

**PROGRAM PLANNING REPORT  
SAN JOSÉ STATE UNIVERSITY**

**SCHOOL OF MUSIC AND DANCE  
BACHELOR OF ARTS IN MUSIC  
BACHELOR OF MUSIC—CONCENTRATION IN PERFORMANCE  
BACHELOR OF MUSIC—CONCENTRATION IN COMPOSITION  
BACHELOR OF MUSIC—CONCENTRATION IN MUSIC EDUCATION  
BACHELOR OF MUSIC—CONCENTRATION IN JAZZ STUDIES  
MASTER OF ARTS IN MUSIC  
MINOR IN MUSIC  
BACHELOR OF ARTS IN DANCE  
BACHELOR OF FINE ARTS IN DANCE  
MINOR IN DANCE**

**HUMANITIES AND ARTS**  
[HTTP://WWW.SJSU.EDU/MUSIC/](http://www.sjsu.edu/music/)  
<http://www.sjsu.edu/dance/>

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**Date Due to PPC:** Spring 2015

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**Submissions:** Reports are to be submitted electronically via email. Please email the program plan, request for external reviewer (if applicable), and external reviewer's report to [programplanning@sjsu.edu](mailto:programplanning@sjsu.edu). In addition, please cc the above email on all communications with the dean, external reviewer, Program Planning Committee, and UGS on matters pertaining to your program plan.

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## 1. PROGRAM DESCRIPTION

The department websites for music and dance, are, respectively:

[HTTP://WWW.SJSU.EDU/MUSIC/](http://www.sjsu.edu/music/)  
<http://www.sjsu.edu/dance/>

Program descriptions and course content are contained at the SJSU degree websites:

<http://info.sjsu.edu/web-dbgen/catalog/departments/MUDA.html>

**Bachelor of Arts in Music: First year offered: 1950**

**Bachelor of Music—Concentration in Performance: First year offered 2000**

**Bachelor of Music—Concentration in Music Education: First year offered 2005**

**Bachelor of Music—Concentration in Jazz Studies: First year offered 2006**

**Bachelor of Music—Concentration in Composition: First year offered 1984**

**Master of Arts in Music: First year offered 1950**

**Minor in Music**

Music also offers subject matter preparation in Music for the California Teaching Credential. All music degree programs are accredited by the National Association of Schools of Music

**Bachelor of Arts in Dance: First year offered 1984**

**Bachelor of Fine Arts in Dance: First year offered 2010**

**Minor in Dance**

All dance programs are accredited by the National Association of Schools of Dance.

### 1a. Program mission and goals

Music and dance are essential expressions of human experience combining aesthetic sensibility with collaborative activities common to all cultures. The School of Music and Dance exists to:

- Prepare, inspire, motivate students for excellence in Professional careers in teaching, performance, choreography, composition, research, and related fields;
- To engage a diverse university population in experiences that foster a great understanding of music and dance;
- Provide and sustain a unique performing arts culture for the university, Silicon Valley, and the greater Bay Area;
- Generate creative activities and scholarship in music and dance that have local, national, and international significance;
- Enhance life-long learning.

*(approved by unanimous faculty vote, January 21, 2015)*

### 1b. Curricular Content of Degrees, Minors, Certificates, and Credentials

Both music and dance fashion their curricula according to best practices, following the standards (e.g. competencies and outcomes) as set forth by their respective field's external accrediting agencies, the National Association of Schools of Music (NASM) and the National Association of Schools of Dance (NASD). The music program has just completed a *Self Study* for NASM and will refer extensively to content in the *Self Study* in Appendices. Information for dance programs is included below.

### Music Major Programs

For a complete discussion of each music major degree program, please see the 2015 NASM *Self-Study* Section I, Appendix B, pp. 57-141. The first section, pp. 57-73, details required competencies and outcomes common to all professional BM degree programs in music, along with items that are specific to Teacher Preparation programs (the BM in Music Education and the Credential program) as well as the M.A. program. The second section, pp. 75-141, provides an in-depth description and analysis of each program, including: its statement of purpose, a curricular table, a general curricular discussion including societal need, employment opportunities, results, areas for improvement, and plan for addressing weaknesses.

### Dance Major Programs

**Bachelor of Fine Arts in Dance:** The BFA in Dance is the professional degree and includes rigorous study in technique, comprehensive study in composition, experience in performance and a broad education in dance theory. The degree requires a total of 53 units of technique, performance and choreography, including 24 units in technique (ballet, modern and jazz), 13 units in performance, and 9 units in choreography. Additional requirements are 6 units in “support of the major”, 3 units of dance electives and 9 units of dance theory. Dance theory courses include Dance Kinesiology, Dance History, Dance Production, Rhythm and Dynamics in Dance, Dance Seminar. BFA candidates are required to complete at least one year with the advanced performing ensemble, University Dance Theater (UDT). This performing course provides BFA students with a pre-professional performing experience. In creating this program within the limit of 120 units mandated by the University, the Dance Program was obligated to examine and minimize program curricular choices, then to determine the most effective curriculum framework with crucial technique, choreography, performance and theory courses and requirements to prepare 21<sup>st</sup> century dance artists and educators.

**Bachelor of Arts in Dance:** The BA in dance is a liberal arts degree and includes study in technique, choreography and performance, supported by dance theory. Requirements in dance technique, theory and performance total 36 units. 17 units in dance theory, 6 units in “support for the major” and 16 units in electives complete the BA in dance degree. The BA degree allows students to pursue their dance studies in a broad context. With a solid foundation in technique, choreography, performance and theory, BA candidates are prepared for a variety of dance careers, including performance and teaching.

BFA and BA students study dance technique and theory with all full-time dance faculty and are given opportunities to work with guest faculty who are established dance artists currently working in the field. This work provides students with strong dance training and education, and offers them direct connections to dance careers.

### Music and Dance Minors

The Minors in Music and Dance serve the campus for students in other majors who wish to further their interests in music or dance, and/or who are required to have a minor. The music curriculum consists of 18 units and is broad-based and modeled on BA competencies, allowing students to concurrently develop competencies in music performance and electives and in supportive courses such as music literature/history and music theory. Music minors have traditionally performed in music ensembles, often at a very high level.

The dance minor offers students a basic education in dance technique and performance, with a supportive course in either music appreciation or dance appreciation. Dance minors can pursue a path towards studying ballet, modern and jazz techniques. Students may also elect performance courses. A total of 20 units are required, including one core (supportive) course, 8 electives, and 9 units of technique.

### **1c. Service Courses**

The SMD offers an average 16-18 sections each semester of up to seven different lower and upper division General Education courses that satisfy requirements in three different GE Areas: C1., S., and V. The school serves an average of 1150 students each semester in GE courses. MUSC 10A, 19, and 120 have online sections that serve up to 300 students alone, depending on enrollment caps in any given semester. Three Dance courses, serving up to 335 students, provide PE credit. These courses are:

- MUSC 10A: Music Appreciation (Area C1.)
- MUSC 10B: Introduction to Music (Area C1.)
- MUSC 19: Music in World Cultures (Area C1 and currently only online)
- MUSC 117: Music and Culture of Latin America (Area V., not recently offered)
- MUSC 120: Worlds of Jazz (Area S.)
- DANC 10: Dance Appreciation (Area C1.)
- DANC 102: Dance in World cultures (Area V.)
- DANC 40A: Modern I
- DANC 41A: Ballet I
- DANC 42A: Jazz I

## **2. SUMMARY OF PROGRESS, CHANGES, AND PROPOSED ACTIONS**

*Note: Associate Director Averett and Director Cohen met with Director of Assessment Melinda Jackson on December 8, 2014, to discuss the narrative of this report in an effort to avoid the issues raised in the previous version of the report (2008) and to focus on how SMD student demonstrate each PLO.*

### **Progress on action plan of previous program review**

The previous Program Planning Cycle for the Music Program is dated 2003-2008, and was reported to the Program Planning Committee on May 21, 2010. The report did not include a section entitled “Action Plan”—rather, the evaluator’s report contained a series of ten recommendations. Two of these have been implemented:

1. “Investigate the viability of offering General Education courses fully online”—we offer 2-5 online GE courses per semester;
2. “Develop a specific student recruitment plan that targets specific demographics”—the Music area adopted an Enrollment Management recruitment model in Fall ’14;

The remainder have yet to be fully embraced or implemented. The External Review’s comments, that “the on-site review revealed much more information about the school that was absent in the brief self-study” and “the self study appears to be a short report and lacks substantive information on planning” are applicable for the Recommendation section of the report.

The previous Program Planning Cycle for the Dance Program is also dated 2003-2008, and was reported to the Program Planning Committee on May 21, 2010. The “Concerns and Recommendations” (pg. 6) list 23 items summarizing the External Reviewer’s report; 14 of these items are addressed individually in Appendix G. These 14 items have been resolved satisfactorily. However, several items listed by the

External Reviewers remain in need of strategic resolution (see Program Planning Cycle for the Dance Program, 2003-2008, pg. 6). These are:

1. Staff for day-to-day operations:  
The Dance office remains covered by work-study students; no professional staff are assigned. A plan is in place to provide additional support in 2015-16 with a music graduate student.
2. More accompanists:  
One full-time staff accompanist remains the sole provider of live music for dance program. A plan is in place to provide some percussion accompaniment in 2015-16.
3. Five to ten year plan:  
The dance program needs to reassess its futures planning in light of faculty retirements and new faculty hires, as well as all other facets of futures planning.
4. Recruitment of students: California high schools:  
The dance program continues to improve connections with California high school programs, as well as dance studios, to improve recruitment yields.
5. Recruitment of students: Scholarships for male students:  
Related to No. 4, scholarships are increasing necessary to recruit talented male dancers into the program.

