Program Review Summary Page
For Instructional Programs

Program or Area(s) of Study under Review: Music

Term/Year of Review: Spring 2020

Summary of Program Review:

A. Major Findings

1. Strengths:

- Excellent facility
- Newly hired permanent full-time faculty member in music
- Newly approved music coordinator position
- Full-time staff accompanist
- DAS and Foundation monies specific to music
- Enthusiastic community participation

2. Areas for Improvement:

- Student enrollment
- Student retention through sequenced classes
- Curriculum Map
- Improved Outcome Assessment

3. Projected Program Growth, Stability, or Viability:

Circumstances during the past three years have led to enrollment difficulties in the music program. Though overall music enrollment has been declining, enrollment in lower level sequenced classes is more healthy. With intervention into some of the problematic circumstances, the program can make steps toward Stability.

B. New Objectives/Goals:

In order to improve enrollment, the department has three primary goals which each include several defined sub-goals.

- Update Curriculum
- Increase Awareness
- Improve Instruction

Program Review Report

This report covers the following program, degrees, certificates, area(s) of study, and courses (based on the Taxonomy of Programs on file with the Office of Academic Affairs):

Program	**Music**				
Area of Study	Instrumental Music	Vocal Music	Musical Theater	Music	Commercial Music
Degrees / Certificates	Music-Instrumental: AA	Music-Vocal: AA	Musical Theater: AA	Music: AA-T Music Technology: SC (archived, not sure when)	
Courses	MUSI 135	MUSI 130	MUSI 128	MUSI 90*	MUSI 123**
	MUSI 138	MUSI 132	MUSI 133	MUSI 110	MUSI 124
	MUSI 140	MUSI 134	MUSI 143	MUSI 112	MUSI 126
	MUSI 142	MUSI 160	MUSI 164	MUSI 114	MUSI 147
	MUSI 145	MUSI 161	MUSI 170	MUSI 116	MUSI 148
	MUSI 146	MUSI 162	MUSI 172	MUSI 120A	MUSI 149**
	MUSI 150	MUSI 166	MUSI 173	MUSI 120B	
	MUSI 152	MUSI 169	MUSI 183	MUSI 120C	
	MUSI 155	MUSI 230	MUSI 223	MUSI 120D	
	MUSI 174	MUSI 232	MUSI 243	MUSI 121	
	MUSI 176	MUSI 260		MUSI 122	
	MUSI 177	MUSI 266		MUSI 164	
	MUSI 179			MUSI 196	
	MUSI 181			MUSI 199	
	MUSI 185			MUSI 221	
	MUSI 235			MUSI 222	
	MUSI 238			MUSI 298*	
	MUSI 240			MUSI 398*	
	MUSI 242				
	MUSI 280				

Taxonomy of Programs, August 2019

I. PROGRAM DATA

A. Demand

1. Headcount and Enrollment

	2016-2017	2017-2018	2018-2019	Change over 3-Year Period
Headcount				
Within the Program	647	533	380	-41.3%
Across the Institution	8,930	8,843	8,176	-8.4%
Enrollments				
Commercial Music	**20**	**9**	**--**	**--**
MUSI-124	--	9	--	--
MUSI-147	9	--	--	--
MUSI-148	11	--	--	--
Instrumental Music	**197**	**216**	**156**	**-20.8%**
MUSI 135	80	102	68	-15.0%
MUSI 138	14	18	19	35.7%
MUSI 140	20	41	28	40.0%
MUSI 142	6	6	8	33.3%
MUSI 152	9	5	--	--
MUSI 176	8	8	4	-50.0%
MUSI 179	30	16	14	-53.3%
MUSI 181	17	--	--	--
MUSI 235	10	8	6	-40.0%
MUSI 238	1	9	4	300%
MUSI-240	1	2	4	300%
MUSI-242	1	1	1	--
Music	**496**	**404**	**320**	**-35.5%**
MUSI-110	75	61	42	-44.0%
MUSI-112	160	130	107	-33.1%
MUSI-114	139	96	58	-58.3%
MUSI-116	26	22	24	-7.7%
MUSI-120A	23	7	11	-52.2%
MUSI-120B	7	9	9	28.6%
MUSI-120C	6	6	4	-33.3%
MUSI-120D	4	6	2	-50.0%
MUSI-121	36	48	42	16.7%
MUSI-122	11	7	13	18.2%
MUSI-221	5	7	5	--
MUSI-222	4	5	3	-25.0%
Musical Theater	**77**	**22**	**1**	**-98.7%**
MUSI-133	15	1	1	-93.3%

MUSI-143	16	4	--	--
MUSI-164	12	--	--	--
MUSI-170	8	11	--	--
MUSI-173	12	--	--	--
MUSI-223	6	6	--	--
MUSI-243	8	--	--	--
Vocal Music	**140**	**97**	**76**	**-45.7%**
MUSI-130	51	43	34	-33.3%
MUSI-132	23	15	9	-60.9%
MUSI-160	43	9	19	-55.8%
MUSI-161	13	--	4	-69.2%
MUSI-166	--	4	--	--
MUSI-169	--	4	--	--
MUSI-230	9	16	5	-44.4%
MUSI-232	--	6	5	--
MUSI-260	1	--	--	--
Within the Program	930	748	553	-40.5%
Across the Institution	36,525	36,115	32,545	-10.9%
Source: SQL Enrollment Files				

Non-Credit Music

Taxonomy

HESNC-750	Mindful Singing
MUSINC-750	Mindful Singing
MUSINC-770	Instrumental Ensemble
YEPL-7501	Singing/Music Basic

Enrollments

	2016-2017	2017-2018	2018-2019	Change over 3-Year Period
Enrollments				
HESNC-750	39	60	--	--
MUSINC-750	26	28	76	192.3%
MUSINC-770	--	--	63	--
YEPL-7501	613	351	374	-39.0%

Average Section Size

	2016-2017		2017-2018		2018-2019		Three-Year	
	Sections	Average Size	Sections	Average Size	Sections	Average Size	Average Section Size	Trend
HESNC-750	2	19.5	3	20.0	--	--	19.8	--
MUSINC-750	1	26.0	2	14.0	5	15.2	16.3	-41.5%
MUSINC-770	--	--	--	--	5	12.6	12.6	--
YEPL-7501	24	25.5	19	18.5	18	20.8	21.9	-18.4%

RPIE Analysis: *The number of students enrolled (headcount) in the Music Program decreased by 41.3% over the past three years, while headcount across the institution decreased by 8.4%. Similarly, enrollment within the Music Program decreased by 40.5%, while enrollment across the institution decreased by 10.9%.*

Enrollment in the following courses and areas of study changed by more than 10% (±10%) between 2016-2017 and 2018-2019:

Courses with enrollment increases:

- *MUSI-238 (300%)*
- *MUSI-240 (300%)*
- *MUSI-140 (40.0%)*
- *MUSI-138 (35.7%)*
- *MUSI-142 (33.3%)*
- *MUSI-120B (28.6%)*
- *MUSI-122 (18.2%)*
- *MUSI-121 (16.7%)*

Courses and area of studies with enrollment decreases:

