**Bakersfield College**

**Program Review – Annual Update**

**I. Program Information:**

Program Name: Music (a segment of the Performing Arts Department)

Program Type:  Instructional  Non-Instructional

Program Mission Statement:

The Bakersfield College Music program is an essential part of BC’s commitment to being a “comprehensive college.” Its mission is to provide multi-cultural learning and performance opportunities necessary for the aesthetic, intellectual, emotional, and cultural well-being of the college and its community by offering a comprehensive lower division program in music, which includes as educational experiences high quality performances.

Program Description: Describe how the program supports the Bakersfield College Mission.

The Music program offers courses leading to an AA degree (available to students with catalog rights of 2014 or prior), an AA-T (available to all current students as of fall, 2014) or transfer in music. All of the courses in the Music AA-T program have received C-ID approval, with the exception of one course that was conditionally approved. In addition, the program offers coursework that satisfies BC General Education category C. A primary activity of the department is performing, as highlighted in the mission statement. The department produces music performances throughout the year both on and off-campus as the culminating activity of its performance courses in choral music, orchestra, concert band, jazz band, and drumline.

Additionally, the Music program supports the college mission by providing “opportunities for students from diverse economic, cultural, and educational backgrounds to attain degrees…, workplace skills, and preparation for transfer,” underscored by the Music program mission statement’s reference to multi-cultural learning and the recently developed ADT, which includes a college funded individual lesson component (called applied music) that allows the program to better serve economically disadvantaged students pursuing a degree in music. The applied music program is a prime example of a “rigorous and supportive learning environment [that] fosters students’ abilities to think critically, communicate effectively, and demonstrate competencies and skills.” Many Music program graduates and former students have completed bachelor degrees and beyond, a number of whom now teach the next generation of young musicians here in Bakersfield and Kern County, showing their ability to “engage productively in their communities and the world.”

The Music program also advances the vision of Bakersfield College by contributing “to the intellectual, cultural, and economic vitality of the community it serves.”

Further, the Music program touches on many of the core values of Bakersfield College such as:

* **Learning:** The Music program definitely “fosters curiosity, inquiry, critical thinking, and creativity within a safe and rigorous environment.” And no one that has been to one of our choir concerts could deny the ability of those events to give “voice and power to all people.”
* **Integrity:** The very nature of group performance, whether it be vocal or instrumental, “places the collective wellbeing and health about the self.” Students learn to be accountable not just for their own good, but for the good of the group. Such an environment also inevitably “teaches us to trust each other’s vision” as the group strives to communicate collectively the artistic intent of the composer and themselves.
* **Wellness:** Making music is a natural and healthy expression of emotion, a far more constructive channel for pent up emotion than so many destructive alternatives, improving “all aspects of the individual and the society including the mind, body, and spirit.”
* **Diversity:** The Music program’s diverse array of music appreciation courses covering Western art music, jazz, rock and roll, and most especially world music provide the “multiple perspectives [that] lead to a better education and knowledge of the world.” Additionally, our multi-cultural concert programming allows for “listening and witnessing different experiences” in ways that can expand the community’s capacity to embrace diversity.
* **Community:** A musical ensemble is a community in and of itself. However, though these ensembles and their performances “we maintain strong ties with the surrounding community.”

**II. Program Assessment (focus on most recent year):**

1. How did your outcomes assessment results inform your program planning?

From the 2013 Annual Update: “We had a low percentage of students achieving the program outcome pertaining to “describing and/or producing elements of an art form (music)” in our capstone academic class, MUSC B4C. We believe this is attributable to the lack of an applied music component in our curriculum. Students are studying about music, but do not have coursework in applying that knowledge to their specific instrument or voice. We believe this disconnect is leading to lower success rates. To address this, we are adding the applied music component to the degree requirements, as this course is also a required element of the AA-T in Music. “

In order to assess the validity of the hypothesis above we need 2014-15 data. MUSC B7 Applied Music is currently enrolled with 28 students who successfully passed a qualifying audition and each of these students is assigned to an instructor for weekly individual instruction (lessons). Each of these students is also enrolled in required co-requisites of music theory and ensemble performance. Due to the immersive nature of this program, we expect to see high success rates among students enrolled in the course. We also expect some of this success to “rub off” on the surrounding students in the theory and performance classes. We will continue to track the results of this program in future cycles.

