Music-FH Music

Instructional Discipline Template
A. Program Information
Program Mission Statement

Please enter your mission statement here.

> The mission of the Music Department is to use a three-lens framework of music history/literature, theory/composition, and performance to increase students' community/global consciousness as they learn to appreciate how music is a potent tool for understanding individual and cultural uniqueness within the larger context of our common humanity.

Program Level Student Learning Outcomes

Please list the program level student learning outcomes.

> Program level student learning outcomes are best understood through our mission statement's three-lens framework.
>
> Through the study of:
>
> 1. **Music History and Literature**, students examine music masterpieces from multiple eras and cultures so that they will be able to synthesize information and evaluate how music reflects individual composers' lives as well as the contemporary social/historical context in which the compositions were created and performed.
> 2. **Music Theory, Composition, and Musicianship**, students will be able to analyze the structure of music and learn to create their own original works satisfying specific and complex compositional requirements.
> 3. **Music Performance**, students will be able to apply and express their historical, theoretical, and artistic understandings in a presentation addressing an appropriate audience.

B. FTES - Enrollment Trends
Enrollment Variables and Trends

Enrollment Trends
Fine Arts & Communication - Music-FH

	2015-16	2016-17	2017-18	2018-19	2019-20	5-yr %Inc
Unduplicated Headcount	2,645	2,720	2,772	2,425	2,154	-18.6%
Census Enrollment	3,380	3,367	3,377	2,981	2,618	-22.5%
Sections	120	127	116	99	93	-22.5%
WSCH	6,337	6,264	6,447	5,798	5,231	-17.5%
FTES (end of term)	427	422	435	393	353	-17.4%
FTEF (end of term)	10.8	10.8	10.1	8.4	7.3	-32.2%
Productivity (WSCH/FTEF)	589	580	638	690	718	21.8%

1. In the data table above, what does the FTES data trend indicate?

☐   the data trend shows an increase in FTES

☑   the data trend shows a decrease in FTES

☐   the data trend shows no change and/or is flat in FTES

Discuss the factors that would help the college understand these trends and whether there are tangible reasons for no change/flat, an increase or decrease in the trend.

End-of-tern FTES declined 32.2% (from 427 to 353) over the 5-yr period. This is due primarily to FT faculty retirements combined with our efforts to support the Division's goal of improved productivity. Sections were cut by 22.5% (from 120 to 93). Section cuts occurred across the Department's offerings, but the majority of cuts were in Music 1 (which was reduced from 14 to 8) and Music 8 (reduced from 23 to 17).

An additional course cut was Music 11 (a series of History/Lit courses focusing on popular genres such as jazz, swing, and funk) which was dropped by former Dean Mark Anderson presumably because of his retirement, as he was the instructor, combined with the fact that the content duplicated material covered in Music 8. The decline in Music 3ABC enrollment reflects a national downward trend in interest in courses that cover "classical" composition practices and that prepare students for transfer to institutions offering traditional Music Degree programs.

While section cuts have shrunk the Department and its offerings, we are very proud of our accomplishment of increasing productivity 21.8% (from 589 to 718). At 718, we are significantly higher than the College productivity of 532 in 2019-20 and the Fine Arts Division's productivity of 597.

2. Looking at the data trend, has the faculty/staff discussed proposed actions to stabilize/increase FTES?

☑   yes

☐   no

If yes, describe the proposed actions for stabilizing/increasing the FTES.

The Department could increase FTES by reinstating some of the sections that were canceled or in some instances, increasing the number of sections offered. This is supported by the Section Fill Rate Trends since 2018-19, particularly in the case of Music 2ABC and their cross-listed Honors sections (ranging from 102%-128%), Music 8 and its cross-listed Honors section (104%), and some of the History/Literature courses that primarily support our companion program, Music Technology, such as Music 11 (ranging from 82% to 108%). While this would increase FTES, it would likely reduce productivity. In addition, changed enrollment trends appear to indicate that our current offerings are efficiently meeting the needs of students.

C. Sections - Enrollment Trends

1. In the data table above, what does the data trend indicate about the number of sections offered?

☐   the data trend shows an increase in sections

☑   the data trend shows a decrease in sections

☐   the data trend shows no change and/or is flat in sections

If the data trend shows no change/flat or an increase or decrease in sections, explain why the number of sections is flat, increased or decreased.

The table displays detailed data on the sections that were cut.

Course	2015-16	2019-2
1	14	8
3A	4	2
3B	2	1
3C	2	1

Course	2015-16	2019-2
7	1	0
7D	3	0
7F	2	0
8	23	17
8H	3	6
9A	2	0
9B	3	4
10	9	5
12A	8	6

If the data indicates an increase in sections with a decrease in FTES, explain why the number of sections increased while FTES decreased.

NA

D. Productivity - Enrollment Trends

1. In the data table above, what does the data trend indicate about the productivity number?

☑ the data trend shows the productivity number increased

☐ the data trend shows the productivity number decreased

☐ the data trend shows no change and/or flat in the productivity number

If the data trend shows no change/flat or an increase or decrease in productivity, explain why the productivity is flat, increased or decreased.

We are very proud of our accomplishment of increasing productivity 21.8% (from 589 to 718). As stated earlier, 718 is significantly higher than the College productivity of 532 and the Fine Arts Division's productivity of 597.

We believe this increase is due not only to reduced number of sections and more efficient scheduling, but also due to:

1. Admitting more students than official Seat Count
2. Cross Listing, especially in Music 2 and 8 Honors and Music 2F with Theatre 2F
3. Retention efforts

2. Does the data trend suggest changes are necessary to improve productivity?

☐ yes

☑ no

If yes, describe the proposed actions for stabilizing/increasing the productivity number.

We are currently at a productivity of 718, which is very high in comparison to the college standard.