- *Musical Theater Area of Study (-98.7%)*
- *MUSI-133 (-93.3%)*
- *MUSI-161 (-69.2%)*
- *MUSI-132 (-60.9%)*
- *MUSI-114 (-58.3%)*
- *MUSI-160 (-55.8%)*
- *MUSI-179 (-53.3%)*
- *MUSI-120A (-52.2%)*
- *MUSI-120D (-50.0%)*
- *MUSI-176 (-50.0%)*
- *Vocal Music Area of Study (-45.7%)*
- *MUSI-230 (-44.4%)*

- *MUSI-110 (-44.0%)*
- *MUSI-235 (-40.0%)*
- *Music Area of Study (-35.5%)*
- *MUSI-120C (-33.3%)*
- *MUSI-130 (-33.3%)*
- *MUSI-112 (-33.1%)*
- *MUSI-222 (-25.0%)*
- *Instrumental Music Area of Study (-20.8%)*
- *MUSI-135 (-15.0%)*

Note: While enrollments among concurrent courses are reported separately (at the course level) in Section I.A.1, concurrent courses are reported as one (joint) observation in Section I.A.2.

Program Reflection:

Music at Napa Valley College enjoys a tremendous level of enthusiasm from students currently enrolled in the program. Though the original data for this report included only students enrolled for credit, since enrollment actually includes both those studying for credit and those enrolled in non-credit courses, non-credit enrollment data was requested and included with the program report data above. Students return semester after semester, year after year to participate in ensembles but since the course allows four credits, a non-credit course was created to serve this need. This robust partnership of a community performing ensemble and Napa Valley College students has led not only to individual fundraising partnerships for the college in general but also specifically for music. Enthusiasm is also present in faculty commitment to the college where one full-time faculty member has been committed to Napa Valley College for more than thirty years and the other full-time faculty member is newly hired, coming to the college with years of experience including program building and assessment. Collaboration among performing arts faculty is high and classes such as the Piano and Voice Class sequences, Music Fundamentals, Music Appreciation, and (to a slightly lesser extent), Applied Music Study have stable numbers.

The number of students already enrolled at the institution who self-identify on a music path is robust (over 100) and the popularity of musicals with both audience members and on-stage participants remains high. Distance Education options in music offerings were approved in Spring of 2020 and will begin to be offered by choice in future semesters. The requirement by the Covid-19 distance scenario forced a “proof of concept” which has been instructive.

Areas of Concern:
Enrollment stands out as the most significant area of concern. Music as a program of study is highly individualized and therefore perceived as “expensive” in that the balance of student to teacher ratio is never as high as General Education courses such as “English 101” or its equivalent in other areas of study. Additionally, the four-year requirements for a music degree all include lower-level required and sequenced “core” courses within the major. Therefore, in order to transfer to a four-year program at “third year” level, these courses must be taken in the first and second year no matter where the

student is enrolled. Because of this reality, courses have rightly continued to be offered even with less than desirable numbers of students.

Nevertheless, low enrollment numbers remain problematic. The total enrollment in all music courses is low. Though student enrollment in ensembles is admittedly low, the numbers here do not tell the entire story since these classes are also filled with non-credit students. (Please see chart added to section I. A. 1.) These are students who have taken the MUSI course the maximum of four times but remain committed to the ensemble and to music making at the college as explained above. Sequenced classes, however, show healthier enrollment in early classes but a drop-off in sequenced classes after the first in the series. It would be helpful to understand why this is happening but unfortunately, another area of concern is a lack of meaningful assessment data (see III. B.).

2. Average Class Size

	2016-2017		2017-2018		2018-2019		Three-Year	
	Sections	Average Size	Sections	Average Size	Sections	Average Size	Average Section Size	Trend
Commercial Music	**2**	**10.0**	**1**	**9.0**	**--**	**--**	**9.7**	**--**
MUSI-124	--	--	1	9.0	--	--	9.0	--
MUSI-147	1	9.0	--	--	--	--	9.0	--
MUSI-148	1	11.0	--	--	--	--	11.0	--
Instrumental Music	**17**	**11.6**	**15**	**14.4**	**11**	**14.2**	**13.2**	**10.6%**
MUSI-135	7	15.0	8	17.1	5	19.4	17.0	29.3%
MUSI-140	2	14.0	2	25.0	2	20.5	19.8	46.4%
MUSI-152	2	4.5	1	5.0	--	--	4.7	--
MUSI-176	2	4.0	2	4.0	2	2.0	3.3	-50.0%
MUSI-179	2	15.0	2	8.0	2	7.0	10.0	-53.3%
MUSI-181	2	8.5	--	--	--	--	8.5	--
Music	**26**	**19.1**	**23**	**17.6**	**19**	**16.8**	**17.9**	**4.6%**
MUSI-110	4	18.8	3	20.3	3	14.0	17.8	-25.5%
MUSI-112	5	32.0	5	26.0	4	26.8	28.4	-16.3%
MUSI-114	6	23.2	5	19.2	3	19.3	20.9	-16.8%
MUSI-116	2	13.0	2	11.0	2	12.0	12.0	-7.7%
MUSI-120A	2	11.5	1	7.0	1	11.0	10.3	-4.3%
MUSI-120B	1	7.0	1	9.0	1	9.0	8.3	28.6%
MUSI-120C	1	6.0	1	6.0	1	4.0	5.3	-33.3%
MUSI-120D	1	4.0	1	6.0	1	2.0	4.0	-50.0%
MUSI-121	2	18.0	2	24.0	2	23.5	21.8	30.6%
MUSI-122	1	15.0	1	12.0	1	16.0	14.3	6.7%
MUSI-221	1	5.0	1	7.0	--	--	6.0	--

Musical Theater	**6**	**10.3**	**3**	**7.0**	**--**	**--**	**9.2**	**--**
MUSI-164	2	6.0	--	--	--	--	6.0	--
MUSI-170	1	8.0	3	3.7	--	--	4.8	--
MUSI-173	3	4.0	--	--	--	--	4.0	--
Vocal Music	**16**	**10.6**	**12**	**8.9**	**10**	**7.6**	**9.3**	**6.7%**
MUSI-130	4	16.5	2	22.0	1	35.0	20.7	112%
MUSI-132	4	15.5	3	15.7	2	9.5	14.2	-38.7%
MUSI-160	3	14.3	1	9.0	2	9.5	11.8	-33.6%
MUSI-161	1	13.0	--	--	1	4.0	8.5	-69.2%
MUSI-166	--	--	1	4.0	--	--	4.0	--
MUSI-169	--	--	1	4.0	--	--	4.0	--
MUSI-230	3	3.0	3	5.3	2	2.5	3.8	-16.7%
MUSI-232	--	--	1	6.0	2	2.5	3.7	--
MUSI-260	1	1.0	--	--	--	--	1.0	--
Program Average*	67	13.8	54	13.9	40	13.8	13.8	7.3%
Institutional Average*	1,474	24.8	1,406	25.7	1,313	24.8	25.1	0.0%

Source: SQL Enrollment and Course Sections Files

Average Section Size across the three-year period for courses, and both within academic years and across the three-year period for the program and institutional levels is calculated as:

$$\frac{\text{Total \# Enrollments}}{\text{Total \# Sections}}.$$

It is not the average of the three annual averages.

