De Anza College

Instructional Annual Program Review 2021-22

**Instructions**: The first column is section and question number, followed by ask without explanation The third column fully describes the information that the IPBT is requesting. The blank or fourth column is where you will type your response. Save program review as a Word document. This is the document you will send to your Dean. It will be posted on the De Anza website in pdf format.

In addition to this document, please also submit to your Dean the Resource Request spreadsheet making sure facilities requests are on “Facilities” tab and large-ticket items are on Large-ticket Items” tab.

Due: Friday May 20, 2022

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|  | **Information Requested** | **Explanation of Information Requested.** | **Enter your answers here** |
|  | Department Name: |  | Music |
|  | Program Mission Statement: | How does your program mission statement relate to the mission of De Anza College and our Institutional Core Competencies”? (<https://www.deanza.edu/about-us/mission-and-values.html> ). | The De Anza College Music Department  provides a comprehensive music program to a diverse community of students for transfer universities and conservatories as well as general education. The department provides courses and events for students majoring in music as well as those who are undecided, taking music courses as electives or general education requirements, and lifelong learners.  The Music Department’s Mission and Program Outcomes align well with many of the College’s Mission and Core Competencies:   * Communication and expression are at the core of our program’s mission, and musical communication, whether in the context of beginning-level classroom voice or instrumental instruction, solo and ensemble performance, or comprehensive musicianship remains the foundation of our mission and are reflected in our Learning Outcomes. * Physical/mental wellness and personal responsibility are well documented aspects of music study, particularly in the performing areas, and our Program Learning Outcomes reflect a commitment to both listening and “hands on” experience at both the AA and Program levels. While the well-being aspect of the college’s core competency might be obvious, it’s also important to note that any sort of ensemble performance requires a high level of commitment and responsibility to the group in order to succeed. * Critical thinking is a necessary component of music learning, interpretation, analysis and composition, and is integral to several of our Learning Outcomes. Additionally, our GE Introduction to Music courses require that students synthesize and evaluate information, as well as to think critically about the roles that greater historical, social, and political trends play in the development of musical styles and cultures. |
| I.A.1 | What is the Primary Focus of Your Program? | Choose from General Education, Transfer. Career/Technical, Learning Resources/Academic Services, personal enrichment or N/A | Transfer |
| I.A.2 | Choose a Secondary Focus of Your Program. | Choose from General Education, Transfer. Career/Technical, Learning Resources/Academic Services, personal enrichment or N/A | General Education  While no CTE certificates exist at this time, providing the skills for students to be employed in the field is an additional goal of the program. Note certificates in I.B.6 below. |
| I.B.1 | # Certificates of Achievement Awarded | State the number of Certificates of Achievement awarded during the 2020-21 academic year. Please refer to: <https://www.deanza.edu/ir/AwardsbyDivision.html> . If you do not offer Certificates of Achievement please state “none offered”. | None offered |
| I.B.2 | # Certificates of Achievement-Advanced Awarded: | State the number of Certificates of Achievement - Advanced awarded during 2020-21 academic year. Please refer to  <https://www.deanza.edu/ir/AwardsbyDivision.html> If you do not offer Certificates of Achievement” please state “none offered”. | None offered |
| I.B.3 | # ADTs (Associates Degrees for Transfer) Awarded | State the number of Associate Degree Transfer awarded by you department during the 2020-21 academic year. Please refer to <https://www.deanza.edu/ir/AwardsbyDivision.html> . If you do not offer Associate Degree Transfer, please state “none offered”. | None offered |
| I.B.4 | # AA and/or AS Degrees Awarded: | State the number of Associate of Arts or Associate of Science degrees awarded during the 2020-21 academic year. Please refer to <https://www.deanza.edu/ir/AwardsbyDivision.html> .If you do not offer Associate of Arts or Associate of Science Degree, please state “none offered”. | 2 |
| I.B.5. | Trends in # Total Awards | If applicable to your program, has total number of certificates and degrees increased, decreased or stayed the same? What thoughts do you have on these changes? | The number of degrees awarded increased from 2 to 9, between 2015-2019. In 2019-21 it dropped back to 2 each year. |