E. Enrollment by Student Demographics
Enrollment Distribution

Enr Distribution by Student Demographics
Fine Arts & Communication - Music-FH

by Gender

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent
Female	1,481	44%	1,616	48%	1,581	47%	1,354	45%	1,131	43%
Male	1,874	55%	1,724	51%	1,768	52%	1,606	54%	1,460	56%
Not Reported	25	1%	27	1%	28	1%	21	1%	27	1%
Total	3,380	100%	3,367	100%	3,377	100%	2,981	100%	2,618	100%

by Ethnicity

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent
African American	212	6%	161	5%	159	5%	152	5%	114	4%
Asian	939	28%	1,062	32%	1,196	35%	1,140	38%	969	37%
Filipinx	171	5%	183	5%	136	4%	122	4%	112	4%
Latinx	603	18%	614	18%	675	20%	601	20%	499	19%
Native American	18	1%	20	1%	15	0%	10	0%	8	0%
Pacific Islander	36	1%	42	1%	43	1%	29	1%	31	1%
White	969	29%	1,062	32%	1,097	32%	878	29%	762	29%
Decline to State	432	13%	223	7%	56	2%	49	2%	123	5%
Total	3,380	100%	3,367	100%	3,377	100%	2,981	100%	2,618	100%

by Age

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent
19 or less	652	19%	630	19%	712	21%	586	20%	576	22%
20-24	1,970	58%	1,975	59%	1,984	59%	1,781	60%	1,535	59%
25-39	556	16%	548	16%	534	16%	452	15%	361	14%
40 +	202	6%	214	6%	147	4%	162	5%	146	6%
Total	3,380	100%	3,367	100%	3,377	100%	2,981	100%	2,618	100%

by Education Level

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent
Bachelor or higher	229	7%	283	8%	225	7%	243	8%	176	7%
Associate	78	2%	84	2%	80	2%	64	2%	68	3%
HS/Equivalent	2,855	84%	2,839	84%	2,903	86%	2,535	85%	2,206	84%

All Other	218	6%	161	5%	169	5%	139	5%	168	6%
Total	3,380	100%	3,367	100%	3,377	100%	2,981	100%	2,618	100%

a. Enrollment by Gender

The following questions concern enrollment distribution by gender.

1. In the data table above, what does the data trend indicate about program enrollment by gender?

Females

☐ the data trend shows an increase in the female enrollment rates

☑ the data trend shows a decrease in the female enrollment rates

☐ the data trend shows no change and/or is flat in the female enrollment rates

Males

☑ the data trend shows an increase in the male enrollment rates

☐ the data trend shows a decrease in the male enrollment rates

☐ the data trend shows no change and/or is flat in the male enrollment rates

Non-Binary

☐ the data trend shows an increase in the non-binary enrollment rates

☐ the data trend shows a decrease in the non-binary enrollment rates

☑ the data trend shows no change and/or is flat in the non-binary enrollment rates

If the data trend shows no change/flat, an increase or decrease in male, female, or non-binary enrollment, explain why the enrollment rates is flat, increased, or decreased.

> Gender enrollment trends are as follows:
>
> - Female enrollment started at 44% and concluded with a slight decrease to 43% during 2019-20.
> - Male enrollment started at 55% and concluded with a slight increase to 56% during 2019-20.
> - Non-binary has remained flat at 1%.
>
> As we interpret the data, we do not believe a 1% change over the five-year period is significant.

2. Does your program differ in the percentage of males to females, in this most recent year, compared to the College? (College 2019-20 = 51% Female, 47% Male)

☑ yes

☐ no

If the data indicates a lack of gender parity in your program as compared to the college percentages, what is the source of that disparity and what proposed/planned actions is the program taking to achieve parity?

> At 43%, the Department's female enrollment is 8% lower than the College average of 51%. At 56%, the Department's male enrollment is 9% higher than the College average of 47%. This disparity may be explained by nationwide data that indicates significantly more males pursue music careers, a trend that is explained in the Program Review of our vocational companion program, Music Technology (quoted below). While we recognize that this explanation focuses on the gender gap in music vocational programs, we believe a parallel trend occurs in traditional music programs, since even in these programs, students are hoping to pursue careers in music.
>
> "Nationwide, higher-education statistics confirm very few women enter music technology programs. The University of Colorado, for example, typically has six women or less who apply for its Recording Arts Program each year out of 50-75 applicants."
>
> We are hoping that the action steps that we are taking to address equity in general as outlined in our Music Department Equity Plan and described in a subsequent text box, will also help achieve greater gender parity.

Data Table for Enrollment by Gender of Declared Majors

https://foothill.edu/programreview/prg-rev-docs/20-21-enroll-by-gender-and-declared-major.pdf

Click the link to view Enrollment by Gender of Declared Majors data table and respond to the questions below.

3. In the data table above, what does the data trend indicate about enrollment (headcount) by gender of declared majors in the program?

Females

☐ the data trend shows an increase in the female enrollment of the declared major

☑ the data trend shows a decrease in the female enrollment of the declared major

☐ the data trend shows no change and/or is flat in the female enrollment of the declared major

Males

☑ the data trend shows an increase in the male enrollment of the declared major

☐ the data trend shows a decrease in the male enrollment of the declared major

☐ the data trend shows no change and/or is flat in the male enrollment of the declared major

Non-Binary

☐ the data trend shows an increase in the non-binary enrollment rates

☐ the data trend shows a decrease in the non-binary enrollment rates

☑ the data trend shows no change and/or is flat in the non-binary enrollment rates

b. Enrollment by Ethnicity

The following questions concern enrollment distribution by ethnicity.

1. In the data table above, what do the data trends indicate about program enrollment by ethnicity?

African American

☐ the data trend shows an increase in the African Americans enrollment rates

☑ the data trend shows a decrease in the African Americans enrollment rates

☐ the data trend shows no change and/or is flat in the African Americans enrollment rates

Asian

☑ the data trend shows an increase in the Asian enrollment rates

☐ the data trend shows a decrease in the Asian enrollment rates

☐ the data trend shows no change and/or is flat in the Asian enrollment rates

Filipinx

☐ the data trend shows an increase in the Filipinx enrollment rates

☑ the data trend shows a decrease in the Filipinx enrollment rates

☐ the data trend shows no change and/or is flat in the Filipinx enrollment rates

Latinx

☑ the data trend shows an increase in the Latinx enrollment rates

☐ the data trend shows a decrease in the Latinx enrollment rates

☐ the data trend shows no change and/or is flat in the Latinx enrollment rates

Native American

☐ the data trend shows an increase in the Native American enrollment rates

☑ the data trend shows a decrease in the Native American enrollment rates

☐ the data trend shows no change and/or is flat in the Native American enrollment rates

Pacific Islander

☐   the data trend shows an increase in the Pacific Islander enrollment rates

☐   the data trend shows a decrease in the Pacific Islander enrollment rates

☑   the data trend shows no change and/or is flat in the Pacific Islander enrollment rates

White

☐   the data trend shows an increase in the White enrollment rates

☐   the data trend shows a decrease in the White enrollment rates

☑   the data trend shows no change and/or is flat in the White enrollment rates

Decline to State

☐   the data trend shows an increase in the Decline to State enrollment rates

☑   the data trend shows a decrease in the Decline to State enrollment rates

☐   the data trend shows no change and/or is flat in the Decline to State enrollment rates

2. Does your program differ in enrollment distribution among ethnic groups, in this most recent year, compared to the College enrollment by ethnic group? (College 2019-20 = 4% African American, 38% Asian, 5% Filipinx, 25% Latinx, 0% Native American, 1% Pacific Islander, 21% White, 4% Decline to State)

☐   yes

☑   no

If yes, looking at the ethnic groups above, explain changes identified over the past five years for each ethnic group (address each ethnic group by bullet point).