Concurrent courses are reported as one observation:

- MUSI-121 and MUSI-221 are reported as MUSI-121.
- MUSI-122 and MUSI-222 are reported as MUSI-122.
- MUSI-130 and MUSI-133 are reported as MUSI-130.
- MUSI-132, MUSI-143. MUSI-223, MUSI-230. MUSI-232, MUSI-243 are reported as MUSI-132.

RPIE Analysis: Over the past three years, the Music Program has claimed an average of 13.8 students per section. The average class size in the program has been lower than the average class size of 25.1 students per section across the institution during this period. Average class size in the program remained stable between 2016-2017 and 2018-2019. Average class size at the institutional level remained stable over the same period.

Average class size in the following courses and area of study changed by more than 10% (±10%) between 2016-2017 and 2018-2019:

Courses and area of study with increases in average class size:

- *MUSI-130 (112%)*
- *MUSI-140 (46.4%)*
- *MUSI-121 (30.6%)*
- *MUSI-135 (29.3%)*
- *MUSI-120B (28.6%)*

- *Instrumental Music area of study (10.6%)*

Courses with decreases in average class size:

- *MUSI-161 (-69.2%)*
- *MUSI-179 (-53.3%)*
- *MUSI-120D (-50.0%)*
- *MUSI-176 (-50.0%)*
- *MUSI-132 (-38.7%)*
- *MUSI-160 (-33.6%)*
- *MUSI-120C (-33.3%)*
- *MUSI-110 (-25.5%)*
- *MUSI-114 (-16.8%)*
- *MUSI-230 (-16.7%)*
- *MUSI-112 (-16.3%)*

Program Reflection:

As stated above, enrollment numbers remain the highest area of concern. The average class sizes reflect this reality. The courses with the highest average enrollment are MUSI 112, (Survey and Appreciation of Music) and the entry-level music core courses in sequenced classes (Theory, Musicianship, Piano, Voice, Guitar). If one includes non-credit students, then ensemble enrollment is also high. Offerings have supported only one section per class "in the major" which is expected, normal, and appropriate for the discipline.

Music class offerings should be considered in three different "lanes;"

- Survey/History
  - (MUSI 112, 113 and 114 - Survey and Appreciation of Music, Music in American Culture (*pending articulation*), History of Jazz),
- Academic Music
  - (Music Theory Sequence, Musicianship Sequence, Music Technology classes), and
- Performance
  - (Applied Music, Voice/Piano/Guitar sequences, Ensembles, Musical Theater Performance)

The survey courses are also General Education (GE) courses. In these courses, the average class size can and should be quite high. Students usually take these music classes to satisfy the Napa Valley College General Education Area C: Humanities requirement. These courses become particularly popular when students are made aware that they cover popular music as well as classical music but tend to be avoided or taken grudgingly when they are perceived to only cover classical music. Even so, students in most institutions take Music Appreciation for the Area C requirement. These lecture-format GE courses lend themselves to higher enrollment. However, unlike the survey classes, courses in the major are much more individualized and should ideally have an average class size that is quite low. In fact, in one area of music, Applied Music, it is normal in every college level program in the country to have one-on-one class meetings. Skills-based

performance classes (i.e. all courses in the performance category except ensembles) should ideally have an average that is particularly low since students are working on individual technique.

Unfortunately, the two-year delay in hiring a full-time music instructor led no discipline expert in a leadership position for the last three years (including the current academic year) which has meant that decisions have not necessarily always reflected best practices for the discipline. For example, worries about enrollment led to the decision to offer sequenced Music Theory classes concurrently. Though Music Theory I and III being offered simultaneously was a solution to low enrollment, it caused other pedagogical problems. Because the subject matter in these two courses is so different, students received half the instructional time. This course, foundational to all music courses both here and at transfer institutions, regularly stymies students who enter the program with some performance skills but limited if any reading and musicianship skills. The declining enrollment averages for these classes after the first classes reflects this reduction in either student desire or ability to move forward in the sequence. Ideally, only the individualized group performance classes would be offered concurrently (such as the Piano/Voice/Guitar sequence).

3. Fill Rate and Productivity

Fill Rate*			
	Enrollments*	**Capacity**	**Fill Rate**
2016-2017	895	1,752	51.1%
2017-2018	720	1,411	51.0%
2018-2019	525	1,101	47.7%
Three-Year Program Total	2,140	4,264	50.2%
Institutional Level	94,614	117,777	80.3%
Productivity*			
	FTES	**FTEF**	**Productivity**
2016-2017	99.1	9.5	10.4
2017-2018	72.7	7.5	9.7
2018-2019	46.7	5.8	8.1
Three-Year Program Total	218.5	22.8	9.6
Source: SQL Enrollment and Course Sections Files			

RPIE Analysis: Fill rates within the Music Program tend to be lower than the fill rates at the institutional level. [Compare program-level rate of 50.2% to institution-level rate of 80.3% over the past three years.] Between 2016-2017 and 2017-2018, enrollment decreased and capacity decreased, resulting in a consistent fill rate. Between 2017-2018 and 2018-2019, enrollment and capacity decreased, resulting in a decrease in fill rate.

Productivity decreased from 10.4 to 8.1 over the three-year period. [Productivity has not been calculated at the institutional level.] The three-year program productivity of 9.6 is lower than the target level of 17.5, which reflects 1 FTEF (full-time equivalent faculty) accounting for 17.5 FTES (full-time equivalent students) across the academic year. (This target reflects 525 weekly student contact hours for one full-time student across the academic year.)

**Note: Fill rates and productivity reported in the table do not include 4 Music section offerings for summer terms over the past three years. As a result, the enrollment figures reported here might differ from those reported in Section I.A.1.*

Program Reflection:

As a program of study, music is distinctive. No other program requires quite the prescribed and sequenced course of study as music. Across the country and even the world, every college level music program requires a virtually identical lower level music core which includes four semesters of Music Theory, four semesters of Musicianship/Ear Training, four semesters of Applied Music, and four semesters of Ensemble. Many also require four semesters of Piano Class or their equivalent in placement testing/audition. In order for a music student to transfer as a third-year music student and be able to take upper level (3rd and 4th year) music courses, they must complete these sequenced courses. Additionally, since the courses are sequenced, in order for the students to be able to complete the program in a reasonable time, courses must continue be offered regardless of enrollment. Particularly in this time in which the department has been left without imperative resources for so long, administrative patience with enrollment numbers as growth occurs is absolutely essential. For example, Until Musicianship I first sees higher enrollment numbers, Musicianship II cannot be expected to have higher numbers.

Other unique elements of the music program include specificity of pedagogical training in different areas. While every accomplished musician has had training in every general area of music, sub-specialties are required for college level teaching. For example, a violinist could not and should not teach tuba. This truth expands to the include instrumental versus vocal teaching. However, it is also true for the Music Theory and Ear Training/Musicianship classes that every undergraduate level college musician must take. Ear Training/Musicianship focuses heavily on what music psychologist Edwin Gordon called "notational audiation," the process by which musicians can hear musical notation internally without sound being present. It is both a challenging course to take as an undergraduate and a challenging course to teach because students are not learning "what to know" or even "what to do" but rather "how to hear" – or, more accurately, "how to neurologically process sound."