1. How did your outcomes assessment results inform your resource requests?

We remain dependent upon resources to continue the applied music program. The individual instructors have been hired as adjunct faculty and are paid through the continuing education budget. We requested additional funding for instrument tuning/repair and instrument replacement in 2013 to support the needs of the students in the applied program. These requests ultimately went unfunded. This jeopardizes the success of the entire program, due to the interdependence of the various component parts.

1. Instructional Programs only**:** How do course level student learning outcomes align with program learning outcomes?

All music courses have SLO’s that are explicitly or implicitly tied to the following program outcomes:

1. Demonstrate the ability to recognize, describe and/or effectively produce various components of music including elements of pitch and rhythm. Assessment: Written and performance examinations and homework.
2. Demonstrate an understanding and appreciation of the ways in which arts reflect historical, intellectual, and cultural contexts, as well as aesthetic tastes. Assessment: Written examinations. Concert reports. Essays. Written homework.
3. Demonstrate through successful group and individual performance acquired musical skills and knowledge appropriate to lower-division major preparation. Assessment: Observed competency in public and in-class performance.

For example, all general education music courses, e.g. music appreciation courses, some music theory courses, address the content of numbers 1 and 2 above. Performance courses will typically address all three.

1. How do the program learning outcomes align with Institutional Learning Outcomes?

**Think critically:** addressed in the attainment of all three of the above program outcomes in some way. For example, critical thinking is necessary to process written notation into sounds on an instrument or voice and the effective production of these sounds must also be filtered through and synthesized with historical/stylistic knowledge of performance practice appropriate to the music at hand.

**Demonstrate competency:** addressed in the attainment of all three of the above program outcomes in some way. For example, students must be competent in playing/singing in tune and in rhythm in order to pass required course work (1) and effectively perform (3). Historical/cultural competency is also necessary for successful musicians (2).

**Engage productively:** addressed in the attainment of numbers 2 and 3 of the above program outcomes, though difficult to assess. Certainly public performance is a form of civic engagement. Additionally, students who understand and appreciate “the ways in which arts reflect historical, intellectual, and cultural contexts, as well as aesthetic tastes” are more likely to be aware and engage outside themselves in the broader aspects of society.

1. Describe *any significant changes* in your program’s strengths since last year.

We have built upon our strengths to include:

* Diverse, high quality public performances: Choir, Band, Jazz Ensemble, and Drum Line, augmented this fall by the return of the Orchestra and the addition of student solo recitals (applied music).
* Completion, state approval, and implementation of an AA-T in Music.
* C-ID approval of all AA-T required courses (one course conditional) resulting in a very high degree of articulation with the CSU system.
* Use of instructional technology has expanded to apply to all offered courses in some way. Particularly impacted in a positive way are the piano courses (MUSC B5AB) and the music lab courses (MUSC B230ABC) due to the new equipment acquired as part of the SPArC remodel. This equipment will also benefit the ensemble performance courses now housed in the SPArC.
* Retention, success, and productivity data well above the college average (see data discussion below).
* Highly engaged faculty in campus and community initiatives (Mission review, ILO development, Accreditation, Academic Senate, Music Association of California Community Colleges [MACCC}, C-ID, Kern County Music Educators Association [KCMEA], CSUB, feeder high schools, Bakersfield Symphony and Youth Symphony, etc.).

1. Describe *any significant changes* in your program’s weaknesses since last year.

We are making headway in addressing our weaknesses as outlined in last year’s document, in some cases with requests in this year’s document. Here are the weaknesses we previously identified with a summary of our progress.