> While white students have remained consistent (29%), we have seen a significant increase in Asian students (28% to 38%), a small increase in Latinx (18% to 20%), and a flat or very slightly declining enrollment in African American (6% to 5%), Filipinx (5% to 4%), Native American (1% to 0%), and Pacific Islander (1% to 1%).
>
> Except for Latinx students, this is basically in alignment with College enrollment, as displayed in the table below:
>
> | Demographic Group | College | Music Department |
> | --- | --- | --- |
> | African American | 4% | 5% |
> | Asian | 38% | 38% |
> | Filipinx | 5% | 4% |
> | Latinx | 25% | 20% |
> | Native American | 0% | 0% |
> | Pacific Islander | 1% | 1% |
> | White | 21% | 29% |

3. Do the data trends suggest programmatic actions are necessary to address disparities in enrollment by ethnicity, including low enrollment within a particular group?

☑   yes

☐   no

If yes, describe the proposed actions for addressing disparities in enrollment by ethnic group within the program.

> While we are in basic alignment with College-wide demographic trends, we are also looking for strategies to address disparities in enrollment and success by ethnic group. These strategies are identified in our Music Department Equity Plan.
>
> The current draft of this program includes the following introduction (excerpted):

"Equity and inclusive teaching have received increased attention at Foothill College as well as on college and university campuses around the country. The Foothill College Music Department has been committed to supporting *all* students' success for decades, but we have increased our efforts during the most recent 5-year Program Review period. As a result, our success rate has grown from 79% (2015-16) to 87% (2019-20).

Our efforts have been grounded in our passion for effective teaching as well as our knowledge of the research that has demonstrated that students' perceptions of class climate dramatically impact how well they learn. Unfortunately, although our student success rate has increased generally, gains have not been experienced by all groups, as indicated in the table "Success Rates by Ethnicity" at the end of this document.

As faculty, we want *all* students in our courses to have an experience that is positive and inclusive rather than "chilly" and marginalizing. We believe this commitment is in alignment with Foothill College's Equity Plan 2.0. We acknowledge that creating a supportive, inclusive learning environment that promotes equity is challenging. Students can experience inclusion and disinclusion on multiple levels, including faculty-student interactions, student-student interactions, and course content and policies.

We have therefore used the *Guide for Inclusive Teaching at Columbia* (Columbia Center for Teaching and Learning, 2018) to prompt, guide, and document our efforts to promote equity. Our intention is to use this plan in conjunction with Program Review to improve our courses so that success is not predictable by race. This document reflects both our current efforts as well as the strategies we commit to implementing this year."

Within the body of the document at this point, our strategies are specified in a series of action steps organized under the following principles:

- Principle One: Establish and support a class climate that fosters belonging for all students.
- Principle Two: Set explicit student expectations.
- Principle Three: Select course content that recognizes diversity and acknowledges barriers to inclusion.
- Principle Four: Design all course elements for accessibility.
- Principle Five: Reflect on one's beliefs about teaching to maximize self-awareness and commitment to inclusion.

Please see "Music Department Equity Plan: 2020-21" for specifics.

F. Student Course Success

Course Success Rates by Unit

Course Success
Fine Arts & Communication - Music-FH

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Success	2,675	79%	2,802	83%	2,801	83%	2,511	84%	2,272	87%
Non Success	406	12%	318	9%	336	10%	310	10%	210	8%
Withdrew	299	9%	247	7%	240	7%	160	5%	136	5%
Total	3,380	100%	3,367	100%	3,377	100%	2,981	100%	2,618	100%

Course Success by Race/Ethnicity
Fine Arts & Communication - Music-FH

Course Success for African American, Latinx, and Filipinx Students

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Success	642	65%	711	74%	699	72%	629	72%	563	78%
Non Success	199	20%	151	16%	168	17%	168	19%	106	15%
Withdrew	145	15%	96	10%	103	11%	78	9%	56	8%
Total	986	100%	958	100%	970	100%	875	100%	725	100%

Course Success for Asian, Native American, Pacific Islander, White, and Decline to State Students

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Success	2,033	85%	2,091	87%	2,102	87%	1,882	89%	1,709	90%
Non Success	207	9%	167	7%	168	7%	142	7%	104	5%
Withdrew	154	6%	151	6%	137	6%	82	4%	80	4%
Total	2,394	100%	2,409	100%	2,407	100%	2,106	100%	1,893	100%

Some courses may continue to be listed but no longer have data due to renumbering or because the course was not offered in the past five years.

a. Student Course Success

1. In the data table above, what does the data trend indicate about overall course success?

☑   the data trend shows an increase in the students' course success percentage

☐   the data trend shows a decrease in the students' course success percentage

☐   the data trend shows no change and/or is flat in the students' course success percentage

If the data trend shows an increase, decrease, or no change and/or is flat in students' course success percentage, explain what programmatic factors led to such a trend.

We are very proud of our increase in success rate, rising during the five-year period from 79% (2015-16) to 87% (2019-20). Nevertheless, we are always looking for ways to improve our success rates. For example, in Music 2A,B,C and 8, we have implemented the following strategies:

1. Using data tools to identify low performing students and then reaching out to them.
2. Implementing multiple safety nets for students to recover their grade, even if they have fallen behind.
3. Using an Instructionall Team approach that ensures quick, 24/7 response to students' questions and also provides students with options for communicating with the instructor with whom they feel most comfortable.
4. Establishing regular Zoom meeting times for students to interact one-on-one or with their peers "in the moment."
5. Organizing courses on principles of Universal Design.
6. Implementing course differentiation principles to give students multiple choices in how they learn so that they can individualize the experience to best meet their personal learning style, schedule, and needs.

2. Do the data suggest changes are necessary to improve student course success?

☐   yes

☑   no

If yes, describe the proposed actions for stabilizing/increasing the student's course success percentages.

> As stated in the previous text box, we have improved our success rate from 79% to 87%, thus, the data does not suggest changes are necessary to improve student course success. Nevertheless, we are always looking for ways to improve our success rates. Please see the previous text box for specifics. Similar strategies have been implemented in many of the music courses.

b. Student Course Success by Student Groups

1. In the data table above, what is the observed trend for course success rates for African American, Filipinx, and Latinx student groups?

☑ the data trend shows an increase in the course success percentage

☐ the data trend shows a decrease in the course success percentage

☐ the data trend shows no change and/or is flat in the course success percentage

2. In the data table above, what is the observed trend for course success rates for Asian, Native American, Pacific Islander, White, and Decline to State student groups?