Therefore, even though every program benefits from diverse areas of faculty specialization, music requires it, irrespective of the number of students enrolled in the program. This reality in no way takes away from the need for music at Napa Valley College to increase overall enrollment. However, it should be both considered and remembered as the department journeys toward healthier fill-rate and productivity.

4. Labor Market Demand

This section does not apply to the Music Program, as it is not within the Career Technical Education Division.

B. Momentum

1. Retention and Successful Course Completion Rates

	Retention Rates (Across Three Years)			Successful Course Completion Rates (Across Three Years)		
Level	**Rate**	**Course Rate vs. Program Rate**		**Rate**	**Course Rate vs. Program Rate**	
		Above	**Below**		**Above**	**Below**
Commercial Music	79.3%		***X***	69.0%		X
MUSI-124	44.4%		***X***	33.3%		***X***
MUSI-147	88.9%		X	77.8%	X	
MUSI-148	100%	X		90.9%	X	
Instrumental Music	89.1%		X	78.2%	X	
MUSI 135	87.2%		***X***	72.4%		X
MUSI 138	94.1%	X		80.4%	X	
MUSI 140	86.5%		X	74.2%		X
MUSI 142	90.0%	--	--	90.0%	X	
MUSI 152	92.9%	X		92.9%	X	
MUSI 176	95.0%	X		90.0%	X	
MUSI 179	91.7%	--	--	90.0%	***X***	
MUSI 181	82.4%		X	64.7%		X
MUSI 235	91.7%	--	--	83.3%	X	
MUSI 238	92.9%	X		92.9%	X	
MUSI-240	100%	X		100%	X	
MUSI-242	100%	X		100%	X	
Music	92.0%	X		71.5%		***X***
MUSI-110	87.6%		X	69.1%		***X***
MUSI-112	95.5%	***X***		78.6%	X	
MUSI-114	95.2%	***X***		61.8%		***X***
MUSI-116	90.3%	--	--	83.3%	X	
MUSI-120A	78.0%		***X***	51.2%		***X***
MUSI-120B	92.0%	X		68.0%		X
MUSI-120C	87.5%		X	68.8%		X
MUSI-120D	100%	X		75.0%	--	--
MUSI-121	85.7%		***X***	67.5%		***X***
MUSI-122	93.5%	X		87.1%	X	

MUSI-221	88.2%		X	88.2%	X	
MUSI-222	91.7%	--	--	91.7%	X	
Musical Theater	95.0%	X		93.0%	***X***	
MUSI-133	76.5%		***X***	76.5%	--	--
MUSI-143	100%	X		100%	***X***	
MUSI-164	100%	X		91.7%	X	
MUSI-170	100%	X		100%	***X***	
MUSI-173	100%	X		100%	***X***	
MUSI-223	91.7%	--	--	83.3%	X	
MUSI-243	100%	X		100%	X	
Vocal Music	87.9%		X	83.4%	***X***	
MUSI-130	83.6%		***X***	75.8%	--	--
MUSI-132	89.4%		X	89.4%	***X***	
MUSI-160	93.0%	X		87.3%	***X***	
MUSI-161	100%	X		100%	***X***	
MUSI-166	75.0%		X	75.0%	--	--
MUSI-169	100%	X		100%	X	
MUSI-230	86.7%		X	86.7%	X	
MUSI-232	81.8%		X	81.8%	X	
MUSI-260	100%	X		100%	X	
Program Level	90.7%			75.8%		
Institutional Level	89.8%			75.1%		

Source: SQL Enrollment Files
-- Indicates a value that is within 1% of the program level value.
Bold italics denote a statistically significant difference between the course-level rate and the program-level rate.
Bold denotes a statistically significant difference between the program-level rate and the institutional rate.

<u>RPIE Analysis:</u> Over the past three years, the retention rate for the Music Program mirrored the rate at the institutional level. (The difference was not statistically significant.) The retention rates for the Commercial Music area of study, MUSI-124, MUSI-135, MUSI-120A, MUSI-121, MUSI-133, and MUSI-130 were significantly lower than the program-level rate. The retention rates for MUSI-112 and MUSI-114 were significantly higher than the program-level rate. The retention rate for Music Program falls in the 40th percentile among program-level retention rates (across 59 instructional programs, over the past three years).

Over the past three years, the successful course completion rate for the Music Program mirrored the rate at the institutional level. (The difference was not statistically significant.) The successful course completion rates for the Music area of study, MUSI-124, MUSI-110, MUSI-114, MUSI-120A, and MUSI-121 were significantly lower than the program-level rate. The successful course completion rates for the Musical Theater area

of study, the Vocal Music area of study, MUSI-179, MUSI-143, MUSI-170, MUSI-173, MUSI-132, MUSI-160, and MUSI-161 were significantly higher than the program-level rate. The successful course completion rate for the Music Program falls in the 43rd percentile among program-level successful course completion rates (across 59 instructional programs, over the past three years).

Over the past three years, the difference between retention and successful course completion at the program level (14.9%) reflected the difference at the institutional level (14.7%). This figure represents the proportion of non-passing grades assigned to students (i.e., grades of D, F, I, NP).

The following Music Program courses and area of studies claimed differences (between retention and successful course completion) that exceeded 10%:

- *MUSI-114 (33.4%)*
- *MUSI-120A (26.8%)*
- *MUSI-120D (25.0%)*
- *MUSI-120B (24.0%)*
- *Music Area of Study (20.5%)*
- *MUSI-120C (18.7%)*
- *MUSI-110 (18.5%)*
- *MUSI-121 (18.2%)*
- *MUSI-181 (17.7%)*
- *MUSI-112 (16.9%)*
- *MUSI-135 (14.8%)*
- *MUSI-138 (13.7%)*
- *MUSI-140 (12.3%)*
- *MUSI-124 (11.1%)*
- *MUSI-147 (11.1%)*
- *Instrumental Music Area of Study (10.9%)*
- *Commercial Music Area of Study (10.3%)*

Program Reflection:

The overall program retention rate is quite healthy and, at 90.7%, is higher than the institutional rate of retention. Similarly, the overall success rate for the program, at 75.8%, is higher than the institutional success rate. Since so many music skills-based performance classes meet concurrently but with low enrollment in individual sections, some percentages both high and low can mislead so a look at program wide numbers is an appropriate indicator. However, some percentages indicate other trends.

Survey and Appreciation of Music (MUSI 112) and Jazz History (MUSIC 114) show high retention rates (95.5% and 95.2% respectively) but course success rates are significantly lower than other program offerings. These numbers together may indicate that though they are remaining in the course, students do not demonstrate sufficient understanding of the material. Unfortunately, adequately robust music assessment data (see section III.A.) to make a determination has not been gathered.

