



**COMMITTEE ON ACADEMIC PLANNING AND REVIEW
ANNUAL PROGRAM REPORT**

College	CLASS
Department	Music
Program Unit	Music
Reporting for Academic Year	2014-2015
Department Chair	John Eros
Date Submitted	November 23, 2015

1. SELF-STUDY (about 1 page)

A. Five-year Review Planning Goals

Our most recent 5-year Program Review outlined a set of planned program changes, with the goal of implementing those changes by our next accreditation cycle in 2019-2020. Those changes were presented in the areas of curriculum, faculty, and resources. Curricular changes pertained to addition and modification of degrees, as well as exploration of online/self-support offerings) and course offerings (restoration of audio production courses, increased diversity of ensembles, pursuit of state certification for the music education program). Since that time, between CSU policy changes and faculty changes, our goals have shifted somewhat to reflect different curricular priorities.

B. Five-year Review Planning Goals Progress

The music department has made significant progress towards either achieving or modifying its five-year goals. The department achieved its goal of receiving California Commission on Teacher Credentialing (CCTC) recognition of its Subject Matter Preparation Program in Music. Enrollment in music education methods courses has increased over recent years. We have opted not to pursue a “blended” program at this time, as we prefer to focus on our current program.

The music department completed a successful search for a new tenure-track assistant professor of keyboard studies and music theory. Dr. Omri Shimron was hired for the position. Recently added faculty in AY 13-14 continued to make great strides in programming and recruiting, as well as taking active roles in department service.

Regarding curricular goals, based on changes to CSU curricular policy in 2010, the department opted to postpone its proposal of a Bachelor of Music degree. Although the addition of a Bachelor of Music (BM) degree remains an interest of ours, current involvement with semester conversion makes it an impractical project at the present time.

History of Rock and Roll, the department’s large-enrollment class, consistently filled four sections of between 80 and 90 students throughout the academic year. We have plans to offer a fifth section in the fall of 2015, based on the number of students on the waitlists.

Although course limitations have made it difficult to increase the diversity of our ensemble offerings, we have experienced notable growth in our current offerings. Our African Drumming Ensemble, currently directed by Ghanaian master drummer Kwaku Manu (a new faculty addition), has doubled in size. The Latin Jazz Combo also remains a popular ensemble, both with students and with audiences.

We have not achieved the goal of restoring audio production courses, although we do already possess equipment, due to a lack of qualified faculty. Significant student inquiry suggests, however, that interest and demand for such course offerings is high. Comparisons with comparable CSU music programs also suggest that this area has great potential for growth.

C. Program Changes and Needs

As a department with diverse and specialized offerings, qualified faculty remains a concern. In order to meet student demand and to make the best usage of our equipment holdings, faculty are needed who are qualified to teach courses in music technology and audio production.

Funding also remains a concern. Instructional activities require bringing in guest performers representing a variety of genres (classical, jazz, and world musics). Additionally, to provide our students with a thorough musical education, it is necessary for them to engage in off-campus performance and listening experiences, such as tours and concerts. Maintaining and updating equipment (such as musical instruments, sheet music, and music technology such as microphones and speakers) also requires consistent funding.

The music department faculty and staff have also demonstrated a sustained desire to add a professional (Bachelor of Music) degree to our curricular offerings. The reduction of music coursework in the Bachelor of Arts degree has given students who are seeking a liberal arts education a greater opportunity to obtain a music degree without meeting the higher performance requirements that a Bachelor of Music degree would entail. The department would propose a

degree that would balance the resources necessary to offer a lower-unit liberal arts degree with the higher-unit professional degree so as to both be cost neutral and to also offer a curricular opportunity for the large number of music students in our service area and feeder junior colleges.

2. SUMMARY OF ASSESSMENT (about 1 page)

A. Program Student Learning Outcomes

Students graduating with a B.A. in Music from Cal State East Bay will be able to: 1. Quickly identify rhythms and pitches and maintain pitch accuracy for application in performance or composition; 2. Bring an enriched tone production with improved technical skills to the performance of their primary instrument; 3. Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history; 4. Demonstrate the ability to work collaboratively and respectfully with other musicians in a performance context; and 5. Integrate musical ideas, methods, theory, and practice, and communicate them to others clearly and persuasively, in classroom and performance settings.

Students graduating with an MA in Music from Cal State East Bay will be able to: 1. Demonstrate mastery within their primary area of emphasis, i.e. performance, composition, research, conducting, or teaching; 2. Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory, music history, and world music; 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.

B. Program Student Learning Outcome(s) Assessed

This year we assessed SLO #3: Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history.

C. Summary of Assessment Process

Assessment activities were focused on work undertaken in Peter Marsh's year-long upper-division capstone history course for music majors, Music Literature & Analysis I-III (MUS3155-57). Creative thinking was assessed with a group project, the results of which were presented at the end of Fall Quarter; critical thinking (along with analytical reasoning) was assessed with individual assignments in Winter and Spring Quarters.