### **Significant changes to the program and context**

The Music and Dance programs have remained fairly stable in terms of typical student assessment tools since Fall'11. The total number of majors remains approximately 320 for Music and 75 for Dance. FTES declined from a high of 495 in 2011-12 to a stable average of approximately 450 in the following years. This is likely due to the change in 2012-13 from a 132-credit degree (BM\_) to a 120-credit degree, raising of enrollment minimums and elimination of repeatability of courses. The College's AY FTES target for the SMD in 2014-15 is 441; SMD provided 453.6 FTES in AY 14-15.

SFR remains consistently around 18 (18.5 in AY11-12; 17 in AY12-13; 17.9 in AY 13-14; 18.1 in F'14). SFR in the College in F'14 averaged 22.8, and for the University as a whole, 26.5. Compared to national standards—retrieved from the 2014 NASM HEADS for public institutions with 201-400 majors—an SFR of 18 is in the 95<sup>th</sup> percentile. For comparison purposes: 50<sup>th</sup> percentile is an SFT of 8.2.

Faculty in the Music unit continue to be “well-trained, efficient and dedicated individuals most of whom carry heavy teaching and service loads” (*External Review*, School of Music, March 9-11, 2008, pg. 2). The School continues to have “an inordinate number of part-time faculty teaching important aspects of the program” (*External Review*, School of Music, March 9-11, 2008, pg. 3). In 2013-2014, the School was issued an AY Full-time Equivalent Faculty (FTEF) allocation of 26.4 positions (both instructional and non-instructional in music and dance), shared by a total of 55 faculty members. In AY14-15, 12 faculty are full-time in Music, two are full-time in Dance. Two music faculty are in FERP (Faculty Early Retirement Program) status, and two dance faculty are also in FERP status. Twenty-six are part-time in Music, and nine part-time in Dance. Music also has three part-time Teaching Assistants. While these numbers represent an alarming 50% reduction from the 1993 *NASM Self-Study*, which indicated 25 full-time faculty members in music alone, they are consistent with the 2003 *NASM Self-Study* and constitute evidence that the School never recovered from the recession of the 1990s, and has undergone further recession since.

There have not been significant changes to the facility of either music or dance, with the single exception of the renovated SPX theater for dance, scheduled to open in fall 2015. The new theater will allow dance students to experience performance in a formal venue with high production and technology values.

Issues with the music facility are identified in the 2015 NASM *Self Study*, Section I, pp. 39-46, (see Appendix B.), and likely in the corresponding *Visitors Report* (not published at the time of this report). While the architecture and basic bones of the Music facility are serviceable, the facility has serious issues that are not in compliance with NASM Health and Safety standards. In addition, scheduling of required ensembles argues for the creation of at least one additional large rehearsal room with appropriate acoustics, so that a band, orchestra, jazz band, and choral ensemble could rehearse simultaneously. This is not possible in the current facility.

Several issues with the dance facility identified in the 2010 report remain unresolved. The size of the dance studios are not in compliance with the National Association of School of Dance standards for studio size, which cite a minimum of 2400 square feet overall and minimum 100 square feet per dancer (see 5c, below). Neither are the studios in compliance regarding ventilation and temperature.

The University imposed a 120-credit limit on undergraduate degrees in Fall 2012, rolled out in Fall 2014, resulting in a reduction in courses required for all music degree programs, with the exception of Music Education. For the most part, electives were eliminated, and (with the exception of Music Education) the Physical Education requirement was waived. Not including the extensive creation of new courses to allow for the non-repetition of courses policy imposed in 2012-13), the Music unit created several new classes (MUSC 25C, MUSC 147C, MUSC 204, MUED 228).

The Dance BFA degree was established coincidentally with the date of the last Program Planning report (see Program Planning Cycle for the Dance Program, 2003-2008, pg. 3). No substantive curricular changes were made through the current semester (Spring '15), although some changes were made to allow for staffing flexibility and better enrollment management, due to new class size minimums, and rolled out both in Fall '14 and Fall '13.

Beginning Fall '15, technique and performance requirements in the Dance unit have been increased for both the BFA and BA degrees. Where previously students attended technique classes 2-4 times per week, all Dance majors will meet 5 times per week beginning Fall 2015. Best practice shows that consistency in the daily schedule of technique training is crucial to a dancer's technical development; as a consequence, students will attend technique class at the same time each day. Related to changes in technique training, best practice indicates that a 21<sup>st</sup> century dancer must be versatile in ballet, modern and jazz. Where previously the Dance unit offered an emphasis in modern or jazz, with ballet serving as a support, beginning Fall 2015 students in the BFA and BA programs will complete an equal requirement in ballet, modern and jazz.

Most recently, a review of nationally competitive dance programs revealed the necessity for a strong classical ballet program. In Spring '15 the Dance area completed a faculty search, creating a new tenure-track line for an artist/teacher who comes to SJSU with a substantial, internationally acclaimed performing career with top international ballet companies.

While the program and content have been stable, there have been a few changes in full-time (perm) personnel:



- Dr. Jeffrey Benson arrived as Assistant Professor of Music, Director of Choral Activities in fall '11.
- Dr. Fred Cohen arrived as Director of the School in August 2014.
- Ms. Britt Gonzales will begin as Assistant Professor of Dance in fall '15.

### 3. ASSESSMENT OF STUDENT LEARNING—MUSIC PROGRAMS

See Appendix B, *NASM Self Study*, Sections IIA and B., pp. 75-141 for extensive discussion and assessment of student learning .

#### 3a. Program Learning Objectives (PLO)

These PLOs have been revised as of this writing. However assessment below in b. addresses the prior PLOs in Music.

##### A. Learning Outcomes for all Bachelor Degrees in Music:

After successful completion of the requirements for all Bachelor degrees in Music, students should be able to:

1. hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of music, including sight-reading, keyboard proficiency, and analysis.
2. identify, discuss, and write about the history, traditions, practices, and cultures of the Western art-music tradition, along with related materials of non-Western musics.
3. competently perform repertory appropriate to a university music program, utilizing skills and knowledge gained from the previous two learning outcomes.
4. work proficiently with basic music technology, its applications, and its use in their area of specialization.
5. successfully complete a capstone experience appropriate to their area of specialization.

##### B. Additional Learning Outcomes for the Bachelor of Music Degrees:

After successful completion of the requirements for the Bachelor of Music degree, students should be able to:

6. perform standard repertoire competently and expressively, and provide musical leadership appropriate to a university music program as soloists, as conductors, and as members of major performing ensembles and smaller chamber ensembles.
7. identify and discuss the repertory in their major performance area; perform from a cross-section of that repertory through a successful capstone experience (a senior solo recital or senior recital of original compositions).

##### C. Learning Outcome for Teacher Preparation in Music:

##### B.M.--Music Education majors only or Subject Matter Preparation for Teaching Credential:

8. demonstrate basic performance skills as well as pedagogical and classroom methods appropriate for a music education major entering the field of public school teaching.

##### D. Learning Outcomes for the Master of Arts in Music

The goals of the Master's program are to prepare students for professional careers in performance, conducting, composition, teaching, and scholarship, while also preparing them for further music study in doctoral programs. The PLOs below have been modified as of Spring 2015.

1. Perform, compose, conduct, or research at a professionally competent level, to be assessed in the final recital or project (final semester of 224).
2. Have an increased breadth of knowledge and skills beyond the undergraduate level in the foundational areas of music theory and history and in other areas related to their music concentration, assessed with final projects in 201, 202, 203 and the WCE for music theory and history.
3. Identify and use standard digital and paper research tools in music and produce a comprehensive bibliography that shows their ability to utilize standard scholarly tools relevant to their concentration area according to standards set in a research and bibliographic rubric, to be assessed in final projects for 200 and WCE.
4. Produce an independent creative or scholarly product that demonstrates technical proficiency in their concentration area and effective artistic and intellectual judgments, assessed in final projects for 203, 201, 200, 202, WCE, and in-class participation.

PLOs have been slightly revised since the last review. Faculty engaged in discussion curriculum committee meetings in Spring 2014 and Fall 2014, with the goal of wording outcomes to include the performance outcome expected, conditions and criteria.

The PLOs for the undergraduate and graduate programs are mostly “developed,” although some are highly developed: all appropriate for each level, representative of national disciplinary standards (NASM), descriptive of objectives, aligned with curriculum in a progressive way, assessed with a schedule and students have a good grasp of outcomes and expectations, although PLOs are not yet included in every syllabus. This is the next task.

### 3b. Map of PLOs to University Learning Goals (ULG)

San Jose State University Music graduates will have developed:

Music PLOs								
SJSU goals:	1	2	3	4	5	6	7	8
<b>Specialized Knowledge</b>	3	3	3	3	3	3	3	3
<b>Broad Integrative Knowledge</b>	3	3	3	3	3	3	3	3
<b>Intellectual Skills:</b>	3	3	3	3	3	3	3	3
<b>Applied Knowledge</b>	3	3	3	3	3	3	3	3
<b>Social and Global Responsibility:</b>	1	3	3	2	2	3	2	2

### Map of Graduate Program Learning Goals to University Learning Goals

Music PLOs				
SJSU goals	1	2	3	4
<b>Speclalized Knowledge</b>	3	3	3	3
<b>Broad Integrative Knowledge</b>	3	3	3	3
<b>Intellectual Skills</b>	3	3	3	3
<b>Applied Knowledge</b>	3	3	3	3
<b>Social and Global Responsibility</b>	2	2	3	3

Key:

0 = **does not** contribute to development of the ULG

1 = **contributes** to the development of this ULG

2 = **moderately contributes** to the development of this ULG

3 = **strongly contributes** to the development of this ULG

### 3c. Matrix of PLOs to Courses

1. hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of music, through sight-reading, keyboard proficiency, and analysis.

