2015-16 WORKFORCE PROGRAM REVIEW

PROGRAM NAME: AAS Commercial Music

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WORKFORCE PROGRAM REVIEW

The timeframe of program review is five years, including the year of the review. Data being reviewed for any item should go back the previous four years, unless not available. Questions regarding forms, calendars & due dates should be addressed to Kathleen Fenton (ext. 3737) or David Liska (ext. 3714) in the Institutional Effectiveness Office.

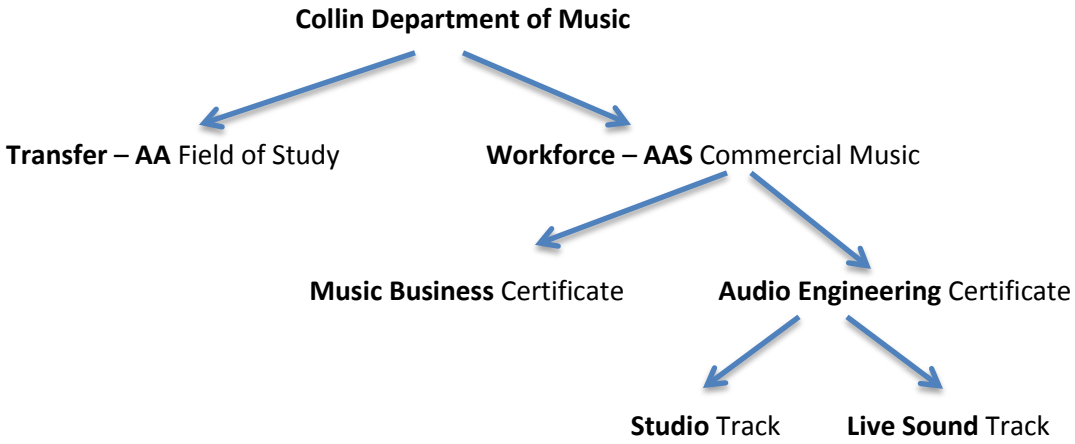
Are We Doing the Right Things?

1. WHAT DOES YOUR WORKFORCE PROGRAM DO?

A. What is the workforce program and its context? Provide evidence to make a case for each assertion made.

The Collin College **Commercial Music Program** provides a training and learning environment for future music industry professionals. The majority of the Commercial Music Program students intend to gain the skills necessary to immediately enter into employment in either of two broad categories of the music industry. The first is the area of sound technology using software and hardware to process audio for public consumption. This includes sound design, recording and mixing audio as well as live sound reinforcement. The second area is marketing and management of music industry commodities such as talent, recordings and merchandise and performance venues. Graduates from the Commercial Music Program find employment in a variety of jobs including recording engineers, music marketing professionals, and live sound engineers. As recording engineers Collin graduates work in either metroplex recording studios, establish their own recording studio facilities, work as AV specialists for private companies, convention centers and school districts or record, mix, master and produce their own music. In these studio environments Collin graduates often track (record), mix, master, compose, and execute sound design for songs, commercials and film/video productions. As marketing professionals, Collin graduates work in artist promotion, touring and venue management handling advertising, contracts, scheduling, logistics, budgeting, merchandise production as well as ticket and merchandise sales. Finally, as live sound engineers, Collin graduates earn careers working for established live sound companies, create their own company or work in many of the performance venue in the metroplex including the convention centers, places of worship and schools.

The Commercial Music Program is actually one of two music programs at Collin College. The following diagram illustrates the structure of the department as a whole including how it breaks down from the level of the two-year degree to the workforce certificates:



The Commercial Music majors enroll in courses listed in the Workforce Education Course Manual (WECM) and as such are not intended for transfer and moreover, are often not offered at four-year institutions in Texas and elsewhere. This creates a unique opportunity for Collin College to serve the community and the DFW metroplex by providing the training and skills necessary to support the multi-billion dollar Texas music industry.

The following catalog entries provide details of the course sequence for each Commercial Music program award:

AAS – Commercial Music

60 credit hours

FIRST YEAR

First Semester

ARTC	1325	Introduction to Computer Graphics
MUSB	1305	Survey of the Music Business
MUSC	1327	Audio Engineering I ~
MUSI	1303	Fundamentals of Music

Second Semester

MUSC	1313	Commercial Music Theory I
MUSC	2427	Audio Engineering II ~
MUSI	1116	Aural Skills I [1]
SPCH	1321	Business and Professional Communication (See Speech Options)
ELECTIVE *		
ELECTIVE *		

SECOND YEAR

First Semester

ENGL	1301	Composition I
MUSB	2301	Music Marketing
MUSC	1331	MIDI I
MUSP	1113	Introductory Group Piano I [2]
GEN ED		Select one Mathematics / Natural Sciences General Education course
ELECTIVE *		

Second Semester

MUSB	2350	Commercial Music Project (Capstone) [3]
MUSC	1405	Live Sound I
MUSC	2355	MIDI II
MUSI	1307	Introduction to Music Literature [4]
MUSP	1114	Introductory Group Piano II [5]
GEN ED		Select one Social / Behavioral Sciences General Education course

1. *Required for Commercial Music Majors*
2. *May substitute MUSI-1114 or MUSP-1110, departmental permission required*
3. *May substitute MUSB-2380, departmental permission required*
4. *Required to fulfill the Humanities / Fine Arts requirement - No course substitutions*
5. *May substitute MUSI-1115 or MUSP-1110 or MUSP-2235, departmental permission required*

~ *Audio Engineering courses (MUSC-1327, MUSC-2427, MUSC-2447 and MUSC-2448) are offered in both eight- and sixteen-week formats. Students planning to follow the curriculum outline above may need to take the courses in the eight-week format in order to meet the prerequisite requirements.*

* *Electives (minimum of 7 credit hours) If not used in degree requirements: Any MUAP, any MUEN, MUSB-1341, MUSB-2345, MUSB-2355, MUSB-2380, MUSC-1209, MUSC-1321, MUSC-1323, MUSC-1333, MUSC-2313, MUSC-2314, MUSC-2330, MUSC-2345, MUSC-2351, MUSC-2356, MUSC-2403, MUSC-2447, MUSC-2448, MUSC-2453, MUSI-1117, MUSI-1183, MUSI-1184, MUSI-1192, MUSI-1193, MUSI-1310, MUSI-1312, MUSI-1386, MUSI-2114, MUSI-2115, MUSI-2116, MUSI-2117, MUSI-2192, MUSI-2193, MUSI-2311, MUSI-2312, MUSP-1104, MUSP-1105, MUSP-1110, MUSP-1117, MUSP-1127, MUSP-1151, MUSP-1153, MUSP-1202, MUSP-2230, MUSP-2233, MUSP-2235, MUSP-2237 or MUSP-2249*

Audio Engineering Certificates: Two Tracks

Certificate – Audio Engineering Studio Track

31 credit hours

FIRST YEAR

Summer Semester

MUSC	1327	Audio Engineering I ~

First Semester

MUSB	1305	Survey of the Music Business
MUSB	2301	Music Marketing
MUSC	1405	Live Sound I
MUSC	2427	Audio Engineering II ~

Second Semester

MUSC	1323	Audio Electronics
MUSC	1331	MIDI I
MUSC	2447	Audio Engineering III ~
MUSC	2448	Audio Engineering IV ~ (Capstone)

~ *Audio Engineering courses (MUSC-1327, MUSC-2427, MUSC-2447 and MUSC-2448) are offered in both eight- and sixteen-week formats. Students planning to follow the curriculum outline above would need to take the courses in the eight-week format in order to meet the prerequisite requirements.*

Certificate – Audio Engineering Live Sound Track

31 credit hours

FIRST YEAR

Summer Semester

MUSC	1327	Audio Engineering I ~

First Semester

MUSB	1305	Survey of the Music Business
MUSB	1341	Concert Promotion and Venue Management
MUSC	1405	Live Sound I
MUSC	2427	Audio Engineering II ~

Second Semester

MUSC	1323	Audio Electronics
MUSC	1331	MIDI I
MUSC	2403	Live Sound II
MUSC	2453	Live Sound III (Capstone)

~ *Audio Engineering courses (MUSC-1327 and MUSC-2427) are offered in both eight- and sixteen-week formats. Students planning to follow the curriculum outline above would need to take the courses in the eight-week format in order to meet the prerequisite requirements.*

Certificate – Music Business

Any student who has not met Texas Success Initiative (TSI) college-readiness standards must see the Dean to file a degree plan for this certificate before registering for required courses marked with one asterisk.

33 credit hours

FIRST YEAR

Summer Semester

MUSB	1305	Survey of the Music Business

First Semester

MUSB	1341	Concert Promotion and Venue Management
MUSB	2301	Music Marketing
MUSC	1327	Audio Engineering I
MUSI	1310	American Music
SPCH	1321 *	Business and Professional Communication

Second Semester

MUSB	2345	Live Music and Talent Management
MUSB	2350	Commercial Music Project (Capstone)
MUSC	1331	MIDI I
ELECTIVE **		
ELECTIVE **		

** *Elective - (minimum of 6 credit hours): MUSB-2355, MUSB-2380, MUSC-1321, MUSC-1405, MUSC-2355, MUSC-2356 or MUSC-2427*

For students who do wish to transfer, there are several four-year institutions in Texas that offer music industry studies. However, it should be noted there are barriers to entering these institutions as freshman or transferring to these institutions with the freshman/sophomore coursework. As will be shown, this makes Collin College's commercial music program the only option for most individuals who wish to work immediately in the music industry.

To shed light on the transfer issue and to appreciate the uniqueness of the Collin Commercial Music program in the region, it is helpful to contrast the Commercial Music program with Collin's Associate of Arts Field of Study (FOS) in Music program also known as a "transfer program". Student in the AA FOS program enroll in two years of traditional music theory courses, music ensembles and applied lessons on a classical instrument or voice. At the end of the two-year cycle of coursework the FOS students apply to audition at a four-year institution. If accepted and after having auditioned successfully those traditional students enter the four-year music program to continue studies and graduate with a baccalaureate degree with a focus on classical music. In contrast, Collin Commercial Music students primarily focus on coursework that is of immediate applicability to working with vernacular (pop) music. For commercial music students wishing to enter a four-year program, the lack of a formal music background preparing them for an entrance audition is an insurmountable barrier. Therefore Collin College offers them a unique opportunity to study music production courses such as audio engineering, synthesis, MIDI, and live sound as well as music business courses such as talent management, venue management, and music marketing. As stated previously, Texas Workforce Education programs such as the Collin Commercial Music program are not designed as transfer programs and most students entering the program do not intend to transfer to four-year institutions in order to complete an undergraduate degree. For those that do, however, there are several different options available to them based on their level of traditional music skills.

Due to it's immediate applicability of music industry skills, the Commercial Music program lends itself readily to community outreach and engagement efforts as well as college service. For example, students enrolled in Songwriting I and II perform each fall and spring semester off-campus at local coffee shops presenting their new works. Commercial music voice students also present a Commercial Voice Showcase concert each semester. The Live Sound component of the Commercial Music program also provides sound reinforcement for college events such as the Preston Ridge Campus "*Rockin' the Ridge*" event, as well as numerous other concerts and events throughout the college including Collin's FOS ensembles. In addition, Collin Commercial Music faculty and students have presented multiple events including both lectures and music performances as part of the program's "Music Buzz Series" at the Allen Public Library, Preston Ridge and Spring Creek campuses. Collin Recording Ensembles under the direction of Professor Jimmy Wallace and students of Professor Chris Morgan performed at multiple Plano *Live Green Expos*. Professor Michael Medina and Cindy Horstman presented performances at the Wednesday noon Recitals and SCC Atrium. Professor Christopher Morgan presented both lectures and performances on the Wednesday Noon Recital series, an evening solo faculty recital as well as a lecture on the *Scholarly Research and Life Series.* Finally, notable example of outreach and engagement is the Spring Creek Campus "*Springfest*" which highlights one area of the College's **Core Values** (2013, 2015) and for which the Commercial Music program provides all of the live sound reinforcement as well as some of the music acts showcased on the event.

Briefly summarize the topics that are addressed in this self-study:

The study will address areas of strength as well as opportunities for improvement including preparing for future changes. Areas of strength include graduation and employment rates and the continued elevation of standards of academic excellence for students. Opportunities and challenges include space limitations for instruction and storage, course scheduling complexities, capstone challenges and the structure of the AAS degree itself.

2. WHY WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO THE COLLEGE MISSION, CORE VALUES & STRATEGIC PLAN

The question of "why we do the things we do?" is one which focuses on the mission of the program, goals and priorities, and the role of the program within the discipline and college. You do not need to repeat the college mission, core values or strategic goals. Provide program-specific evidence of actions that support the case that the program and its faculty contribute to fulfillment of the college mission, core values, and goals.

A. Provide program-specific evidence of actions that support the case that the program and its faculty contribute to fulfillment of the college mission.

The Commercial Music faculty contribute to the college mission of being a "**community-centered institution**" with a variety of activities including bringing in local talent for recording demonstrations in Audio Engineering classes, performing as professional musicians and sound engineers at area venues, and training local sacred music live sound engineers.