Sequenced music courses show healthy enrollment in the first class of the sequence and those who pass into the upper levels of the courses are more successful overall. However, early classes in the sequences show significant drop-off. Some of the low levels of retention can best be understood through the lens of the two-year lag in hiring a full-time instructor, but most reflect the trend of students beginning and not continuing music sequences.

The most recent music "PEP" evaluation for music concluded that there was "insufficient full-time faculty, especially in strategic core curriculum." (Music Theory, Piano Class, and Ear Training/Musicianship) Immediately after this assessment, one full-time music faculty member retired and was not replaced for two years and the other full-time music faculty member began teaching courses outside of the music curriculum. Thus, the music department, already working at a deficit of full-time instructors, was reduced by more than 50%. As the previous PEP assessment also states, the program

> "is heavily weighed on the basic skills for all musicians (specifically music theory and musicianship) along with a development of piano skills for piano proficiency exams. All musicians (vocal and instrumental) are required to take these courses. The state required curriculum is very fast paced and requires individual guidance and mentorship in these skills."

The data in the current program review support the reality to which the previous PEP assessment pointed. After two years with even less adequate instructional capability, even fewer students are successfully completing courses and therefore sequences. The data show that these enrollment reductions are seen primarily in advanced courses within a sequence. This trend further supports the assertion that investment in faculty (or lack thereof) had an effect on student outcomes. For example, even in the year with the most robust enrollment of this period (2016-17), enrollment dropped precipitously in the Musicianship sequence. Musicianship I, offered in the Fall, shows 23 enrolled and Musicianship II, the next course in the sequence and offered in the Spring (MUSI 120A and B), shows an enrollment of 7. Course completion and success rates further support this explanation. Over the course of the three years, retention for Musicianship I averaged 78% and successful course completion averaged 51.2%; each well below both the Program and Institutional level.

In order to enable student success and move beyond the current situation it is imperative to pay attention to these sequenced core music classes. Not just because they make up the lion's share of the course offerings and because they are the foundational core upon which all other music study rests, but also because they will help students to succeed in other music classes as well as in their longer-term musical goals. Overall class averages will not increase unless students can succeed in these classes. Nevertheless, there is justification for optimism. Even if the discussion ignores non-credit music students there is enormous potential for growth. Well over 100 students enrolled at Napa Valley College in Spring of 2020 self-identify as seeking one of the music degrees. If music at Napa Valley College can both connect with those students and help them successfully navigate the sequenced courses, the data will show positive movement.

2. Student Equity

	Retention Rates (Across Three Years)		Successful Course Completion Rates (Across Three Years)	
	Program Level	**Institution Level**	**Program Level**	**Institution Level**
Black/African American	88%	85.8%	***55.6%***	64.2%
Hispanic			70.6%	72.9%
First Generation			73.1%	73.9%

Source: SQL Enrollment Files
Bold italics denote a statistically significant difference between rates at the program and institutional levels, with the lower of the two rates in ***bold italics***.
Shaded cells pertaining to retention rates indicate that statistically significant differences for those groups were not found at the institutional level.

RPIE Analysis: This analysis of student equity focuses on the three demographic groups with significantly lower retention and/or successful course completion rates found at the institutional level (vs. the corresponding rates among all students) over the past three years. Tests of statistical significance were conducted to compare program-level and institution-level rates among the three groups listed above.

Within the Music Program, the retention rate among Black/African American students was higher than the retention rate at the institutional level. The difference was not statistically different.

Within the Music Program, the successful course completion rates at the program level were lower than the rates at the institutional level among all three groups. The difference for Black/African American students was statistically significant.

This pattern deviates from the findings from the comparison of retention and successful course completion at the program vs. institutional level (with the program-level rate reflecting the institution-level rate for retention and successful course completion). (See Section I.B.1 above).

Lane-Level Successful Course Completion Rates, By Equity Group

	Black/African-American	Hispanic	First-Generation
Lane One: Survey Classes	51.8%	70.2%	70.5%
Lane Two: Performance Classes	63.4%	75.7%	78.1%
Lane Three: Technology	14.3%	50%	72.7%
Lane Four: Academic	44.4%	51.3%	64.5%

Course-Level Successful Course Completion Rates, By Equity Group

	Black/African-American	Hispanic	First-Generation
Lane One: Survey Classes	**51.8%**	**70.2%**	**70.5%**
MUSI-110*	36.4%	64.2%	59.2%
MUSI-112	70.8%	79.1%	78.5%
MUSI-114	38.1%	60.3%	63.6%
Lane Two: Performance Classes	**63.4%**	**75.7%**	**78.1%**
MUSI-116	66.7%	64.7%	78.8%
MUSI-130	83.3%	68.0%	69.6%
MUSI-132	50.0%	75.0%	86.7%
MUSI-133	100.0%	33.3%	60.0%
MUSI-135	55.6%	73.2%	73.8%
MUSI-138	100.0%	69.2%	81.0%
MUSI-140	0.0%	78.9%	76.3%
MUSI-142	--	91.7%	88.9%
MUSI-143	100.0%	100.0%	100.0%
MUSI-152	--	100.0%	100.0%
MUSI-160	50.0%	73.7%	76.2%
MUSI-166	100.0%	--	100.0%
MUSI-169	--	100.0%	100.0%
MUSI-170	--	100.0%	100.0%
MUSI-173	100.0%	100.0%	100.0%
MUSI-176	--	83.3%	80.0%
MUSI-179	--	83.3%	90.9%
MUSI-181	--	100.0%	57.1%
MUSI-223	--	100.0%	80.0%
MUSI-230	100.0%	66.7%	91.7%
MUSI-232	--	66.7%	71.4%
MUSI-235	0.0%	50.0%	69.2%
MUSI-238	--	100.0%	85.7%
MUSI-240	--	100.0%	100.0%
MUSI-242	--	100.0%	100.0%
MUSI-243	--	100.0%	100.0%
MUSI-260	--	--	--
Lane Three: Technology	**14.3%**	**50%**	**72.7%**
MUSI-124	--	33.3%	33.3%
MUSI-147	--	66.7%	75.0%
MUSI-148	0.0%	--	100.0%
Lane Four: Academic	**44.4%**	**51.3%**	**64.5%**
*MUSI-110**	*36.4%*	*64.2%*	*59.2%*

MUSI-120A	--	50.0%	54.5%
MUSI-120B	0.0%	57.1%	57.1%
MUSI-120C	--	20.0%	50.0%
MUSI-120D	--	0.0%	50.0%
MUSI-121	60.0%	50.0%	66.0%
MUSI-122	100.0%	100.0%	84.6%
MUSI-221	0.0%	50.0%	71.4%
MUSI-222	--	--	100.0%
Note: (--) indicates no enrollment by the group for the particular course.			

*Note that MUSI-110 (Music Fundamentals) should actually be included in Lane Four: Academic. It has been copied to this section for reference purposes and italicized.