Assessment: Diagnostic exams, periodic exams, final exams, in-class assignments and homework in music systems in:

MUSC 009: Music fundamentals

MUSC 01A: Music Systems 1A

MUSC 01B: Music Systems 1B

MUSC 02A: Music Systems 2A

MUSC 02B: Music Systems 2B

MUSC 03A: Music Systems 3A—summative course BA

MUSC 03B: Music Systems 3B

MUSC 04A: Music Systems 4A—summative course BM degrees

MUSC 04B: Music Systems 4B—summative course BM degrees

MUSC 006: Jazz Theory

MUSC 25A: Piano Proficiency 1

MUSC 25B: Piano Proficiency 2

MUSC 25C: Piano Proficiency 3—summative course

MUSC 27A: Fundamentals of Jazz Keyboard 1

MUSC 27B: Fundamentals of Jazz Keyboard 2—summative course

MUSC 102: Orchestration—summative course BM

MUSC 103: Form and Analysis—summative course BM

MUSC 104: Counterpoint—summative course BM--Performance

MUSC 106A: Jazz Arranging I

MUSC 106B: Jazz Arranging II—summative course BM—Jazz Studies

2. demonstrate a working knowledge of the history, literature, traditions, practices, and cultures of the Western art-music tradition, along with related materials of non-Western musics.

Course map to PLO:

MUSC 12: Medieval and Renaissance Music

MUSC 19: Music in World Culture

MUSC 110: Baroque and Classical Music History

MUSC 111: Romantic and Modern Music History

MUSC 120: Worlds of Jazz

MUSC 40A: Jazz Improvisation I

MUSC 81, 181: Concert Attendance I and II (elective, although concert attendance required)  
MUSC 148A: Improvisational Traditions of the World—Africa and the Diaspora  
MUSC 148B: Improvisational Traditions of the World--Asia

Elective work in

MUSC 112: Historical Periods in Western Music

MUSC 116: Aspects of Twentieth Century Music

3. competently perform repertory appropriate to a university music program, utilizing skills and knowledge gained from the previous two learning outcomes.

*Some specific tools:* Entrance audition, weekly lessons and feedback as part of applied study, rehearsals with feedback, end of semester jury exams, concert performance.

Final grades in all music classes must be a C- or better.

Course map to PLO:

Lower division courses of applied study:

MUSC 30, 30A, B, C, D Piano, Piano 1-4

MUSC 31, 31A, B, C, D: Harpsichord or Organ, Harpsichord or Organ 1-4

MUSC 33, 33A, B, C, D: Voice, Voice 1-4

MUSC 34, 34A, B, C, D: Strings, Strings 1-4

MUSC 35, 35A, B, C, D: Woodwinds, Woodwinds 1-4

MUSC 36, 36B, C, D, E: Brass, Brass 1-4

MUSC 37, 37A, B, C, D: Percussion, Percussion 1-4

MUSC 38, 38B, C, D, E: Composition, Composition 1-4

MUSC 39A, B, C, D: Jazz: Improvisation, Composition or Arranging 1-4

Lower division large ensembles:

MUSC 50A: Concert Choir MUSC 51: University Chorales, MUSC 52: Opera Theater, MUSC 53: University Symphony Orchestra, MUSC 54: Symphonic Band, MUSC 55: Wind Ensemble (starting 'Fall 15), MUSC 57: Jazz Orchestra, MUSC 59: Afro-Latin Ensemble

Lower division chamber ensembles:

MUSC 60A: Choraliers, MUSC 60B: Chamber Orchestra, MUSC 60C: Chamber Music, MUSC 60D: Collegium Musicum, MUSC 60F: Small Jazz Ensembles, MUSC 60H: Percussion Ensemble, MUSC 60I: Jazz Ensemble MUSC 60J: String Ensemble, MUSC 60K: Brass Ensemble, MUSC 60L: Woodwind Ensemble, MUSC 60M: Saxophone Ensemble, MUSC 60O: Trombone Ensemble MUSC 61: Styles and Interpretation of Opera I, MUSC 63: Styles and Interpretation of Opera II

Upper division course titles below are the same as the lower division numbers above:

MUSC 130, 130A, B, C, D—Summative assessment final semester

MUSC 131, 131A, B, C, D--Summative

MUSC 133, 133A, B, C, D--Summative

MUSC 134, 134A, B, C, D--Summative

MUSC 135, 135A, B, C, D--Summative  
MUSC 136, 136B, C, D, E--Summative  
MUSC 137, 137A, B, C, D--Summative  
MUSC 138, 139B, C, D, D--Summative  
MUSC 139A, B, C, D--Summative  
MUSC 150A, 151, 152, 153, 154, 155 (starting Fall '15), 157, 159  
MUSC 160A, B, C, D, F, H, J, K, L, M, O, T  
MUSC 161, 163

Repertory Classes:

MUSC 144: REP: Solo Lit., Performance and Pedagogy

MUSC 145: REP: Performance Concepts

- MUSC 182: Senior Project (BA only) and only if student performs a recital
4. demonstrate a working proficiency in basic music technology, its applications, and its use in their area of specialization.

Course map to PLO:

MUSC 13: Music Technology

MUSC 102: Orchestration

MUSC 106A: Jazz Arranging I

MUSC 106B: Jazz Arranging II

MUSC 167: Electro-Acoustic Music I

MUSC 168: Electro-Acoustic Music II

MUSC 170A: Fundamentals of Sound Recording

MUSC 170B: Intermediate Sound Recording

MUSC 170C: Advanced Sound Recording Production

MUED 175: Practicum in Music Education

MUSC 182: Senior Project (if senior project is in Music Technology)

Final grades in all music classes must be a C- or better.

5. successfully complete a capstone experience appropriate to their area of specialization.

Assessment: All students must complete either a senior recital or a senior project in their area of specialization. B. A. students only must register for Musc 182. Assessed by faculty on a Pass/No Pass basis in area of specialization during the final semester of applied study or other coursework leading up to the capstone project. Reinforced and advanced through coursework (of various possibilities) and advising by area coordinator in area of specialization.

Course Map to PLO:

MUSC 129D

MUSC 130D

MUSC 131D

MUSC 133D

MUSC 134D

MUSC 135D  
MUSC 136E  
MUSC 137D  
MUSC 138E  
MUSC 139D  
MUSC 182

After successful completion of the requirements for the Bachelor of Music degrees, students should be able to:

6. perform standard repertoire competently and expressively, and provide musical leadership appropriate to a university music program as soloists, as conductors, and as members of major performing ensembles and smaller chamber ensembles.

Assessment: In addition to in-depth assessment of SLO (3) above, students in these program (B.M. Performance, Composition and Jazz Studies Concentrations) must complete a junior solo recital. They must also take additional courses in chamber music—Musc 60A-T, 160A-T—and Conducting—MUSC 147A, MUSC 147B or C . The junior recital is assessed on a pass-no pass basis by the faculty in the area and paperwork is kept on file for each student. Other courses are assessed as already described in detail and must be passed with a C- or better.

Lower division courses of applied study:

MUSC 30, 30A, B, C, D Piano, Piano 1-4  
MUSC 31, 31A, B, C, D: Harpsichord or Organ, Harpsichord or Organ 1-4  
MUSC 33, 33A, B, C, D: Voice, Voice 1-4  
MUSC 34, 34A, B, C, D: Strings, Strings 1-4  
MUSC 35, 35A, B, C, D: Woodwinds, Woodwinds 1-4  
MUSC 36, 36B, C, D, E: Brass, Brass 1-4  
MUSC 37, 37A, B, C, D: Percussion, Percussion 1-4  
MUSC 38, 38B, C, D, E: Composition, Composition 1-4  
MUSC 39A, B, C, D: Jazz: Improvisation, Composition or Arranging 1-4

Lower division large ensembles:

MUSC 50A: Concert Choir MUSC 51: University Chorales, MUSC 52: Opera Theater, MUSC 53: University Symphony Orchestra, MUSC 54: Symphonic Band, MUSC 55: Wind Ensemble (starting 'Fall 15), MUSC 57: Jazz Orchestra, MUSC 59: Afro-Latin Ensemble

Lower division chamber ensembles:

MUSC 60A: Choraliers, MUSC 60B: Chamber Orchestra, MUSC 60C: Chamber Music, MUSC 60D: Collegium Musicum, MUSC 60F: Small Jazz Ensembles, MUSC 60H: Percussion Ensemble, MUSC 60I: Jazz Ensemble MUSC 60J: String Ensemble, MUSC 60K: Brass Ensemble, MUSC 60L: Woodwind Ensemble, MUSC 60M: Saxophone Ensemble, MUSC 60O: Trombone Ensemble, MUSC 61: Styles and Interpretation of Opera I, MUSC 63: Styles and Interpretation of Opera II

Course titles below are the same as the lower division numbers above:

MUSC 130, 130A, B, C, D—Summative semester

MUSC 131, 131A, B, C, D--Summative  
MUSC 133, 133A, B, C, D--Summative  
MUSC 134, 134A, B, C, D--Summative  
MUSC 135, 135A, B, C, D--Summative  
MUSC 136, 136B, C, D, E--Summative  
MUSC 137, 137A, B, C, D--Summative  
MUSC 138, 139B, C, D, D--Summative  
MUSC 139A, B, C, D--Summative  
MUSC 150A, 151, 152, 153, 154, 155 (starting Fall '15), 157, 159  
MUSC 160A, B, C, D, F, H, J, K, L, M, O, T  
MUSC 161, 163

Repertory Classes:

MUSC 144: REP: Solo Lit., Performance and Pedagogy  
MUSC 145: REP: Performance Concepts

Conducting Classes:

MUSC 147A: Beginning Conducting  
MUSC 147B: Advanced Conducting: Instrumental  
MUSC 147C: Advanced Conducting: Choral

Additional coursework that supports this PLO:

MUSC 41A: Applied Lyric Diction, MUSC 41B: Applied Lyric Diction and FREN 1X (Online Beginning French) or ITAL 1X (Beginning Online Italian)

7. identify and discuss the repertory in their major performance area; perform from a cross-section of that repertory through a successful capstone experience (a senior solo recital or senior recital of original compositions).

