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.: 1  
   Programs Included: BA - Music  

   **Total number of service courses**  
   1

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) PracticeRooms  
   2) TeachingStudios  
   3) RehearsalRooms  
   4) Piano/ComputerLabs  
   5) UniversityTheater

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

   2009-2011  
   • Accreditation Received  
   • 1 hire  
   • Begin 2+2 Program with SouthChinaNormalUniversity(Guangzhou, China)

   2012-13 Abrupt Change  
   • Move from 6 TT (2 resign/1 administration) to 3 TT. FTEF decreased 13.76-10.29  
   • Loss of 2 EnsembleDirectors (Band/Jazz)  
   • Core Curriculum revised from 87 to 82 units  
   • ExitSurvey implemented

   2013-2014  
   • 2 TT hired (BandDirector/JazzDirector)  
   • ComprehensiveAdvising implemented  
   • Single-Subject-Preparation-Program in Music approved by California-Commission-On-Teacher-Credentialing(CTC)  
   • Participation in IntraCampusEnrollment CSU-wide program

**GE**  
• Staffed with lecturers & TT  
• Avg2009-2012 Sections = 214.33  
• Avg2009-2012 Enrollment = 2306

**Graduation Requirements**  
• CurrentMajor = 87 units; RevisedMajor = 82 units  
• Proposal for on-line GE course MUS-1006(History-of-Rock-and-Roll) under consideration
Service Courses
• MUS-3002 provides service to Liberal Studies and PACE program. Typically, 3-5 sections are offered annually.

Course Delivery
• Primarily on-ground; recent inclusion of hybrid/on-line courses
• In Spring-2013, we began offering 3 sections of on-line-MUS-1006

Course Format
• The BA-Music is fundamentally built on the development of individual performance, requiring a 4-year sequence of individual-lessons on a primary-instrument/voice. Individual-lessons are required for our accreditation and are the accepted format at ALL peer institutions. Individual-lessons require faculty-supervision.
• For students to meet all BA-Music SLO’s, this individual-instruction is essential.
• Similarly, the BA-Music requires ensemble-performance(activity) to meet its accreditation and SLO requirements
• 2011-2012-Avg: 28-lecture; 4-seminar; 65-activity; 172-supervision

4. Criterion 1

Link to Scoring Rubric

I. Institutional Learning Outcomes: (70%)

<table>
<thead>
<tr>
<th>Provide evidence to support current and/or planned alignment for each ILO (no more than 60 words for each ILO)</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>
</tr>
<tr>
<td>CLEAR COMPELLING ALIGNMENT WITH Music BA-SLO’S: #3 Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history; Assessed 13/14 in core course MUS-3551(Literature and Analysis I,II,III). #5 Integrate musical ideas, methods, theory, and practice, and communicate them to others clearly and persuasively, in classroom and performance settings. Assessed 14/15.</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>
</tr>
<tr>
<td>CLEAR COMPELLING ALIGNMENT WITH Music BA-SLO’S: #5 Integrate musical ideas, methods, theory, and practice, and communicate them to others clearly and persuasively, in classroom and performance settings. Assessed 14/15. #3 Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history; Assessed 13/14 in core course MUS-3551(Literature and Analysis I,II,III).</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>
</tr>
<tr>
<td>CLEAR COMPELLING ALIGNMENT WITH Music BA-SLO’S: #4 Demonstrate the ability to work collaboratively and respectfully with other musicians in a performance context; assessed 15/16. The department has hosted students from South China Normal University(Guangzhou,China) since 2010. CSUEB students study/perform with SCNU students throughout the BA core curriculum.</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>
</tr>
<tr>
<td>CLEAR COMPELLING ALIGNMENT WITH Music BA-SLO’S: #4 Demonstrate the ability to work collaboratively and respectfully with other musicians in a performance context; assessed 15/16. The department has hosted students from South China Normal University(Guangzhou,China) since 2010. CSUEB students study/perform with SCNU students throughout the BA core curriculum.</td>
</tr>
<tr>
<td>5. Graduates of CSUEB will be able to act responsibly and sustainably at local, national, and global levels</td>
</tr>
<tr>
<td>CLEAR COMPELLING ALIGNMENT WITH Music BA-SLO’S: #4 Demonstrate the ability to work collaboratively and respectfully with other musicians in a performance context; assessed 15/16. #5 Integrate musical ideas, methods, theory, and practice, and communicate them to others clearly and persuasively, in classroom and performance settings. Assessed 14/15. Student performance ensembles regularly tour regionally(Northern-California), nationally(East-Coast), and internationally (Japan/Lithuania). Assessed 15/16.</td>
</tr>
<tr>
<td>6. Graduates of CSUEB will</td>
</tr>
<tr>
<td>CLEAR COMPELLING ALIGNMENT WITH Music BA-SLO’S: #1 Quickly identify rhythms and...</td>
</tr>
</tbody>
</table>
demonstrate expertise and integration of ideas, methods, theory and practice in a specialized discipline of study.