☑ the data trend shows an increase in the course success percentage

☐ the data trend shows a decrease in the course success percentage

☐ the data trend shows no change and/or is flat in the course success percentage

3. In the data table above, is there a course success gap between African-American, Latinx, Filipinx student groups and Asian, Native American, Pacific Islander, White, Decline to State student groups?

☑ yes

☐ no

If the data trend shows an increase, decrease, or no change/flat in course success gap, explain why the course success gap is flat, increased, or decreased.

> The data trend shows the following gap between the two groups:
>
> - Course Success for African American, Latinx, and Filipinx Students: Increasing from 65% to 78%
> - Course Success for Asian, Native American, Pacific Islander, White, and Decline to state: Increasing from 85% to 90%
>
> While we are always looking for ways to increase Course Success for all students, we think that it is notable that for African Americans, etc. we have increased our success rate by 13% in comparison to increasing our success rate by 5% for Asian, etc.
>
> As stated in an earlier text box, we are looking for strategies to address disparities in enrollment and success by ethnic group. These strategies are identified in our Music Department Equity Plan.
>
> Within the body of the document at this point, our strategies are specified in a series of action steps organized under the following principles:
>
> - Principle One: Establish and support a class climate that fosters belonging for all students.
> - Principle Two: Set explicit student expectations.
> - Principle Three: Select course content that recognizes diversity and acknowledges barriers to inclusion.
> - Principle Four: Design all course elements for accessibility.
> - Principle Five: Reflect on one's beliefs about teaching to maximize self-awareness and commitment to inclusion.
>
> Please see "Music Department Equity Plan: 2020-21" for specifics.

4. Does the data suggest that changes are necessary to decrease student course success gap between African-American, Latinx, Filipinx student groups and Asian, Native American, Pacific Islander, White, and Decline to State student groups?

☐ yes

☑ no

If yes, what actions are program faculty and staff engaged in to decrease the course success gap between African-American, Latinx, and Filipinx student groups and Asian, Native American, Pacific Islander, White, and Decline to State student groups?

As stated in an earlier text box, we are always looking for ways to increase student success. We have worked hard on identifying practical strategies that will be high impact. These strategies are identified in our Music Department Equity Plan. Please see the earlier text box for more information and the "Music Department Equity Plan: 2020-21" for specifics.

G. Student Course Success by Demographics
a. Student Course Success by Gender

The following questions concern student success rates by gender.

Course Success Rates by Group

Success Rates by Gender
Fine Arts & Communication - Music-FH

2019-20

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Female	996	88%	84	7%	51	5%	1,131	100%
Male	1,255	86%	122	8%	83	6%	1,460	100%
Not Reported	21	78%	4	15%	2	7%	27	100%
All	2,272	87%	210	8%	136	5%	2,618	100%

2018-19

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Female	1,180	87%	117	9%	57	4%	1,354	100%
Male	1,315	82%	190	12%	101	6%	1,606	100%
Not Reported	16	76%	3	14%	2	10%	21	100%
All	2,511	84%	310	10%	160	5%	2,981	100%

2017-18

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Female	1,356	86%	131	8%	94	6%	1,581	100%
Male	1,424	81%	200	11%	144	8%	1,768	100%
Not Reported	21	75%	5	18%	2	7%	28	100%
All	2,801	83%	336	10%	240	7%	3,377	100%

2016-17

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Female	1,372	85%	129	8%	115	7%	1,616	100%
Male	1,407	82%	186	11%	131	8%	1,724	100%

	Success Grades	Success Percent	Non Success Grades	Non Success Percent	Withdrew Grades	Withdrew Percent	Total Grades	Total Percent
Not Reported	23	85%	3	11%	1	4%	27	100%
All	2,802	83%	318	9%	247	7%	3,367	100%

2015-16

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Female	1,193	81%	162	11%	126	9%	1,481	100%
Male	1,466	78%	240	13%	168	9%	1,874	100%
Not Reported	16	64%	4	16%	5	20%	25	100%
All	2,675	79%	406	12%	299	9%	3,380	100%

Success Rates by Age
Fine Arts & Communication - Music-FH

2019-20

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
19 or less	510	89%	43	7%	23	4%	576	100%
20-24	1,365	89%	104	7%	66	4%	1,535	100%
25-39	274	76%	53	15%	34	9%	361	100%
40 +	123	84%	10	7%	13	9%	146	100%
All	2,272	87%	210	8%	136	5%	2,618	100%

2018-19

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
19 or less	504	86%	58	10%	24	4%	586	100%
20-24	1,527	86%	171	10%	83	5%	1,781	100%
25-39	345	76%	64	14%	43	10%	452	100%
40 +	135	83%	17	10%	10	6%	162	100%
All	2,511	84%	310	10%	160	5%	2,981	100%

2017-18

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
19 or less	598	84%	73	10%	41	6%	712	100%
20-24	1,683	85%	182	9%	119	6%	1,984	100%
25-39	397	74%	74	14%	63	12%	534	100%
40 +	123	84%	7	5%	17	12%	147	100%
All	2,801	83%	336	10%	240	7%	3,377	100%

2016-17

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
19 or less	544	86%	45	7%	41	7%	630	100%
20-24	1,656	84%	186	9%	133	7%	1,975	100%
25-39	414	76%	72	13%	62	11%	548	100%
40 +	188	88%	15	7%	11	5%	214	100%
All	2,802	83%	318	9%	247	7%	3,367	100%

2015-16

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
19 or less	531	81%	71	11%	50	8%	652	100%
20-24	1,586	81%	233	12%	151	8%	1,970	100%
25-39	397	71%	83	15%	76	14%	556	100%
40 +	161	80%	19	9%	22	11%	202	100%
All	2,675	79%	406	12%	299	9%	3,380	100%

Success Rates by Ethnicity
Fine Arts & Communication - Music-FH

2019-20

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
African American	78	68%	19	17%	17	15%	114	100%
Asian	899	93%	40	4%	30	3%	969	100%
Filipinx	94	84%	13	12%	5	4%	112	100%
Latinx	391	78%	74	15%	34	7%	499	100%
Native American	6	75%	1	13%	1	13%	8	100%
Pacific Islander	19	61%	7	23%	5	16%	31	100%
White	677	89%	44	6%	41	5%	762	100%
Decline to State	108	88%	12	10%	3	2%	123	100%
All	2,272	87%	210	8%	136	5%	2,618	100%

2018-19

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
African American	92	61%	48	32%	12	8%	152	100%
Asian	1,046	92%	58	5%	36	3%	1,140	100%
Filipinx	99	81%	15	12%	8	7%	122	100%