Assessment: Students in these programs must present a one-hour senior (B.M. MuEd. is 30-minute) recital either as performers of major literature in their area or as composers of original compositions. Two faculty assess this capstone recital on a pass-no pass basis and records are kept on file in the main music office.

Formative assessment is provided in applied lesson feedback and semester performance exams leading up to the final senior recital. Students in the BM in Performance must also present a junior recital

MUSC 144: REP: Solo Lit., Performance and Pedagogy  
MUSC 145: REP: Performance Concepts

MUSC 130B, 130D: Piano 6 and 8  
MUSC 131B, 131D: Harpsichord or Organ 6 and 8  
MUSC 133B, 133D: Voice 6 and 8  
MUSC 134B, 134D: Strings 6 and 8  
MUSC 135B, 135D: Woodwinds 6 and 8  
MUSC 136C, 136E: Brass 6 and 8

MUSC 137B, 137D: Percussion 6 and 8  
MUSC 138C, 138E: Composition 6 and 8  
MUSC 139D: Jazz: Improvisation, Composition, or Arranging 8

8. demonstrate basic performance skills as well as pedagogical and classroom methods appropriate for a music education major entering the field of public school teaching

Course Map to PLO:

MUSC 26A: Voice Fundamentals  
MUSC 28: Guitar Fundamentals  
MUSC 122A, B: Fundamental Techniques of Woodwinds  
MUSC 123A, B: Fundamental Techniques of Brass  
MUSC 127A, B: Fundamental Techniques of Strings  
MUSC 125D: Percussion Fundamentals  
MUSC 146A: Pedagogy--Piano  
MUED 170A: Teaching Instrumental Music  
MUED 170B: Teaching Choral Music  
MUED 142: Introduction to Music Education: Early Field Experience  
MUED 175: Practicum in Music Education

Assessment Plan for the Master of Arts in Music degree with Map of Courses to PLO:

PLOs below are from last cycle of assessment. They have been revised in 3a. above for Spring 2015 and going forward.

Students must earn a grade of B or better in all graduate courses in music.

1. Demonstration of professional competence in a major field of study.

Assessment: Entrance evaluation and audition requirements, course work in core, applied (MUSC 224), ensemble, and elective areas; final masters thesis, recital, or project; comprehensive written masters exams in student's major area.

*Some specific tools:* Admission audition or portfolio of work assessed by area faculty for preparedness for graduate-level study; coursework in MUSC 224 and/or MUSC 299 develops expertise in emphasis area; recitals, theses, compositions, and projects are evaluated by area faculty advisor and committee for student demonstration of basic area standards, and written records are kept in the student's file. Comprehensive written masters exams demonstrates student's knowledge in area subject.

Course map to PLO:

MUSC 224: Supervised Graduate Study (final semester)  
MUSC 299: Master's Thesis, Recital, or Composition

2. Demonstration of Master's-level knowledge of music theory and systems.



Assessment:

Passage with at least 80% in entrance evaluations in music theory measures this core competency at the undergraduate level as a foundation for graduate study; Students then proceed to graduate seminar coursework in theory (MUSC 202), which students must pass with a “B” or better; finally, students must pass the comprehensive written Master’s exam in music theory/systems.

Course Map to PLO:

MUSC 202: Seminar in Music Systems & Theory  
Written Culminating Exam

3. Demonstration of Master’s-level knowledge of music history

Assessment:

Passage with at least 80% in entrance evaluations of the six eras of music history measure this core competency at the undergraduate level as a foundation for graduate study. Students then proceed to graduate seminar coursework in history (Musc 201), which students must pass with a “B” or better; finally, students must pass the history portion of the comprehensive written Master’s exam (WCE).

Course Map to PLO:

MUSC 201: Seminar in Music History  
Written Culminating Exam

4. Demonstration of critical thinking, research skills, and written and verbal communication at the master’s level.

*Some specific tools:* Research assignments, analytical assignments, and critical papers required in 200-level courses. The three questions of the comprehensive written Master’s exam (WCE) demonstrate student’s ability at graduate-level critical thinking, research, and written communication.

Course map to PLO:

MUSC 200: Methods of Music Research & Writing  
MUSC 201: Seminar in Music History  
MUSC 202: Seminar in Music Systems & Theory  
MUSC 203: Seminar in Style & Performance Practices  
MUSC 221: Seminar in Jazz History  
MUED 221: Foundations in Music Education  
MUED 228: Research in Music Education  
MUED 232: Directions and Issues in Music Education  
Written Culminating Exam in Music History, Theory and Applied Area

### **3d-f. Assessment Data, Interpretation and Placement of Graduates for Music Programs**

These sections will be addressed together. Data (Results), interpretation of data and placements of graduates is included both in Appendix B. and Appendix E.

Students of the arts regularly enter higher education with a great deal of preparation in their respective disciplines. They know and have mastered some things, but not others. Each student is different in this regard. Accreditation evaluators from our respective fields—dance with NASD and music with NASM—have the expertise to make a specific judgment about fulfillment of each standard in a way that respects each specific institution’s choices of means and specific content, including innovative approaches. These judgments are not merely “subjective,” but rather based on years of education, training, and experience in the subject area being reviewed. Thus, the SMD places a great deal of credibility in the materials gathered and analyzed in the *Self Study*, *Visitor’s Report*, and *Optional Response*. We assess our PLOs in light of our disciplinary assessment mechanisms.

The music unit embraces intensive programs that constantly measure the acquisition of technique. Entrance auditions, regular juried examinations, and presentations of student work in quasi-professional circumstances are standard. In addition, there is much tutorial instruction. Constant assessment is made moment by moment, both in the development of knowledge and skills and in the process of completing a work. Anyone who has witnessed a rehearsal knows that outcomes assessment is continuous, often severe and, in fact, the driving force of the entire enterprise. Moreover, the education and training of the musician is centered on fostering self-assessment skills. Students of the arts often are their own harshest critics as they attempt to hone their competencies to meet professional expectations. Advanced learning often takes place as work in the field engenders connections with what was learned in the classroom, the studio, or in performance situations. Maturity rates and levels vary widely across the spectrum of individuals involved. When trying to relate actual learning to professional experience, a most difficult assessment problem presents itself; no one knows exactly when a specific knowledge or skill will be used in the course of creating a specific internal logic in the development of a specific work of art. Centuries of experience with this phenomenon has led the arts community, for all of its emphasis on outcomes assessment, to be somewhat humble about its ability to create elaborate outcomes structures that perform with mathematical or technological replicability. The following comments on the unit’s PLOs are best understood in this context.

Besides the annual PLO data included in Appendix E., please see the entire Section II, of the NASM Self Study 2015 included in Appendix B. Section IIA, pp. 57-74, addresses assessment of the common body of knowledge and skills common to all professional degrees (the BM degrees), as well as items particular to Master’s programs in Music and Teacher Education programs in Music. Section IIB., pp. 75-141 addresses each particular degree in Music: Bachelor of Arts in Music, the Bachelor of Music with a Concentration in Performance, the Bachelor of Music with a Concentration in Music Education, the Bachelor of Music with a Concentration in Jazz Studies, the Bachelor of Music with a Concentration in Composition, and the Master of Arts in Music. *Results, Strengths (including student achievement and activity of graduates), Weaknesses, Areas for Improvement and Plans for Addressing Weaknesses* are particularly addressed on pp. 96-98 for the B.A in Music, pp. 104-106 for the Bachelor of Music in Performance, 117-119 for the Bachelor of Music in Music Education (note the near 100% acceptance rate of BMED students into credential programs and the near 100% placement rate for credential program

graduates), pp. 123-125 for the Bachelor of Music in Jazz Studies, pp. 130-132 for the Bachelor of Music in Composition.

As for SJSU assessment reporting, data was collected from an entire cohort for all PLOs at least once during the 5-yr (now 7-yr) cycle. Data indicate that PLOs are being met consistently.

Some tools (rubrics) for measuring student achievement in their respective applied areas (performance and composition) are including in Appendix I. These include by are not limited to:

- Entrance auditions
- Semester juries
- Junior “barrier” exam (the Junior Qualifying Exam)
- Junior Recital (for all Bachelor of Music Degrees)
- Senior recital hearing, prior to the senior recital
- Senior Recital (capstone project for all Bachelor of Music Degrees, done in the final semester of applied study)
- Capstone project for the B.A. degree (MUSC 182), done in the final semester

All are appraised and evaluated by a faculty panel and/or advisor

Results have been consistent and students achieve all PLOs by the time they graduate. There are enough formative and summative assessment tools in place to ensure that students are achieving particularly PLOs 2-8.