Creative Thinking: As their final project for the Fall Quarter students were required to perform a piece of music from either the Medieval or Renaissance period of western music history on a departmental student recital. This assignment required students to form small groups and collaborate on selecting a suitable composition (one specifically not examined in class) and determining how they would present it to their audience. The requirement that each performance be historically-informed and accompanied by program notes meant that each group had to

undertake historical research to better understand their composition, including when, where, and how it would have been performed, what function it would have served, how it would have been perceived, and so on. At every step in the process of preparing their performance, students had to make creative decisions based upon or influenced by their historical research. The degree to which each group communicated an historical understanding of the composition through its musical performance and written texts formed the basis of my assessment of each student in the Fall Quarter.

Critical Thinking: Critical thinking skills were assessed through two parallel assignments, one in the Winter Quarter and one in the Spring. Each assignment asked students to analyze two musical scores (neither of which we examined in class) and identify important musical similarities and differences. The analytical and critical thinking skills needed to compare and contrast musical scores are important tools musicologists use to tell the history of western music.

D. Summary of Assessment Results

The results of both projects undertaken this year were mixed. For the creative thinking part of this project in the Fall Quarter, students divided themselves into four groups. Three of these groups did quite good work. One performed a musical transcription and arrangement of a famous work of medieval sacred music and the other two performed secular compositions from the Renaissance. In each case, the performances were historically informed and accompanying texts well researched. The fourth group, consisting almost entirely of international students from southern China, fared far worse, however. Their performance and accompanying texts showed a clear lack of collaboration and little historical understanding.

Similar problems beset our attempts to assess critical thinking in the following two quarters. The original goal was to assign group research projects that would culminate in class presentations and group websites at the end of the Spring Quarter. The goal was to use this research project as the basis of an annual assessment of critical thinking skills. It quickly became apparent, however, that many of the students in this course, particularly the international students (who make up two-thirds of the students in this course), lacked the practical skills and cultural understanding needed to engage in a large-scale project involving musical analysis and historical research. It was decided, thus, to rework the goals by limiting assessment to comparing results of two parallel assignments given over two quarters.

3. STATISTICAL DATA (about 1 page)

Institutional Research, Analysis and Decision Support (IRAD) produces program statistics annually in standard format. These statistics (available on their page [here](#)) will be attached to the Annual Report of the Program Unit. This statistical document is expected to be approximately one page long and will contain the same data as required for the five-year review including student demographics of majors, student level of majors (e.g. Juniors, Seniors), faculty and academic allocation, and course data.

The Annual Report may include one or two pages of supplemental information, as appendices, in the form of graphical presentation (e.g., line graphs), tables, and pertinent discussion which summarize the data of the last several (3-5) years to make changes and trends more apparent.

a) Student demographics of majors

Student level, as presented via the link, is only available as BA and MA, and is not provided by gender for each area.

Overall Gender Distribution as of Fall, 2014:

Bachelor of Arts: 48% male, 52% female

Master of Arts: 76% female, 24% male

	BA	MA
Black, Non-Hispanic	5	2
American Indian or Alaska Native	1	0
Asian	35	8
Pacific Islander	2	0
Hispanic	14	2
White	26	10
Multiple Ethnicity	4	1
Race/Ethnicity Unknown	13	2
Non-resident Alien	38	3

. b) Degrees Conferred by the program (Recent as of Fall 2014)

. BA = 43, MA = 11

. c) SFR's by discipline

Created 5/2013

Term SFR (recent of Fall 2013)

Tenured & Tenure-Track	17.82
Lecturer	

Created 5/2013

	20.01
Lower Division	36.41
Upper Division	11.95
Graduate	4.99
Total	19.23

d) Course History data

	Summer				Fall				
Year	2010	2011	2012	2013	2010	2011	2012	2013	2014
Number Sections	0	2.0	1.0	2.0	106	152	141	124	131
Enrollment	0	113	101	208	822	1065	1055	1025	1154
Avg. Section Size	0	112	101	104	17.6	19.9	21.9	21.2	26.5

	Winter					Spring				
Year	2011	2012	2013	2014	2015	2011	2012	2013	2014	2015
Number Sections	117	152	135	132	131	110	152	135	128	132
Enrollment	1038	1111	1012	967	1112	1077	1134	898	958	1053
Avg. Section Size	19	20.5	19.8	23.5	24.3	20.6	23.9	17.9	22	23.4

Additional discussion:

It is noteworthy that the music department has shown overall growth in enrollment and average

section size. We attribute this in significant part to the expansion of additional offered sections of MUS 1006, History of Rock and Roll, a large enrolled class that has moved from being on-ground to being exclusively online. We have moved from offering two sections per term to offering four full sections throughout academic year 2014-2015.

SEE ATTACHED

Please find below live links (I have been notified that the links within the Annual Report instructions are no longer active) for institutional research for your annual reports:

Student demographics of majors:

<https://public.tableau.com/profile/publish/EthnicitySummarybyDepartmentMajorwSpreadsheet/EthnicityGenderSummarybyDepart>

Degrees conferred by the program:

<http://www20.csueastbay.edu/ir/files/pdf/fact-book/Degrees.Conferred.5-3.pdf>

SFR's by discipline:

<http://www.csueastbay.edu/ira/tables/sfr/APR%20sfr%20by%20Subject.html>

Course history:

<http://www20.csueastbay.edu/ir/fact-book/course-enrollment.html>

Institutional Research, Analysis and Decision Support (IRADS) detailed data page:

<http://www20.csueastbay.edu/ir/academic-program-review/detailed-data.html>