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Latinx	438	73%	105	17%	58	10%	601	100%
Native American	8	80%	0	0%	2	20%	10	100%
Pacific Islander	17	59%	9	31%	3	10%	29	100%
White	770	88%	67	8%	41	5%	878	100%
Decline to State	41	84%	8	16%	0	0%	49	100%
All	2,511	84%	310	10%	160	5%	2,981	100%

2017-18

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
African American	95	60%	37	23%	27	17%	159	100%
Asian	1,060	89%	70	6%	66	6%	1,196	100%
Filipinx	105	77%	20	15%	11	8%	136	100%
Latinx	499	74%	111	16%	65	10%	675	100%
Native American	13	87%	1	7%	1	7%	15	100%
Pacific Islander	23	53%	12	28%	8	19%	43	100%
White	956	87%	81	7%	60	5%	1,097	100%
Decline to State	50	89%	4	7%	2	4%	56	100%
All	2,801	83%	336	10%	240	7%	3,377	100%

2016-17

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
African American	116	72%	25	16%	20	12%	161	100%
Asian	933	88%	64	6%	65	6%	1,062	100%
Filipinx	151	83%	15	8%	17	9%	183	100%
Latinx	444	72%	111	18%	59	10%	614	100%
Native American	15	75%	1	5%	4	20%	20	100%
Pacific Islander	30	71%	10	24%	2	5%	42	100%
White	903	85%	90	8%	69	6%	1,062	100%
Decline to State	210	94%	2	1%	11	5%	223	100%
All	2,802	83%	318	9%	247	7%	3,367	100%

2015-16

	Success		Non Success		Withdrew		Total	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
African American	112	53%	59	28%	41	19%	212	100%
Asian	809	86%	75	8%	55	6%	939	100%
Filipinx	127	74%	20	12%	24	14%	171	100%
Latinx	403	67%	120	20%	80	13%	603	100%

Native American	14	78%	2	11%	2	11%	18	100%
Pacific Islander	19	53%	10	28%	7	19%	36	100%
White	809	83%	82	8%	78	8%	969	100%
Decline to State	382	88%	38	9%	12	3%	432	100%
All	2,675	79%	406	12%	299	9%	3,380	100%

Some courses may continue to be listed but no longer have data due to renumbering or because the course was not offered in the past five years.

1. In the data table above, what does the data indicate about program course success by gender?

Females

☑ the data trend shows an increase in the female course success rates

☐ the data trend shows a decrease in the female course success rates

☐ the data trend shows no change and/or is flat in the female course success rates

Males

☑ the data trend shows an increase in the male course success rates

☐ the data trend shows a decrease in the male course success rates

☐ the data trend shows no change and/or is flat in the male course success rates

Non-Binary

☑ the data trend shows an increase in the non-binary course success rates

☐ the data trend shows a decrease in the non-binary course success rates

☐ the data trend shows no change and/or is flat in the non-binary course success rates

If the data trend shows an increase, decrease, or no change/flat in the male, female, or non-binary student course success percentages, explain why the percentage is flat, increased, or decreased.

As indicated in Section F, we are very proud of our increase in success rate, which rose during the five-year period from 79% (2015-16) to 87% (2019-20).

During the five-year period,

- female success rate increased from 81% to 88%
- male success rate increased from 79% to 86%

2. Do the data suggest changes are necessary to improve female, male, or non-binary student course success percentage rates?

☐ yes

☑ no

If yes, describe proposed actions to stabilize/increase the course success rates for male, female, or non-binary.

As stated in an earlier text box, we are always looking for ways to increase student success. We have worked hard to identify practical strategies that will also have high impact. These strategies are identified in our Music Department Equity Plan. While the focus of our efforts have been on reducing disparity between ethnic groups, our hope is that these "inclusive teaching" strategies will also improve success and reduce disparity based on gender. Please see the earlier text box for more information and the "Music Department Equity Plan: 2020-21" for specifics.

b. Student Course Success by Ethnicity

These questions concern the course success rates of students by ethnicity.

1. In the data table above, what does the data trend indicate about program student course success by ethnicity?

African Americans

☑ the data trend shows an increase in the African Americans course success rates

☐ the data trend shows a decrease in the African Americans course success rates

☐ the data trend shows no change and/or is flat in the African Americans course success rates

Asian

☑ the data trend shows an increase in the Asian course success rates

☐ the data trend shows a decrease in the Asian course success rates

☐ the data trend shows no change and/or is flat in the Asian course success rates

Filipinx

☑ the data trend shows an increase in the Filipinx course success rates

☐ the data trend shows a decrease in the Filipinx course success rates

☐ the data trend shows no change and/or is flat in the Filipinx course success rates

Latinx

☑ the data trend shows an increase in the Latinx course success rates

☐ the data trend shows a decrease in the Latinx course success rates

☐ the data trend shows no change and/or is flat in the Latinx course success rates

Native American

☑ the data trend shows an increase in the Native American course success rates

☐ the data trend shows a decrease in the Native American course success rates

☐ the data trend shows no change and/or is flat in the Native American course success rates

Pacific Islander

☑ the data trend shows an increase in the Pacific Islander course success rates

☐ the data trend shows a decrease in the Pacific Islander course success rates

☐ the data trend shows no change and/or is flat in the Pacific Islander course success rates

White

☑ the data trend shows an increase in the White course success rates

☐ the data trend shows a decrease in the White course success rates

☐ the data trend shows no change and/or is flat in the White course success rates

Decline to State

☐ the data trend shows an increase in the Decline to State course success rates

☐ the data trend shows a decrease in the Decline to State course success rates

☑ the data trend shows no change and/or is flat in the Decline to State course success rates

If the data trend shows a decrease in any of the student ethnic groups' course success rates, explain why the percentage decreased for each (address each ethnic group by bullet point).

> We are very pleased that the data shows increases in all student ethnic groups' course success rates.

2. Do the data indicate a gap in course success for any of the ethnic groups as compared to other groups?

☐ yes

☑ no

If yes, describe the reasons for the gap in course success.

N/A

3. Do the data suggest that changes are necessary to improve program course success equality?

☐　　　Yes

☑　　　No

If yes, describe the proposed actions for stabilizing/improving the course success by ethnicity.

As stated earlier, we are very proud of our high general success rate. We are especially pleased that this increase in success rate has been achieved in all groups. That said, there remains a course success gap for some of the groups when compared to the overall success rates. For example, there is a 19% gap between African Americans and the overall success rate and 9% between Latinx and overall. We are looking for ways to increase success and believe that some of the strategies that we are implementing as part of our Music Department Equity Plan will help accomplish this.

Use this opportunity to provide feedback on the template or address a topic that was not previously discussed.

No feedback at the moment.

Self-Study Checklist

Writers can use this final checklist for ensuring quality control before hitting the final submit button.