Overall, however, the SFR for music still remains too high for delivery of best pedagogical practices, because underfunding and understaffing remain problematic. Student class size needs to be smaller, and students in all BM degrees need to have hour-long weekly private lessons to meet national standards. Currently, students in the BM in Music Education and Jazz Studies concentrations have only 30-minute weekly lessons.

PLO #1 is particularly difficult to measure accurately, since “working conceptually” is a non-quantifiable task. As of this writing, the SDM Curriculum Committee is considering revisions to the PLO. Pedagogy and curriculum is currently under review for MUSC 1A-4B (courses that map to this PLO) in order to retain students that could be helped with improved pedagogical practices. Smaller class size would also help here.

One change that has been implemented as of '14-'15 is to distribute 6-week alerts to students who seem to be having difficulty with progress in the degree due to one or more courses. The Director of the school and the advisor also meet with the student to counsel the student and find ways to help the student improve or deal with any obstacle.

Also, better monitoring and advising of students in the BA program is under discussion and improved practices will be implemented in the coming years.

While the school has distributes an Alumni exit survey each Spring, not enough students return them to be considered statistically significant. Of the few that do, however, most seem satisfied with all aspects

of the music program; however, some students would like to see more breadth/depth such as period music history courses (we have them but rarely can offer), in-depth band and orchestral literature courses, and/or a music business/industry course, all of which are desirable but not NASM-mandated nor economically feasible.

URM status is not a useful statistic in music; however, URM students who are having difficulty are counseled and advised just like any other student. Other changes in student composition (SAT/eligibility index) are also not useful; although examined, these statistics are not “predictors” of student success in music and have also had no impact on overall results.

### **3d.-3f. for Master of Arts in Music**

See Appendix B (NASM *Self Study*, 2015, Section II, pp. 73-74 and 133-141) for comprehensive assessment data).

PLO Data show that students in the MA program consistently achieve PLOs upon graduation as measured by nationally accepted assessment criteria in music, including but not limited to:

- Final projects for 200-level courses and other courses
- Recital evaluation by a faculty panel, written and verbally communicated to the student;
- Semester juries evaluated by faculty panels;
- Theses appraised and evaluated by an advisor and faculty panel;
- A Written Culminating Exam appraised and evaluated by area faculty in addition to history and theory faculty.

Students graduating with the MA in Music compare favorably with students in comparable program, as measured by their post-MA activities, including individuals finding success in:

- An active career as a local composer;
- Teaching as an adjunct professor at Chabot College;
- Teaching as an adjunct professor at SJSU;
- Full-time employment as a Band Director at a local high school;
- Entry into the D.M.A. program in historical cello performance at USC;
- Conducting local Church choirs;
- Performing as an opera soloist with Bay Area companies such as Opera San José, Lamplighters, Livermore Opera
- Performing as an opera soloist with Lyric Theater of San José, Lyric Opera Studio of Weimar, Royal English Opera, Berkeley

While the faculty would enjoy seeing more MA graduates move on to strong doctoral programs, the faculty recognize the economic realities of DMA/PhDs in music, and the choice students make in pursuing experiential-based or teaching careers, at least initially. Regardless: the PLOs are met.

According to a small sample of written Alumni surveys, MA alums appear to think favorably of the MA program, although noting a lack of funding and expressing a desire for more variety in class choices (see NASM *Self Study*, 2015, Section II, pg. 140-141 for a discussion of these same issues from the faculty perspective).

In sum, faculty conclude that we are meeting the MA PLOs, yet attest that the program could be improved significantly by additional student funding and faculty density. The MA program (really a MM program in all but name) at SJSU could be more of a calling card for excellence in music education in the Bay Area were these two conditions to be satisfactorily met.

### **3. ASSESSMENT OF STUDENT LEARNING--DANCE PROGRAM**

#### **3a. Program Learning Objectives (PLO)**

##### Bachelor of Arts in Dance:

###### Dance Studies

Students holding undergraduate liberal arts degrees must have:

- The ability to identify and work conceptually with the elements of dance
- An understanding of the choreographic processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural ideas and contexts.
- An acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources.
- The ability to develop and defend critical evaluations.
- Fundamental knowledge of the body and of kinesiology as applicable to work in dance.
- Performance
- Students holding undergraduate liberal arts degrees must develop:
- Ability in performing consistent with the goals and objectives of the specific liberal arts degree program being followed, and appropriate to the individual's needs and interests.
- An understanding of procedures for realizing a variety of dance styles.
- Knowledge and/or skills in one or more areas of dance beyond basic course work and performance appropriate to the individual's needs and interests, and consistent with the goals and objectives of the specific liberal arts degree program being followed.

##### Bachelor of Fine Arts in Dance:

###### A. Technical Mastery

- Highest level of technical skill in at least one area of performance.
- Achieve highest possible level of conceptual understanding of the medium and its expressive possibilities.
- Technical proficiency standards.
- Have a fundamental know ledge of the body and kinesiology
- Students must develop basic knowledge and skills in dance pedagogy.
- B. The ability to produce work
- Students must develop basic knowledge and skills in choreography and have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches.
- Students must demonstrate their competence by developing a body of work for evaluation in the major area of study.

###### C. The ability to solve professional problems independently

- Be able to place dance in historical, cultural and stylistic contexts.
- Develop and understanding of the common elements and vocabulary and the interaction of these elements and to be able to employ this knowledge in analysis of dance.
- A coherent set of artistic/intellectual goals that are evident in their work
- Students must have the ability to form and defend analyses and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and lay persons related to practice of the major filed.
- Learn to analyze dance perceptively and to evaluate
- Be able to form and defend individual critiques.

3b. Map of PLOs in Dance to University Learning Goals (BFA)

	Specialized knowledge	Broad Integrative knowledge	Intellectual Skills	Applied Knowledge	Social and Global Responsibilities
<b>A. Technical mastery</b>	X			X	
<b>B. Ability to produce work</b>	X			X	
<b>C. Ability to solve problems independently</b>	X		X		X
<b>D. Coherent artistic/intellectual goals</b>	X	X	X		

Map of PLOs to University Learning Goals (ULGs) BA

	Specialized knowledge	Broad Integrative knowledge	Intellectual Skills	Applied Knowledge	Social and Global Responsibilities
<b>A1. Ability to work conceptually w/dance</b>	X			X	
<b>A2. Understanding of choreographic</b>	X		X	X	
<b>A3. Understand repertory, eras, genres,</b>	X	X	X		X
<b>A4. Ability/identify/defend critical</b>	X		X		
<b>A5. Knowledge of body and kinesiology</b>	X				
<b>B1.Ability in performing</b>	X			X	
<b>B2.Understand a variety of dance styles</b>	X				
<b>B3. Skills in area beyond basic coursework</b>		X			

3c. Alignment – Matrix of PLOs to Courses—Dance

BFA in Dance

A. Technical Mastery

Highest level of technical skill in at least one area of performance.

*Danc 40B, 140A and B – Modern II, III and IV, Danc 41B, 141A and B – Ballet II, III and IV, Danc 42B, 142A and B – Jazz II, III and IV, Danc 112- Dance Rehearsal and Performance, Danc 194 – Dance Activity/Performance, Portfolio Evaluation*

Achieve highest possible level of conceptual understanding of the medium and its expressive possibilities.

*Danc 40B, 140A and B – Modern II, III and IV, Danc 41B, 141A and B – Ballet II, III and IV, Danc 42B, 142A and B – Jazz II, III and IV, Danc 43- Dance Improvisation, , Danc 51A – Dance Production, Danc 51B – Dance Crewing, Danc 75 – Rhythmic Fundamentals, Danc 112- Dance Rehearsal and Performance, Danc 194 – Dance Activity/Performance, Portfolio Evaluation*

Technical proficiency standards.

*Danc 40B, 140A and B – Modern II, III and IV, Danc 41B, 141A and B – Ballet II, III and IV, Danc 42B, 142A and B – Jazz II, III and IV, Danc 75 – Rhythmic Fundamentals, Danc 112- Dance Rehearsal and Performance, Danc 194 – Dance Activity/Performance*

Have a fundamental know ledge of the body and kinesiology

*Danc 40B, 140A and B – Modern II, III and IV, Danc 41B, 141A and B – Ballet II, III and IV, Danc 42B, 142A and B – Jazz II, III and IV, Danc 150A and B – Dance Kinesiology*

Students must develop basic knowledge and skills in dance pedagogy.

*Danc 40B, 140A and B – Modern II, III and IV, Danc 41B, 141A and B – Ballet II, III and IV, Danc 42B, 142A and B – Jazz II, III and IV, Danc 147A – Dance Seminar*

B. The ability to produce work

Students must develop basic knowledge and skills in choreography and have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches.

*Musc 10A – Music Appreciation, Danc 43 – Dance Improvisation, Danc 75 – Rhythmic Fundamentals, Danc 145A, B and C – Choreography I, II and III, Danc 198 - Supervisory*

Students must demonstrate their competence by developing a body of work for evaluation in the major area of study.

*Danc 51A – Dance Production, Danc 51B – Dance Crewing, Danc 145A, B and C – Choreography I, II and III, Danc 198 – Supervisory, Portfolio Evaluation*

C. The ability to solve professional problems independently

Be able to place dance in historical, cultural and stylistic contexts.