* Lack of fulltime faculty member responsible for instrumental music program

This remains a weakness, though we are requesting a position in this cycle

* Need for fulltime theatre technical staff to support music, theatre, and outside events in SPArC

This was addressed in the 2013-14 Theatre program review document with a position request and was supported by FCDC (top five vote-getter in 2013), though it is as yet unfunded. Now that the building is nearing completion and is in use, this request is URGENT.

* Lack of commercial music component (music business course, recording and engineering courses)

Although this limitation remains a weakness, the SPArC has a well-appointed space designed for computer/music/keyboard instruction with 18 stations that include state of the art electronic keyboards, new Macintosh computers, large monitors, and professional caliber notation and digital recording software. In other words, we have built it. Now we need to put a program in it. Students are hungry for this type of truly 21st century instruction and the statewide academic senate (ASCCC) is currently working with faculty experts to develop Model Curricula in Commercial Music. BC is definitely behind the curve on this issue. However, we cannot develop the needed curriculum without an infusion of expertise and a full-time faculty member to accept the responsibility for developing the program. It is past the time to begin addressing this issue. Our position request will be for a full-time instructor with responsibilities for both instrumental and commercial music.

* Lack of applied music course offerings

SOLVED! with the implementation of MUSC B7 Applied Music. This is now a strength!

* Low graduation rate

Although our graduation rate is improving (from 0-2 per year up to 5 in 2013-14), it is still clearly not where we or the college would like it to be. We believe that the addition of applied music and the AA-T will result in significant progress on this indicator, although it will take a year or two before those results will become apparent.

* Lack of dedicated rehearsal and performance spaces due to SAM remodel

SOLVED! with the opening of the SPArC. Although at this writing the performance spaces are still a few weeks away from completion, we expect to hold the vast majority of our scheduled performances in the building beginning in late October. We are tremendously grateful to all who participated in making this a reality—a process begun in 2006!

1. If applicable, describe any unplanned events that affected your program. N/A

**III. Resource Analysis:**

1. Human Resources
2. If you are requesting any additional positions, explain briefly how the additional positions will contribute to increased student success. (Faculty Request form; Classified Request form)

**Faculty:** The Music program has long needed a full-time faculty member to teach within and lead its instrumental music component. Filling this void will increase student success by providing instrumental students access to a faculty member during day hours and throughout the week. Currently, instrumental students only have access to their ensemble conductors (all of whom are adjunct faculty) at the evening rehearsals and before and after scheduled class meetings. Although a full-time faculty member would not take over instruction of all of the ensembles, such a faculty member would be responsible for coordinating the instrumental offerings and supporting the students in them. He/She would also have their office in the SPArC, providing additional supervision and security for the facility.

We also have a pressing need to address our lack of commercial music offerings—courses such as music business, music technology, music recording and engineering, and others—with the long-term goal of establishing a certificate program in commercial music or perhaps more broadly in digital media. There are most certainly jobs available to students possessing such skills in the thriving entertainment/media industry in California. In this case, BC has a real opportunity to advance student success by providing students with high demand job skills. Students are hungry for this type of truly 21st century instruction and the statewide academic senate (ASCCC) is currently working with faculty experts to develop Model Curricula in commercial music. BC is definitely behind the curve on this issue. However, we cannot develop the needed curriculum without an infusion of expertise and a full-time faculty member to accept the responsibility for developing the program. It is past the time to begin addressing this issue.

These two diverse needs are ample justification for two full-time positions. However, we are realistic about the prospect of getting support for multiple positions and have elected to request a single position with split responsibilities for both areas. We believe a search for such a person would yield sufficient high quality candidates.

**Classified:** The Music program supports the Theatre program’s request for a full time Stage Manager/Theatre Technician to support the activities of the SPArC, both those mounted by the Performing Arts Department and those proposed by outside entities. This position has the potential to be a major revenue generator. The only hope of maximizing the rented use of the building is to be sure of having in-house support for the renters. In addition, the SPArC comprises tens of thousands of square feet of instructional and performance space, some of which in isolated areas that require supervision to ensure the safety of students and staff and security for expensive, newly acquired equipment and instruments. The overall public investment in the SPArC renovation is more than $15,000,000. New audio and lighting equipment in the Indoor Theatre and Outdoor Amphitheatre account for some millions of that total. In addition, the Furniture, Fixture, and Equipment (FF&E) budget for the building was over $300,000 spent on new pianos, keyboards, computers, furniture, projectors, and monitors. This investment will quickly be squandered without adequate supervision.