The program itself contributes to fulfilling the college mission of "**developing skills**" by requiring students to assist in live sound reinforcement opportunities (MUSC Live Sound I, II and III) as well as recording local talent with audio engineering skills (MUSC Audio Engineering I –IV), developing marketing plans for new local talent (MUSB Music Marketing) among many other skills. Due to the highly heterogeneous nature of the skills expected of music industry professionals, the Collin faculty focus on creating well-rounded graduates who can operate in multiple modalities grouped loosely into "technical skills" and "creative skills". Technical skills include aspects of music recording and mixing, live sound reinforcement, audio electronics as well as the more technical aspects of music business (contracts, marketing and management). Creative skills include sound design (MIDI I & II, Synthesis I & II, Audio for Video, New Music Ensemble), songwriting, arranging (Commercial Music Theory I & II), performance (MUSP applied lessons and ensembles) and music post-production in the studio (Audio Engineering III & IV).

The program also contributes to "**strengthening character**" by its emphasis on punctuality at classes and performance events as well as "on-time" deliverables such as mixes and sound design assignments. This personality trait is vital to success in the music industry. Most commercial music instructors have strict or even "zero tolerance" policies in place for tardiness.

Finally, the Commercial Music faculty fulfill the college mission of "**challenging the intellect**" by presenting advanced topics and real-world applications as part of the curriculum. Continual comparison with contemporary studio and music production techniques ensures students are not "operating in a vacuum". For example, Collin audio engineering faculty are able to bring tracking sessions from a weekend professional project into the classroom the following week to demonstrate to students the absolute up-to-date

standards for multi-track recordings. One such example is Professor Brad Cox's recording of the *Marcus Rockwell Trio* which he brought into his audio engineering classes for students to master (advanced mixing). Faculty who also perform as professional musicians demonstrate the technical aspects of their performance setups to the students. For example, Professor Michael Medina has demonstrated his electric-bass rig and demonstrated the signal flow and pre-amp settings. Faculty who run the live sound reinforcement for their churches relate the technical challenges idiosyncratic to that particular environment. Faculty who specialize in electronic music "re-mixes" share those advanced techniques as part of challenging the intellect of the students. For example, Professor Chris Lund was contracted to create a re-mx of the song "*Play for Real*" by the group *The Crystal Method*. Professor Lund brought this re-mix to his audio engineering class to walk the students through the re-mix process. Other re-mixes by Professor Lund which he shared with his students for class-room demonstration purposes include official dance remixes for performing artists such as Rihanna, Shakira, Iggy Azalea on the Sony, RCA and Atlantic labels. Finally, faculty specializing in sound design and synthesis share their professional development work with students in order to expose them to the most up-to-date and "state of the art" techniques and expectations of quality.

B. Provide program-specific evidence of actions that support the case that the program and its faculty contribute to fulfillment of the college core values.

The college core values are included in music department syllabi so that students are primed from the very outset of their coursework that these values are central to their experience in the program. For example, in the technology-centric Audio Engineering and Live Sound courses, the core value **Learning** is embedded from start to finish. These technology courses can only teach the current state of the art. Students are given a historical perspective for the purposes of demonstrating how dramatically and at times how rapidly the technology can change. The students are required to do their own research (Audio Engineering IV studio design project; Live Sound "Dream System" project") to understand how much learning plays a part in staying current with the ever-evolving technology.

As mentioned above, **Service and Involvement** are required components of the Commercial Music Program with mandatory "Live Sound Assists", music marketing volunteer work as well as music performances at the showcase concerts and off-campus songwriting performances. In addition, commercial music classes (MIDI and New Music Ensemble) have also worked collaboratively

to provide new, original compositions and sound designs for Communication Arts Department 3D Animation students as well as Dance Department choreography classes and performances.

Due to the inherently **creative and innovative** nature of contemporary music, the expectations are already set in place from the outset for this core value. Students come with the expectation that they will learn the skills necessary to imprint a quality of individuality and uniqueness to their songs, mixes, and sound design. Coupled with this expectation are the legal aspects of intellectual property rights. Therefore, in all coursework, students are not allowed to use copyrighted material for their mixes. In songwriting courses all song lyrics must be original. Across the curriculum including Survey of Music Business, Songwriting I & II as well as MUSI 1303 Music Fundamentals (required for all AAS students) students learn that chord progressions are not subject to copyright law. The topic comes up frequently in Music Fundamentals since students are often learning for the first time how to identify and recreate chords and chord progressions. Once it is brought to the level of awareness, they immediately begin to recognize the same chord progressions occurring in multiple popular songs.

In specific terms of **innovation**, in New Music Ensemble (which a high number of commercial music students use to fulfill elective requirements) the emphasis is on using new technologies to create music. Smart phone accelerometer data has been used to track performer motion and map it to synthesis parameters. The Microsoft "Kinect" video game system motion tracking technology was re-designed and implemented for use in multiple interactive dance performances. A "Reaktable" interactive touch surface was re-created for multiple performances including performances at a Dallas-based music festival. Students have also built entire instruments from initial design to execution for their class projects (*Pulsato*, Wiley, 2011; *Electro-Magnetic Resonance Instrument*, Barnett, 2014).

As mentioned above while addressing the college mission statement, **academic excellence** is an important part of the commercial music program. Students must master a variety of cognitive and haptic skills. These include the requirements for aural skills, class piano and music theory each can present a formidable academic challenge. Additionally, there are multiple technical concepts relying on math skills as well as an understanding of the physics of vibrations and room acoustics (Audio Engineering and Live Sound courses).

Dignity and Respect are core values also deeply embedded in fundamental aspects of the music industry and as such are structured into the Collin commercial music coursework. Specifically, while for most people, their personal music preferences form a central

part of their social identity, commercial music students learn that all genres of music and consequently all cultures (and their music) are equally deserving of tolerance and respect. For example, students who specialize in hip hop are still required to track and mix a country music song and vice versa. All students will learn to set up typical six to seven microphones and record a drum kit regardless of what type of beat is performed on it. In music business coursework as well as American Music history classes, the topics of hip hop culture often focusing on themes of misogyny and homophobia are discussed. Additionally, the two-year AAS in Commercial Music curriculum requires a psychology course for this very reason of understanding and developing empathy for individuals who might at first appear to be very different.

The core value of **integrity** is emphasized in the commercial music program as it relates to the highly competitive nature of the field. Students are taught that "good enough" is not acceptable for their work or their professional demeanor. For example, students enrolled in the capstone course Commercial Music Project must create a resume as part of their portfolio (both electronic and printed. When editing and revising these resumes, they are often surprised surprising to learn just how many rounds of edits are necessary after they initially thought the resume was "done" when they first turned it in. This persistence in a task until it is a good as possible is part of the integrity instilled in the successful commercial music majors.

C. Provide program-specific evidence that supports how the program supports the college strategic plan.

The primary goal applicable to the Collin commercial music program and also the area where most of the program-specific evidence can be shown to support, is the goal to **1. *Improve academic success by implementing strategies for completion***. Recent initiatives include improving communication and advising by implementing a display monitor with important departmental information in constant rotation and the production and distribution of program information materials (Commercial Music Brochure, Summer 2014). Additional initiatives include carefully planning schedule of courses so that all courses are offered on all campus in both evening and daytime formats at least once per year. For instance, a course such as Commercial Music Theory I is normally very small and has at most one section per semester. Therefore it is offered in the daytime in the fall and in the evening in the spring. Another effort to improve completion rates is to offer the MIDI I & II courses as "combined". Modeled on strategies first observed in the Collin Arts program, combined courses allow commercial music to offer six to seven sections of MIDI I & II (including evening and weekend) as opposed to one section of MIDI II which might not be able to necessarily "make" much less serve the entire population

of daytime and evening students. When there can only be one section of a course and it is required for graduation, the approach is to always offer it in the evening. Examples include certain advanced music business courses (Concert Promotion and Venue Management; Live Talent and Artist Management) and the combined Live Sound II & III. In the case of the Live Sound II combined with Live Sound III, the subject matter is particularly well suited since students in Live Sound II work on "Front of House mixes" while Live Sound III students are learning to prepare and execute "monitor mixes".

The commercial music program provides additional support for college strategic goals such as 2. ***Provide access to innovative higher education programs that prepare students for constantly changing academic, societal and career/workplace opportunities.*** As mentioned above, the highly technologically based aspect of today's music industry mandates the program remains current with technology. However, due to limited funding for resources, this also presents a challenge. For example, one notable success in this area was the successful proposal and award for a Line Array sound reinforcement system headed up by Collin professor and staff member Andy Duckworth. This included not only the speaker array but also the digital console students were sorely needing to gain experience on due to the rapid shift to this technology in the live sound marketplace. A related challenge, however, lies in the recording studios that are currently in need of updates due to the outdated software they must run in order to operate on the outdated hardware.

One of the "Expected Results" of this second strategic goal is **2.1** ***New Programs will be developed in key workforce and academic areas.*** In the commercial music workforce program a new certificate track was added to the highly successful Audio Engineering Certificate. The faculty designed and proposed a "Live Sound Track" as an alternative to the "Studio Track" for the certificate. This was approved by the Curriculum Advisory Board in 2012 and new courses began being offered in 2013.

The Commercial Music program, in line with the College's strategic goals would offer additional workforce teaching programs and would train the following:

- Piano technicians.
- Music therapists.
- Instrument repair technicians.
- Commercial Music Radio/TV/Film audio production and live streaming technicians.
- "Books on tape" voice over and editing technicians for sight-challenged and otherwise disabled individuals.

A final example of commercial music support for the second goal is in expected result **2.6** ***Career clusters will be developed to expand students' choices leading to seamless transition***. To this end, efforts are underway with meeting with Allen ISD High School to coordinate with their Career cluster liaison.

The college's third strategic goal ***Engage faculty, students and staff in improving a district-wide culture of adherence to the Collin College Core Values*** was discussed in section 2B however it should be noted that plans are already underway to address Targeted Action **3.4.2** ***Create and post brief videos that describe various Collin processes in short, easy to view formats (e.g. YouTube)***. ***YouTube*** and ***Vimeo*** channels are already in use to highlight commercial music performances from the Music Buzz Series as well as teaching videos but new videos dealing with advising are currently being planned.

The fourth and final strategic goal is also one that the Commercial Music Program is already actively supporting through the aforementioned off-campus performances, service-learning-style live sound reinforcement support, commercial music "open house" and showcase concerts, close relationships with local industry leaders and the advisory board and free community lectures by faculty serve to ***Enhance the College's presence in the community by increasing awareness, cultivating relationships, building partnerships and developing resources to respond to current and future needs***.

3. WHY WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO MARKET DEMAND BY EMPLOYERS

Make a case with evidence to show that employers need and hire the program's graduate.

Commercial Music Program graduates work in a variety of areas such as recording studios, radio stations, and live sound reinforcement positions in dedicated live sound companies and venues. For the mixing engineers, though exact data is difficult to obtain, in the Dallas metroplex alone there are between 100 and 150 recording studios offering a range of services from voice over recording to multitrack recording, mixing and mastering. In addition, there are 84 radio stations in the DFW metroplex with a wide range of technical audio needs ranging from voice over to full show production including composing, arranging and sound design as well as postproduction. These radio stations also employ and/or work with music marketing professionals for hosting new talent programs and performances. The combination of music business, studio-based audio engineering and live sound audio engineering find many employment needs in the many DFW metroplex performance venues including houses of worship such as churches. Considering the latter alone, there are estimates of between four and five thousand churches in the DFW metroplex and most of these require some level of sound reinforcement operation on a weekly basis beyond the initial professional consultation for sound reinforcement design, specification and system installation. Moreover, according to LifeWay Research, as reported in the Dallas Morning News in 2010, the Dallas area is "home to 8 of country's 100 largest churches"[1]. These large churches employee dozens of fulltime sound professionals for recording, broadcast, and live sound reinforcement. For example, several Collin graduates work at Highland Park United Methodist Church in Dallas. While a two-year degree or baccalaureate degree is not always required for these positions, the industry is based almost entirely on a portfolio and references from prior work experience. The Collin Commercial Music program provides that formal training (and subsequently a degree) as well as many opportunities for work experience that can be listed on a resume or included in a portfolio.

In terms of market demand and salary for sound reinforcement professionals, a recent Wall Street Journal article highlighted the work environment with the following:

> One typical roadie job—sound engineering technician—pays $57,000 a year, on average, according to the Bureau of Labor Statistics. (The figure doesn't take into account the legion of roadies who are self-employed.) Surveys by the Berklee College of Music say a "front of house"

[1] http://www.dallasnews.com/incoming/20100921-Survey-Dallas-area-is-home-3206.ece

live-sound engineer—the person who controls what concertgoers hear—earns at least $60,000 a year, and can top $120,000. Road managers can earn $125,000 or more. Tour coordinators? $175,000.[2]

In terms of where these live sound engineers (aka "concert technicians") work, the Texas Music Office currently lists almost two thousand live music venues.[3] Specifically, Collin Commercial Music professor Michael Medina was recently informed by Jacqueline McKay of Onstage Systems she will be hiring 15 to 25 stage hands.

In regards to income, Collin's Office of Institutional Research has provided the following data.