Music BA Program fully contributes to 5 SSC’S

• Faculty represent a variety of diverse communities (European-/African-American, male/female, international-bilingual).

• Engaged Experiential Learning: hands-on performance-based learning/assessment throughout Music BA through lessons, recitals, and performances.

• Faculty publish/perform/present on a regular basis, as evidenced in Criterion 3.

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

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

• All TT-faculty advise students regularly. Exit-survey instituted.

• Community Engagement through hosting band/jazz/choral festivals and concerts, bringing thousands of community members to campus. Partnership with California-Music-Educators-Association(CMEA) to host student festivals, and Northern-California-American-Orff-Sculwerk-Association(NCAOSA) to offer credit to area music educators via self-support course.

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></th>
<th>5-Year Average</th>
<th>Quartile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remedial</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>Lower Division</td>
<td>106.36</td>
<td></td>
</tr>
<tr>
<td>Upper Division</td>
<td>73.67</td>
<td></td>
</tr>
<tr>
<td>Graduate</td>
<td>15.91</td>
<td></td>
</tr>
<tr>
<td>TOTAL FTES</td>
<td>195.94</td>
<td>2</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 Music BA</td>
<td></td>
<td>124.2</td>
<td>3</td>
</tr>
<tr>
<td>2 Music BA</td>
<td></td>
<td>124.2</td>
<td>3</td>
</tr>
<tr>
<td>3 Music BA</td>
<td>No Option</td>
<td>124.2</td>
<td>4</td>
</tr>
<tr>
<td>4 Music MA</td>
<td>DEGREE PROGRAM TOTAL (Unduplicated)</td>
<td>24.6</td>
<td>2</td>
</tr>
<tr>
<td>5 Music MA</td>
<td>PROGRAMS TOTAL</td>
<td>24.6</td>
<td>2</td>
</tr>
<tr>
<td>6 Music MA</td>
<td>No Option</td>
<td>24.6</td>
<td>3</td>
</tr>
<tr>
<td>7 Music Minor</td>
<td>MINOR</td>
<td>24.8</td>
<td>4</td>
</tr>
</tbody>
</table>

Link to Scoring Rubric

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 BA</td>
<td></td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>2 Music BA</td>
<td></td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>3 Music BA</td>
<td>No Option</td>
<td>21</td>
<td>4</td>
</tr>
<tr>
<td>4 Music MA</td>
<td>No Option</td>
<td>4.2</td>
<td>2</td>
</tr>
<tr>
<td>5 Music MA</td>
<td>Deg. Opt. Tot.</td>
<td>4.2</td>
<td>1</td>
</tr>
<tr>
<td>6 Music MA</td>
<td>Deg. Tot.</td>
<td>4.2</td>
<td>1</td>
</tr>
<tr>
<td>7 Music</td>
<td>MINOR</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
D.

SUSTAINED DEMAND AND GROWTH
FOURTH QUARTILE: NUMBERS OF MAJORS AND MINORS; DEGREES GRANTED (Music BA No Option)

• Note: The Music BA does not have any options. Therefore, NO OPTION (4th Quartile) is most relevant.

• MUSIC BA Degrees Awarded has remained constant since 07-08

• Music Courses are part of two different Freshman Clusters (MUS 1155 Music-Through-the-Ages and MUS 1085 Introduction-to-Audio-Production)

• MUS 1006 (History-of-Rock-and-Roll) is a popular GE course, regularly filling 3 sections of 100+. It is now taught online and is offered CSU-wide through the Intracampus Concurrent Enrollment (ICE) program, one of only five such courses offered by a quarter-based campus.

• MUS 3002 (What-To-Listen-For-In-Music) provides service to Liberal Studies (core curriculum) and therefore many Program-for-Accelerated-College-Education (PACE) students as well.

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>MUSIC BA</td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>
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 BA training prepares students for any field in which music/sound/ear-training are significant. Moreover, the rigorous training required for a music degree (synthesis/analysis, collaboration/creativity, practice regimen, performance, aesthetic sense) is widely regarded as a valuable attribute in many fields, musical and otherwise (administration, law, business, entertainment).

A Music BA 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. The Bay Area has MANY performance venues and schools.

TOTAL MUSIC OCCUPATIONS = 71,722: Musicians/Singers(18,700); Art/Drama/Music-Teachers-Post-Secondary(15,700); Musical/Precision-Instrument-Repairers/Tuners(15,422); Audio/Video/Sound-Engineering-Technicians(14,800); Music-Directors/Composers(7,100).