☑　　　Attended the Writer Orientation/Training in November

☑　　　Responses are supported by the data

☑　　　Engaged in discussion with IR Coach

☑　　　The Self-Study Report was written collaboratively with other program stakeholders

☑　　　The Self-Study Report was proofread by a collaborator

This form is completed and ready for acceptance.

MUSIC DEPARTMENT EQUITY PLAN

MUSIC DEPARTMENT EQUITY PLAN
2020-21

Equity and inclusive teaching have received increased attention at Foothill College as well as on college and university campuses around the country. The Foothill College Music Department has been committed to supporting *all* students' success for decades, but we have increased our efforts during the most recent 5-year Program Review period. As a result, our success rate has grown from 79% (2015-16) to 87% (2019-20).

Our efforts have been grounded in our passion for effective teaching as well as our knowledge of the research that has demonstrated that students' perceptions of class climate dramatically impact how well they learn. Unfortunately, although our student success rate has increased generally, gains have not been experienced by all groups, as indicated in the table "Success Rates by Ethnicity" at the end of this document.

As faculty, we want *all* students in our courses to have an experience that is positive and inclusive rather than "chilly" and marginalizing. We believe this commitment is in alignment with Foothill College's Equity Plan 2.0. We acknowledge that creating a supportive, inclusive learning environment that promotes equity is challenging. Students can experience inclusion and disinclusion on multiple levels, including faculty-student interactions, student-student interactions, and course content and policies.

We have therefore used the *Guide for Inclusive Teaching at Columbia* (Columbia Center for Teaching and Learning, 2018) to prompt, guide, and document our efforts to promote equity. Our intention is to use this plan in conjunction with Program Review to improve our courses so that success is not predictable by race. This document reflects both our current efforts as well as the strategies we commit to implementing this year.

PARTICIPANTS AND PROCESS

PARTICIPANTS
- Full-time Faculty: Elizabeth Barkley, Milissa Carey, Robert Hartwell
- Adjunct Faculty: Mark Anderson, William Cratty, Paul Davies, Chia Lin, and Mike Sult

PROCESS
(1) Full-time Faculty identified practical teaching strategies that implemented the five principles for Inclusive Teaching and offered examples of these strategies in our classes and then invited Adjunct Faculty to do the same.

(2) All faculty reviewed the cumulative repository of ideas and determined strategy implementation based on the following scale:

☑ Check: Currently use or will add this technique to one or more classes 2020-21.

O Opt Out: Choose not to implement this technique for whatever reason (e.g., does not fit course curriculum)

(3) We will review and revise this document in coordination with Program Review.

PRINCIPLE ONE

ESTABLISH AND SUPPORT A CLASS CLIMATE THAT FOSTERS BELONGING FOR ALL STUDENTS

To positively influence classroom climate, we commit to the following teaching strategies.

I. We will build instructor-student rapport by:

  A. Reducing anonymity in both the onsite and online classroom.

     1. Example: Learning and correctly pronouncing student names by using name tents in onsite classes. *(Music 2A, B, C, D and 8)*

     2. Example: Implementing an introduction discussion and encouraging uploaded photos or avatars in online classes. *(Music 2A, B, C, D and 8)*

  B. Getting to know students.

     1. Example: Scheduling individual or small group instructor-student onsite office visits early in the term during regular class time. *(Music 2A, B, C, D and 8)*

     2. Example: Encouraging students to visit us during office hours or remaining after synchronous Zoom sessions to interact with instructors one-on-one. *(Music 2A, B, C, D and 8)*

  C. Maintaining friendly, supportive tone and language in all communications.

     1. Example: Sending an encouraging "Welcome" Message to all students prior to each term. *(Music 2A, B, C, D and 8)*

2. Example: Answering all questions in a supportive, encouraging manner that conveys we value students' reaching out to us. *(Music 2A, B, C, D and 8)*

D. Sharing our interests and personal learning process so that we can show students how the material we cover in our courses has relevance in both work and life.

1. Example: Identifying and describing our individual connections and experience with an influential piece of music. *(Music 2A, B, C, D and 8)*

2. Example: Including "Meet Your Professor" online pages in which we relay our individual histories and provide answers to common students' questions (e.g., "What music instrument do you play?") *(Music 2A, B, C, D and 8)*

E. Describing our own struggles learning so that we can break down barriers and demystify the learning process.

1. Example: Sharing our personal experiences as we pursued our education and the difficulties we face as we continue to learn new material. *(Music 2A, B, C, D and 8)*

2. Example: Describing our specific challenges keeping current in our knowledge of the music discipline. *(Music 2A, B, C, D and 8)*

II. We will build student-student rapport by:

A. Building into our course activities and opportunities for students to interact with each other.

1. Example: Implementing course icebreaker activities (such as self-introductions, especially with prompts that encourage students to share aspects of their personal cultural identity). *(Music 2A, B, C, D and 8)*

2. Example: Instituting "informal" and non-graded forums that provide the means for students to share beyond-classroom information with each other. *(Music 2A, B, C, D and 8)*

3. Example: Incorporating into class activities regular group discussions, group projects, and small group interactions in Break-Out Rooms during Zoom sessions. *(Music 2A, B, C, D and 8)*

4. Example: Offering a "Side Trip" forum where teachers and students share ancillary material, insights, resources. *(Music 2A, B, C, D and 8)*

B. Encouraging students to discuss with each other their individual learning experiences so that all students can see the diversity of responses and perspectives.

1. Example: Structuring discussion prompts that explicitly request students to share learning experiences. *(Music 2A, B, C, D and 8)*

2. Example: Incorporating "Peer Review" opportunities for students to see and comment upon each other's learning. *(Music 8 In Class Journal)*

C. Including opportunities for students to reflect upon and write about their learning so that they can draw upon their diverse backgrounds and lived experience to understand and apply course concepts and information.

1. Example: Asking students early in the term to respond to the following prompt in a Discussion Forum: *"As you learned in this module's reading, we are most likely to remember new learning if it makes sense and is meaningful to us. With that in mind, please identify a song or piece of music that is from your past that you believe you will always remember. Then share its title/artist(s) with a brief description of why it made sense and has meaning for you." (Music 2A, B, C, D and 8)*

2. Example: Devising a course activity or project that explicitly addresses metacognition, such as the "Travel Journal" reflections in *Music 2A, B, C, D and 8*.