Music, General	500901	Assoc.	25%		64%	$507	33%		56%	$3,639	40%	
		Cert.	36%	$6,085	65%	$4,407	58%	$5,709				
Music Management	501003	Assoc.	50%	$5,674	43%		55%	$5,543	75%	$6,434	63%	$6,373
		Cert.					100%		63%	$4,973	50%	$5,585

As expected, the students who complete the AAS in Commercial Music earn more income than those who continue on to a four-year institution to pursue a baccalaureate degree. In addition, students who complete the AAS earn more than those students who finish with a certificate.

Another market for commercial graduates are those who enroll in the program in order to further their skills for their own music making and production such as preparing for CD recordings and mastering. These students are typically "creatives" who compose songs, electronic dance music or hip hop. These aspiring artists learn to record and produce their own music and market it on the many independent labels and distribution paradigms such as the iTunes store. These individuals and bands not only create content for sale and distribution, they also create a market of demand for other music industry professionals. For instance, a student who is a songwriter and wishes to go on tour will often work with a live sound engineer for the shows as well as a music business professional for merchandise sales. Due to the "freelance" nature of these jobs, it is often difficult to track using traditional statistical resources.

[2] http://www.wsj.com/articles/roadies-unlikely-survivors-in-the-music-business-1426780184

[3] http://gov.texas.gov/musicdirectory/results/venues/p1

A few examples (not exhaustive) of AAS students working in the industry include the following:

Jonathan Erickson - GearBox Studios
David Maughn - Pryme Microphones
Eric Jones - Worship leader and Project studio Owner
Andi Biggins - Dark Hour Haunt Technician over audio
David Metcalf - Freelance Engineer Fulltime
Austin Seltzer Gary Long studio in Dallas; currently employed at Chris Lloyd studio in Los Angeles
Cung Kam sound tech at Trinity United Methodist Church in Arlington
Blake Courtney - Absolute Entertainment Agency
Adam Koudiah- Audio, Federal Reserve
Jordan Leiske- Owner/Operator Recording Studio
John Sterling- AV, JP Productions
Mitchell Morrison- Dallas Artist/Recording/Custom Amps &Guitars
Nick Fabian- Nashville Artist
Nick Rodriguez- Staff Engineer
James Duffer- Dallas Artist

Regarding transfer programs, as mentioned in the overview, there are obstacles to commercial music students transferring to complete baccalaureate degrees at four-year institutions. The first and most formidable obstacle is due to the fact that the audio engineering and music business programs in Texas four-year institutions are "hosted" within the traditional music program. This means that all potential students would be required to audition on an instrument to gain entry to that music program and subsequently be accepted to the music industry studies portion of the music program. For most Collin commercial music majors, this is not an option since they typically do not have formal training on a traditional instrument. The level expected typically requires several years of study and usually begins in middle school. There are some commercial music majors who successfully navigate this process but they are almost always students who were traditional music majors originally (i.e., had formal training on a traditional instrument or voice) and who switched from traditional music to commercial music. In recent years new music industry programs have been created such as the Bachelor of Music in Sound Recording Technology at Stephen F Austin. However, Collin College has actually received students transferring **from** that program to Colin. Other programs include the Music Industry Studies

degree at the University of Texas San Antonio; Bachelor of Music Recording Technology at the University of Texas Austin; Music Media and Music Business Degrees at the University of Texas Arlington and finally, the Bachelor of Music in Sound Recording Technology at Texas State San Marcos. The program at San Marcos is notable in that they refer incoming students to the Collin Commercial Music program.

A relatively recent development is the appearance of Bachelor of Applied Arts and Science degrees. These BAAS degrees such as the two at the University of North Texas will accept all of the students' workforce credits (up to 25 hours) and apply them towards the four-year degree. One downside is that the degree is not listed as a music degree. However, for many students, this does not pose a problem. The advantage is that no credits are lost in the transfer process since Collin students completing the AAS in commercial music have a combination of commercial music courses, core courses and some electives. Several Collin commercial music graduates have transferred and either completed or working towards completing the BAAS degree.

In the metroplex there are two private (Media Tech and Art Institute) and two public institutions (Dallas County Community College offering audio engineering training. Data is not available to show which program's graduates are the most hired. However, it should be noted the programs, while sharing the basic subject matter, also differ in their emphasis and dramatically in terms of cost. In terms of the quality of education vs. the cost, Collin is consistently thought of as the best value and would therefore incur the least student debt.

Beyond the considerations of college debt, there is an additional point to be considered from the for-profit competitors in the metroplex: their resources for students will most likely provide an advantage in recruiting since they offer students the opportunity to work with very expensive and high-end equipment. However, Collin's commercial music program philosophy, as evidenced by our graduates, is that there are very few studios with that level of high-end equipment and it would be ill-advised to pursue that very narrow job market. Rather, as we see with most students, they become free-lancers working in established studios and in home studios doing sound design, voiceovers and recording/mixing projects. While they won't have the opportunity to work on a $500,000 console at Collin, they will learn the same skill set. Moreover, feedback from the Advisory Board has repeatedly emphasized thorough understanding of basic signal flow as being more important for hiring than having had access to high-end consoles.

Data regarding the proportion of students employed following coursework at Collin is not available and is skewed by students who come to college already working in the field in some capacity or gain employment while enrolled in classes. For instance, student Preston Karr began working at Sound and Arts in Plano, Texas shortly before graduating with the AAS degree. Among many other typical graduates, Jacob Price, Tyrus Dorsey, Mason McCall, Steven Sack and Chris G opened their own recording or production studios. Graduate Jeff Robertson owned his own production company before beginning his degree at Collin. After completing Collin, he completed a law degree from SMU while maintaining his production company. Graduate David Siu works as a freelance composer and engineer. As a final example, program graduate and now Collin professor Chris Lund owns and operates his own recording studio in Dallas.

Salary ranges for commercial music majors in audio engineering range from $20,000 to $70,000 depending on the level of experience. However, these figures are not always reliable since they do not include other possible employment outcomes that rely on a music background such as teaching, retail and marketing.

As the economy continues to improve market demand for audio engineers is expected to rise. Based on enrollment at Collin, the program's demand continues to rise and is at current maximum capacity. It is the belief of the faculty that employment in Live Sound reinforcement will outstrip growth in other areas as the demand for live entertainment continues to grow. Examples include graduates such as Paul Zieglar and Paul Duric both of whom are employed full time as live audio technicians at Highland Park United Methodist Church in Dallas.

Data on job openings based on retirement projections is not available but is also not expected to be significant. Several employers are currently serving on the Collin Commercial Music Advisory Board but like many other employers, hire based on internships.

4. WHY DO WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO MARKET DEMAND BY STUDENTS

Make a case with evidence to show that students want the Degree or Certificate using the enrollment history. Include any plan for increasing program enrollment.

The data for the number of students who declared their intent to earn an AAS or certificate in each of the last four years is not available. However, since the classes are not required for any other degrees outside of commercial music, it is safe to assume, for instance, that students who begin their course work in Audio Engineering I and continue to Audio Engineering IV are pursuing the Audio Engineering Certificate and these numbers are increasing. For example, four years prior, the Fall semester had one section of Audio Engineering III and IV and now there is an evening Audio Engineering III which continues to Audio Engineering IV in the Spring. In Spring 2016 there are also two daytime sections of express Audio Engineering III and IV where previously there was only one. As a result, for the last three spring semesters there have been three sections of Audio IV classes.

Enrollment data can be seen in the following provided by Collin's Office of Institutional Research:

Measure 1a
Duplicated Enrollment in Courses by Term
Collin College
FY2011 through FY2015
Music, Commercial, Continued

COLLIN COLLEGE

2015-16 WORKFORCE PROGRAM REVIEW

	FY2011						FY2012					FY2013					FY2014					FY2015			
Courses	Fall 2010	Wintermester 2011	Spring 2011	Maymester 2011	Summer I 2011	Summer II 2011	Fall 2011	Spring 2012	Maymester 2012	Summer I 2012	Summer II 2012	Fall 2012	Spring 2013	Maymester 2013	Summer I 2013	Summer II 2013	Fall 2013	Spring 2014	Maymester 2014	Summer I 2014	Summer II 2014	Fall 2014	Spring 2015	Maymester 2015	Summer 2015
MUSC1303	13	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC1310	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC1313	16	-	18	-	-	-	18	14	-	-	-	12	15	-	-	-	-	23	-	-	-	10	17	-	-
MUSC1321	41	-	32	-	-	-	37	37	-	-	-	20	37	-	-	-	18	17	-	-	-	40	26	-	-
MUSC1323	52	-	36	-	-	-	35	22	-	-	-	38	33	-	-	-	18	15	-	-	-	22	21	-	-
MUSC1327	92	-	76	-	-	-	119	79	-	14	-	94	61	-	14	-	103	75	-	15	-	83	62	-	13
MUSC1331	42	-	44	-	-	-	47	60	-	11	5	53	35	-	-	-	37	46	-	-	-	23	49	-	8
MUSC1333	15	-	14	-	-	-	12	-	-	-	-	13	-	-	-	-	11	-	-	-	-	14	-	-	-
MUSC1405	20	-	39	-	-	-	33	20	-	-	-	16	29	-	-	-	25	20	-	-	-	17	20	-	-
MUSC2313	-	-	-	-	-	-	-	4	-	-	-	-	3	-	-	-	-	-	-	-	-	-	1	-	-
MUSC2314	10	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC2330	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC2345	-	-	4	-	-	-	2	-	-	-	-	1	-	-	-	-	1	-	-	-	-	1	-	-	-
MUSC2351	-	-	-	-	-	-	-	-	-	-	-	-	14	-	-	-	15	12	-	-	-	12	14	-	-
MUSC2355	10	-	14	-	-	-	17	14	-	2	7	10	13	-	-	-	12	12	-	-	-	7	11	-	-
MUSC2356	7	-	1	-	-	-	1	1	-	-	-	2	3	-	-	-	2	5	-	-	-	3	9	-	-
MUSC2403	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10	-	-	-	4	-	-	-
MUSC2427	25	-	41	-	-	-	41	30	-	-	10	44	24	-	-	-	34	38	-	-	15	28	51	-	12
MUSC2447	30	-	18	-	-	-	31	26	-	-	-	25	24	-	-	-	1	16	-	-	-	30	21	-	-
MUSC2448	11	-	29	-	-	-	15	37	-	-	-	13	23	-	-	-	-	11	-	-	-	11	27	-	-
MUSC2453	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10	-	-	-
MUSB1305	87	-	46	-	-	-	102	56	-	-	-	77	55	-	-	-	87	55	-	-	-	101	51	-	-
MUSB1341	-	-	-	-	-	-	-	24	-	-	-	-	14	-	-	-	-	8	-	-	-	16	-	-	-
MUSB1391	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSB2301	30	-	40	-	-	-	26	43	-	-	-	31	42	-	-	-	28	41	-	-	-	28	43	-	-
MUSB2345	18	-	-	-	-	-	5	-	-	-	-	9	-	-	-	-	-	6	-	-	-	-	14	-	-
MUSB2350	-	-	-	-	-	-	6	8	-	-	-	8	11	-	-	-	8	10	-	-	-	2	-	-	-
MUSB2355	-	-	8	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSB2380	3	-	5	-	2	-	1	3	-	1	-	2	1	-	-	-	-	2	-	-	-	-	4	-	-
MUSC1209	11	-	-	-	-	-	-	-	-	-	-	-	21	-	-	-	-	14	-	-	-	-	-	-	-

	FY2011						FY2012					FY2013					FY2014					FY2015			
Courses	Fall 2010	Wintermester 2011	Spring 2011	Maymester 2011	Summer I 2011	Summer II 2011	Fall 2011	Spring 2012	Maymester 2012	Summer I 2012	Summer II 2012	Fall 2012	Spring 2013	Maymester 2013	Summer I 2013	Summer II 2013	Fall 2013	Spring 2014	Maymester 2014	Summer I 2014	Summer II 2014	Fall 2014	Spring 2015	Maymester 2015	Summer 2015
MUSP1104	1	-	1	-	-	-	-	-	-	1	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSP1105	2	-	3	-	1	-	1	-	-	5	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSP1110	-	-	-	-	-	-	4	2	-	3	-	4	3	-	1	-	2	4	-	2	-	1	4	-	1
MUSP1113	-	-	-	-	-	-	-	12	-	-	-	15	14	-	-	-	16	12	-	-	-	13	15	-	-
MUSP1114	-	-	-	-	-	-	-	9	-	-	-	-	-	-	-	5	-	-	-	-	1	-	-	-	-
MUSP1117	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSP1127	5	-	3	-	7	-	4	1	-	5	-	1	1	-	1	-	5	5	-	6	-	4	7	-	7
MUSP1151	18	-	15	-	-	-	10	12	-	-	-	11	11	-	-	-	3	6	-	-	-	6	2	-	3
MUSP1153	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	7	-	-	-	-	2	-	-
MUSP1202	-	-	7	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSP2230	6	-	7	-	-	-	4	1	-	-	-	2	3	-	-	-	2	6	-	-	-	6	1	-	-
MUSP2233	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSP2235	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	2	-	-	-
MUSP2237	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSP2249	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

For referencing the **Institutional Research** data with course names, please use the following:

MUSB

MUSB 1305.....Survey of the Music Business
MUSB 1341.....Concert Promotion and Venue Management
MUSB 2301.....Music Marketing
MUSB 2345.....Live Music and Talent Management
MUSB 2350.....Commercial Music Project *(Capstone for Music Business Certificate and AAS)*

MUSC

MUSC 1313.....Commercial Music Theory I
MUSC 1321.....Songwriting I
MUSC 1323.....Audio Electronics
MUSC 1327.....Audio Engineering I
MUSC 1331.....MIDI I
MUSC 1333.....Synthesis I

MUSC 1405.....Live Sound I
MUSC 2345.....Synthesis II
MUSC 2355.....MIDI II
MUSC 2356.....Songwriting II
MUSC 2403.....Live Sound II
MUSC 2427.....Audio Engineering II
MUSC 2447.....Audio Engineering III
MUSC 2448.....Audio Engineering IV *(Capstone for Audio Engineering Certificate: Studio Track)*
MUSC 2453.....Live Sound III *(Capstone for Audio Engineering Certificate: Live Sound Track)*

MUSP

MUSP 1110.....Applied Commercial Music: Piano
MUSP 1113.....Introductory Group Piano I
MUSP 1127.....Applied Commercial Music: Voice
MUSP 1151.....Small Commercial Music Ensemble: Recording
MUSP 2230.....Advanced Applied Commercial Music: Voice
MUSP 2235.....Advanced Applied Commercial Music: Piano

It should be noted MUSC 2351 Audio for Video was not offered for several semesters before be taken over by a new full-time faculty member. With the appropriate promotion, the course made solidly each semester. In addition, certain courses such as the following are electives not required for either the AAS or certificates and thus do not reflect on the program vitality in the same way as required courses:

MUSC 1321	Songwriting I
MUSC 2356	Songwriting II
MUSC 1333	Synthesis I
MUSC 2345	Synthesis II

Lastly, the MUSP courses are mixed between electives and also required in that students who have difficulty scheduling the required AAS piano classes are allowed to enroll in the private, one-on-one piano lessons to complete their degree. The other MUSP courses include private lessons in voice, guitar, bass and drums. This area will be re-evaluated when discussing the program's possible re-emphasis on recruiting more musicians to pursue audio engineering and music business. Lastly, the MUSP courses also include the

commercial music recording ensemble which in addition to learning studio performance practices also functions as recording material for the other audio engineering classes.

As can be seen from the data, enrollment numbers vary but are more or less consistent. It must be noted the maximum number of class offerings are based on teaching space availability. This limitation prevents growth beyond the maximum number of Audio Engineering I courses that can be offered in the Fall semesters. These sections of Audio Engineering I typically fill up and additional sections are not possible. However, due to attrition and the "B-or Better" quality standards, the number of completers will always be based on this flat enrollment limitation.

In general terms of growth, however, certain courses are key indicators of the number of students pursuing the AAS degree. For instance, the course MUSC 1313 Commercial Music Theory I is only required for AAS majors. No other students in the College would take this course. In addition, most students must take MUSI 1303 as a prerequisite for MUSC 1313. Therefore, as an indicator of the number of students seeking the AAS in Commercial Music, it is significant the numbers are consistent from year to year. In general, however, 2011/2012 represented a high enrollment across the college as a whole. In order to recruit for future semester, the Collin Commercial Music Faculty are planning visits to local high schools to meet directly with counselors to explain the Collin curriculum.

A valuable data point in terms of overall growth is the unduplicated enrollment figures provided by Collin's Office of Institutional Research:

Measure 1b
Unduplicated Enrollment by Term and Fiscal Year
Collin College
FY2011 through FY2015

Music, Commercial

Term	Unduplicated Enrollment
FY2011	
Fall 2010	662
Winter 2011	0
Spring 2011	646
Maymester 2011	0
Summer I 2011	121
Summer II 2011	0
FY2012	
Fall 2011	608
Spring 2012	599
Maymester 2012	0
Summer I 2012	116
Summer II 2012	0
FY2013	
Fall 2012	687
Spring 2013	652
Maymester 2013	0
Summer I 2013	109
Summer II 2013	42
FY2014	
Fall 2013	690
Spring 2014	638
Maymester 2014	0
Summer I 2014	79
Summer II 2014	41
FY2015	
Fall 2014	717
Spring 2015	623
Maymester 2015	0
Summer 2015	145

Note: Program enrollment is based on curriculum specified in the catalog each year. Core courses have been excluded.

Taking this raw data, one can see the totals for each academic year:

Academic Year	Total unduplicated Enrollment
FY2011	1429
FY2012	1323
FY2013	1490
FY2014	1448
FY2015	1485

As can be seen, in spite of year-to-year fluctuations and fixed classroom resources, overall enrollment is up from FY2011. In addition, based on enrollment and class sections filling consistently, as well as expanded course offerings and degree options, the program is growing in other aspects as well. Examples include the addition of a section of Live Sound I class to PRC as well as Saturday Audio Engineering I classes which have consistently run. Additional courses include the addition of American Music courses that satisfy a requirement for the Music Business Certificate.

However, based on this same class enrollment and consistent making, the program does not appear to be meeting demand equally in all areas. The primary demand is still the audio engineering certificate along with growth in the music business and live sound certificates. However, it is not possible to offer additional Audio Engineering sections due to lack of space at the Spring Creek Campus which experiences the highest demand. Demand at the Preston Ridge Campus has not warranted running evening classes against the SCC evening classes after the PRC classes did not run (following the implementation of the 15-minimum). Plans are currently underway to add additional evening PRC audio engineering sections in Fall 2016. Demand for the AAS is stable but the number of completers, as judged by enrollment in the MUSB Commercial Music Project (capstone) fluctuated last year. This is believed to be due to the lack of availability of an evening Aural Skills I class or Commercial Music Theory class in the previous year. Both were canceled due to low enrollment.

The implications for the next four years are that the program will need to find additional space in addition to solving the current space problems (to be addressed in a later section.)

As mentioned earlier, a key indicator for assessing AAS enrollment is the number of commercial music students enrolled Commercial Music Theory course. This course as well as the Aural Skills I course has MUSI 1303 Music Fundamentals as a prerequisite and therefore is a reliable indicator of students who have already completed at least one semester at Collin. Using these courses it is possible to gauge the number of AAS majors as somewhere between 30 and 40. However, as mentioned in Section 3, the Aural Skills course is often an obstacle to graduation for AAS majors who have a weak background in formal music study.

There is currently no mechanism to formally track students' degree option. Information gained for this program review is anecdotal and based on meeting with classes and asking for "show of hands". Based on having done this numerous times, the results are very consistent that most students, approximately two-thirds are seeking the Audio Engineering Certificate while the remaining are seeking the Live Sound, Music Business or other degrees. Faculty are currently planning a "first day of class surveys" to formally gather these results and save them for future data evaluation.

Are We Doing Things Right?

5. WHY WE DO THE THINGS WE DO: DOES THE PROGRAM CURRICULUM LEAD TO COMPLETION?

Make a case with evidence to show the program offers a clear pathway to completion. Include any plan for raising the number of completers.

The Commercial Music program is currently meeting the college goal of averaging five or more graduates per year for the two-year AAS degrees and certificates based on the following data provided by Collin's Institutional Effectiveness Department:

Measure 2a-1. Completions by Program and Award Type
Collin College
FY2011 - FY2015

Program	CIP Code	Award Type	Fiscal Year 2011	2012	2013	2014	2015
Music, Commercial							
	501003	AAS	7	12	8	8	6
		Certificate		1	11	20	17
		Program Total	7	13	19	28	23

The certificates include both Music Business as well as the two tracks of Audio Engineering: Studio and Live Sound Track. Based on the data there was a spike in AAS graduates along with a corresponding dip in certificates in 2012. It is not ascertainable if this is a problem with the data or a normal fluctuation. Without knowing, one opportunity for the Commercial Music department that arises from this is to formulate a way to encourage the students to actually file for graduation. The Audio Engineering Studio Track certificate capstone course is MUSC 2448 Audio Engineering IV so strategies are being developed to meet with those students during class time to assist them with filing for graduation. However, because the data is not broken down by certificate type, the same strategies would need to be applied to Live Sound and Music Business capstone courses. It is believed that the number of certificates for 2011 and 2012 is not accurate based on this issue.

Another possible scenario is a flaw in the data collection. When one compares the awards for the Music AA FOS with the AAS one sees a flip-flop of awards.

Measure 2a-1. Completions by Program and Award Type
Collin College
FY2011 - FY2015

Program	CIP Code	Award Type	Fiscal Year 2011	2012	2013	2014	2015
Music, Commercial							
	501003	AAS	7	12	8	8	6
		Certificate		1	11	20	17
		Program Total	7	13	19	28	23
Music Field of Study							
	500901	AA	12	6	9	5	10
		Certificate	25	20	14		1
		CFOS	7	4	7	4	11
		Program Total	44	30	30	9	22

This issue is being addressed with the Institutional Research office for clarification.

As to the percentage of students who are competing the workforce degree or certificate prior to transferring out, this data is not available. There is currently no mechanism for tracking what students do who stop taking classes at Collin whether this means transferring to another program or another degree or both at another institution. However, based on informal polling of students, there does not appear to be any movement of students from the Collin program to one of the four other programs offering music industry studies in the DFW metroplex:

- Media Tech (hosted at the Dallas Sound Lab)
- Art Institute of Dallas
- Dallas County Community College District, Cedar Valley Campus
- University of Texas at Arlington

Curricular barriers to completion appear to clump together into two areas:

- Course difficulty
- Course availability

The barriers posed by the course difficulty center around the basic musicianship courses that can be roughly divided into skills courses and analysis courses. The analysis courses include the music fundamentals and commercial music theory requirements for the AAS degree. In these courses students must be able to look at printed music and determine the key, intervals, chords with inversion and chord progressions. Because of the speed element necessary, the analysis courses are also skills courses in their own way.

Based on advisory board input and modeled on other programs at peer institutions, Collin's commercial music program requires the following two music theory courses:

- MUSI 1303 Music fundamentals
- MUSC 1313 Commercial Music Theory I

The MUSC 1313 Commercial Music Theory I differs from the AA FOS MUSI 1311 Music Theory I in that it focuses on music industry specifics such as modulations, extended harmonies and the Nashville Numbering System nomenclature for chord symbols. The FOS Theory courses focus on four-part analysis and part-writing using precise stylistic practice models for classical music and as such do not address extended harmonies or modulations until Theory II and III.

The Collin AAS degree also requires three other musicianship-based skills courses specifically tailored to Commercial Music Students:

- MUSI 1114 Aural Skills I
- MUSP 1113 Introductory Group Piano I
- MUSP 1114 Introductory Group Piano II

The rationale behind requiring these courses is the widespread acknowledgement that musicians with at least some formal training in music making will produce the best engineers. Quoting from the University of Texas at Arlington Music Industry Studies web page

We believe the best audio engineers combine the ears of a musician with the technical capabilities of an engineer.
http://music.uta.edu/areasofstudy/index.php?t=a&performanceid=12

An additional component of the piano skills courses are that much of music production and postproduction requires using keyboard-based synthesizers. Songwriters, producers and remix artists often perform melodic or harmonic material on a synthesizer to go along with a mix. In order to accomplish this they need to be able to determine the key and chord progression of a particular song. The Collin College courses teach students to understand keys, meters, chords, melodic harmonization, etc. However, because these are skills-based courses, students often struggle with adapting to the amount of practice required. Commercial music students, many of whom lack a background in formal study on an instrument, either take longer to learn proper practice technique and scheduling or end struggling in the course. Commercial music AAS majors regularly end up taking the Aural Skills I class again. However, because the college has a policy where a student can **only** take a class twice, once a student drops or fails twice, it is impossible for them to earn the degree at Collin College. The only recourse is to attempt the course at another institution and transfer the credit in, but the department chair has never seen this happen in eight years. This represents a potential advising opportunity both for prepping the students in advance (especially for Aural Skills I and the Piano courses) as well as educating students about course transfer options. A second solution is to appeal to the college administration and follow the example of most, if not all, other Texas institutions and allow students to enroll in a course more than twice by paying an additional penalty fee to make up for the lost revenue to the college. For all music theory classes tutoring is available free of charge but the issue appears to be a lack of familiarity with practicing for a skills course. There are no plans at this time to remove these required courses from the required curriculum even though doing so would most likely amount to a significant increase in graduates.

The barriers posed by course availability center mostly around time conflicts and offerings of daytime vs. evening sections. As mentioned previously, most courses which only have one section per semester are offered in an alternating day/evening manner from semester to semester. One recent exception was the MUSC 1313 Commercial Music Theory whose evening offering did not make one semester. This results in negative impacts on two levels. First, the students were not able to take the course that semester and some of whom probably did not complete the degree as a result. Secondly, the department did not offer it in the

evening the following year out of fear of the course not making again. While the daytime sections did make both Fall and Spring semesters, the result was that evening-only students pursuing the AAS would most likely not be able to complete the degree. At this time, the course is being run again, Spring 2016 , in the evening because this may have contributed to the drop in degree awards over the last three years. A similar situation existed for Live Sound I classes but in both cases, there is never any feedback from students. More efforts are underway to query students about evening vs. daytime offering. Students in the Audio engineering sequence, are typically more vocal about class cancelations that affect evening course offerings.