COEP data doesn’t list K-12 music teaching positions specifically. TOTAL primary/middle/secondary/instructional-coordinator jobs = 362,200. Of these, thousands involve music. Since 2009-2010, 100% of CSUEB music-credential-graduates have gotten teaching jobs.

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). Transfer Data from Table 11</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 Dept</td>
<td>1.21</td>
<td></td>
</tr>
<tr>
<td>Spring 2013 Dept</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.
• 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). These policies are posted in the departmental handbook (online).

- Faculty participate-in/lead University-wide Faculty Learning Communities (FLC’s).

2. Teaching awards, teaching grants, and recognitions

**2 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:
Community/Junior Colleges
- Chabot College
- Los Medanos College
- Diablo Valley College

School Districts
- Oakland Unified
- Hayward Unified
- San Leandro Unified
- New Haven
- American Choral Directors Association
- Oakland Youth Chorus

3. Faculty-supervised student projects

**ALL BA STUDENTS MUST perform a Junior Recital (25-minutes of music) and a Senior Recital (45-minutes of music), individually planned in collaboration with their private instructors (TT or lecturer). Recent Annual Average:**

- 13 Junior Recitals
- 22 Senior Recitals

**Formal advising was instituted this year, with all students being paired with an advisor at the beginning of the year.**

**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.**

**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>Total Number</th>
<th>Average per TT</th>
<th>Total Number</th>
<th>Average per TT</th>
<th>Total Number</th>
<th>Average per TT</th>
<th>Total Number</th>
<th>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>4</td>
<td>0.50</td>
<td>6</td>
<td>0.75</td>
<td>9</td>
<td>1.13</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>17</td>
<td>2.13</td>
<td>16</td>
<td>2.00</td>
<td>15</td>
<td>1.88</td>
<td>9</td>
<td>1.13</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></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/Performed/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:
o San Francisco
o Philadelphia
o Chicago
o St. Louis
o Dallas
o Concertgebouw(Amsterdam)
o Regional: California/Sacramento/Berkeley/Fremont/Marin

Opera
o Metropolitan(NYC)
o San Francisco
o Boston

- Carnegie Hall(NYC)
- Movies: Fox/Miramax/Paramount/Disney-Pixar/CBS-Sony
- Video games/Commercials
- CirqueDuSoleil
- CDs/Recordings

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

Grants
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)

Leadership positions in professional societies, conferences
- Les Hommes Professional Men’s Chamber Choir (Founding/Artistic Director)
- National Collegiate Choral Organization (Founding Officer/President)
- Intercollegiate Men's Choruses (board member)
- American-Center-for-Mongolian-Studies (Founding Director)
- Composers,Inc. (Executive Director)
- Northern-California-Organization-of-American-Kodaly-Educators (NCAKE)
- Youth-Orchestra-of-Southern-Alameda-County (board member)
- Keep-Music-Rockin’ (board member)
- Artistic Director, visit of Queen Elizabeth II to Winnipeg, Manitoba

Editorial and review contributions
- American Educational Research Association

Invited
- American Choral Directors Association
- California Music Educators Association
- Vilnius, Lithuania Capital of Culture Celebration

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 Substantial curricular self-studies, involving input from university, California, and national sources


* 2012-2013: Single-Subject-Matter-Preparation-Program-in-Music (California-Commission-on-Teacher-Credentialing, CTC).
Alignment of Music Education program to CA state standards.

- 2010: Degree-Proposal (BM Bachelor-of-Music) Proposal, later withdrawn due to analysis of campus need
- Revision of Bachelor-of-Arts from 87 units to 82 units to align with national (NASM) Liberal Arts standards
- Addition of online MUS-1006 History-of-Rock-and-Roll (3 sections, 110 students each)
- Performance options reflecting student diversity: Latin-Jazz combo/African-Drumming-Ensemble

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

- Revision of Core from 87 units to 82 units to grant students maximum flexibility within a rigorous degree
- Part of upper division Core is now hybrid format (MUS-3551,3552,3553)
- MUS-1006 History-of-Rock-and-Roll has moved to all-online and currently fills 3 sections of 110.
- Collaboration with Northern California American Orff Schulwerk Association (NCAOSA) to grant area music educators continuing education units via self support. Other self-support music education possibilities are under consideration.
- Single-Subject-Preparation-Program (SSMP) in Music submitted and accepted by California Commission-on-Teacher Credentialing (CTC), to prepare credential candidates. CTC’s standards were newly revised in 2011. Since 2010, 100% of music credential graduates have gotten teaching jobs.
- BA is fundamentally experiential/collaborative. Students perform on primary instrument/voice in solo/small-group/large-group settings.