*Musc 10A – Music Appreciation, Danc 102 –Dance and World Cultures, Danc 144A – Dance History, Danc 145A, B and C – Choreography I, II and III, Danc 147A – Dance Seminar*

Develop and understanding of the common elements and vocabulary and the interaction of these elements and to be able to employ this knowledge in analysis of dance.

*Musc 10A – Music Appreciation, Danc 75 – Rhythmic Fundamentals, Danc 102 –Dance and World Cultures, Danc 144A – Dance History, Danc 145A, B and C – Choreography I, II and III, Danc 147A – Dance Seminar, Danc 150A and B – Dance Kinesiology*

D. A coherent set of artistic/intellectual goals which are evident in their work

Student must have the ability to form and defend analyses and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and lay persons related to practice of the major field.

*Musc or TA 100W, Danc 51A – Dance Production, Danc 51B – Dance Crewing, Danc 145A, B and C – Choreography I, II and III, Danc 147A – Dance Seminar*

Learn to analyze dance perceptively and to evaluate critically.

*Danc 144A – Dance History, Danc 145A, B and C – Choreography I, II and III, Danc 147A – Dance Seminar*

Be able to form and defend individual critiques.

*Musc or TA 100W, Danc 145A, B and C – Choreography I, II and III, Danc 147A – Dance Seminar*

3 c. Matrix of PLOs to Courses BA

Dance Studies

Students holding undergraduate liberal arts degrees must have:

*Music and Dance - Program Planning Report – Spring 2015*

The ability to identify and work conceptually with the elements of dance.

*Musc 10A – Music Appreciation or Arth – Visual Culture, Danc 43 – Dance Improvisation, Danc 51A – Dance Production, Danc 51B – Dance Crewing, Danc 75 – Rhythmic Fundamentals, Danc 145A, B and C – Choreography I, II and III*

An understanding of the choreographic processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural ideas and contexts.

*Danc 145A, B and C – Choreography I, II and III, Danc 102 –Dance and World Cultures, Danc 144A – Dance History*

An acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources.

*Danc 102 –Dance and World Cultures, Danc 112 – Dance rehearsal and Performance, Danc 144A – Dance History*

The ability to develop and defend critical evaluations.

*Musc or TA 100W, Danc 145A, B and C – Choreography I, II and III, Danc 147A – Dance Seminar*

Fundamental knowledge of the body and of kinesiology as applicable to work in dance. *Danc 40A and B, 140A and B – Modern II, III and IV, Danc 41A and B, 141A and B – Ballet II, III and IV, Danc 42A and B, 142A and B – Jazz II, III and IV, Danc 150A and B – Dance Kinesiology, Performance*

Students holding undergraduate liberal arts degrees must develop:

Ability in performing consistent with the goals and objectives of the specific liberal arts degree program being followed, and appropriate to the individual's needs and interests. *Danc 112- Dance Rehearsal and Performance*

*Danc 145A, B and C – Choreography I, II and III, Danc 194 – Dance Activity/Performance, Danc 198 – Senior Project*

An understanding of procedures for realizing a variety of dance styles.

*Danc 40B, 140A and B – Modern II, III and IV, Danc 41B, 141A and B – Ballet II, III and IV, Danc 42B, 142A and B – Jazz II, III and IV*

Knowledge and/or skills in one or more areas of dance beyond basic course work and performance appropriate to the individual's needs and interests, and consistent with the goals and objectives of the specific liberal arts degree program being followed.

*Musc 10A – Music Appreciation or Arth – Visual Culture*

*Electives in Dance including:, Danc 49A, B or 149C – Tap I, II or III, Danc 53 – Techniques of World Dance, Danc 148 – Children's Dance, Danc 186 – Musical Theatre Choreography*

### **3d and 3e Assessment Data and interpretation—Dance programs** (Please see assessment data in Appendix F. for complete report)

This overview of assessment data is based on recent assessment reports of program learning outcomes for the BFA and BA in dance in 2013 and 2014.

Students demonstrated technical proficiency standards at a high level. For example, in 2012, out of 19 students, 6 BFA students received a grade of 93% or higher when evaluated on the elements of time, space and energy (measured by the students' ability to perform movement sequences based on their mechanics and technical execution, placement and integration, accuracy and refinement, physical range of movement, phrasing and musicality at the highest level). In 2013, the students were assessed on their conceptual understanding of the medium of expressive possibilities. The BFA capstone performance project was used to assess this learning outcome, as each candidate performed a solo choreographed by a professional choreographer. Seven faculty members rated the students in the area of performance and expressive abilities. The faculty agreed that there was a high success rate in this competency, 6 out of 7 faculty members rated the students at the highest level.

In 2013, students demonstrated a fundamental knowledge of the body and kinesiology. They successfully identified specific bones and muscles of the body, recognized the movement potential of joints and how muscles shape specific movement, and integrated the knowledge of both skeletal



structure and muscular systems into analysis of dance movement. Out of 40 students, in which 12 of them were BFA, 9 BFA students received 96% or higher. The Dance Kinesiology course was recently expanded into 2 semesters. Due to this additional semester, the faculty has observed in the level 3 and 4 technique classes an increase in kinesiology understanding when assessing SLOs specifically focused on kinesthetic awareness.

Dance majors have a moderate understanding of the choreographic process in regards to aesthetic properties of style, and the ways in which these shape and are shaped by artistic and cultural ideas and contexts. In an assessment completed in the Dance and World Cultures course, students scored an average of 74%. This is an average result. It is the dance faculty's evaluation that, in the future, the students need a larger exposure to dance, professional dance performances, along with more opportunities to investigate choreographic processes in relation to aesthetic style and cultural contexts. The students, however, demonstrated a strong ability to solve a variety of problems in the choreographic process in terms of form and movement invention. When assessed, the average grade in the choreography class was 93%. The students' ability to identify a wide selection of dance repertory, principal eras and genres was high, with the average grade of 83%. The senior seminar course was used to assess the students' demonstration of a coherent set of artist/intellectual goals, and their ability to form, defend, analyze and critique dance. The average grade was 86%, which is high for this learning outcome. This seminar course was also used to assess students' basic knowledge of dance pedagogy. The students were required to create a complete dance technique class. The average grade for this assignment was 95%. The dance faculty agreed the pedagogy learning outcome is being well met. The students' ability to place dance in historical, cultural and stylistic contexts is average. This learning outcome was assessed in the Dance History course. The average grade was 74%. The faculty would like to see this learning outcome strengthened and would also like to see the students improve their ability to take responsibility with sustaining information and integrating material across dance courses. This competency should strengthen with the new curriculum beginning Fall 2015 and the students progressing through the program as a cohort. Faculty will be able to work more efficiently as a team to help students develop a stronger ability to integrate information across courses.

For dance majors, the ability to produce work is an essential learning outcome. The students must demonstrate their competency in developing a body of work for evaluation in the major area of study. The faculty evaluated the students in this competency in the Senior Portfolio capstone project. The candidates were required to demonstrate a knowledge of choreographic craft, a personal movement vocabulary, A personal choreographic voice, a relationship to music or text, an ability to communicate creative intention and movement style to the dancers in the work, a mastery of production elements. The faculty agreed that the students' work was superior and that these learning outcomes were well met. The average grade was a 90%.

In 2013, students were assessed on their ability to form and defend analyses and critiques of dance and to communicate dance ideas, concepts and requirements to professionals and lay persons related to practice of the major field. A written paper was used to assess this competency. Out of ten students, 2 received an "A", seven received a "B" and one received a "C". The faculty felt that the results of the competency were moderately successful.

The dance faculty agrees that the PLO's are being successfully and consistently met by the BA and BFA students in the Dance Program.

### **3f. Placement of graduates—Dance Program**

Based on a review of alumni from the Dance Program, most graduates have been placed in dance careers. Many graduates are currently performing in New York City and San Francisco, two of the largest dance capitals in the US. Most of this work involves performing in mid to small size contemporary and modern dance companies. A small number of graduates have pursued entrepreneurial

opportunities, creating dance performing companies, private dance studios, Pilates studios, and dance businesses that include practices in overall health and well being. A large number of graduates are currently in teaching positions. These positions include public and private institutions, local dance schools and conservatories. Alumni response to the Dance Program curriculum is overwhelmingly positive, with particular appreciation for strong mentoring and advisement. It is observed, however, in order to prepare graduates to succeed in dance performing careers at the highest level, the following curricular additions are needed: increased technical study, increased performance requirement, including performance in more formal venues, faculty with more industry connections and enhanced study in classical ballet. Beginning Fall 2015, many of these needs will be addressed. The curriculum has been amended with increased requirements in technique and performance for both the BFA and BA degrees. The new dance theater is scheduled to open August 2015, which will allow for better performance experience for the students. The Dance Program completed a search with a new hire in classical ballet. This faculty member also brings strong industry connections.

#### 4. PROGRAM METRICS AND REQUIRED DATA

##### **Enrollment, Retention, and Graduation rates**

The number of freshmen applicants in Music and Dance has remained relatively stable 2009-13, varying between a high of 94 (Fall '09) and low of 68 (Fall '13), and averaging 82 applicants per year. Transfers applicants range between a high of 26 (Fall 12) and low of 14 (Fall 09), and averaging 21 applicants per year. Admit/Enroll/Show rates also remain relatively stable in the same period, averaging 62% Admit, 18% Enroll, and 29% Show. The SMD will revise its admission/audition procedure in summer '15 to increase quality, reach and yield in all programs.