Looking specifically at course performance in AAS degree and each certificate there are noticeable drops in certain classes:

Audio Engineering Certificate: *Studio Track* Course Performance

IE Institutional Effectiveness

Collin College
Program Course Performance Report

Program	Music, Com rcial
Degree	Certificate
Track	Audio Engi ring, Studio Track
Academic Year	2015

Y0,S0 indicates pre-requisites. S3 indicates Summer term. (#) represents the count of awards which share this course. Electives and Substitutes are not included. Enrollment is count of student statuses per course per year.

	Values				Funnel
Term	Enrollment	Completion Rate	Passing Rate	Success Rate	C P S
Y0					
S3					
MUSC1327 (4)	158	98.1%	83.5%	80.4%	
Y1					
S1					
MUSB1305 (4)	152	96.7%	81.6%	77.6%	
MUSB2301 (3)	71	94.4%	84.5%	74.6%	
MUSC1405 (3)	37	97.3%	83.8%	83.8%	
MUSC2427 (3)	76	96.1%	88.2%	88.2%	
S2					
MUSC1323 (2)	43	90.7%	72.1%	67.4%	
MUSC1331 (4)	80	95.0%	78.8%	77.5%	
MUSC2447 (1)	51	96.1%	94.1%	94.1%	
MUSC2448 (1)	38	100.0%	100.0%	97.4%	

One can observe the lowest success rate in the non-audio-engineering courses. Audio Engineering I-IV represented above as MUSC 1327, 2427, 2447 and 2448 respectively had the highest success rate. MUSC 1323 Audio Electronics had the lowest at 67.4%. However, the other non-audio-engineering courses such as MUSC 1331 MIDI I and MUSB 1305 survey of the Music Business and MUSB 2301 Music Marketing also clumped together in the 70th percentiles. As expected, the highest success comes in the last two semester, Audio Engineering III and IV. This is in part due to a policy of "B or Better" to continue in the sequence. This policy ensures the highest standards for the program and also serves to educate the students of how competitive the field is. As in the case of the skills based musicianship courses discussed above, removing the "B or Better" prerequisite requirement could potentially increase completers in the short-term, in the long term the quality of the program would most likely degrade.

Audio Engineering Certificate: *Live Sound* Track Course Performance

IE Institutional Effectiveness

Collin College
Program Course Performance Report

Program	Music, Com rcial
Degree	Certificate
Track	Audio Engi ring, Live Sound Track
Academic Year	2015

Y0,S0 indicates pre-requisites. S3 indicates Summer term. (#) represents the count of awards which share this course. Electives and Substitutes are not included. Enrollment is count of student statuses per course per year.

	Values				Funnel
Term	Enrollment	Completion Rate	Passing Rate	Success Rate	
Y0					C P S
S3					
MUSC1327 (4)	158	98.1%	83.5%	80.4%	
Y1					
S1					
MUSB1305 (4)	152	96.7%	81.6%	77.6%	
MUSB1341 (2)	16	100.0%	100.0%	100.0%	
MUSC1405 (3)	37	97.3%	83.8%	83.8%	
MUSC2427 (3)	76	96.1%	88.2%	88.2%	
S2					
MUSC1323 (2)	43	90.7%	72.1%	67.4%	
MUSC1331 (4)	80	95.0%	78.8%	77.5%	
MUSC2403 (1)	4	100.0%	100.0%	100.0%	
MUSC2453 (1)	10	100.0%	90.0%	90.0%	

As with the Studio Track, courses that were not immediately applicable showed lower success rates which included the MUSC 1323 Audio Electronics and MUSC 1331 MIDI I courses. It is noteworthy that the Live Sound Track substitute MUSB 1341 Concert Promotion and Venue Management in place of the Studio Track's Music Marketing and the success rate results are widely different. There is not enough data to draw any conclusions since the MUSB 1341 is only offered once per year. Looking to the instructor or method of instruction would not be a reliable path to explore since the instructor for MUSB 1341 also teaches MUSB 2301 Music Marketing.

Music Business Certificate Course Performance

Enter a name for a cell range, or select a named range from the list

College
Performance Report

Effectiveness

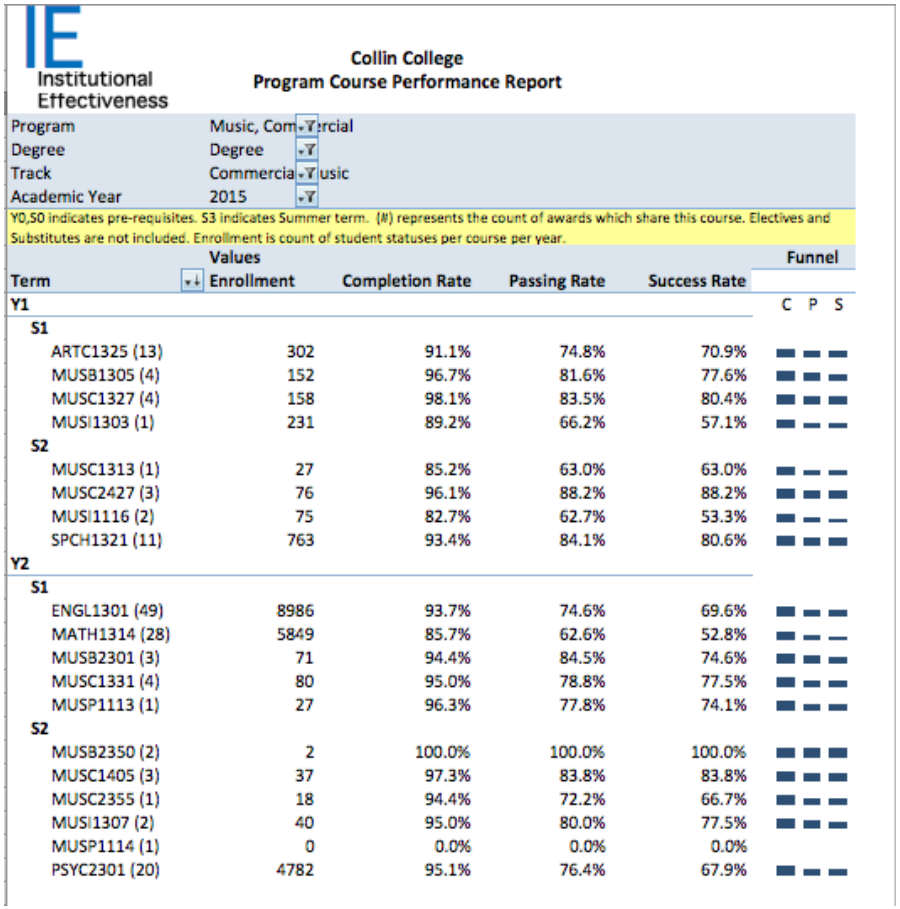
Program	Music, Commercial
Degree	Certificate
Track	Music Business
Academic Year	2015

Y0,S0 indicates pre-requisites. S3 indicates Summer term. (#) represents the count of awards which share this course. Electives and Substitutes are not included. Enrollment is count of student statuses per course per year.

Term	Values Enrollment	Completion Rate	Passing Rate	Success Rate	Funnel C P S
Y0					
S3					
MUSB1305 (4)	152	96.7%	81.6%	77.6%	
Y1					
S1					
MUSB1341 (2)	16	100.0%	100.0%	100.0%	
MUSB2301 (3)	71	94.4%	84.5%	74.6%	
MUSC1327 (4)	158	98.1%	83.5%	80.4%	
MUSI1310 (1)	124	96.0%	74.2%	62.1%	
SPCH1321 (11)	763	93.4%	84.1%	80.6%	
S2					
MUSB2345 (1)	14	92.9%	85.7%	78.6%	
MUSB2350 (2)	2	100.0%	100.0%	100.0%	
MUSC1331 (4)	80	95.0%	78.8%	77.5%	

With the exception of the aforementioned MUSB 1341 Concert Promotion and Venue Management at 100% the only other outlier is the MUSI 1310 History of American Music. The latter is a "core course" and was chosen to replace the former MUSB History of Popular Music whose official WECM course description focused on a historical survey of the music industry – not specifically the music. In MUSI 1310, the broader, more historical treatment of the music and musical style traits, with less emphasis on the industry, could potentially prove of less interest to students but as with other aforementioned items where there are two many variables and too few data points, it is possible only to speculate at this time. There are three professors teaching MUSI 1310 and it would be beneficial to investigate a section-by-section success rate. Since this course is required, not completing it effectively ends the students' aspirations for the Music Business Certificate.

Associate of Applied Science, Commercial Music Course Performance



Institutional Effectiveness

Collin College
Program Course Performance Report

Program	Music, Com…rcial
Degree	Degree
Track	Commercia…usic
Academic Year	2015

Y0,S0 indicates pre-requisites. S3 indicates Summer term. (#) represents the count of awards which share this course. Electives and Substitutes are not included. Enrollment is count of student statuses per course per year.

Term	Values Enrollment	Completion Rate	Passing Rate	Success Rate	Funnel C P S
Y1					
S1					
ARTC1325 (13)	302	91.1%	74.8%	70.9%	
MUSB1305 (4)	152	96.7%	81.6%	77.6%	
MUSC1327 (4)	158	98.1%	83.5%	80.4%	
MUSI1303 (1)	231	89.2%	66.2%	57.1%	
S2					
MUSC1313 (1)	27	85.2%	63.0%	63.0%	
MUSC2427 (3)	76	96.1%	88.2%	88.2%	
MUSI1116 (2)	75	82.7%	62.7%	53.3%	
SPCH1321 (11)	763	93.4%	84.1%	80.6%	
Y2					
S1					
ENGL1301 (49)	8986	93.7%	74.6%	69.6%	
MATH1314 (28)	5849	85.7%	62.6%	52.8%	
MUSB2301 (3)	71	94.4%	84.5%	74.6%	
MUSC1331 (4)	80	95.0%	78.8%	77.5%	
MUSP1113 (1)	27	96.3%	77.8%	74.1%	
S2					
MUSB2350 (2)	2	100.0%	100.0%	100.0%	
MUSC1405 (3)	37	97.3%	83.8%	83.8%	
MUSC2355 (1)	18	94.4%	72.2%	66.7%	
MUSI1307 (2)	40	95.0%	80.0%	77.5%	
MUSP1114 (1)	0	0.0%	0.0%	0.0%	
PSYC2301 (20)	4782	95.1%	76.4%	67.9%	

As discussed above, the largest drops in success rate of music classes are with the musicianship classes: MUSI 1303 Music Fundamentals, MUSC 1313 Commercial Music Theory I and MUSI 1116 Aural skills I courses. Most other commercial music course work as well as the general education core coursework clump in the 70%s with the exception of the MATH 1314. Finally, it should be noted that the apparent missing MUSP 1114 Introductory Group Piano II is not a barrier to completion. The MUSP 1114 rarely runs due to the problem of trying to run it so that both evening-only and daytime-only students can enroll and so in lieu of the class, students are given the option of either enrolling in MUSP 1110 applied lessons (one-on-one weekly half-hour lessons) or

taking a MUSI 1114 Piano for Music Majors I class. As evidenced by the continued graduation rate, the process appears to be working however additional data will be needed. MUSP 1114 Introductory Group Piano II is being offered in Spring 2016, possibly as a combined class with Piano I so that it will make and a larger group of students will be able to complete the degree requirement.

As can be seen from the data, the Course Completion rate for all courses with the exception of Commercial Music Theory is practically in the 90%s. However, even the theory course is at 85%. As a result it is deemed that course retention/completion is not a factor in degree completion success. As a further result, therefore, the Success Rate will mirror the Passing Rate. Issues surrounding the passing rates divide into the above-mentioned skills-based courses (in particular musicianship courses theory, piano and aural skills), general education core courses (for which the Music Department has no control) and the music technology and business courses. Continual efforts are underway to improve music technology passing and success rates. The linear sequence of the MIDI I & II and especially the Audio Engineering I, II, III and IV make this particularly difficult since students make enroll with a different instructor for a higher level class. Most noteworthy are the efforts of full-time faculty to make the learning outcomes consistent from section to section. For example, audio engineering faculty meet regularly to share and exchange assignment ideas and testing strategies. This results in higher success if students completing an Audio Engineering I have completed the same basic assignments across all section and as a result will be prepared for all Audio Engineering II instructors.

6. HOW WELL DO WE DO CURRICULUM THINGS AND WHO THINKS SO?

A. Show evidence that the THECB standards listed below have been met. For any standard not met, describe the plan for bringing the program into compliance.

1. **Credit Hour Standard: There are no more than 60 credit hours in the program plan.**
   Number of semester credit hours (SCH) in the program plan: _____60_____.
   If there are more than 60 SCH in the plan, show revised degree and certificate plans. Work with the program's curriculum coordinator to bring the revised program plans to the Curriculum Advisory Board (CAB).