III. We will treat each student as an individual by:

A. Doing our best not to make assumptions about students' membership in any demographic group groups and instead allowing students to self identify. *(Music 2A, B, C, D and 8)*

B. Allowing students to share their self-identification only when they feel comfortable doing so.

1. Example: Encouraging students to use the Canvas personal account information to state their preferences regarding the pronouns they use. *(Music 2A, B, C, D and 8)*

C. Refraining from asking individuals to speak for an entire group.

D. Trying to avoid making assumptions about students' abilities based on stereotypes.

E. Being mindful of existing stereotypes and taking care not to perpetuate them.

IV. We will convey the same level of confidence in the abilities of all our students by:

A. Being consistent and even-handed in acknowledging our belief that all students can be successful.

1. Example: Including the following statement in our welcome message and on our course landing page: *"Over the years, thousands of students have taken this course and been successful, and we have every reason to believe you will be too." (Music 2A, B, C, D and 8)*

2. Example: Checking course data to determine low performers and reaching out to them privately to reconfirm our belief that they can be successful. *(Music 2A, B, C, D and 8)*

V. We will try to address challenging classroom moments head-on by:

A. Doing our best to take responsibility for addressing difficult moments (such as offensive and alienating comments, behaviors, and attitudes) and turning them instead into teachable moments.

1. Example: Including in the instructions for potentially difficult discussions guidelines such as asking students to use I statements. For example,"I feel hurt and upset by that line of thought, and here's why..." or "I think that comment minimizes the issue." *(Music 2A, B, C, D and 8)*

2. Example: Consulting with members of our Teaching Team to discuss difficult moments and collaboratively identify strategies to address any lingering issues. *(Music 2A, B, C, D and 8)*

VI. We will encourage students to give us candid feedback by:

A. Setting up informal, anonymous processes for students to give feedback on course climate.

1. Example: Creating the anonymous survey in Music 2A, B, C, D, and 8 that is available to all students with the following instructions:

Feedback You Have for Us

We are deeply committed to celebrating the rich and complex multicultural history of music in the United States as we strive to optimize student engagement within an inclusive and safe classroom. With that in mind, we have established a feedback mechanism through SurveyMonkey for you to report any concerns to us easily, immediately, and anonymously. We will do our best to address each concern with sensitivity and transparency, including responding in the weekly announcements. We invite and encourage all students to contribute to our efforts

to create a safe and inclusive classroom. Please use this link if you would like to give us anonymous feedback.

PRINCIPLE TWO

SET EXPLICIT STUDENT EXPECTATIONS

To help students understand and meet our expectations, we commit to the following teaching strategies.

I.   We will help students understand our expectations by:

    A. Clearly articulating assessment criteria.

        1. Example: Ensuring student learning outcomes and objectives are stated and in learner-centered language in the syllabus. *(Music 2A, B, C, D and 8)*

        2. Example: Using rubrics (such as those in the Canvas Rubrics Tool) to make explicit both the criteria and the standards by which course activities and assignments will be evaluated. *(Music 2A, B, C, D and 8)*

        3. Example: Offering students multiple lower stakes opportunities to demonstrate learning. *(Music 2A, B, C, D and 8)*

        4. Example: Using grading strategies that encourage students to focus on learning and develop growth mindsets rather than zeroing in only on their grades. *(Music 2A, B, C, D and 8)*

    B. Providing examples of exemplary work.

        1. Example: Requesting permission of current students to use their work either anonymously or named as models for future students. *(Music 2A, B, C, D and 8)*

2. Example: Providing less accomplished or novice student works along with explanations of why/how the work did not meet acceptable or exemplary standards. *(Music 2A, B, C, D and 8)*

II. We will help students meet our expectations by:

A. Providing timely feedback to enable students to prioritize their efforts and support their ability to meet objectives.

1. Example: Stating grading response time in a visible place, for example on the syllabus or in the assignment instructions. *(Music 2A, B, C, D and 8)*

2. Example: Using assessment results to modify teaching to assist students' learning, for example, by returning to emphasize points where several students struggle.

B. Modeling the skills that students are asked to demonstrate in their assignments/ assessments.

1. Example: Where and when appropriate, participating in discussion forums in ways that adhere to discussion guidelines.

2. Example: Providing an instructor example in response to an assignment prompt. *(Music 2A, B, C, D and 8)*

PRINCIPLE THREE

SELECT COURSE CONTENT THAT RECOGNIZES DIVERSITY AND ACKNOWLEDGES BARRIERS TO INCLUSION

To work toward more inclusive course content, we commit to the following teaching strategies.

I.   We will select content that engages the diversity of ideas and perspectives by:

A.   Reviewing course content to determine if certain perspectives are underrepresented or absent and then selecting readings, music examples, or other course materials that fill the gap.

1.   Example: Using the UC Berkeley American Cultures framework to provide coverage of five constituent groups: Native Americans, European Americans, African-Americans, Hispanics/Latino Americans, and Asian Americans. *(Music 8)*

2.   Example: When selecting ethnic groups for coverage in world music, identify less frequently represented countries (eg., Indonesia) in addition to frequently represented countries (eg., China). *(Music 2D)*

B.   Critically evaluating the presentation of material, and if it does not represent diversity, either finding alternative materials or pointing out the short comings and supplementing with additional, more representative materials.

1.   Example: Looking for music examples that reflect the contributions of artists from multiple ethnic groups and backgrounds. *(Music 2A, B, C, D and 8)*

2.   Example: Where appropriate, choosing images that include a range of ethnicities. *(Music 2A, B, C, D and 8)*

II. We will use multiple and diverse examples that do not marginalize students by:

    A. Presenting content in lectures or class discussions using examples that speak across gender, work across cultures, and are relatable to people from various socio-economic statuses, ages, and religions

        1. Example: Introducing the history of jazz as a tradition established by African-Americans but exploring how musicians from other ethnic constituencies contributed their own modifications to create new, hybridized forms. *(Music 8)*

        2. Example: Showing contemporary fusions of music traditions that historically were associated with a single group, such as Country/Rap. *(Music 8)*

    B. Taking care to not assume that all students will recognize the cultural, literary, or historical references we use.

        1. Example: Making sure not to reward students who are similar to us at the expense of those who are not (such as talking warmly with students who share our musical preferences and ignoring those who don't).

        2. Example: Drawing on resources, materials, humor, and anecdotes that are sensitive to the social and cultural diversity of students in our class.

PRINCIPLE FOUR

DESIGN ALL COURSE ELEMENTS FOR ACCESSIBILITY

To recognize the diversity of students' abilities and to create accessible learning experiences, we commit to the following teaching strategies.

I. We will provide multiple means of representation by:

    A. Asking ourselves how our course content could present barriers to learners.

        1. Example: Making a conscious effort to address the needs of learners without any background in music, non-native speakers who may find the specialized vocabulary of music unfamiliar, and students with physical or cognitive disabilities.

        2. Example: Easing barriers by providing supporting materials such as glossaries, illustrations, charts, outlines, and multiple types of examples to facilitate knowledge transfer. *(Music 2A, B, C, D and 8)*

    B. Using established tools for checking and ensuring accessibility (such as those provided in Canvas and in Microsoft Word).