Graduation rates for first time freshmen entering 2004-07 are lower in Music than in Dance, and both units demonstrate room for improvement. The trend continues for transfer graduate rates. The University's 6<sup>th</sup> year graduation rate target of 51.6% is approximately 20 percentage points above Music and on par with Dance. Based on anecdotal evidence, the Music unit believes a majority of students continue at SJSU to complete their education in another major; reporting statistics reported do not take into account a change of major. Further, and based on anecdotal evidence, many students work and/or receive federal funding that requires them to take only 12 units a semester. Finally, prior to Fall '15, all BM degrees were 132 units. All factors combined could possibly contribute to extended time to graduation.

##### **6<sup>th</sup> Year Graduation Analysis—First time Freshmen**

	<b>Fall 2004</b>	<b>Fall 2005</b>	<b>Fall 2006</b>	<b>Fall 2007</b>
Music	35.7%	44.0%	30.6%	27.6%
Dance	44.4%	40.0%	54.5%	50.0%

##### **5<sup>h</sup> Year Graduation Analysis—New Undergrad Transfer**

	<b>Fall 2005</b>	<b>Fall 2006</b>	<b>Fall 2007</b>	<b>Fall 2008</b>
<b>Music</b>	45.5%	35.7%	50.0%	81.2%
<b>Dance</b>	66.7%	50.0%	71.4%	0.0%

## Headcount in Sections

Headcount in SMD courses Fall '09-13 averages 11.3 students (combining upper and graduate divisions, activity and average data); the University average for the same period is 23.6. The discrepancy may be explained by the one-to-one SFR required for applied music instruction and the limited number of students auditioning successfully into select performance ensembles. Headcount in GE courses is well above University averages: SMD Fall '14 = 71; SJSU = 42.

## FTES, Induced Load Matrix

FTES generation in the SMD averaged 463.4 during F'11-Sp '15. The numerical trend is fairly stable, representing a balance between large FTES generators —GE courses in particular— and low FTES generators—applied lessons in particular. The SMD continues to balance large GE classes with small major-only intensive instruction.

FTES	F'11	S'12	Avg	F'12	S'13	Avg	F'13	S'14	Avg	F'14	S'15	
<b>SMD</b>	507.0	482.4	<b>494.7</b>	484.8	444.6	<b>464.7</b>	444.4	436.7	<b>440.6</b>	468.0	439.3	<b>453.6</b>

According to the ICLM, Music generated 189.6 FTES in F'14 and Dance generated 58.5 FTES. In Fall '13 Dance generated 63.3 FTES and Music 197.3. The SMD average for F'11-14 is 119.3.

## FTEF, SFR, Percentage T/TT Faculty

SFR for the SMD 11-12 to 13-14 is a respectable 17.8. Music SFR Fall '06-Fall'13 averages to 18.5, putting music into the 95<sup>th</sup> percentile of NASM accredited public schools with 201-400 majors. The average SFR for the 118 reporting music programs in this category is 8.2. The dramatic difference between these numbers highlights the low number of FTEs and FTs in the SMD, an issue identified by all external reviewers as problematic to the program's successful delivery of best practices curricula.

FTEF for the SMD 11-12 to 13-14 averages to 25.5; analysis shows a situation analogous to SFR. The unit supports/is supported by 14 full-time TT faculty (of whom one has a 50% AT and uses funds from his Center to buy out another 25%) and 4 FERPing faculty. The ration of T/TT faculty to FTEF is 1.8, representing the 42 Temps who teach for the SMD in specializations ranging from piccolo to tuba, from ballet to hip-hop. Specialists of this sort are endemic to SMD throughout the nation.

## 5. PROGRAM RESOURCES

### 5a. Faculty

Faculty in the SMD are eminently qualified to teach in their areas of specialization. Both full- and part-time faculty possess appropriate terminal degrees as well as professional areas of expertise appropriate to the experiential nature of these fields of study. See Appendix J for CVs for Music and Dance.

In Music, the ratio of full-time positions to part-time faculty and FTEF remains at approximately 50%, with 12 full-time positions plus two half-time (FERP) positions and 29 part-time and staff positions. In terms of actual bodies, part-time faculty outnumber full-time faculty by 29:12, or a factor of 2.41:1. While we recognize that various institutions maintain various ratios of full-time to part-time faculty, we acknowledge that additional weight on the full-time side of the equation would be measurably beneficial in improving our delivery of our mission. One danger with a unbalanced full-time/part-time faculty ratio, a high teaching load, and so many University-related responsibilities, is that burnout for full-time faculty can increase at an unhealthy slope.

In Dance, the ratio of full-time positions to part-time faculty and FTEF is less than 40%, with two full-time positions, plus two half-time (FERP) positions and 7 part-time and staff positions. The SMD completed a successful search for a new full-time faculty member in 2014-15, and the new faculty member will begin 2015-16. However, simultaneously a senior faculty member is resigning at the conclusion of the 2014-15 session, so the overall increase in faculty is null. Should the SMD be successful in proposing and subsequently hiring a new faculty member in 2015-16, the ratio will re-balance in a more positive direction. As pointed out in this report and the previous Visitor's Report, the need for more dance faculty and accompanists (e.g., staff) remains unchanged since 2003.

In general, the staff and faculty in the SMD—as in other units of SJSU and across the CSU—are ingeniously scrappy in putting together first rate programs under sometimes desperate circumstances. The faculty is “sufficient” to support the curriculum, but would function at a considerably higher level in all quantitative and qualitative areas worthy of measure if these numbers—human and financial—were improved to at least the 50<sup>th</sup> percentile of national norms.

### **5b. Support staff**

The SMD is served by five full-time staff members and three part-time staff members. The part-time staff include a half-time piano technician (tuning, piano repairs) and two half-time collaborative pianists (accompanying student, faculty, and guest artist recitals).

Full-time staff include a financial analyst who also runs the College's student Marketing Team, two administrators in the main office who provide a wide variety of functions—from academic and performance facility scheduling to faculty contracts to all manner of student services—and an ensemble librarian who oversees the ensemble libraries for all performing ensembles and also serves as the Building Representative for the Music Building. A full-time dance accompanist (piano) also serves the SMD. In terms of sheer numbers, staffing is sufficient for the Music area but not, as noted in the previous Dance evaluation, for the Dance area. (The Dance area occupies space in WSQ; Music is in the Music Building.) Dance deserves its own dedicated staff member. In the interim, the SMD administration is preparing to bolster the Dance staffing situation as much as possible with graduate students and additional Work Study students, as well as cross-training for auditions, concert management, and other activities where students are allowed to participate in administrative matters.

#### Full-time staff:

- Ms. Lucy Yamakawa Cox—financial analyst, main office
- Ms. Anita McClintick—student services, administration, main office
- Mr. Paul Olivo—ensemble library, instrument inventory
- Ms. Deborah Wijas— administration, main office
- Mr. David Stein—dance accompanist, collaborative piano

#### Part-time staff:

- Mr. Ernie Hernandez—piano technician
- Dr. Victoria Lington— collaborative piano
- Ms. Sharon Brook—collaborative piano

### **5c. Facilities**

For a description of Music facilities, see NASM *Self Study*, Section I, pp. 39-41; also, see Appendix N. for a complete diagram of music facilities.

For a description the current state of the Dance facilities, Appendix G. for a list of actions taken on facilities since the last PP Self-Study 2003-2008.

Both areas would benefit enormously from a dedicated performance space seating 350-500, such as the Hammer Theater, with excellent, adjustable acoustics and extensive lighting capacity. Dance needs a larger and more formal performance space (this is not including the SPX theater which is currently under renovation and may satisfy this standard), and improved sound systems. Other improvements—such as renovating WSQ 204 and 206 to maximize use of space, requiring re-placement of the wall separating these two studios, or somehow removing the pillars articulating each of the dance studios—are welcome.

As stated in the NASM *Self Study*, “Apart from its age and general condition, the facility is a well-designed music focused building” (pg. 39). Page 41 of the study lists seven deficiencies of the building, and it is strongly anticipated that the subsequent NASM *Visitor’s Report* will enumerate additional deficiencies.

Hopefully, the Priority 1 planning process will result in an addition of media delivery technology to five Music classroom spaces in summer 2015 (currently the entire building has only one data projector).

In sum, to meet essential programmatic function, Music is in need of a new or completely renovated building as well as a 350-500 seat hall as described above; Dance is need of larger/less cluttered dance studios, and a professional performance space (the latter possibly met by the as yet unfinished SPX theater renovation). The University is in need of first-rate Music and Dance areas to fulfill its social, cultural, and educational contracts with the local, regional, national, and international communities it serves.

## **6. OTHER STRENGTHS, WEAKNESSES, OPPORTUNITIES, AND CHALLENGES**

### **Strengths, High Impact Practices, External Funding, Community Involvement**

The following list of action items is based on SWOT analysis performed as part of the NASM and NASD accreditation processes (see also NASM *Self study*, Section 1, pp. 4-5, and MDP 1J (Appendix K).

Generally speaking, faculty in the unit are accomplished artist/scholar/teachers, and are often—one might say routinely—noted for their accomplishments by peers, press, and other agencies. Recent faculty accomplishments include:

- Establishment of a new professional dance company, premiering in San Francisco to critical acclaim
- Grammy Award for Best Latin Album
- Invitations to perform around the world (London, Paris, Taipei, Shanghai, Oxford, and so forth)
- Isadora Duncan Award for Outstanding Achievement in Performance—Ensemble
- Paper presentation at IRCAM (France)
- Recording released on the Summit Recording Label
- Selection as a Silicon Valley Artist Laureate by Silicon Valley Creates
- Soloist with orchestras in Montreal, San Diego, Chicago, San Francisco, and so forth

...and much more.

