**Continuous Improvement Plan**

**Outcomes might not change from year to year. For example, if you have not met previous targets, you may wish to retain the same outcomes. *As an academic program, you must have at least one student learning outcome.* You may also add short-term administrative, technological, assessment, resource or professional development goals, as needed. Choose up to 2 outcomes from Table 1 above to focus on over the next two years.**

**A. Outcome(s)** -Results expected in this program (from column A on Table 1 above--e.g. Students will learn how to compare/contrast Conflict and Structural Functional theories; increase student retention in Nursing Program).

**B. Measure(s)** -Instrument(s)/process(es) used to measure results (e.g. results of essay assignment, test item questions 6 & 7 from final exam, end of term retention rates, etc.).

**C. Target(s)** -Degree of success expected (e.g. 80% success rate, 25 graduates per year, increase retention by 2% etc.).

**D. Action Plan** -Implementation of the action plan will begin during the next academic year. Based on analysis, identify actions to be taken to accomplish outcome. What will you do?

**E. Results Summary** - Summarize the information and data collected in year 1.

**F. Findings** - Explain how the information and data has impacted the expected outcome and program success.

**G. Implementation of Findings** – Describe how you used your findings and analysis of the data to make improvements to your program.

**Table 2. CIP Outcomes 1 & 2**

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| 1. **Outcome #1**   Field of Study students will analyze and complete a 12 to 16 chord figured bass realization in SATB voicing applying the standard elements of the Common Practice Era. | |
| 1. **Measure (Outcome #1)**   Three measure analysis and part writing of a 12-16 chord harmonic figured bass passage in a major or minor key with one closely related modulation with examples of color chords. | 1. **Target (Outcome #1)**   75% of the students will score a minimum of 70% |
| 1. **Action Plan (Outcome #1)**   Students will be tested once per year in Music Theory IV MUSI 2312 which is offered in the spring semester of the academic year. | |
| 1. **Results Summary (Outcome #1)**   *January 2020 data:*  *Out of the 16 students in Theory 4 who took the Theory 3 Exam (part-writing portion), the results were:*   |  |  | | --- | --- | | *Number of Students* | *Grade* | | *9* | *85% or above* | | *5* | *70-84%* | | *2* | *69% and below* |   *January 2021 data:*  *Out of the 14 students in Theory 4 who took the Theory 3 Exam (part-writing portion), the results were:*   |  |  | | --- | --- | | *Number of Students* | *Grade* | | *6* | *85% or above* | | *4* | *70-84%* | | *4* | *69% and below* | | |
| 1. **Findings (Outcome #1)**   To test these finding in Year 1 (2019-2020), students were given approximately 50% fewer part-writing practices and those findings demonstrate that students did not perform as well. Additional factors could have been due to COVID-19 and distance learning challenges. | |
| 1. **Implementation of Findings (Outcome #1)**   Based on research conducted before choosing this CIP, it was determined that students would need additional practice opportunities due to the timing of course material. As a result, students were given weekly part-writing practice. These students were very prepared for the final exam in part-writing, as well as the Theory Proficiency Exam Practice that was given in January. | |

**Table 2. CIP Outcomes 1 & 2 (continued)**

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| 1. **Outcome #2**   Under the category of “short term technological”, the music department will research current live streaming technologies for simulcasting Collin ensemble performances in order to increase visibility and access to the community as well as current and distance learning (weekend college) students. | |
| 1. ***Measure (Outcome #2)***   *A listing of five current live-streaming technologies including at least one hardware-based solution. A written summary of current state-of-the-art live-streaming solutions including cost, feasibility and compatibility with current infrastructure.* | 1. ***Target (Outcome #2)***   *Conduct at least one live-streaming performance test (either student, faculty or ensemble) to confirm feasibility and the College’s current technological infrastructure related to audio, video and www streaming speeds.* |
| 1. ***Action Plan (Outcome #2)***   *Faculty will collect a listing of current technologies and vendors, individually assign one to each faculty member, and report back their findings in January 2020. At that time, they will revise the list, add additional solutions, and re-assign research personnel and objectives.* | |
| 1. ***Results Summary (Outcome #2)***   Faculty determined that current streaming technologies including those already licensed by the college (Zoom) were proving adequate for concert streaming, which made searching for outside turn-key vendors unnecessary. Other streaming services including YouTube, Discord and Facebook were also investigated, and the differences were significant in terms of collaborations and audience member support. Multiple concerts were streamed online, notably by Guitar Ensemble and New Music Ensemble. | |
| 1. ***Findings (Outcome #2)***   With the advent of COVID-19 and mandatory social distancing and lockdowns, the research was accelerated and immediately implemented with multiple variants. The main online variants are the following:  • Zoom-only concerts with remote soloists;  • Zoom-only concerts with on-campus soloists and small ensembles with social distancing; • Zoom used in conjunction with Open Broadcasting Software (OBS) and Discord to live stream on a platform such as YouTube. | |
| 1. ***Implementation of Findings (Outcome #2)***   With the advent of the COVID-19 pandemic, live streaming has emerged as a necessary addition to traditional music performances. However, live streaming in conventional performance venues with fixed/non-portable systems has also been impacted by social distancing-based restrictions on audience size. Therefore, musicians have found creative solutions such as performer-only streamed events and streaming from alternative venues. This “silver lining” of greater community outreach in conjunction with a greater simultaneous online presence has created an opportunity for enhancing the mobile live streaming infrastructure. Faculty are requesting funding to remedy the infrastructure shortfalls with the technical requirements for a visually enriching, multi-camera, system in tandem with quality audio and a portable computer that best serves the needs of students and their audience. Once enabled, musicians would present their performances live to socially distanced audiences while streaming a visually and sonically rich performance to a wider online audience. | |