Therefore, this position is essential both to make money, through supporting paid rental of the building, and to save money, through extending the useful life of the building and its contents.

1. Professional Development (Professional Development form)
2. Describe briefly the effectiveness of the professional development your program has been engaged with (either providing or attending) during the last cycle, focusing on how it contributed to student success.

Professional development activities engaged in by the program include two conferences attended by program faculty. John Gerhold attended the Music Association of California Community Colleges (MACCC) conference in San Francisco in November 2013. Dr. Gerhold is an officer on the board of this organization (Treasurer in 2013, appointed as Curriculum Representative in 2014). Through attending this conference each year and serving on its board—including a six-year term as President-elect/President/Past President—Dr. Gerhold has developed his knowledge of CCC music curriculum and program operation such that he has been called upon by the ASCCC to lead the development of the Music TMC and to be the Primary Reviewer of music courses in C-ID. He has also served as advisor to the CSU regarding general education applicability of CCC music courses to CSU breadth requirements. This background served the students of Bakersfield College by ensuring the smooth creation and approval of the Music AA-T, the early and easy C-ID approval of all music degree applicable courses, and the successful implementation of applied music to the curriculum. Dr. Gerhold has been asked to lead breakout sessions on CCC Music Curriculum and the Music ADT at the MACCC conference in November 2014.

Jennifer Garrett attended the Western Regional American Choral Directors Association (ACDA) conference in Santa Barbara in February 2014. New to community college choral directing, Dr. Garrett was able to garner essential information about her assignment and to add to her list of helpful contacts in the profession.

Additionally, in his role as ILO coordinator, Dr. Gerhold provided professional development talks to the BC community on numerous occasions in a variety of venues.

1. Provide rationale for future professional development opportunities and contributions that your program can make.

Contact “with the outside world” remains an important resource to the continued success of the Music program. Continued participation with MACCC, ACDA, and other regional and national associations keeps the faculty abreast of innovations and changes in regulations, allowing the program to keep current and best serve students.

1. Facilities (M&O requests can be submitted by completing the [M&O request form](https://committees.kccd.edu/sites/committees.kccd.edu/files/Copy%20of%2012%20M%26O%20Needs%20Workbook%2012-13%20APR.xlsx).)

Has your area received any facilities maintenance, repair or updating in this cycle?

Yes. We are exceptionally grateful for the support of M&O in making the transition into the SPArC.

1. If yes, how has the outcome contributed to student success?

Several M&O projects are still on-going, such as the renovation of FA 73E for use as a space for individual instruction, restoring power to the FA 73 practice rooms, the cleaning of the practice rooms in FA 73 and 66, and furniture moves in FA 60. However, these projects will result in better environments for student learning. Also, without M&O support, we would never have been able to hold classes in the SPArC on time at the beginning of the fall, 2014 semester.

1. If no, how will your facilities request contribute to student success?
2. Technology (Technology requests can be made by filling out the [ISIT Request form](http://www.bakersfieldcollege.edu/irp/Annual%20Program%20Reviews/2012-13/13%20ISIT%20Priority%20Workbook%2012-13.xlsx).)
3. Has your program received new or repurposed technology in this cycle? Yes.
   1. If yes, how has this technology contributed to student success?

As part of the FF&E for the SPArC, we received 19 Mac mini computers with Logic Pro and Finale installed, large monitors, and 19 Roland digital pianos for the music computer lab SPArC 115. The building’s faculty offices (six offices) also came with new computers and phones. The four primary classroom spaces in the building will have dedicated computers and projectors (installation on-going at this writing). The components in the lab (115) in effect represent fulfillment of our technology request for 2013, updating our former music computer lab housed in FA 73E and creating additional stations to allow us to serve more students at any given time. This equipment also greatly enhanced the effectiveness of our piano classes providing more seats in the class, better sounding and playing keyboards, and a teacher’s station through which the instructor can listen to and teach the entire class simultaneously or small groups and individuals through a microphone/earphone system that is state of the art. Projectors in the rehearsal rooms allow students to view sample performances of repertoire that they are rehearsing and to watch and critique their own performances, enhancing student learning in the ensemble and applied courses.