| I.B.6. | Strategies to Increase Awards | What strategies (1, 2, 3. . . .) does your department have in place to ensure students are obtaining awards when it is applicable to their educational goal? (e.g. Outreach, In-reach, graduation workshops, collaborations with other offices, etc.) | 1. Work with Outreach and Dual Enrollment to recruit new students. 2. The department has arranged for a counselor to visit the Comprehensive Musicianship class in Spring 2022 to conduct Inreach by helping students clarify their educational goals and complete Ed Plans. 3. Conduct In-reach to students who are already Music majors using the listserv generated by Institutional Research. 4. Survey students to learn which classes they want to take and when. This will help refine the 2-year course rotation schedule 5. The department is creating several Certificates of Achievement to address areas of need, including Piano, Guitar, Piano Pedagogy, and Music Teacher certificates. The latter is intended as a CTE certificate. 6. Revise the Music transfer degree to encourage completion and transfer. |
| I.C.1 | CTE Programs: Review of Perkins Core Indicator and SWP Outcomes Metrics | Review the most recent Perkins Core Indicator and SWP Outcomes Metrics data for your program(s). Cite planned interventions and activities to enhance student and program outcomes.  Perkins Core Indicator Reports provided by Margaret Bdzil. Cal-PASS Launchboard SWP Metrics: <https://www.calpassplus.org/LaunchBoard/Home.aspx> | There is currently no CTE component to the Music program, but the plans noted in I.B.6 above would create one. |
| I.C.2 | CTE Programs: Labor Market Demand and Industry Trends: | Review and summarize statewide and regional labor market (LMI) data for occupations that are closely aligned with your program. Cite current industry trends. Provide an overview of your program advisory committee's recommendations relating to existing and new course and certificate/degree offerings. Cite additional data when applicable.  California EDD LMI Info: <https://www.labormarketinfo.edd.ca.gov/cgi/dataanalysis/areaselection.asp?tablename=occprj> | Not applicable |
| I.D.1 | Academic Services and Learning Resources: # Faculty Served | Only for programs that serve staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. State number of faculty served per year (Fall, Winter and Spring): Provide number from previous year, and # increase or decrease. To the extent possible, specify what data you used to arrive at this number. | Not applicable |
| I.D.2 | Academic Services and Learning Resources: # Students Served | Only for programs that serve staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. State number of students served per year (Fall, Winter and Spring): Provide number from previous year APRU, and # increase or decrease. To the extent possible, specify what data you used to arrive at this number. | Not applicable |
| I.D.3 | Academic Services and Learning Resources: # Staff Served | Only for programs that serve staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. State number of staff served per year (Fall, Winter and Spring): Provide number from previous year APRU, and # increase or decrease. To the extent possible, specify what data you used to arrive at this number. | Not applicable |
| I.E.1 | Full Time Faculty (FTEF) | For ALL programs: State the number of FTEF assigned to your department/program. Refer to your program review data sheet:  <https://www.deanza.edu/ir/program-review.20-21/index.html> . | 3.4 |
| I.E.2 | # Student Employees | If applicable to your program, state number of student employees and if there were any changes between number this academic year and the previous two academic years. | 0 |
| I.E.3 | Full Time Load as a % | State the percentage of courses taught by full-time faculty (exclude overload). Refer to your program review data sheet. <https://www.deanza.edu/ir/program-review.20-21/index.html> or access within the program review tool. | 39.9% |
| I.E.4 | # Staff Employees | If applicable to your program, state number of staff employees and if there were any changes. ONLY report the number of staff that directly serve your program. Deans will make a report regarding staff serving multiple programs. | 1 Accompanist - 15 hours/week |
| I.E.5 | Changes in Employees/Resources | Briefly describe how any increase or decrease resources/employees (exclude teaching faculty) has impacted your program. What strategies does your program have in place to ensure students are being supported and able to reach their full capacity when faced with these changes and challenges**?** (e.g. Mentors, embedded tutors, extended lab hours, instructional support, non-credit support, etc.) | * The retirement of three Article 18 and 19 instructors after Spring 2022 will force changes in assignments. The effect on students has been minimized thus far by the extra effort and time given by part time faculty. The long-term effect is problematic for the Music program since music departments require faculty specialists in the central areas of the discipline not covered by the full time Vocal Music instructor. These are 1) Instrumental Music (Ensemble), 2) Piano, and 3) Music Theory. It may be difficult to recruit for each specialty if we are competing with those offering full time employment. * Without a counseling specialist for the department the task of advising and