2. **Completers Standard: Average 25 completers over the last five years or five completers per year.**
   Number of completers: _____90 completers for years 2011-2015_____.
   If below the state standard, attach a plan for raising the number of completers by addressing barriers to completion and/or by increasing the number of student enrolled in the program. Definition of completer—Student has met the requirements for a degree or certificate (Level I or II)

3. **Licensure Standard: 90% of first time test takers pass the Licensure exam.**
   If applicable, include the licensure pass rate: _____N-A_____
   For any pass rate below state standard, attach a plan for raising the pass rate.
4. **Retention Standard: 78% of census day students should earn a grade in the class.**
   Include the retention rate: _____80.3%_____
   If the retention rate is below 78%, include a plan for raising it.

B. Make a case that the program curriculum is current.

Based upon comparison with peer institutions as well as

The Collin Commercial Music program's peer institutions are the following:

- Austin Community College – Austin, TX
- McLennan Community College – Waco, TX
- Southplains College - Leveland, TX
- Dallas County Community College – Cedar Valley, TX

Collin colleges AAS program is most similar Austin Community College's AAS in "Music Business, Performance and Technology."

Dallas, McLennan, South Plain and Houston Community Colleges offer multiple AAS degrees as opposed to Collin which offers only one. The multiple degree offerings in commercial music appear to address the wide variety of students wishing to work in the Music Industry.

For example, **McLennan College** offers the following degrees:

- Audio Technology, **Associate of Applied Science**
- Performance (Music), **Associate of Applied Science**
- Songwriting, Associate of Applied Science
- Venue & Talent Management (Music), **Associate of Applied Science**
- Performance (Music), Certificate of Completion
- Songwriting, Certificate of Completion
- Venue & Talent Management (Music), Certificate of Completion

Houston Community College offers the following degrees:

- Audio Recording Technology - **Associate of Applied Science**
- Audio Recording Technology - Certificate
- Electronic Music Production - Certificate

- Electronic Music Production - Enhanced skills Certificate
- Music Business - **Associate of Applied Science**
- Music Business - Certificate
- Music Business - Songwriting/Production Specialization - **Associate of Applied Science**
- Music Business Administration Specialization - **Associate of Applied Science**
- Music Business Administration Specialization - Certificate Level II
- Music Business Songwriting/Production Specialization - Certificate Level II

A third example of multiple AAS offerings is **Dallas Community College Cedar Valley Campus**:

- Composition and Digital Music Production - **Associate of Applied Science**
- Music Business and Entrepreneurship - **Associate of Applied Science**
    - Music Business and Entrepreneurship Certificate
- Performing Musician - **Associate of Applied Science**
    - Performing Musician Certificate
- Recording Technology - **Associate of Applied Science**
    - Recording Technology Certificate (One-Year Certificate)
    - Recording Technology Certificate (Two-Year Certificate)

And finally, a fourth example comes from **South Plains College** offering the following AAS degree and Certificates:

- Commercial Music, AAS
    - Commercial Music, Entertainment Business Certificate
    - Commercial Music, Performance Track Advanced Commercial Music Certificate
    - Commercial Music, Performance Track Commercial Music Certificate
- Sound Technology, **AAS**
    - Sound Technology-Fundamentals of Sound Technology Certificate (Major Code 8435C)
    - Sound Technology Enhanced Skills Certificate

Collin Commercial Music faculty will investigate these options with the Curriculum office to ascertain if multiple AAS degrees are an option for Collin College students.

In terms of specific coursework, most of the programs are consistent (with the notable exception of Houston Community College) with requiring basic musicianship courses (Music fundamentals, aural skills and music keyboard skills). More performance-directed degrees require two semesters of theory. It is noteworthy that South Plains College uses the WECM aural skills course. Collin has opted to combine traditional music majors with commercial music majors into a single aural skills course to provide the highest number and frequency of Aural Skills I offerings.

To compare with the sequence of courses at a peer institution, below is the degree plan for Cedar Valley Community College – part of the Dallas County Community College District:

DCCCD – Cedar Valley – AAS – Recording Technology

SEMESTER I	
MUSI 1311	Music Theory I
MUSI 1116	Musicianship I
MUSI 1181	Piano Class I
MUSC 1327	Audio Engineering I
MUSC 2141	Forum/Recital
SPCH 1311	Introduction to Speech Communication
MUSI 1310	History of Jazz/Rock Music
+Ensemble OR	
++Applied Music	
	16

SEMESTER II	
MUSI 1312	Music Theory II
MUSI 1117	Musicianship II OR
MUSI 1182	Piano Class II
RTVB 2343	Commercial Recording Techniques
MUSC 2427	Audio Engineering II

MUSC 2141	Forum/Recital	
ENGL 1301	Composition I	
+Ensemble OR		
++Applied Music		
		16
SEMESTER III		
MUSC 1331	Musical Instrument Digital Interface (MIDI) I	
MUSC 2141	Forum/Recital	
RTVB 1392	Special Topics in Radio and Television Broadcasting Technology/Technician OR	
RTVB 1380	Cooperative Education - Radio and Television	
MUSC 2447	Audio Engineering III	
MATH 1332	College Mathematics I	
		14
SEMESTER IV		
MUSC 2141	Forum/Recital	
MUSB 1305	Survey of the Music Business	
RTVB 1392	Special Topics in Radio and Television Broadcasting Technology/Technician OR	
RTVB 1381	Cooperative Education - Radio and Television	
MUSC 2448	Audio Engineering IV	
PSYC 2301	General Psychology	
		14
Minimum Hours Required		60

Differences to note include a requirement to take applied lessons and two semesters of traditional music theory as opposed to one semester of Music Fundamentals and one semester of Commercial Music Theory as is required at Collin College. The Cedar Valley requirement for all four semesters of audio engineering demonstrates that this AAS is focused towards training mixing engineers as opposed to Collin's balance between music business and technical audio courses for the AAS while allowing mixing engineers to earn the Audio Engineering certificate. In contrast, the Cedar Valley Music Business AAS requires fewer audio engineering and technical courses. Since all Collin certificate coursework can be applied towards the AAS degree, students are not required to take additional hours over the 60 required for the AAS. However, as mentioned previously, it should be noted

that Collin faculty are investigating options for offering more specialized AAS degrees in Commercial Music. An additional consideration for Collin College is to the change the requirement for taking the more classical-oriented MUSC 1307 Introduction to Music Literature and changing it to MUSI 1310 History of American Music currently required for the Collin Music Business Certificate and also for Cedar Valley's AAS degrees. Since there are more sections of American Music offered, it could possibly make it easier for Collin's AAS-seeking students to complete their degree. Finally, based on the high number of RTVB courses, the Cedar Valley program appears to have strong ties with the Radio/Television program. This could be due to higher local needs in Dallas County based on the number of television and radio stations. This is not an option at Collin College since these courses are not offered, nor would not be an area of high local need in Collin County since the only radio station is KNTU from the University of North Texas (listed in McKinney, TX).

These same differences based upon offering more AAS degrees can be seen at South Plains College:

South Plains College – Music Performance AAS

First Semester*

MATH 1332 - Contemporary Mathematics I
MUSI 1303 - Fundamentals of Music
MUSP 1110 - Applied Commercial Music: Piano
MUSC 1370 - Topics for the Professional Musician
MUSC 1371 - The Method of Live Performance
MUSP Music (group class or private lesson)*** (2 semester hours)
Total Semester Hours: 15

Second Semester

ENGL 1301 - Composition I
MUSC 1311 - Commercial Music Sight Singing and Ear Training I
MUSC 1313 - Commercial Music Theory I
Commercial Music Ensemble** (2 semester hours)
MUSC 1327 - Audio Engineering I
Class Musical Instruction or Applied Commercial Music (group class or private lesson)*** (1 semester hour)

Total Semester Hours: 15

Third Semester

ARTV 1371 - Introduction to Video Production Technology
MUSB 1305 - Survey of the Music Business
Advanced Applied Com. Music (private lesson)***** (2 semester hours)
MUSC 2313 - Commercial Music Theory II
Commercial Music Ensemble (see advisor)** (2 semester hours)
SPCH 1321 - Business and Professional Speech

Total Semester Hours: 16

Fourth Semester

MUSC 1321 - SongWriting
Commercial Music Ensemble** (2 semester hours)
MUSC 1405 - Live Sound I
Advanced Applied Commercial Music (private lesson) ***** (2 semester hours)
PSYC 2301 - General Psychology

Total Semester Hours: 14

The South Plains AAS performance degree is focused heavily on performance as can be seen from the number of theory, songwriting, ensemble and applied music courses. In contrast, their Sound Technology degree is as follows:

South Plains College – Sound Technology AAS

First Semester

MUSI 1303 - Fundamentals of Music
MUSC 1423 - Audio Electronics
MUSC 1427 - Audio Engineering I
MUSP 1110 - Applied Commercial Music: Piano

ENGL 1301 - Composition I
Total Semester Hours: 15

Second Semester
ARTV 1371 - Introduction to Video Production Technology
MUSC 2427 - Audio Engineering II
MUSC 1405 - Live Sound I
MUSC 1331 - MIDI I
Math Elective (3 semester hours)
Total Semester Hours: 17

Third Semester
MUSC 1325 - Acoustics
MUSC 2403 - Live Sound II
MUSC 2447 - Audio Engineering III
SPCH 1315 - Public Speaking
OR SPCH 1321 - Business and Professional Speech
Total Semester Hours: 14

Fourth Semester
MUSC 2451 - Audio for Video
MUSC 2448 - Audio Engineering IV
FLMC 2330 - Audio Post Production
Social/Behavorial Science Elective (3 semester hours)
Total Semester Hours: 14

The South Plains Sound Technology degree is essentially the Collin College AAS in Commercial Music combined with the Audio Engineering Certificate. However, important differences can be noted and they are highlighted above. The Live Sound II, Audio for Video and Audio Post Production courses take the place of Collin's Aural Skills, a second semester of piano, Commercial

Music Theory and MIDI II courses. Interestingly, South Plains requires a non-core, non-transferrable MUSC 1325 Acoustics class when the core Physic 1410 Acoustics of Sound and Music such as offered by Collin College is an option.

Like Collin College, **Austin Community College** has a single AAS degree:

POFT 1171	College to Career Success	1
MUSI 1301	Music Fundamentals	3
	Language, Philosophy, and Culture or Creative Arts	3
MUSB 1305	Survey of the Music Business	3
	Restricted Elective – Applied, Ensemble, Performance. A total of 3–4 credit hours. Choose from the list to the right. (1)	3–4
	Restricted Electives – Choose 5 from the list to the right. (2)	15–20
MUSC 1327	Audio Engineering I	3
MATH 1324 MATH 1332	Mathematics for Business and Economics or... College Mathematics	3
	Social and Behavioral Science (3)	3
MUSB 2355	Legal Aspects of The Entertainment Industry	3
MUSC 1303	History of Popular Music	3
ENGL 2311	Technical and Business Writing	3
ETWR 1471	Social Media Tools I: Design and Implementation	3
	Oral Communication Elective (4)	3
MUSB 2386	Internship – Music Business Management and Merchandising	3
MUSB 1491 MUSB 2450	Special Topics or... Commercial Music Project	4

Important similarities include the use of the Commercial Music Project course, Music Fundamentals and Survey of the Music Business. Important differences include the high numbers of electives (unlike any other program), the inclusion of Legal Aspects

(a course which was offered but eventually eliminated due to low enrollment), and the use of the non-core MUSC 1303 History of Popular Music (as opposed to the Core 1310 American Music). However, the most striking and forward-reaching course is the ETWR Social Media Tools course. Collin attempted a special topics course for Commercial Music entitled "Emerging Technologies" but it, like the Legal Aspects course, struggled to have sufficient numbers to run and was eventually discontinued. Collin music business faculty will further investigate the Social Media course offered at Austin College. At present, Collin's only courses in this vein are offered through **Continuing Education** as part of an **Internet Marketing Certificate Series**.

In summary, Collin's Commercial Music program continues to strike a balance between music technology, basic musicianship, and music business courses. In general, there is a high degree of similarity between commercial music AAS degrees in Texas but the differences stem primarily when comparing Collin's one general Commercial Music AAS with the multiple and more specific AAS degrees offered at other institutions. Based on the number of graduates, it may not be prudent to offer multiple AAS degrees at Collin but as mentioned previously, these options will be explored and presented to the Commercial Music Advisory Board.

C. Make a case with the Advisory Minutes that the Advisory Committee has employers who are active members that are representative of Collin County employers.

The Commercial Music advisory Board is made up of professional live sound and recording engineers who work and hire in the DFW metroplex. In addition, several advisory board members also work in the business and marketing aspects of the industry. The advisor board members and companies are listed in Section 8 Partner Resources.

1. How many employers does your Advisory Committee have? _____8-10_____

2. How many employers attended the last two meetings? _____5-10_____

3. Include any resources they contribute to the program (time, equipment, supplies, money, co-op spots) in the Partnership Table in section 8.

The current Commercial Music Advisory Board contributes time in terms of completing curriculum surveys and questionnaires soliciting information on current industry trends throughout the year. They are also active in hiring former students as well as providing internship opportunities in the metroplex.

4. Briefly summarize the curriculum recommendations made by the Advisory Committee over the last four years.

The two main points raised in the last several advisory board meetings have been the following:

1. The need for employees with a thorough understanding of signal flow with an eye towards troubleshooting problems in the audio chain.
2. The need for employees who can communicate professionally in writing (email, etc.).