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

- Nationally/California Accredited Programs
  - The department as a whole is accredited by the National Association of Schools of Music (NASM).
  - The Single-Subject-Matter-Preparation-Program in Music (prepares students to obtain the single-subject-teaching-credential) is approved by the California Commission-on-Teacher Credentialing (CTC). We are one of 14 accredited CSU programs.

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 annually/quarterly.
- Insufficient funding makes us less competitive with other CSU’s: we offer fewer classes/lesson-time/instruments/scholarships. This makes it harder to attract students to fill crucial roles in group assessments (ensembles).
- Insufficient funding for faculty (applied teachers) restricts quantity of instructional time for students to half that of other CSU Music BA programs.

3. Student advising, experiential learning, internships, co-op, service learning; list/describe the following (up to 100 words):
**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 5 SLO’s over the next 4 years.

*2013-2014: Assess SLO #3: Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history. Assessed in Core MUS-3155/56/57, Literature and Analysis I-III, in which students write/present analytical papers about musical repertoire from medieval to modern times. Data will be assessed at the end of each course (Fall/Winter/Spring). Preliminary findings indicate that students are doing well.


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

*Since 2010, 100% of our music credential graduates have gotten K-12 teaching positions.

*The department has 8 Endowed Scholarships, which are awarded annually. We are working with Advancement to build a deeper relationship with our donors. We award other scholarships to new/returning students.

*Due to limited department staff, and limited faculty time, a systematic collection/maintenance of thorough alumni data is impractical.

*We do know that we have many alumni who are highly successful performers, composers, educators(K-12/Higher-Education), conductors, technologists, engineers, etc. Many are in the Bay Area.


**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.
Average Change SFR

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

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>

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

MUSIC:
1) IS ESSENTIAL to a comprehensive four-year university.

2) Should be provided by the UNIVERSITY’S OWN students.

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

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.

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

COMPLETION of a Music BA 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 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 faculty are world-class performers. CSUEB students receive the opportunity for one-on-one learning from these performers for a fraction of the cost of MANY universities. To compromise individual study would compromise the SLO’s/BA, 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.
* Perform a large body of music representing diverse cultures and time periods.
* Collaborate with others to create artistic outcomes in small/large groups.
* Use creative thinking to compose/arrange new music.
* Analyze/synthesized/discuss alone and with others a large body of music, calling on knowledge of music theory/history.
* Convincingly present their ideas in a variety of settings (classroom/teaching-studio/concert-hall) and in a variety of ways (individually/small-group/large-group)

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**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 full-time TT to 3 full-time 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 (audio production 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 stronger move in the Bay Area and the entire CSU

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II. Impact of Declining Resources (Up to 125 words)

REDUCED RESOURCES COULD HAVE SERIOUS CONSEQUENCES:

• NOT ABLE TO OFFER CORE, therefore delaying graduation

• RISK LOSING accreditation

• LESS INSTRUCTIONAL TIME WITH STUDENTS reduces the overall program quality

• Faculty/student frustration with limited instructional time

• Attrition of students/faculty to other CSU’s. We risk students in our service area going to San Jose, SF, or Sac State

• Fewer TT faculty results in limited advising, extended time-to-degree

• Not enough time to build/maintain alumni relationships

• LESS COMPETITIVE with other CSU’s due to limited offerings/instructional time

• CAN NOT REPAIR/REPLACE obsolete equipment

• Unable to offer GE or to participate in freshman clusters

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III. Impact of Augmentation (Up to 125 words)

AUGMENTATION BENEFITS MAJORS AND ENTIRE CAMPUS:
*INSTRUCTIONAL TIME in individual applied lessons: Increased instructional time would raise overall performance-level of individual students, ensemble performance-level, and musical quality provided to CSUEB/Hayward/East-Bay community. Students receive 5-hours instructional-time/quarter, as opposed to 10 at comparable CSU's; This is not over-and-above; it is the primary method of meeting SLO's 1,2&5.

*Increased offerings for ENTIRE CAMPUS
- GE(popular-music/world-music/music-technology/audio-production)
- Performance opportunities open to ALL STUDENTS(band/choir/jazz)
- Exploration of world music,i.e. Asian/Middle-Eastern/Indian music.

*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 BA 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:
- GE: History-of-Rock-and-Roll(also online)
- Freshman Clusters(2)
- 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. Students' instruction not only impacts individual studies, but also impacts all ensembles(student-activity/assessment) in which the student performs, thereby impacting SLO's.

*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

*MUSIC EDUCATION program-quality/placement-rate makes us attractive to ALL students(UC Berkeley, Stanford, other CSU's/UC's). Many Research-1 schools do not have music education.
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 BA is poised to become a stronger Bay-Area/CSU presence, graduating students with multiple employment options in a timely manner.