mentoring Music students has been undertaken by the Music faculty. * Tutoring is needed for MUSI 3 and MUSI 4 Comprehensive Musicianship (Music Theory) students because they need more support to pass the courses. Many enter the program without an adequate background in Music theory and other basics due to the school they previously attended. Thus these tutors are essential for equity and overall student success. * Practice rooms are provided for piano and other instrumentalist students. This helps ensure equity for those students who cannot afford instruments or have no space to practice. Similarly, instruments are provided for band members. In order to increase equity more instruments are being requested. * In Fall 2021 an automated system for managing practice room keys was implemented, increasing accessibility by providing extended hours for students. It also increased equity by eliminating the cost involved. * Monies need to be budgeted for sound, lighting, and recording technicians for concerts. As the return to campus results in more concerts these needs will increase. The videos can also be used as a recruiting tool to increase enrollment. |
|  | **Enrollment** |  |  |
| II.A | Enrollment Trends | What changes in enrollment have you seen in the last three years? Refer to <https://www.deanza.edu/ir/program-review.20-21/index.html> or access within the program review tool. You do not need to list enrollments; rather reflect on enrollment trends. What strategies does your department have in place to increase or maintain current enrollment trends? | Enrollment has declined since 2016-17 from 2230 to 877 last year.  Music was hit hard by the pandemic as the nature of the discipline and the limitations of audio technology necessitate in-person instruction. The return to campus occurred before most other departments did so and at a higher face to face percentage.  The relaxation of the 20-student minimum for on-campus classes has helped students continue their education by allowing classes to continue.  In order to maintain and increase enrollment the department will:   1. Work with Outreach, Dual Enrollment, and Pathway Village teams to recruit new students. 2. Conduct In-reach in the MUSI 3 and MUSI 4 classes using counselor visits to help students clarify their educational goals and complete Ed Plans. 3. Conduct In-reach with students who are already Music majors using the listserv generated by Institutional Research. 4. Student surveys are being given to classes to see which times they would prefer to take classes. 5. External recruitment: The choral groups are participating in music festivals universities and high schools. This will also help promote student success by showing students how they compare to their competition, and promoting the college’s program. 6. External recruitment: Grace Lai is working with middle and high schools on instrumental music collaborations. Discussions are under way for longer term collaborations, including a middle school music festival in 2023. |
| II.B. | Enrollment Trends for disproportionately impacted student groups | Using the program review data tool, what is the enrollment of African American, Latinx, Filipinx, and Pacific Islander students as a percentage of your entire program compared to other student groups in campus-wide percentages? You do not need to list enrollments, but rather reflect on what the trends look like. Link to equity plan and strategic plans   1. What could be contributing to the differences? 2. What strategies does your department have in place to increase or maintain enrollment of these student groups?   Are there other trends that you see when drilling into the data that may be important to explore? | The percentage African-American students is slightly higher than the campus average, 6% versus 4%.  The Latinx enrollment rate is 18%, below the campus average of 26%.  Filipinx and Pacific Islander enrollment is the same as the rest of the college.  In order to increase the engagement of these students there has been a diversification of Music Appreciation courses, literature and music choices that seek to engage students through music that reflects their cultures.  In addition, a Mariachi class will be offered that will better reflect and engage the Latinx population of the college. |
| II.C. | Overall Success Rate | What changes in student success rates have you seen in the last three years? You do not need to list success rates, rather reflect on trends in success rates.   1. What could be factors that influence success rates? Please refer to: <https://www.deanza.edu/ir/program-review.20-21/index.html> 2. What strategies does your department have in place to increase or maintain current success rates? | The Music department has remained relatively stable in overall success rates, from 77% (in 2019-20) to 75% (2020-21).  The factors that might influence success rates are many, from variations in preparation and pedagogy as well as the life circumstances of struggling students.  Instructors have made a great effort to encourage students to stay engaged in classes and to take advantage of instructor availability outside of office hours. These will be used to increase retention and success in classes as pandemic restrictions ease. |