D. For any required program courses with enrollment below 15, explain a plan to grow enrollment or revise the curriculum.

N-A

E. Make the case with evidence that the required courses in the program are offered in sequencing or at intervals appropriate to enable students to complete "on time" if a student was enrolled full-time and followed the degree plan.

The course sequence is constructed so that a full-time student can complete the degrees in the proper designated time intervals: two years for the AAS and one year for all certificates. However, two factors converge to make this relatively unlikely for commercial music majors.

First, most commercial music students are working 30-40 hours per week. Additionally, some students are also working parents. Therefore they are not able to take more than one or two classes per semester.

F. Make a case with evidence that students are satisfied with the program.

Students are satisfied with the program as a whole. The Department Chair has never received very few complaints regarding instruction and of those received, changes to instruction have already been made. Positive feedback is quite common. For example, this email from a student turning in his final project for Commercial Music Project:

> Hi guys,
>
> I've attached my resume and a link to my Wordpress, Twitch, and Youtube.
> http://www.ElCheLive.com
> http://www.twitch.tv/ElCheLive
> https://www.youtube.com/channel/UCGxQz9tCB5xttDXn2iGjkXQ
>
> I'm actually supposed to be signing my second artist tomorrow night!
> Thanks for all your help. I really enjoyed this program and it has taught me so much!
>
> How do I go about receiving my actual music business certificate from the school?
> Chase DeLong
> 469-222-5671

Another example is from a student seeking to get into a class he had failed previously:

> Chris,
>
> Yeah the XP2 is the one I am interested in taking, looks to be pretty open as of now if they can somehow let me re-take it (eek!). I've taken very similar classes over the past at Berklee that would be covered in Audio4 (mastering) and music marketing, is there any way that this could possibly be covered as far as credits? I really appreciate your help with this, you have always been so kind and helpful to me.

Regards,
Jimmy Freer

From this same student in an earlier email:

Since taking my last classes at Collin I have gone on to release names such as Grammy Nominated artists such as The Crystal Method and Gabriel & Dresden and #1 iTunes Dance charting artist Jori Hulkonnen. I feel like it's the least I can do for putting you through this hassle, as well as showing some love back to the program. Cheers!

Jimmy Freer
Audiophile Records

G. Make a case with evidence that the program is well managed.

The management of the program can be broken down into key areas each with a full-time faculty or staff member serving as the "point person". Viewed in this way, questions about procedures and best practices in a particular area can be addressed by the specialist in that area. Issues that impact students across the program are decided as a group. At present, the following structure is in place:

- Live Sound Coordinator: Andy Duckworth
- Audio Engineering Coordinators: Brad Cox and Jimmy Wallace
- Music Business Coordinator: Jimmy Wallace
- MIDI and Synthesis Coordinator: Christopher Morgan
- Other Areas such as General Education Core, songwriting, electives, etc. are handled by the Department Chair, Christopher Morgan

A crucial part of the program is advising and most of this is managed by the Department Chair Dr. Christopher Morgan. Recruiting is ramping up due largely to the efforts of Jimmy Wallace. New efforts are underway with plans to revise the current brochure and focus on getting materials

into the hands of the high school counselors at Allen High School, Plano East High School and Frisco High School. It is believed that by focusing on those three secondary institutions as a testing ground, recruiting and marketing efforts can be improved before attempting other high schools.

Finally, student/Faculty ratios and class sizes are determined by administrative and logistical factors. For computer-based technology classes such as Audio Engineering, MIDI and Synthesis, class size is primarily determined by the number of seats and computer stations. For both Spring Creek and Preston Ridge, labs have 15 computer stations with one of those designated a "Teacher Station" making the actual number of student seats 14.

The following chart from Collin's **Office of Institutional Research** demonstrates these class sizes:

Measure 4
Average Class Size by Term
Collin College
FY2011 through FY2015
Music, Commercial

	FY2011						FY2012					FY2013					FY2014					FY2015		
	Fall 2010	Winter 2011	Spring 2011	May 2011	Summer I 2011	Summer II 2011	Fall 2011	Spring 2012	May 2012	Summer I 2012	Summer II 2012	Fall 2012	Spring 2013	May 2013	Summer I 2013	Summer II 2013	Fall 2013	Spring 2014	May 2014	Summer I 2014	Summer II 2014	Fall 2014	Spring 2015	Summer 2015
Program Avg.	13.9	-	13.8	-	11.6	-	14.9	13.7	-	13.1	13.3	14.7	14.3	-	15.6	18	15.5	14	-	12.8	20	15.1	14.2	11.2
Courses																								
MUSB1305	29	-	23	-	-	-	25.5	28	-	-	-	25.7	27.5	-	-	-	29	27.5	-	-	-	25.3	17	-
MUSB1341	-	-	-	-	-	-	-	24	-	-	-	-	14	-	-	-	-	8	-	-	-	16	-	-
MUSB1391	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSB2301	30	-	20	-	-	-	26	21.5	-	-	-	31	21	-	-	-	28	20.5	-	-	-	28	21.5	-
MUSB2345	18	-	-	-	-	-	5	-	-	-	-	9	-	-	-	-	-	6	-	-	-	-	14	-
MUSB2350	-	-	-	-	-	-	6	8	-	-	-	8	11	-	-	-	8	10	-	-	-	2	-	-
MUSB2355	-	-	8	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSB2380	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC1209	11	-	-	-	-	-	-	-	-	-	-	-	21	-	-	-	-	14	-	-	-	-	-	-
MUSC1303	13	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC1310	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC1313	16	-	18	-	-	-	18	14	-	-	-	12	15	-	-	-	-	23	-	-	-	10	17	-
MUSC1321	13.7	-	16	-	-	-	18.5	18.5	-	-	-	20	18.5	-	-	-	18	17	-	-	-	20	13	-
MUSC1323	13	-	18	-	-	-	17.5	22	-	-	-	19	16.5	-	-	-	18	15	-	-	-	22	21	-
MUSC1327	15.3	-	15.2	-	-	-	14.9	13.2	-	14	-	15.7	15.3	-	14	-	14.7	15	-	15	-	13.8	15.5	13
MUSC1331	14	-	11	-	-	-	11.8	12	-	11	5	13.3	11.7	-	-	-	12.3	11.5	-	-	-	11.5	12.3	8
MUSC1333	15	-	14	-	-	-	12	-	-	-	-	13	-	-	-	-	11	-	-	-	-	14	-	-
MUSC1405	20	-	19.5	-	-	-	16.5	20	-	-	-	16	14.5	-	-	-	12.5	20	-	-	-	17	20	-
MUSC2313	-	-	-	-	-	-	-	4	-	-	-	-	3	-	-	-	-	-	-	-	-	-	1	-
MUSC2314	10	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC2330	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUSC2345	-	-	4	-	-	-	2	-	-	-	-	1	-	-	-	-	1	-	-	-	-	1	-	-
MUSC2351	-	-	-	-	-	-	-	-	-	-	-	-	14	-	-	-	15	12	-	-	-	12	14	-
MUSC2355	5	-	4.7	-	-	-	5.7	2.8	-	2	7	2.5	4.3	-	-	-	4	3	-	-	-	3.5	3.7	-
MUSC2356	2.3	-	1	-	-	-	1	1	-	-	-	2	3	-	-	-	2	5	-	-	-	1.5	4.5	-
MUSC2403	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10	-	-	-	4	-	-
MUSC2427	12.5	-	13.7	-	-	-	13.7	15	-	-	10	14.7	12	-	-	-	11.3	9.5	-	-	15	14	12.8	12
MUSC2447	15	-	18	-	-	-	15.5	13	-	-	-	12.5	12	-	-	-	1	16	-	-	-	15	10.5	-
MUSC2448	11	-	14.5	-	-	-	15	12.3	-	-	-	13	11.5	-	-	-	-	11	-	-	-	11	9	-
MUSC2453	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10	-	-

While classes taught in the lab (SCC B113 and PRC LM103) are listed in the schedule with a capacity of 14, the classes are routinely allowed to fill up to 17 based on expectations of attrition. Since there is only one teaching/recording studio per campus, it is only possible to run one Audio Engineering class at a time. In addition, it is necessary to allow these recording studio sections access to the digital audio lab. As a result, it is not possible to completely fill the available time in the lab with other classes.

7. HOW WELL DO WE COMMUNICATE AND WHO THINKS SO?

Make a case that the program literature and electronic sites are current, provide an accurate representation, and support the program's recruitment plan, retention plan and completion plan.

A. Provide program website URL: **www.collin.edu/music**

B. Describe the process used to keep all program literature (course descriptions, degree plans, catalog entries, etc.) and electronic sites updated and aligned with district-wide college literature and sites.

The Commercial Music Program keeps all of it program literature current by continually referring back to the official versions maintained and updated by the curriculum office. The process includes monitoring for changes made by WECM and ensuring these changes are reflected in the Collin course descriptions and learning outcomes. All edits are coordinated and executed by the Curriculum office in coordination with the Department Chair. Faculty reference the online versions stored on the college's syllabus depot so that they are always using the most up-to-date version. The official course descriptions and learning outcomes as mandated by the state are found at the following location:

Course Description and Student Learning Outcomes are found on the online WECM site

http://www.thecb.state.tx.us/aar/undergraduateed/workforceed/wecm/

Collin Catalog entries are maintained by the Collin Curriculum office with updates made by the Department Chair as needed by deferring to the WECM entries for each course. The official course syllabi are stored in the following location:

http://inside.collin.edu/curriculum/Syllabus_Depot.html

These course syllabi are then used by faculty to create their class and instructor syllabi.

Degree plans are also updated as needed by the Curriculum Office with changes proposed and approved by the Curriculum Advisory Board. They are accessed at the following location:

http://www.collin.edu/academics/programs/

This page directs more specifically to a .pdf for the Commercial Music degree and certificates:

http://www.collin.edu/academics/programs/pdf/musiccomm.pdf

C. Provide the review date (after the close of the last full academic year) in the Program Literature Review Table below that shows the elements of information listed on the website and in brochures were checked and updated for accuracy and are available to the public. Elements include, but are not limited to, current academic calendars, grading policies, course syllabi, program handouts, program tuition costs and additional fees, description of articulation agreements, availability of courses and awards, and local job demand in related fields.

Program Literature Review

Title and Updated	Type	Date Last Reviewed
Commercial Music Brochure	Brochure	July 2014
Concert and Event Posters	Event Promotional materials. There are multiple events each semester including performances such as songwriters, commercial voice, Music Buzz, open houses, New Music Ensemble concerts.	Continuous
SCC Technical Fairs	Flyers for each certificate. At annual "Collin Career Day" the AAS program revises and updates program information flyers.	March 2015
Frisco High School PRC visit	Brochures and information material	Fall 2014
SCC Information Monitor	Looping PowerPoint presentation displaying Program Information	Continuous
Surveys for Students and Advisory Board	Surveys on a variety of topics such. See Appendix: "Songwriting Survey"	Continuous

8. How well are we leveraging partnership resources and building relationships, and how do we know?

Make a case that the program enlists university/business and industry partnerships to advance the program outcomes; complete the Partnerships Resources Table below.

Partnership Resources

University/Business & Industry	Partnership Type	Estimated Market Value, if any
University of North Texas	BAAS transfer destination and source of students	None
Texas State San Marcos	Transfer destination and source of students	None
Hope for the Heart, David Boothe	Advisory Board	None
Dallas Audio Post, Roy Machado	Advisory Board	None
Menza Music, Mark Menza	Advisory Board	None
James Neel Music Haus, James Neel	Advisory Board	None
Crystal Clear Sound, Keith Rust	Advisory Board	None
The Loft at Palladium 1135 S. Lamar Dallas, TX 75215 http://www.theloftdallas.com	Music Business Advisory Board	None
The Palladium Ballroom 1135 S. Lamar Dallas, TX 75215 http://www.thepalladiumballroom.com	Music Business Advisory Board	None
The Granada Theater 3524 Greenville Ave. Dallas, TX 75206 http://www.granadatheater.com	Music Business Advisory Board	None

Sons of Hermann Hall 3414 Elm St. 75226 Dallas, TX http://www.sonsofhermann.com	Music Business Advisory Board	None
Rubber Gloves Rehearsal Studios 411 East Sycamore St. Denton, TX 76205 http://www.rubberglovesdentontx.com	Music Business Advisory Board	None
Dan's Silverleaf 103 Industrial St. Denton, TX http://www.danssilverleaf.com	Music Business Advisory Board	None
Hailey's Club 122 W. Mulberry St. Denton, TX 76201 http://www.haileysclub.com	Music Business Advisory Board	None
Bass Performance Hall 4th and Calhoun Streets Fort Worth, Texas 76102	Music Business Advisory Board	None
Maddox-Muse Center 330 East 4th Street, Suite 300 Fort Worth, Texas 76102	Music Business Advisory Board	None
Gexa Energy Pavilion http://www.gexaenergypavilion.net	Music Business Advisory Board	None
Verizon Theatre at Grand Prairie	Music Business Advisory Board	None
Hakko, Inc., Rick Salberg	Soldering Iron donations for MUSC 1323 Audio Electronics Class	$500
Spark Dallas	Microphone Preamp Donation	$100
DayStar	Student Field Trip Facilities Tour	None
AT&T Stadium	Student Field Trip Facilities Tour	None
Crossroads Community Church	Student Field Trip Facilities Tour	None

Bethesda Community Church	Student Field Trip Facilities Tour	None
Artists Boot Camp	Student Field Trip Facilities Tour	None
Art of Sound, Vince Reynolds	Student Internship	None
Dallas Audio Post	Studio Tour, 2011	None

At the present time, the MUSB 2350 Commercial Music Project course is the capstone for Commercial Music AAS. This has lead to greater success by AAS students who have full-time jobs and are not able to commit to the 16-weeks of 20 hours/week unpaid internships which the Co-op Education normally provides. Therefore the advisory board business relationships do not function to provide internship opportunities.