        1. Example: Ensuring header hierarchies can be read by screen readers, choosing colors that have a sufficient level of contrast, providing textual descriptions of images, and incorporating closed-captioning of videos. *(Music 2A, B, C, D and 8)*

        2. Example: Providing information in multiple modalities that give learners options, such as transcriptions of videos or offering text in ways that learners can be screen read or downloaded and printed in PDFs. *(Music 2A, B, C, D and 8)*

II. We will provide multiple means of action and expression by:

A. Considering a range of possibilities for participation and assessment.

    1. Example: Using rubric standards that clearly articulate the continuum between novice and expert. *(Music 2A, B, C, D and 8)*

    2. Example: Offering students options for ways to demonstrate their knowledge, such as a choice between doing a research paper or a class presentation. *(Music 2A, B, C, D and 8)*

B. Providing scaffolding for complex assignments.

    1. Example: Breaking apart the component steps of doing a class presentation (e.g., identifying topic, thesis, creating storyboard, finding images, and so forth) so that students can clearly see the progression of activities they will need to do in order to complete the task. *(Music 2A,B,CH and 8H)*

    2. Example: Having students check in with us for feedback on progress and assistance when they get stuck. *(Music 2A,B,CH and 8H)*

III. We will provide multiple means of engagement by:

A. Offering students a variety of options that encourage agency and learner autonomy.

    1. Example: Giving students a choice on their final project, such as doing a "Contemporary Issues Journal" or "Digital Story." *(Music 2A,B,CH and 8H)*

    2. Example: Inviting students to co-design elements of classroom activities (e.g., crafting a discussion prompt) or assessments (e.g., contributing questions for exams).

B. Creating a supportive class climate that encourages students to engage.

    1. Example: Emphasizing process as much as product in assessment.

2. Example: Encouraging collaboration rather than competition among peers. *(Music 2A,B,CH and 8H)*

PRINCIPLE FIVE

REFLECT ON ONE'S BELIEFS ABOUT TEACHING TO MAXIMIZE SELF-AWARENESS AND COMMITMENT TO INCLUSION

To reflect on our own teaching, we commit to asking ourselves the following questions.

I.   We will reflect upon our own identities and how others/our students see us by:

    A. Considering our social location or position that is assigned and negotiated as the result of combining various social factors or identities (e.g., race, sex, class, gender, ability, sexual orientation).

        1. Example: Taking inventory of the way our affiliations and identities may shape our perceptions and connections with others.

        2. Example: Being honest with ourselves on our beliefs regarding students (e.g., do we believe all students can be successful?).

    B. Considering identifying intercultural competence as a course goal.

        1. Example: By the end of this course, you should be able to discuss, with insight and understanding, the multicultural context and the social and personal implications of music traditions from around the world. *(Music 2D)*

        2. Example: Working with students to set objectives that meet models of intercultural literacy.

II. We will look for ways to set up classroom spaces and activities that foster inclusion and minimize disinclusion.

    A. Being attentive to how we position ourselves and our students in our classrooms.

1. Example: Creating opportunities to sit at the same level with students when having a discussion instead of always standing at the front looking down at them. *(Music 2A,B,C and 8)*

2. Example: Encouraging students to move desks to form circles when they are doing group work. *(Music 2A,B,C and 8)*

B. Reflecting on the activities we choose for courses so that we provide variety instead of relying on a few regularly repeating formats.

1. Example: Providing multiple class participation opportunities such as large group, small group, pairs, and individual work. *(Music 2A,B,C and 8)*

2. Example: Implementing a "Multi-Flex" model of course delivery that allows students to choose, on a flexible basis, whether they would like to participate in class online or (when available) onsite. *(Music 2A,B,C and 8)*

CURRENT DATA AND TECHNIQUE IMPLEMENTATION

SUCCESS RATES BY ETHNICITY

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent	Enr	Percent
African American	212	6%	161	5%	159	5%	152	5%	114	4%
Asian	939	28%	1,062	32%	1,196	35%	1,140	38%	969	37%
Filipinx	171	5%	183	5%	136	4%	122	4%	112	4%
Latinx	603	18%	614	18%	675	20%	601	20%	499	19%
Native American	18	1%	20	1%	15	0%	10	0%	8	0%
Pacific Islander	36	1%	42	1%	43	1%	29	1%	31	1%
White	969	29%	1,062	32%	1,097	32%	878	29%	762	29%
Decline to State	432	13%	223	7%	56	2%	49	2%	123	5%
Total	3,380	100%	3,367	100%	3,377	100%	2,981	100%	2,618	100%

IMPLEMENTATION SUMMARY

☑ Check: Currently use or will add this technique to one or more classes 2020-21.
O Opt Out: Choose not to implement this technique for whatever reason (e.g., does not fit course curriculum)

	EB	MC	RH	MA	WC	PD	CL	MS
Principle One: Establish and support a class climate that fosters belonging for all students.								
I.A.	✔	✔	✔					
I.B.	✔	✔	✔					
I.C.	✔	✔	✔					
I.D.	✔	✔	✔					
I.E.	✔	✔	✔					

	EB	MC	RH	MA	WC	PD	CL	MS
II.A.	✔	✔	✔					
II.B.	✔	✔	✔					
II.C.	✔	✔	✔					
III.A.	✔	✔	✔					
III.B.	✔	✔	✔					
III.C.	✔	✔	✔					
III.D.	✔	✔	✔					
III.E.	✔	✔	✔					
IV.A.	✔	✔	✔					
V.A.	✔	✔	✔					
VI.A.	✔	✔	✔					
Principle Two: Establish and support a class climate that fosters belonging for all students.								
I.A.	✔	✔	✔					
I.B.	✔	✔	✔					
II.A.	✔	✔	✔					
II.B.	✔	✔	✔					
Principle Three: Select course content that recognizes diversity and acknowledges barriers to inclusion								
I.A.	✔	✔	✔					
I.B.	✔	✔	✔					
II.A.	✔	✔	✔					
II.B.	✔	✔	✔					
Principle Four: Design all course elements for accessibility								
I.A.	✔	✔	✔					
I.B.	✔	✔	✔					
II.A.	✔	✔	✔					
II.B.	✔	✔	✔					

	EB	MC	RH	MA	WC	PD	CL	MS
III.A.	✔	✔	✔					
III.B.	✔	✔	✔					
Principle Five: Reflect on one's beliefs about teaching to maximize self-awareness and commitment to inclusion								
I.A.	✔	✔	✔					
I.B.	✔	✔	✔					
II.A.	+	+	+					
II.B.	✔	✔	✔					