* 1. If no, how will your new or repurposed technology request contribute to student success?

1. Do you need new or repurposed classroom technology to support student success and/or new office technology to support faculty/staff success? Justify your request.
2. Budget (Changes to the budget allocation can be requested using the [Budget Change Request Form](http://committees.kccd.edu/bc/committee/programreview)).

If you are requesting any additional funding, explain briefly how it will contribute to increased student success.

We will be requesting a significantly larger operating budget for 2015-16. Our 2014-15 operating budget was cut from $6650 in 2013-14 to ($250) in 2014-15 (Yes that IS a negative number! I’m not sure how that works either.), a net reduction of $6900. Our 2013 Annual Update included a request for significant increases to support the program, which obviously were not funded. In particular we need an increase to the instrument repair and tuning account (5690) to extend the useful life of the $130,000 in new pianos purchased for the SPArC (6 pianos total, including a new Steinway B Grand). The remaining pianos in our fleet have an average age of more than 30 years each (several are more than 50 years old). Instruments of this age should simply be replaced, but this would cost another $400,000-500,000. Since we can assume this is cost prohibitive, tuning and repair becomes all the more important. Two tunings per semester for each of the 11 pianos in the fleet requires a tuning budget of $4400 per year. This is the same account used to maintain band and orchestra instruments. Due to the age of our current set of instruments, we can expect to spend another $1000 maintaining these, totaling $5400 for the year. Also, now that we are back in our native habitat—a music/theatre building—we are back to full strength in terms of ensembles with two choirs, concert band, jazz ensemble, orchestra, and drumline. Each of these groups needs music to perform (photocopying is illegal, after all). A reasonable music budget for each group is $800 a year, for a total of $4800. This, added to funds for instructional supplies (white board markers, etc), makes a round $5000 in the 4310 account for supplies. With the reinstatement of the College Orchestra comes the critical need for replacement orchestral percussion instruments, given that most of the current instruments were purchased for the original construction of the SAM building in 1955. A set of 5 timpani ($16,529 top priority), xylophone, vibraphone, bass drum, chimes, glockenspiel, concert snare, and piati (concert cymbals) will total more than $22,000. This total could be spread across several years, though the timpani will need to be purchased all at once.

Music students need more than expert instruction, something we feel confident we can provide. They also need the appropriate equipment for rehearsal and performance. No one would think of putting a football team on the field without the proper helmets and pads. Music students deserve no less consideration when they “take the field.”

**IV. Trend Data Analysis:**

Highlight *any significant changes* in the following metrics and discuss what such changes mean to your program.

1. Changes in student demographics (gender, age and ethnicity).

The Music program persists as a popular choice for male students, which has been a constant over the last 5 years. In 2013-14, male students populate the music program at a rate 20% greater than the college at large. Since male students retain and succeed at slightly higher rates than female students, this could contribute to our generally high success and retention rates, although female students succeed in music courses at a 68% rate as compared with the 66% rate for the college at large in 2013-14.

The Music program population is also skewed significantly toward the 19 and younger population as compared with the college at large, with 45% of music students falling into this category as opposed to only 25% collegewide. This too, has implications for success and retention, for though this young demographic retains at the same rate in the program and collegewide, the collegewide success rate for this demographic is only 64% compared to 68% for the Music program. Music courses often involve interactive learning combined with a sense of belonging, as in the case of performing ensembles. This may account for both the attraction of “under 20s” to the program and for their relatively higher success rate in it.

As for ethnicity, the Music program almost perfectly mirrors the collegewide distribution, retention, and success rates for each identified group (see attached).