Program Reflection:

Ensuring student equity should be a concern of any program. Because music has distinct areas of instruction, in order to understand where the program is successful or challenged, considering the data in the context of the following four lanes is helpful:

- Survey Classes
- Performance Classes
- Technology Classes
- Academic Music Classes

Each of these areas employs a different pedagogical approach, has unique needs, and serves a different population within the school. Therefore, a further segmentation of data was requested to help understand some of the equity data. (see above)

Overall, successful Course Completion rates for two of the three equity groups in the program track similarly to numbers at the institutional level. Retention rates of Black/African American students are slightly higher. However, the Successful Course Completion rates for Black/African American students is significantly lower than the institutional rate. (55.6%) When one looks at the data on a more granular level, several things become clear. First, Black/African American students make up 5% of the total enrollment in music. This equates to an average of 26 students in this category enrolled over the last three years. Next, it is clear from some of the even percentages that very few students in each class are contributing to this data. For example, an exact 50% number implies that there may have been only 2 students in this category, and one did not reach the threshold for "successful course completion." When considering the overall low numbers enrolled in each music class, this scenario seems highly probable. Similarly, the 100% rate may imply that very few students are contributing to these impressive numbers.

Nevertheless, the data should encourage reflection on best practices to help students in these equity groups succeed. Music majors at four-year institutions are required to take "lower level core" classes within the major. (Theory, Musicianship, Applied, Ensemble) In order for a student to arrive at the

four-year institution ready for their third year in a music major, these sequenced classes must be taken and mastered, therefore, our classes within the music major follow this model.

Furthermore, students within equity groups may be less likely to have enjoyed the benefits of early academic music study. Or, if they were able to participate in K-12 ensembles, they may have experienced ensembles that focus solely on performance at the expense of music literacy. Every student in every college level music program faces the same implicit pre-requisites. Thus, efforts to help all students reach the implied starting line will help students who come into the program without this early academic music experience. (please see discussion in C. 1. Below)

In order to best approach this intervention, noting the "lane" within which equity groups are not as likely to succeed is instructive. The ""academic music lane" has the least successful course completion rates by far. This tracks with the concern about students beginning the music program and falling off as the sequence progresses as mentioned above (I. B. 3.). In fact, the successful course completion rate for all students is very close to that of the equity groups. (MUSI 120A showing 50% for Hispanic, 54.5% for First Generation and 51.2% overall) Strengthening instruction in these early sequenced classes is essential not only for the equity groups but for all music students.

3. **Retention and Successful Course Completion Rates by Delivery Mode (of Courses Taught through Multiple Delivery Modes, i.e., In-Person, Hybrid, and Online)**

This section does not apply to the Music Program, as courses associated with the program were not offered through multiple delivery modes within the same academic year between 2016-2017 and 2018-2019.

Program Reflection:

C. Student Achievement

1. Program Completion

	2016-2017	2017-2018	2018-2019
Degrees			
Music: AA-T	1	3	2
Music-Instrumental: AA	1	3	2
Musical Theater: AA	1	1	--
Music-Vocal: AA	1	1	1
Music Total	**4**	**8**	**5**
Institution: AA Degrees	**88**	**51**	**58**
Institutional: AA-T Degrees	**118**	**144**	**144**
Average Time to Degree (in Years)+	*	*	*
Music: AA-T	*	*	*
Music-Instrumental: AA	*	*	*
Musical Theater: AA	*	*	--
Music-Vocal: AA	*	*	*
Institutional: AA	**4**	**5**	**4**
Institutional: AA-T	**4**	**3**	**4**

Source: SQL Award Files

*Time to degree/certificate within the program reported among cohorts with at least 10 graduates within the academic year. Asterisk indicates that data have been suppressed.

+Average time to degree/certificate was calculated among students who completed a degree/certificate within 10 years (between first year of enrollment at NVC and award conferral year). Among 2018-2019 completers, the average time to degree/certificate was calculated among students who enrolled at NVC for the first time in 2009-2010 or later. Among 2018-2019 completers, the average time to degree was calculated among students who enrolled at NVC for the first time in 2009-2010 or later.

RPIE Analysis: The number of AA and AA-T degrees conferred by the Music Program increased by 25% between 2016-2017 and 2018-2019. Over the same period, the number of AA and AA-T degrees conferred by the institution remained relatively stable (with a decrease of 1.9%).

The Music Program accounted for 1.9% of the AA and AA-T degrees conferred in 2016-2017, 4.1% in 2017-2018, and 2.5% of those conferred in 2018-2019.

For all three academic years, the average time to degree is not reported due to small cohort size.

Program Reflection:

Music students all over the country may arrive at institutions of higher education with some experience but without significant training in the academic elements of music. (Theory, Musicianship, Applied Technique) Even Harvard has recognized this reality.

"In the past, we have essentially relied on an enormous amount – up to 10 years worth – of pre-education before they came to Harvard. We relied on students showing up on our doorstep having had piano lessons since the age of six, perhaps visiting one of the excellent precollege divisions in big cities around the country, and perhaps having theory courses there in addition to their instrumental training, orchestra training, chamber music training. And, in fact, we got such students. And we still have such students: Harvard has many such students. And they are welcome in our department, and they come and take our courses, and they can play in our orchestras, etc.

But there are many other students who did not have that kind of childhood. And our old curriculum was saying to those students, "You cannot major in music because your parents did not give you 12 years of this kind of education that we implicitly require." Although it says nowhere on our website that that is required, that's essentially what we're requiring."
https://nationalsawdust.org/thelog/2017/04/25/what-controversial-changes-at-harvard-means-for-music-in-the-university/

Students who choose to attend Napa Valley College rather than starting at a four-year institution are even less likely to have had the implicit pre-college requirement described above. "Meeting students where they are and taking them where they need to be" demands that we prepare these music students adequately. We cannot treat them as if they have all met the implicit requirements stated above. We must help them to achieve a level of music literacy expected for study in an undergraduate program. By denying this implicit pre-requisite, we not only deprive many music students of the opportunity to thrive in their preferred field of study, we deprive ourselves of the opportunity to have them as students since they quickly realize that our program will not help them begin to achieve their goals. The college has the unique opportunity to fulfill our mission via the music field. In order to do this, we must address the deficits in our students' preparation. Even so, the eagerness with which some of our students approach this field suggests that it we help them develop the skills, they will be able to apply that enthusiasm. They want to succeed; they just don't know how and we can help them. In order to successfully address the program completion, these deficits must be addressed.

2. Program-Set Standards: Job Placement and Licensure Exam Pass Rates

This section does not apply to the Music Program, as the discipline is not included in the Perkins IV/Career Technical Education data provided by the California Community Colleges Chancellor's Office, and licensure exams are not required for jobs associated with the discipline.

II. CURRICULUM

A. Courses

*As of fall 2018, prerequisites need to be validated (in subsequent process) through Curriculum Committee.