| II.D. | Success, Non-Success and Withdraw Rates for disproportionately impacted student groups | Using the [Disproportionate Impact Tool](https://www.deanza.edu/ir/program-review.18-19/Access_DI_tool.pdf) within the [Program Review Tool](http://deanza.edu/ir/PRGuide_PrintingPDF.pdf) explore differences in success rates by ethnicity, gender and special student populations (foster youth, individuals with disabilities, Veterans and low income students). Of the rows that are highlighted (which indicate there are disproportionate impacts for that group):   1. What differences do you see in successful course completion rates? 2. What are your thoughts on these differences?   What strategies might be helpful in closing gaps in successful course completion? | The Music Department success rate is 75% overall, compared to 80% for the college. Within the department, Asian and Pacific Islander groups tend to reach 85-89% success rates, and African American students success rates have increased to 74%, right around the department average, while Latinx students are far behind at 57%.  Clearly, there are pressures on these groups, whether because of predominance of first-generation college students, familial or economic pressures, or a lack of preparation. While faculty may not be able to completely mitigate the underlying causes of non-success, faculty will work to identify and assist those students. The college has several tools designed to assist students who are at-risk, such as Early Alert. Greater understanding of these tools will help faculty, to guide those students who can benefit from these services the most.  The Music Department has created a Mariachi Ensemble class that can attract more Latinx students and increase the overall energy on campus. We expect this will lead to a greater sense of belonging and higher success rates. |
| II.E. | Changes Imposed by Internal/External Regulations | Address program changes implemented as a response to changes in College/District policy, state laws, division/department/program level requirements or external agencies regulations? How did the change(s) affect your program? (e.g. any curriculum, reorganization of program AB 705, noncredit curriculum, loss of personnel, etc.) | * The student population has declined faster than the rest of the college. This has resulted in fewer class choices for students who need to pursue varied transfer paths in order to reach a university program. Unlike most other majors Music transferees need to have two years of continuous training in their specialty as well as key transfer classes, so any interruption delays their transfer and the achievement of their educational goal. The recent adjustment that allows in-person classes to continue with 15 rather than 20 students has been helpful. * The adjustment of load for lecture and laboratory classes has undervalued certain classes by making them lab-only, while MUSI 1 lecture classes are given a higher FTEF value for each hour of instruction. This affects the ability of instructors to make their load by teaching instrumental classes. A valuation closer to lecture-lab parity would allow instructors to make load more easily, and have more time to help students. It would also better compensate instructors for extra hours expended in helping current students and recruiting new ones. The re-evaluation of certain courses by the committee responsible for load would be helpful. It might also address our ability to offer the AA transfer degree (see below). * The ability to offer a Music AA transfer degree has been a prime goal. Neither college within the Foothill-De Anza district offers it. Discussions with Foothill Music professors indicated that De Anza is in a better position to offer the AA-T. The revision of MUSI 25 Applied Music would supply the only course missing to complete the degree. A thorough study of successful Music AA-T programs and best practices statewide, as well as the 223 different versions of the Applied Music course approved by C-ID has been conducted. This will provide a model for De Anza. An AA-T would improve the transfer rates for the department, assist Foothill as well as De Anza Music students, and enhance the financial position of the college under the new funding formula. |
|  | **Equity** | In order to meet the goals within our [State Equity Plan](https://www.deanza.edu/sssp-se-bsi/documents/DAC_Student_Equity_Plan_2019-22_Final.pdf), [Institutional Metrics](http://deanza.edu/ir/planning/planning_files/InstitutionalMetrics_2019_4.29.19.pdf), and [Educational Master Plan](http://deanza.edu/ir/state-of-the-college-related-information/documents/EMP2015-2020_3-11-16.pdf), the following section asks you to reflect on questions focused on student equity to help inform our goals. |  |
| III.A. | Equity Plans for groups other than the acknowledged disproportionately impacted groups | Are there other groups of students besides the acknowledged disproportionately impacted groups of African American, Latinx, Filipinx, and Pacific Islander students that your department intentionally focused support for. | As Gender equity has become a greater part of our awareness, the Music department has been sensitive to, and proactive in inclusion for those students who have self-identified as Gender fluid, or transgender. |