1. Changes in enrollment (headcount, sections, course enrollment and productivity).

8.7% of all students at Bakersfield College took a music class in 2013-14. Surprisingly though, the number of sections of music classes has dropped significantly comparing 2012-13 to 2013-14, from 86 sections to 69 sections. This is primarily due to the changes in repeatability regulations. Now, instead of 4 simultaneously taught sections of choir, for example, there is only one. Multiply this by five ensembles and you can account for the difference. This change also resulted in a significant increase in students per section, which was 42 in 2013-14—27.3% higher than the collegewide average of 33 and 40% higher than 2012-13 for music, which was 30. Despite the reduced sections however, 2013-14 was the high point in FTES generation over the last 5 years at 307.2, which is an increase over the previous year of 10.5%. We are a small faculty, so this translates into a high productivity number, 21.8, which is a whopping 27.5% higher than the collegewide face-to-face average of 17.1 (our program does not currently offer online instruction so this compares apples to apples).

1. Success and retention for face-to-face, as well as online/distance courses.

The Music program does not offer online instruction.

1. Other program-specific data that reflects significant changes *(please specify or attach).*

See above discussion.

**V. Progress on Program Goals:**

1. List the program’s current goals. For each goal (minimum of 2 goals), discuss progress and changes. If the program is addressing more than two (2) goals, please duplicate this section.

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| **Program Goal** | **Which institutional goals from the Bakersfield College Strategic Plan will be advanced upon completion of this goal?**  **(select all that apply)** | **Progress on goal achievement**  **(choose one)** | **Comments**  **(if applicable)** |
| 1. Establish AA-T in Music | 1: Student Success  2: Communication  3: Facilities & Infrastructure  4: Oversight & Accountability  5: Integration  6: Professional Development | Completed:  June 2014 (Date)  Revised: \_\_\_\_\_\_\_\_\_\_ (Date)  Ongoing: \_\_\_\_\_\_\_\_\_\_ (Date) |  |

1. New or revised goals (if applicable)

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| **New/Replacement Program Goal** | **Which institutional goals from the Bakersfield College Strategic Plan will be advanced upon completion of this goal? (select all that apply)** | **Anticipated Results** |
| **Add full-time faculty position in Instrumental and Commercial Music** | 1: Student Success  2: Communication  3: Facilities & Infrastructure  4: Oversight & Accountability  5: Integration  6: Professional Development | Increased enrollments in instrumental ensembles through improved recruitment. Improved quality of performances. Improved assessed learning. Addition of commercial curriculum to enhance student job skills in music. Improved oversight of SPArC facility and equipment. |
| **New/Replacement Program Goal** | **Which institutional goals from the Bakersfield College Strategic Plan will be advanced upon completion of this goal? (select all that apply)** | **Anticipated Results** |
| **Add full-time classified position Stage Manager and Technical Theatre** | 1: Student Success  2: Communication  3: Facilities & Infrastructure  4: Oversight & Accountability  5: Integration  6: Professional Development | Ability to increase revenue by hosting more paying events in SPArC. Improved support for instructional programs and performances in music and theatre. Improved quality of performances. Improved oversight of SPArC facility and equipment. |

**VI. Curricular Review (Instructional Programs only):**

1. Review of Course Information:
   * Column A list all of the courses associated with the degree.
   * Column B list the Fall term the review process will be started for ongoing compliance.
   * Column C list the compliance due date.
   * Column D list any changes to courses with regard to distance education.
   * Column E list corresponding C-ID descriptors if available. <http://www.c-id.net/>