Course Number	**Date of Last Review**	**Has Prerequisite*** Yes/No	**In Need of Revision** *Indicate Non-Substantive (NS) or Substantive (S)*		**To Be Archived** *(as Obsolete, Outdated, or Irrelevant)*	**No Change**
MUSI 110	2013	No	Yes	NS		
MUSI 112	2020	No	No			X
MUSI 113	2020	No	Pending			
MUSI 114	2020	No	No			
MUSI 116	2013	No	No			X
MUSI 120A	2020	No	Yes	S		
MUSI 120B	2020	No	Yes	S		
MUSI 120C	2020	No	Yes	S		
MUSI 120D	2020	No	Yes	S		
MUSI 121	2020	No	Yes	S		
MUSI 122	2020	Yes	Yes	S		
MUSI 123	2020	No	Yes	S		
MUSI 124	2017	No	Yes	S		
MUSI 126	2017	No	No			
MUSI 128	2016	No	Yes	S		
MUSI 130	2014	No	Yes	S		
MUSI 132	2014	No	Yes	S		
MUSI 133	2014	No	Yes	S		
MUSI 135	2013	No	Yes	S		
MUSI 138	2013	No	Yes	S		
MUSI 140	2014	No	Yes	NS		
MUSI 142	2014	No	Yes	NS		
MUSI 143	2014	No	Yes	S		
MUSI 147	2017	No	Yes	S		
MUSI 148	2019	No	No			X

MUSI 152	2014		No			
MUSI 160	2013	No	Yes	NS		
MUSI 161	2014				Yes	
MUSI 164	2013				Yes	
MUSI 166	2014				Yes	
MUSI 169	2014				Yes	
MUSI 170	2013	No	No			X
MUSI 172	2013				Yes	
MUSI 173	2014				Yes	
MUSI 176	2013	No	Yes	NS		
MUSI 179	2013	No	Yes	NS		
MUSI 181	2013	No	Yes	S		
MUSI 183	2014	No	No		Yes	
MUSI 185	2014				Yes	
MUSI 196	2017		CFS196 Cross reference			X
MUSI 221	2020	Yes				
MUSI 222	2020	Yes	Yes	S		
MUSI 223	2014	No	Yes	S		
MUSI 230	2014	No	Yes	S		
MUSI 232	2014	No	Yes	S		
MUSI 235	2010	No	Yes	S		
MUSI 238	2013	No	Yes	S		
MUSI 240	2014	No	Yes	NS		
MUSI 242	2014	No	Yes	NS		
MUSI 243	2014	No	Yes	S		
MUSI 260	2017	No	Yes	S		
MUSI 266	2017	No			Yes	
MUSI 280	2017	No			Yes	

Program Reflection:

Music as a program of study requires many more classes than one might see in another two-year program. The absence of one permanent full-time faculty member and lack of discipline-specific coordinator has led to a lapse in course revision. Curriculum revision will be part of the Program Plan over the next three years.

B. Degrees and Certificates[+]

Degree or Certificate & Title	**Implementation Date**	**Has Documentation** Yes/No	**In Need of Revision+** *and/or Missing Documentation* **& Academic Year**	**To Be Archived*** *(as Obsolete, Outdated, or Irrelevant)* **& Academic Year**	**No Change**
Music: AA-T Degree	N/A	Yes			X
Music-Instrumental: AA Degree	N/A	Yes			X
Music-Vocal: AA Degree	N/A	Yes			X
Music Theater: AA Degree	N/A	Yes			X

*As of fall 2018, discontinuance or archival of degrees or certificates must go through the Program Discontinuance or Archival Task Force.

[+]Degrees and Certificates cannot be implemented until the required courses in them are approved and active.

Program Reflection:

A degree in Music Technology was presented but ultimately did not receive approval. Music as a whole should be pivoting toward inclusion of more commercial music elements. Once the general curriculum makes this pivot, there will be a desire for a degree path in this area. Music should make plans for this degree to ultimately be proposed again.

A proposed certificate program in Entertainment Technology will utilize some of the Music Technology classes.

The Musical Theater degree was approved just as the most recent full-time music instructor was retiring. This degree program is in need of attention but other general music elements should take priority as we improve the curriculum.

III. LEARNING OUTCOMES ASSESSMENT

A. Status of Learning Outcomes Assessment

Learning Outcomes Assessment at the Course Level

	Number of Courses with Outcomes Assessed		Proportion of Courses with Outcomes Assessed	
Number of Courses	Over Last 4 Years	Over Last 6 Years	Over Last 4 Years	Over Last 6 Years
52	33	48	63%	92%

Learning Outcomes Assessment at the Program/Degree/Certificate Level

Degree/Certificate	Number of Outcomes*	Number of Outcomes Assessed		Proportion of Outcomes Assessed	
		Over Last 4 Years	Over Last 6 Years	Over Last 4 Years	Over Last 6 Years
AA-T: Music	3	1	1	33%	33%
AA: Music-Instrumental	3	1	1	33%	33%
AA: Music-Vocal	3	1	1	33%	33%
AA: Music Theater	3	1	1	33%	33%

Program Reflection:

The absence of one of only two permanent full-time faculty members and the lack of a discipline specific coordinator led to a lapse in assessment. Collected assessment materials focus on quantitative data largely supplied with little or no context and very little if any qualitative narrative. Moving forward, courses will be assessed as they are offered including more robust quantitative and qualitative data. One Program Learning Outcome, recently streamlined from 15 outcomes to three, will be assessed each year.

B. Summary of Learning Outcomes Assessment Findings and Actions

Due to the lapse in assessment as described above, adequately robust data on which to base any conclusions is not available.

Program Reflection:

Part of the program plan will be to prioritize and enhance assessment at every level.

IV. PROGRAM PLAN

Based on the information included in this document, the program is described as being in a state of:

- ⊗ Viability
- O Stability
- O Growth

*Please select ONE of the above.

This evaluation of the state of the program is supported by the following parts of this report:

I.	A. (including added data regarding non-credit enrollment)
II.	B. 1.
III.	A.

Complete the table below to outline a three-year plan for the program, within the context of the current state of the program.

Program: Music
Plan Years: 2020 – 2023

Strategic Initiatives Emerging from Program Review	Relevant Section(s) of Report	Implementation Timeline: Activity/Activities & Date(s)	Measure(s) of Progress or Effectiveness
1. UPDATE CURRICULUM			
Outcomes assessment	III. A	Year 1 – Develop plan for Improvement of Outcomes Assessments (focus on Core Academic Music Curriculum)	Assessments occur regularly according to schedule/plan
		Year 2 – Implement plan for Improvement of Outcomes Assessments	Assessments include meaningful data (with context)
		Year 3 – Assess plan for Improvement of Outcomes Assessment	All assessments include narrative information
Update courses	II. A	Year 1 – Update Core Academic Music Curriculum (Theory/Musicianship/Piano Class)	Report in Curricunet (or equivalent program) shows all regularly offered Core Academic and Performance

			courses show current textbooks
		Year 2 – Update Music Performance Curriculum (Guitar, Voice Sequence, Ensembles, Applied Music)	
		Year 3 – Update Remaining Music Curriculum	
Program Mapping	II. A	Year 1 – Align the Core Academic Music and Music Performance Curriculum	Increased Successful Course Completion
		Year 2 – Begin to Assess Changes in Curriculum	Second level sequenced classes show increase in enrollment
		Year 3 – Use Improved Music Assessment tools (above) to assess changes in Academic Music and Performance Curriculum	
2. INCREASE AWARENESS			
Mission, Vision, Values, Brand	I. A. 1	Year 1 – Clarify Mission, Vision, and Values of Music area in coordination with other Performance areas	Music has specific social media presence with recognizable branding materials
		Year 2 – In coordination with Performance Area and College, use Mission, Vision, and Values to create NVC Music brand	
		Year 3 – Implement branding on all materials	
Guided Pathways	II. A	Year 1 – Develop Guided Pathways Map for Music study	Documents explaining Music Pathways easily available to counselors and students in counseling and regularly given to students who self-identify as music
		Year 2 – Implement Guided Pathways Map	
		Year 3 – Assess Guided Pathways Map(s)	