| III.B. | Program Success | Describe any events/program changes/successes that you would like to share relative to your equity efforts? | * We have seen an increase in the success rates of African American students in our general education music classes. * We also have several gender fluid/transgender students showing 100% success rate in our ensembles. * During the pandemic the Music department successfully created virtual choir recordings shown on Youtube. This was done by many hours of editing, often by students, that overcame the technological challenge of singing live online in sync. This provided students with a final result of their work, and encouraged those isolated at home during a difficult time. * The Music department offered combined choral and instrumental concerts beginning in the Fall 2021 quarter. These were the first face to face events on campus after COVID. * The Music department will resume holding multiple concerts each quarter both on and off campus in the community, featuring vocal, band, jazz, and orchestra concerts. * Raised funds to provide scholarships for students to continue their education. |
| III.C. | Equity Planning and Support | Has equity work generated any need for resources? If so, what is your request? Include staff/position needs. | * Providing musical instruments for students who cannot afford them, beginning with the needs of the Mariachi Ensemble class in Fall 2022. * Lab supervisor/tutor: We expect that certain lab-based student learning outcomes will improve with the availability of critical monitored lab time in such courses. Student surveys conducted last November and weekly inquiries from students consistently ask for more practice room availability. In addition, the success rates for Latinx students, who represent a large portion of our population, are low: 62% in 2018-19, 63% in 2019-20, 62% in 2020-21. This shows a need for additional support for this targeted population. Additionally, there is a need for tutoring in the comprehensive musicianship classes MUSI 3 and MUSI 4. Currently, no funding is available. * Student lab tutor. A student tutor could be hired for 11 hours a week at $20/hour. This would amount to $7920 per year. They could help students who need to practice, and supervise study groups for Music Appreciation students. Students in the classes taught in A91 (MUSI 3, 4, 8, and 51) often need additional time to work on class assignments and projects, and the software and hardware are not available outside of this classroom. Open lab hours will promote student success, especially among those students who need additional time on task. Student lab tutor hours are also needed in A31 for instrumental music students. |
| III.D. | Departmental Equity Planning and Progress | Identify which of the following resources you need? How would the resource help?   * Professional Development – what areas? * Enhanced support for students * Departmental Collaborations * Best Practices * Coaching/Consultation | * Enhanced support for students: Funds for an Equity lab tutor. A student tutor could be hired for 11 hours a week at $20/hour. This would amount to $7920 per year. They could help students who need to practice, and supervise study groups for Music Appreciation students. Students in the classes taught in A91 (MUSI 3, 4, 8, and 51) often need additional time to work on class assignments and projects, and the software and hardware are not available outside of this classroom. Open lab hours will promote student success, especially among those students who need additional time on task. Student lab tutor hours are also needed in A31 for instrumental music students. * Enhanced support for students: Purchase more instruments for those who cannot afford them or need more practice to provide equity. This would replace damaged, older instruments and increase the capacity and musical choices for students learning to play music. * Enhanced support for students: Greater access to practice rooms for those who have no space or proper environment to practice elsewhere. This would be assisted by the presence of the Equity lab tutor. The Keyper system that was installed last year has helped a great deal, but having more uniform availability for practice rooms five days a week would provide greater access for not only piano students but also those with other musical instruments. * Funds for Coaching/Consultation: The requirements of the AA-T transfer degree in Music include providing oversight and feedback for students regardless of their chosen instrument. This may necessitate funds for coaches in specific areas. |