**\*\*Dates listed should reflect a five year cycle allowing for one year of review**

**to maintain ongoing compliance.\*\***

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| **A. Course** | **B. Fall Term Review will be Submitted** | **C. Compliance Due Date** | **D. Distance Education Changes** | **E. C-ID Descriptors Available** |
| MUSC B2 Basic Elements of Music | 2016 | 2017 |  | 110 approved |
| MUSC B4A Elementary Theory | 2016 | 2017 |  | 130 approved |
| MUSC B4B Elementary Theory | 2016 | 2017 |  | 140 approved |
| MUSC B4C Intermediate Theory-Contemporary Materials | 2014 | 2015 |  | 150 approved |
| MUSC B15A Ear Training and Sight Singing | 2017 | 2018 |  | 135 approved |
| MUSC B15B Ear Training and Sight Singing | 2017 | 2018 |  | 145 approved |
| MUSC B15C Intermediate Ear Training and Sight Singing | 2014 | 2015 |  | 155 conditional |
| MUSC B7 Applied Music | 2019 | 2020 |  | 160 approved |
| MUSC B10A Concert Band | 2015 | 2016 |  | 180 approved |
| MUSC B12A College Orchestra | 2015 | 2016 |  | 180 approved |
| MUSC B13A Jazz Ensemble | 2016 | 2017 |  | 180 approved |
| MUSC B14A College Choir | 2015 | 2016 |  | 180 approved |

1. Review of Program Information:

Is the program information housed in CurricUNET accurate? (Considerations: changes in course(s) names and/or suffixes as well as additions/deletions of courses). If not, then a program modification needs to be started in CurricUNET to reflect the necessary changes. Explain the requested changes below.

Yes it is accurate.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Is the program and course listing information in the current catalog accurate? If not, list the requested

changes below. Catalog information should reflect what is in CurricUNET.

Yes it is accurate.

1. Student Education Plan (SEP) Pathway(s) uploaded to “Attached Files” in CurricUNET.

If applicable, SEP Pathway with CSU Breadth indicated? **Yes** or No

If applicable, SEP Pathway with IGETC indicated? Yes or No

If applicable, SEP Pathway with BC General Education indicated? Yes or No

**\*\*Please ensure that the information housed in CurricUNET and the current catalog match. \*\***

1. If applicable, provide a description of the program’s future adoption of C-ID descriptors and Associate Degree for Transfer (ADT) or Model Curricula.

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**VII. Conclusions and Findings:**

Present any conclusions and findings about the program.

**VIII. Attachments (place a checkmark beside the forms listed below that are attached):**

[Faculty Request Form](http://committees.kccd.edu/bc/committee/programreview)  [Classified Request Form](http://committees.kccd.edu/bc/committee/programreview)  [Budget Change Request Form](http://committees.kccd.edu/bc/committee/programreview)

Professional Development  [ISIT Form](http://committees.kccd.edu/bc/committee/programreview)  [M & O Form](http://committees.kccd.edu/bc/committee/programreview)

[Best Practices Form](http://committees.kccd.edu/bc/committee/programreview) **(Required)**  Other: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**IX. Certificates of Achievement:**

Programs with stackable certificates fill out the following form.

Stand alone certificates fill out the entire Annual Update.

**Certificate Form**

**Annual Update 2014-15**

**Name of Program:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **Certificate Name** | **JSC** | **CA** | **Is the certificate stackable?** | **Is the certificate a**  **stand alone program?** |
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Please discuss the following questions regarding all area Certificates of Achievement (CA):

1. List certificates that are proposed for *addition*.
2. List certificates that are proposed for *deletion*.
3. For this CA, what are the SOC codes (Occupational Titles and codes) that students who complete the CA will be able to obtain entry-level employment in, and what are the projected annual openings and median salary for each occupational title? You can use your latest Program Review data for your response.
4. For this CA, what process was followed to ensure the required and possible elective courses were adequate for entry-level employment (such as advisory committee input, surveys, industry feedback, licensing or accreditation agencies)? How often do/will you re-examine the effectiveness of certificate requirements?
5. What is your annual completion target (number of certificates awarded) for this CA? What was the number of awards in this CA for each of the past three years? Based on your results, what changes could you make in your program to meet or continue to exceed your target (such as course content, scheduling/sequence, outreach, instructional strategies)?
6. Based on what you know about your area, what emerging/potential institutional factors (internal) and industry factors (external) will impact this certificate? How are you planning to incorporate these factors in your planning and evaluation of this certificate?