Closer connection to counseling	II. A	Year 1 – Develop plan to work more closely with Counseling	Regular communication with Counseling
		Year 2 – Implement plan for working more closely with Counseling	
		Year 3 - Assess Plan working more closely with Counseling	
Marketing plan	I. A	Year 1 – Develop Marketing plan specific to music needs	Music area able to measure community engagement with music offerings (measurement exists)
		Year 2 – Implement Marketing plan specific to music needs	
		Year 3 - Assess Marketing plan specific to music needs	
Collaboration	I. A	Year 1 - Investigate opportunities for collaboration in music area	Student engagement in performance opportunities increased
		Year 2 - Develop Plan for increased collaboration in music area	
		Year 3 - Implement plan for increased collaboration in music area	
3. IMPROVE INSTRUCTION			
Ear training/ musicianship instructor	I. A - B	Year 1 – Hire Musicianship/Ear Training Instructor	Musicianship/Ear Training Courses retain sub-discipline specific instructor for 4 consecutive semesters
		Year 2 – Assess Musicianship/Ear Training Class Implementation with new Instructor	
Increased Adjunct Pool	I. A-B	Year 1 – Recruit Candidates for increase of Music Adjunct Pool	5 adjuncts readily available to teach music courses as needed

		Year 2 – Continue to Implement Adjunct Pool Hiring	
		Year 3 – Assess increase of Adjunct Pool	
Music instructors involved in musical theater	I. A.	Year 1 – Develop a plan for including Music instructors in Musical productions in coordination with Theater Department	Enrollment in Musical Theater Courses increases
		Year 2 – Implement plan for including Music instructors in Musical productions	
		Year 3 - Asses plan for including Music instructors in Musical productions	

Describe the current state of program resources relative to the plan outlined above. (Resources include: personnel, technology, equipment, facilities, operating budget, training, and library/learning materials.) Identify any anticipated resource needs (beyond the current levels) necessary to implement the plan outlined above.
Note: Resources to support program plans are allocated through the annual planning and budget process (not the program review process). The information included in this report will be used as a starting point, to inform the development of plans and resource requests submitted by the program over the next three years.

Description of Current Program Resources Relative to Plan:

Current Resources:

- Excellent performing arts specific facility
- Quality pianos
- Adequate digital technology*
- Newly hired permanent full-time Faculty member in music
- College commitment to the newly approved Music Coordinator position
- College commitment to full-time staff accompanist
- DAS and Foundation monies specific to music (instrumental and vocal)
- Enthusiasm in community members enrolled in NVC Chorale.

Anticipated Needs:

- Music-specific/dedicated counselor for music needs
- Music specific training and access to music curriculum information for all academic counselors
- Full-Time staff member devoted to marketing. The current half-time position cannot adequately meet the needs of all performing arts.

- Allowance for performing arts/music specific recruiting, either through faculty release time or an active position.
- *Though digital technology is adequate for now, in order to grow, the program will need updated software and hardware.
- *Though digital technology is adequate for now, students do not have adequate access to it. A means of access in order to facilitate project-based learning must be implemented.
- Though the performance and rehearsal facilities are excellent, teaching studios were not included in the design for the building. A teaching studio for applied voice is essential for continued success in the vocal area but does not exist. A plan is in place to convert an Ensemble room into a teaching studio but cannot be fully implemented until the student electronic access is changed to disallow student access to these rooms.
- As growth happens in vocal area, attention should be paid to ensure that similar growth occurs in instrumental area.

V. PROGRAM HIGHLIGHTS

A. Recent Improvements

- The recent hiring of a permanent full-time music instructor signals positive developments in the vocal area. Positive growth has already been seen in the vocal area and as the vocal area grows, attention should be paid to ensure that similar growth occurs in the instrumental area.

- The Music department proposed in the Fall of 2019 and ultimately succeeded in streamlining Program Learning Outcomes from 15 to three outcomes.

- The Music department has recently hired a new adjunct faculty with years of experience teaching Music Appreciation. This adjunct will also be taking over the Guitar Class sequence.

- The NVC Chorale enjoyed a rousing success with the concert performance of *H. M. S. Pinafore* in Fall of 2019. This success has already led to collaboration plans with both area arts organizations and other arts departments at the college.

- Musical theater performances have been extraordinarily well-received by the community. The collaboration with Cafeteria Kids has provided excellent visibility to Performing Arts at Napa Valley College and will be an excellent ally as the college strengthens the offerings in Musical Theater.

B. Effective Practices

- Music faculty actively engage students and maintain an extremely high level of instructor-student interaction in ensembles, applied lessons, and other interactions.
- The music department maintains high performance standards and strives for high quality in every performance.
- Full-time faculty, adjunct faculty, and support staff work cooperatively to maintain continuity and in the program.

Feedback and Follow-up Form

Completed by Supervising Administrator:

Robert J. Van Der Velde, Senior Dean, Arts & Sciences

Date:

5/4/2020

Strengths and successes of the program, as evidenced by analysis of data, outcomes assessment, and curriculum:

The Music program enjoys excellent facilities in the Performing Arts Center, and has strong new leadership with a thoughtful and detailed three-year plan. Music has good support in the local community, and existing partnerships can be leveraged to promote expansion. Inclusion of non-credit enrollments as well as considering the program to have various "lanes" (survey, academic music, performance) provides a deeper understanding of the various components of Music education at NVC.

Areas of concern, if any:

Low enrollments and a lack of attention assessment during a transition in faculty are of significant concern. A lack of part-time faculty also hampers the program.

Recommendations for improvement:

The detailed Program Plan (Section IV above) is a valuable blueprint for program improvement, and progress should be reviewed annually. Key areas include ensuring assessment of all courses, updating and aligning curriculum, program mapping, and connections to Guided Pathways. Closer connections to Counseling are needed, as well as institutional support for marketing. The plan to expand participation in Musical Theater offerings leveraging strong collaborations already in place provides a good base for growth.

Anticipated Resource Needs:

Resource Type	**Description of Need (Initial, Including Justification and Direct Linkage to State of the Program)**
Personnel: Faculty	Expanded adjunct pool, especially to address needs in Applied Music and ear training.
Personnel: Classified	
Personnel: Admin/Confidential	The audience development position working with the Performing Arts Center should become full-time and include Music in addition to Theater programming.
Instructional Equipment	Musical instruments continue to need updating and replacing. Some outside funding has helped address this, but institutional support is also necessary.
Instructional Technology	Computers are out of date and need refreshing; entertainment technology offerings will also require specialized technology if this aspect of the program is to thrive.
Facilities	
Operating Budget	

Professional Development/ Training	
Library & Learning Materials	