| III.E. | Assistance Needed to close Equity Gap | Would you like assistance with identifying strategies and/or best practices and/or resources to help facilitate student success? | Professional Development  A short course in online course shell development would allow instructors to place material online before and during the class. This could help increase retention by setting expectations early, increase student success by providing materials online for repeated study, increase persistence by permitting students to access material if they are unable to attend multiple sessions, and increase equity by allowing those who need more time to absorb the material the ability to access that material online. The department would like addition resources and/or workshops in the area of multicultural sensitivity, including increasing awareness of unconscious bias.  Enhanced support for students   * Use equity grants and other resources to provide tutoring for students, including MUSI 3ABC and MUSI 4ABC. Ideally the department would provide tutoring for all students, including targeted groups. * Increase the number of textbooks on reserve in the library for students who cannot afford them, and utilize more online instructional materials. * Departmental Collaborations – Work with Foothill’s Music Department to identify and support students who take music courses at both colleges. * Best Practices – Engage faculty and staff in professional development activities focused on improving student success and closing the achievement gap. * Work with Outreach and Dual Enrollment to build on and broaden our existing relationships in the high schools and within the community to improve the college readiness of entering new students and increase enrollment. * The Music Department requests funds for an Equity lab tutor. A student tutor could be hired for 11 hours a week at $20/hour. This would amount to $7920 per year. They could help students who need to practice, and supervise study groups for Music Appreciation students. Students in the classes taught in A91 (MUSI 3, 4, 8, and 51) often need additional time to work on class assignments and projects, and the software and hardware are not available outside of this classroom. Open lab hours will promote student success, especially among those students who need additional time on task. Student lab tutor hours are also needed in A31 for instrumental music students. * Purchase more instruments for those who cannot afford them or need more practice. This would replace damaged, older instruments and increase the capacity and musical choices for students learning to play music. * Greater access to practice rooms for those who have no space or proper environment to practice elsewhere. This would be assisted by the presence of the Equity lab tutor. |
|  | **Assessment Cycle** | Navigate to <https://www.deanza.edu/slo/> and click “TracDat is gone” which will take you to accordion listing SLO assessments under “Student Learning Outcomes and Assessments Summaries by Division:” |  |
| IV.A | SLOAC Summary | Describe an accomplishment or enhancement that resulted from SLO assessment starting with Spring 2020 through end of Spring 2022. | The success rate of students in Music 20 increased greatly when rotating section rehearsals were implemented. Students were more likely able to learn music accurately and to memorize it. |
| IV.B | Assessment | List the names of the courses in your department (e.g. CIS 22A) that are planned to be assessed by the conclusion of 2021-22 academic year. | Music 4B Comprehensive Musicianship  Music 12A Beginning Piano |
|  | **Resource Requests** |  |  |
| V.A | Budget Trends | Over the past five academic years, describe impact, if any, of external or internal funding trends that you might be currently dealing with ( eg COVID demands) upon the program and/or its ability to serve its students.  If you don’t work with budget, please ask your Division Dean to give you the information. | There is an ongoing need to cover regular costs for the maintenance of instruments and facilities, repairs, piano tuning, the replacement of instruments and other equipment, lab software upgrades, and similar expenses.  The software programs used by the program are increasingly paid for by annual subscriptions. This necessitates the annual use of lottery money to pay for Music licensing. This positively impacts the Music budgets by removing costs from them.  Similarly, sheet music costs can be reduced by using online subscriptions, and may be paid out of Lottery instructional material funds. This will help offset the loss of funding from the DASG formerly used for this purpose.  Funding has also been lost because department concerts have been free to the public since December 2021. This revenue was normally used to supplement B budget monies to pay for sheet music, guest artists, recording and costs associated with facilities rental.  Since the department no longer receives any funding from DASG there is a greater reliance on finite Foundation accounts. |
| V.B | Funding Impact on Enrollment Trends | Over the past five academic years, describe the impact, if any, of external or internal funding changes upon the program’s enrollment and/or its ability to serve its students. Refer to Program Review data sheets for enrollment information: | * The decrease in enrollment has been matched by a reduction in courses at the same percentage until this year. Enrollment has been relatively stable in this last year, and the impact of the reduction in classes has been minimized by the extra work performed by part-time faculty and the use of reserve funds from Foundation and other sources. * However, students are asking for more practice time, and this requires staff or tutors to be present per Ed Code requirements. * Students have also asked for more counseling help, which the department requests from the college. |