In addition to selected music and dance faculty RSCA involvement and awards cited above, see also *Music and Dance - Program Planning Report – Spring 2015*

Appendix B, *NASM Self Study* Section IIA, pp. 143-149 for a report of some selected music faculty and student community involvement activities and the involvement of the SMD beyond the campus.

Rather than providing a separate listing of student or fund-raising successes, for example, the following list is grouped by SWOT topic areas in which determinations are grouped so as to combine SWOT topics with appropriate action plans (see No. 7, below).

“High impact” practices include the up to 175 music and dance events that are presented to the general public every year. The public performances bring in up to 500 people per event on and off campus. Further we offer large GE sections of Music 10A (150) and Dance 10.

### **CURRICULUM and STUDENT LIFE**

- Develop curricular components for career development training for all professional degree students in the SMD.
- Initiate and develop an improved “official” student-faculty communication, e.g., Student Advisory Committee.
- Initiate and develop a signature performance series in 2015-16: each Wednesday night during the academic session, from Labor Day to Memorial Day. Pre-concert talk @ 7pm; concert—never longer than 90 minutes, total—at 7:30.
- Investigate cultivating the minor or creating a major in Music Theater.
- Build and implement the RASR Enrollment Model for Music based on existing ensembles with limited instrumental overlap, and determine its viability. This process should correspond with a current understanding of causality between enrollment—including enrollment in specific degree tracks—and funding. Investigate usefulness of this model for Dance.
- Develop a comprehensive approach to applied pedagogy that is consistent across applied areas in the BMus major.
- Present a select number of professional and educational guest performers (requiring at least one residency event per program). In particular, present a live broadcast of “From The Top” (nationally syndicated NPR music program) in Spring 2016 and a residency with the Sphinx Virtuosi in Fall 2015. Take advantage of the Dance Program residency with sjDANCEco, a professional dance company, offering students the opportunity to experience dance performances and observe the company at work, thereby enhancing their dance education. Raise funds to support and sustain the presentation of professional events.

### **DEVELOPMENT and PUBLIC RELATIONS**

- Develop and implement a signature fund-raising event for the SMD. For example, a Kaleidoscope concert; or a dinner featuring international cuisine prepared by noted chefs, accompanied by music from each culinary culture (or both!).
- Improve the SMD website. There is consensus that the SMD website would benefit from the presence of a video and audio archive of SMD performances, as well as a simpler navigation path for the primary users of the site (e.g., prospective students, current students, faculty members, general audience members, and SMD supporters). Other ideas—such as a webcam in the Concert Hall and the ability to post concerts within 24 hours of the event—are also desirable upgrades.
- Improve cultivation of alums, especially those within the past twenty years: monthly Upbeat e-magazine, alumni awards, other cultivation events.
- Increase faculty development funding suitable for performance and creative faculty. Designating funds to be available for faculty development with the perceived needs of SMD members is a current problem that needs new ideas and consideration. Additionally, some SMD faculty members believe that the lack of monetary support for faculty chamber ensembles creates barriers in meeting the expectations of an excellent school of music that SJSU aspires to have. Perhaps the establishment of a permanent fund for faculty performances would solve this issue, while opening a consideration of implications for teaching load and contract responsibilities for both

full- and part-time faculty members.

- Develop and raise funds for a travel endowment of sufficient size to share on a rotating basis between ensembles, so that at least one primary ensemble embarks on a significant tour on an annual basis.
- Develop a strategy to normalize funding streams from student-funded programs (IRA--SSETF) in order to minimize or invert reduction in funds for these programs.
- Increase financial resources available to attract and retain the high percentage of accomplished, dedicated, loyal part-time faculty employed in all areas of the School.

## RECRUITMENT

- Improve relations with auxiliary music programs, such as youth orchestras (e.g., the California Youth Symphony), youth jazz groups (e.g., San Jose Jazz Society Summer Camp), strong high school and studio dance programs, and so forth.
- Increase student scholarship funding to heighten yield of promising students and support more full tuition scholarships, especially at graduate level, especially for out-of-state students.
- Investigate cooperative exchanges with professional dance and musical organizations focused on student success, such as Ballet San Jose and Music@Menlo.

## STAFFING

- Admission staff and support: Although application and enrollment numbers remain relatively stable in the SMD, some faculty members remain concerned about the ability to sustain and improve yield in quantity and quality. One particular area for growth is the Dance BFA degree, the only such degree in a public university in Northern California. SMD faculty members would like to see more staff support and a larger budget allocated to SMD for recruiting activities of all types.
- Fund/Hire a full-time audio technician to oversee audio production in the unit, including the assignment as Music Director for the Dance program
- Fund/Hire a full-time Lighting Director for the program, working for Dance and for Music.
- Increase the tenure-track density in the School: Hire additional full-time faculty members at a pace greater than retirement replacements. In particular:
  - Fund/Hire a full-time string faculty member;
  - Fund/Hire a full-time dance faculty member specializing in modern dance;
  - Fund/Hire additional full-time faculty members as future issues develop.

## FACILITY and EQUIPMENT

- Institute a plan to successfully sustain and, as necessary and desired, upgrade the unit's technology and instrumental inventory.
- Investigate improving the facility for Music and for Dance to comply with NASD and NASM standards for Facility and for Health and Safety.

## 7. DEPARTMENT ACTION PLAN

The action items outlined in No. 6 above were composed in response to SWOT analysis completed as part of the NASM and NASD and accreditation and program planning procedures. Definitive timelines for each of these items—with the exception of curricular items—are dependent on expanding the availability of financial and human resources, and thus uncertain given current budgetary conditions. (The fact that a majority of action items identified by the previous evaluator reports—especially statements such as “It does not appear that the unit has sufficient personnel, operating, scholarship or equipment budgets to adequately serve its mission and goals”—illuminate the difficulties the unit has experienced in setting definitive deadlines as requested in this section of the report.)

It is clear to the faculty and staff of the SMD that significant efforts in fund/friend-raising must be engaged and must be successful in order to achieve our goals: in other words, that relying on CSU/SJSU standard funding formulas will be insufficient at this point (e.g., funding dependent on generating high FTES in fundamentally incompatible with the small class sizes necessary in the core curriculum of applied music instruction and of audition-only dance ensembles). As resources are gained/become available, the SMD will engage on each of the action items listed in No. 6 in the most efficient manner available.

Generally speaking, and as reported in the NASM *Self Study* Section 3, pg. 156, two of the most important issues that may influence the future effectiveness of the SMD are the relationship of SMD with SJSU as a whole, and the present financial realities.

Alignment of the goals and vision of the SMD with goals and vision of SJSU as a whole:

As the SMD considers its plans and vision, an important element to the future success of the unit will be how the SMD identifies ways to articulate the unique position of music and dance within the vision and goals of the University as a whole. The SMD has traditionally vigorously and clearly argued that the pursuit of excellence in performing, creating, contemplating and teaching music and dance fulfills the University's charge for intellectual engagement, as well as international and experiential learning. The SMD has yet to truly capitalize on its unique position "in the heart of Silicon Valley," and will be challenged to find the balance between autonomy and independence in the institution as a whole.

Financial Realities: A critical issue regarding futures planning for the SMD involves continuing and increasing the level of financial support required to sustain and to build the program, including our ability to be competitive in the region—and beyond—in recruiting accomplished students who would prosper individually as well as benefit our program, and who are competitive for slots in colleges throughout the nation. Our unit needs to make decisions about how to use limited resources to ensure that the program continues to have a faculty where the number and ratio of full-and part-time faculty positions, and their distribution among the specializations continues to be (a) sufficient to achieve our purposes; (b) appropriate to the size and scope of our programs; and (c) consistent with the nature and requirements of specific programs offered.

## **8. APPENDICES**

### **A. Required Data Elements**

From [www.iea.sjsu.edu/Courses/default.cfm#Prefix](http://www.iea.sjsu.edu/Courses/default.cfm#Prefix), select your program

Exhibit 1 Number of Course Sections

Exhibit 2 Average Headcount per Section

Exhibit 3 Student to Faculty Ratio

Exhibit 4 Induced Course Load Matrix

From [www.iea.sjsu.edu/Assessment/ProgRev/default.cfm](http://www.iea.sjsu.edu/Assessment/ProgRev/default.cfm), select your program

Exhibit 5 Applied, Admitted, Enrolled

Exhibit 6 Enrollment by Class Level with FTES

Exhibit 7 Enrollment by Major and Concentration

Exhibit 8 Degrees Awarded

From [www.iea.sjsu.edu/RetnGrad/default.cfm#Prefix](http://www.iea.sjsu.edu/RetnGrad/default.cfm#Prefix), select your program

Exhibit 9 First Year Retention Rates



Exhibit 10 Graduation Rates

- B. NASM Accreditation Self Study 2015**
- C. List of PLOs for music programs**
- D. List of PLOs for dance programs**
- E. Program Data for Music Programs**
- F. Program Data for Dance Programs**
- G. Detailed Dance Action on Items since last Review**
- H. Advising Tools for Music and Dance (roadmaps)**
- I. Some Music and Dance Program Assessment Rubrics (Tools)**
- J. Music and Dance Faculty CVs**
- K. Community Involvement Activities**
- L. GE Assessment Data for Music and Dance Courses**
- M. Greensheets Music and Dance GE**
- N. Facilities Music and Dance**