division</td>
<td>-37%</td>
</tr>
<tr>
<td>Graduate</td>
<td>67%</td>
</tr>
</tbody>
</table>

B. In this section you will be provided with data in Table 16 that indicate any trend of your program SFR relative to the systemwide average for your program. This is presented as the number of times in 5 years that your program SFR has exceeded the systemwide SFR for your program. Transfer the trend for lower division, upper division, and graduate SFR to the table below.

Transfer Data from Table 16.

<table>
<thead>
<tr>
<th></th>
<th>Trend - Number of Years Program SFR exceeded Systemwide SFR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower Division</td>
<td>2</td>
</tr>
<tr>
<td>Upper Division</td>
<td>0</td>
</tr>
<tr>
<td>Graduate</td>
<td>5</td>
</tr>
</tbody>
</table>

Link to Scoring Rubric

II. Instructional Costs per FTES (Department Total Annual Instructional Costs/FTES – College Year) (25%)

<table>
<thead>
<tr>
<th>Department Name</th>
<th>Average Instructional cost per FTES</th>
<th>Average Increase in instructional cost per FTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>5189.29</td>
<td>2.00%</td>
</tr>
</tbody>
</table>

Link to Scoring Rubric

III. Narrative (up to 250 Words) (50%)

MUSIC:
1) IS ESSENTIAL to a comprehensive university.
2) Should be provided by the UNIVERSITY'S OWN students.

3) Requires intensive formal study to ENSURE a high level of student learning.

4) SERVES AND REPRESENTS the entire campus, and the diverse Hayward/East-Bay community through many diverse performances and through the preparation of music teachers, scholars, and administrators.

5) PROVIDES THOUSANDS of career opportunities in the state/region/nation/world.

COMPLETION of a Music MA requires a high level of personal commitment, a strong work ethic, the ability to collaborate, and the ability to make independent artistic choices. All are valuable attributes for MANY occupations.

*To achieve SLO’s, musical study REQUIRES one-on-one instruction/advising with a specialist. This instruction is admittedly expensive. HOWEVER, it is the standard expectation in higher music education, and is a requirement for accreditation. CSUEB students receive the opportunity for one-on-one learning from world-class performers/scholars for a fraction of the cost of MANY universities. To compromise individual study would compromise the SLO’s/MA, as well as CSUEB’s ability to compete, which in turn would undermine a core component of the university: MUSIC.

ALL STUDENTS:
* Dedicate themselves to a concentrated program of study whose ultimate outcome is a unique artistic product.
* Study and perform a large body of music representing diverse cultures and time periods.
* Analyze/synthesize/discuss alone and with others a large body of music, calling on knowledge of music theory/history.
* Convincingly and collaboratively present their ideas in a variety of settings (classroom/teaching-studio/concert-hall) and in a variety of ways (individually/small-group/large-group).

8. Criterion 5

I. Use of Existing Resources (Up to 125 words)
EFFICIENT with existing resources

* Basic Academic Needs met for majors, even with abrupt shift from 6 TT to 3 TT in 2012-2013
  * That situation was not sustainable, as the vacancies were in key positions of leadership (ensemble directors)

* Limited course offerings extend time-to-degree, frustrate students/faculty

* Reduced faculty/courses mean inefficient use of equipment. Computer lab is not utilized to full potential.

* Potential for growth is limited within current resources

* With new faculty, this is truly the opportune moment for us to make a strong move in the Bay Area and the entire CSU

II. Impact of Declining Resources (Up to 125 words)
EFFICIENT with existing resources

* Basic Academic Needs met for majors, even with abrupt shift from 6 TT to 3 TT in 2012-2013
  * That situation was not sustainable, as the vacancies were in key positions of leadership (ensemble directors)

* Limited course offerings extend time-to-degree, frustrate students/faculty

* Reduced faculty/courses mean inefficient use of equipment. Computer lab is not utilized to full potential.
*Potential for growth is limited within current resources

*With new faculty, this is truly the opportune moment for us to make a strong move in the Bay Area and the entire CSU

III. Impact of Augmentation (Up to 125 words)

**AUGMENTATION BENEFITS MAJORS AND ENTIRE CAMPUS:

**INCREASED COURSE OFFERINGS
-Additional musical courses for the ENTIRE UNIVERSITY
-Also Teaching Opportunities for prospective MA students, which would make us MORE COMPETITIVE. Examples:
  - MUS-1008 (Music-Theory-for-Non-Music-Majors): MA Theory-Composition Students
  - MUS-1015 (Basic-Musicianship-through-Guitar)
  - MUS-1104 (Global-Hip-Hop)
  - Online offerings
- Others, based on MA student abilities, such as:
  - Jazz-Ensembles: We have interest from Marvin McFadden (trumpet with Huey Lewis and the News) to enter the MA program

**Time/resources for recruiting materials/visits

*Increased offerings for ENTIRE COMMUNITY
  • Students/faculty/alumni/guest PERFORMANCES

*COMPETITIVE RECRUITING: Expanded offerings make CSUEB more desirable to students in (and beyond) our service area.

*Professional Development for Faculty to represent CSUEB at conferences through presenting research, performances, etc.

*Resources for students to experience performance-tours/professional-conferences, i.e. CA-State-Music-Educators-Conference (CASMEC)

*STAFF for:
  • Alumni outreach (increased involvement/performace/attendance)
  • Publicity (campus/area to increase attendance/service)
  • Student advising/mentoring

IV. Additional Information (Up to 250 words)

MUSIC MA PROGRAM IS A VIBRANT PART OF CSUEB

*FISCALLY RESPONSIBLE: Responded immediately to fiscal crisis (2009-2010) without compromising course offerings; Make efficient use of resources (A2-E2, EIRA, ECL) to fund student instructional experiences and replace/maintain equipment.

*University Contributions:
  • Performance/course opportunities
  • Performances for CSUEB/Community
* SCHOOL-ARTS&MEDIA – Full-participant forming new school

*INDIVIDUAL RESPONSIBILITY: EVERY STUDENT impacts the instructional-quality of the program through their musical contributions.

*MULTIPLE EMPLOYMENT OPPORTUNITIES: Often, graduates simultaneously
  • Teach (K-12/University)
  • Perform (full-time/freelance) in classical/jazz/vocal/rock/pop settings
  • Maintain private studios
• Compose/arrange for film/games/television/ensembles
• Sound technicians/engineers
* Alumni are employed in ALL of these fields

* VERSATILITY: Many MA students complete their degrees WHILE employed full-time.

* WE ARE GROWING AS A CULTURE with new faculty, four student-led/faculty-mentored groups, expanded advising, exit-surveys.

INNOVATION: WE HAVE THE POTENTIAL to be more than a “traditional conservatory-style music program,” as are most area CSU’s/UC’s, due to:
• World-class performing faculty for individual instruction
• Diverse musical offerings. We currently have African-Drumming/Latin-Jazz. We could EASILY add more (Asian music, Middle-Eastern music, etc.) to reflect CSUEB’s diverse students.
• Audio-Production (we have under-utilized equipment; qualified faculty are required)
• Exploration of online/self-support options. Currently we offer large online sections and self-support credit to teachers.

WITH SUSTAINED SUPPORT, the Music MA is poised to become a stronger presence, graduating students with multiple employment options in a timely manner.