| V.C.1 | Faculty Position(s) Needed | Describe each request as: “Replace due to Vacancy”, “Growth”, or if none state “None Needed Unless Vacancy” | Instrumental Music - Replace due to Vacancy |
| V.C.2 | Justification for Faculty Position(s): | Do you have assessment data available to justify this request for a faculty position? If so provide the SLO/PLO assessment data, reflection, and enhancement that support this need. If not, provide other data to support this need. | Instrumental Music justification:  Since the retirement of the previous full time Instrumental Music instructor in 2014 and the Musicianship instructor in 2017 there has been no instructor tasked with recruiting for the instrumental music ensembles, a key function necessary to the maintenance of the program. This has contributed to the decline in enrollment in both the ensembles and Music overall. The ensembles are not offered at our sister college, and therefore without this ability neither Music program in the district can offer the AA-T in Music or the training our instrumental music students come to us for. This full-time faculty position is necessary to provide oversight of the instrumental inventory and repair, concerts, the music library, lockers housed in the A3 building, and to recruit students. Due to Article 18 and 19 retirements there will only be one full-time Music instructor after 2022, which will place an onerous load on the remaining instructor.  Due to Article 18 and 19 retirements, there will only be one full-time Music instructor after 2022, which will place an onerous load on the remaining instructor.  A new hire would also help diversify the full-time faculty, which currently has no women or people of color. |
| V.D.1 | Staff Position(s) Needed | Choose: “Replace due to Vacancy”, “Growth”, “None Needed Unless Vacancy”  Only make request for staff if relevant to your department only. Division staff requests should be in the Dean’s summary. | Lab supervisor/tutor - Growth |
| V.D.2 | Justification for Staff Position(s): | Do you have assessment data available to justify this request for a staff position? If so, provide the SLO/PLO assessment data, reflection, and enhancement and/or CTE Advisory Board input to support this need. If not, provide other data to support this need. | Lab supervisor/tutor  We expect that certain lab-based student learning outcomes will improve with the availability of critical monitored lab time in such courses. Student surveys conducted last November and weekly inquiries from students consistently ask for more practice room availability. In addition, the success rates for Latinx students, who represent a large portion of our population, are low: 62% in 2018-19, 63% in 2019-20, 62% in 2020-21. This shows a need for additional support for this targeted population. Additionally, there is a need for tutoring in the comprehensive musicianship classes MUSI 3 and MUSI 4. Currently, no funding is available. |
| V.E | Equipment Requests | List all equipment resource needs on the Excel spreadsheet. Be sure to include to justification and costs in appropriate columns. | Headphones, library digitization, and tablets for singers.  New musical instruments to replace older ones or new ones to provide more choices for students who cannot afford their own, beginning with the needs of the Mariachi Ensemble class in Fall 2022. |
| V.F | Facility Request | List all facility needs on the spreadsheet. Be sure to include to justification and costs in appropriate columns. | The resource requests reflect several key needs:   * The move to interim housing when the A quad is demolished as part of the educational facilities master plan. * The facility needs of the program in a new building |
| V.G | Other Needed Resources | List any other resource needs on the spreadsheet. Be sure to include to justification and costs in appropriate columns. | Please see resource request list. |
| V.H.1 | Staff Development Needs | Based on what you have written above, what professional development support/resources do you need to achieve your goals? | Equity Training |
| V.H.2 | Staff Development Needs Justification | Please provide reasons for your professional development needs. If you have assessment data available to justify this request for professional development, please provide the SLO/PLO assessment data, reflection, enhancement, and/or CTE Advisory Board input, etc. to support this need. If not, provide other data to support this need. | None |
| VI. | Closing the Loop | Over the last five years, how did you assess the results of the requested resources, and what were those results? How do you plan to reassess the outcomes after receiving each of the additional resources requested this year | We would like to return to being able to offer Music 3 and Music 4 each year to serve each cohort. |
|  | Submitted by: | APRU writer’s name | Ilan Glasman  Ron Dunn  Daniel Smith |
|  | Last Updated: | Give date of latest update | 5/26/22 |