9. DO WE SUPPORT THE PROGRAM WELL WITH FACILITIES, EQUIPMENT, AND THEIR MAINTENANCE AND REPLACEMENT, AND WHO THINKS SO?

Make a case with evidence that current program facilities, equipment, maintenance and replacement plans are adequate and will advance the program over the next five years. Complete the Resource Tables below *as support for* your narrative.

The resources table below shows the high number of individual components making up a facility to support sound recording, production and live sound reinforcement. Items can be categorized according to their replacement schedule

- Microphones: 10 years
- Monitors (loudspeakers): 10 years
- Computers: 3-5 years.
- Software Updates: 1-2 years
- Cables, adapters, mic stands: yearly supplies
- Many of the items have a relatively long lifespan such as microphone

Program Facilities

Room/Office Location and Designation	Size	Type	Special Characteristics (i.e. permanent like ventilator hood)	Meets current needs: Y or N	Will meet needs for next five years: Y or N	Describe additional needs for any "N" answer in columns 5 or 6.
LM-103 Digital Audio Lab	30x30		14-Workstation Computer lab with audio interfaces and MIDI controllers	N	N	This Lab needs editing rooms so that students can work without headphones.
B113 Digital Audio Lab	15x30		15-Workstation Computer lab with audio interfaces and MIDI	N	N	This Lab needs editing rooms so that students can work without

			controllers			headphones.
B184 Recording Studio	15x15		Single DAW with *Protools* hardware and software. Control-24 Console. Various Preamps and Headphone distribution equipment.	N	N	This studio needs surround sound capability to be current. DAW needs updating to current software and hardware.
LM-101 Recording Studio	10x20		Single DAW with *Protools* hardware and software. Control-24 Console. Various Preamps and Headphone distribution equipment.	N	N	This studio needs surround sound capability to be current. DAW needs updating to current software and hardware.
B134	6x10		Faculty Office	N	N	Office is too small to house equipment needed to assist students during office hours. Also need sound proofing.
B131	6x10		Faculty Office	N	N	Office is too small to house equipment needed to assist students during office hours. Also need sound proofing.
B129	6x10		Faculty Office	N	N	Office is too small to house equipment needed to assist students during office hours. Also need sound proofing.
B186	6x10		Faculty Office and repair room.	N	N	Office is too small to house equipment needed to assist

						students during office hours. Also need sound proofing.
LM-100	10x10		Faculty Office	N	N	

- AAS Commercial Music majors: students seeking workforce degrees and certificates use most of the above listed spaces to a small degree but rely also heavily on the following:
  - A functional recording studio for teaching tracking (recording) and mixing a wide range of soloists and ensembles.
  - A computer lab outfitted with reference monitors, audio interfaces/consoles for music production software.
  - Storage spaces for sound reinforcement equipment as well as music equipment needed for classroom demonstration purposes.
  - Multiple production suites equipped with surround sound mixing, audio interface, and a CPU with audio workstation software.

In general, due to the interdisciplinary aspects of music itself, all music spaces work more efficiently when they are clustered together. In addition, the following resources need to be in close proximity to the AA Music FOS and AAS Commercial Music majors:

- Close access to performance venues for loading equipment and personnel from storage and rehearsal spaces.
- Access to loading ramps for equipment deliveries as well as load in/out for off campus or intra-campus performances.

The Music area is and has been "maxed out" for space for many years. The additional space needed would breakdown into the following:

Room Description	**Room Size needed**	**Quantity**	**Sub total square feet**
Three AAS Production Suites	8x10	3	240
Analog recording studio	20x20	1	400

Additional Computer/teaching lab	20x20	1	400
Music Storage	20x20	1	400
Total additional square footage needed (SCC only)			

The music program has grown to include the Live Sound Certificate which increases sound reinforcement equipment storage needs as well as a classroom/venue where this equipment can be set up for teacher demonstrations as well as students practicing with the equipment.

The music program has had to work more efficiently with current spaces but at the cost of increased conflicts and stress for students and faculty. We anticipate adding the following operational changes if space were not the barrier it currently is:

- Service learning requiring additional storage space for off-campus and intra-campus needs.
- Increased collaborative efforts such as those we currently serve with Dignity Initiative, the dance program, Hispanic Heritage Month, Afro-American History Month and MLK Day activities.
- Interactive Music installation space.
- Instrument design and construction.

The space in its current design will not efficiently serve future generations of students. The space is inherently and out of necessity flexible in it's current applications. The space as a whole is not fully technology ready.

- Some classrooms still need computer podiums, video projectors and smart boards.
- There is a current need for additional digital keyboard technology.
- Fifty percent of current practice rooms spaces are not acoustically treated to prevent sound leakage into and from adjacent practice rooms and teaching spaces. This creates a large strain on both faculty and students.

Elaborating on the response to question one, in addition to standard lecture-style classrooms for Music Business courses, the AAS students enrolled in music technology courses need the following:

- Production spaces, both recording studios and editing suites.
- Large Live Sound setup and practice spaces.
- Voice over and so called "ADR" (automatic dialog replacement) booths.

- Digital Audio computer labs.

Within the spaces are needed a variety of mixing consoles, microphones, reference monitors (loudspeakers), computers and software. Finally, the spaces themselves require acoustic treatment to minimize sound leakage into and from adjacent editing, recording or classroom spaces.

Regarding the current electrical systems meet the needs of your program space, current power outlets are adequate for most rooms but current rehearsal spaces could use more centrally located outlets as opposed to those located on walls. In one room, the central outlets that were available were covered with flooring. Additional "special circuits" such as 220VAC circuits are needed in the conference center and other performance spaces in order to make use of industry standard sound reinforcement equipment.

In some classrooms the audio-visual systems currently in place meet the needs but not entirely. Since music history classes are relying on students hearing the full frequency range, the lack of low frequency drivers makes hearing the low-pitched instruments (tubas, contra basses) difficult.

In rehearsal classrooms, ideally ensemble directors would have access to recording equipment in order to record rehearsals and play back recordings for students to assess their own level of mastery of the material.

Program Equipment, Maintenance/Repairs - *List all equipment required by the program that you do not consider supplies*

Current Equipment Item or Budget Amount	Meets current needs: Y or N	Will meet needs for next five years: Y or N	For any no in columns 2 or 3, justify needed equipment or budget change
Isolation Room -MDL 4872 S Quantity: 2			
Tape Recorder - Digital - 0 – 0 Quantity: 2	Y	Y	
Monitor Studio - Near Field -1030A Quantity: 2	Y	Y	
Subwoofer -1092A	Y	Y	

Microphone - Condenser -KM-84I	Y	Y		
Triton Rack -Korg Rack Sound Module	Y	Y		
Speakers - Studio Monitor -HR824 Quantity: 4	Y	N	Program will need additional surround-sound loudspeaker configurations.	
Synthesizer -Memory Moog	Y	Y		
DAT Machine -DA-30 MK II	Y	Y	**Note**: For teaching demonstration purposes only. Vintage equipment of educational value.	
Keyboard -Ex 5	Y	Y	**Note**: For teaching demonstration purposes only. Vintage equipment of educational value.	Y
StudioLive -16 channel recordi - StudioLive 16 Channel Mixer - Digital Mixer	Y	N	Program will require updated digital live sound consoles.	
Concert 40 Snake -Whirlwind	Y	Y		
M-1 Processors -TC Electronics	Y	Y		
Speakers - Powered -SR1530 Quantity: 2	Y	Y		
Amplifier - Rack Mount -CTS 1200 Quantity: 2	Y	Y		
Transmitter - Handheld -SHUU2BETA58	Y	Y		
Console System -M520	Y	Y		
Stereo - Cassette Deck -112	Y	Y	Note: For teaching demonstration purposes only. Vintage equipment of educational value.	
Microphone System -0				
Keyboard - Electronic -CLP100 Quantity: 2			**Note**: For teaching demonstration purposes only. Vintage equipment of educational value.	
PA Head w/Equalizer -XRD	Y	Y		
Digital Worksurface -CM Labs Motomix	Y	Y		
Speaker - Monitoring 2 way -1032A Quantity: 2	Y	Y		
Microphone - Matched -TLM-103	Y	Y		
Microphone - 4 Pattern -AKG C414 B-ULS	Y	Y		
Audio Production Console -0	Y	Y		
DAT Machine -SV3800	Y	Y	**Note**: For teaching demonstration purposes only. Vintage equipment of educational value.	

Microphone -AKG C414	Y	Y	
Mixer Desk -Synergy 1000	Y	Y	
8 channel compressor - 8 channel compressor - presonus acp88	Y	Y	
Channel Compresser Limiter - Channel Compresser Limiter - 0	Y	Y	
Transmitter - Handheld -SHUU2BETA58 Quantity: 3	Y	Y	
Amplifier - Power -JBL 6230	Y	Y	
ProTools LE Music Products -DIGI 002	Y	Y	
Rack -ACD 100	Y	Y	
8 Channel Processor -ACP 8	Y	Y	
Graphic Equalizer -Klark Technique	Y	Y	
Port Firewire Audio Interface -8250	Y	Y	
Rack Enclosure -WA200-70B	Y	Y	
Dell Optiplex - Optiplex 755 Standard Config Minitw - Optiplex 755	Y	Y	
Markerboard -RA-46C-MS1 48 X 72	Y	Y	
Digidesign I/O -888/24	Y	Y	
Synthesizer -K2600	Y	Y	**Note**: For teaching demonstration purposes only. Vintage equipment of educational value.
HR824MKII Makie active studio monitor Quantity: 2	Y	Y	
Digidesign Studio -Breakout Later	Y	Y	
Wireless Mic System -PSM 700 E5 Quantity: 4	Y	Y	
Hub Mixer System - 0 – Hearback Quantity: 2	Y	Y	
AKG Stereo C414B/XLII - AKG stereo pair C414B/XLII Mics - C414B/XLII	Y	Y	
Grace Design 8 ch Preamp - Grace Design 8 ch Preamp - M801	Y	Y	
Microphone Amp 4 Channel -Red 1	Y	Y	

4 Person Mixer - Hear-Back-Four-Pack Mixing System - 4 Person Mixers	Y	Y	
Grace Design 8ch Mic Preamp - Grace Design 8ch mic Preamp - M801	Y	Y	
Avalon 2ch Solid State Mic Pre - 2ch Solid State Mic PreAmp - AD-2022	Y	Y	
KSM44/SL Shure Multi pattern S - Shure Multi Pattern StudioCondenser - KSM44/SL	Y	Y	

In addition to the hardware resources, there are also personnel needs since the equipment needs to be maintained by qualifired individuals who can also supervise its use as well as assist students in the proper techniques. The proposed duties (and advantages) of a full-time audio technician staff member for the Department of Music include the following:

- Assisting with sound system design, resource management and execution for the 75-100 music performances each year.
- Assisting with recording and mixing down all music department performances.
- Assisting with equipment and software maintenance (including researching new purchases) for both 15-computer audio labs (PRC and SCC).
- Assisting with recording studio and lab tours for incoming students and parents.
- Assisting with the workforce Advisory Board meetings.
- Assisting with ordering new sound reinforcement equipment.
- Execute equipment repairs as directed (soldering, troubleshooting, etc.).
- Assisting with coordinating musical instrument and equipment repairs.
- Assist with yearly equipment inventory maintenance.

As the department continues to increase in size as well as expansion onto other campuses, the current resources are being spread too thin to adequately ensure student success in sound reinforcement and recording. Additionally, due to the growth in the number of ensembles, ensemble performances as well as the complexity of the equipment and facilities coordination, the Department of Music is in need of an additional full-time staff member.

Financial Resources

Source of Funds (i.e. college budget, grant,	Meets current	Will meet needs for next five	For any no in columns 2 or 3, explain why	For any no in columns 2 or 3, identify expected source of additional funds

etc.)	needs: Y or N	years: Y or N		
College Budge	N	N	See Note 1 below:	There are no expected sources of additional funds.
Workforce Grants	N	N	See Note 2 below:	There are no expected sources of additional funds.
Academic Computing Services	N	N	See Note 3 below:	There are no expected sources of additional funds.

Note 1: The current budget does not include enough funds to upgrade the current recording studios DAWs (PRC and SCC).

Note 2: The grant process is not a guarantee of funding and is most often for large-budget expenditures. Oftentimes, music technology equipment is priced in between classroom supply and grant funding amounts. For example, a pre-amp that costs $1500 is too expensive for classroom supply and must go to supplemental budget requests.

Note 3: This budget is for computer labs and as such is adequate for yearly software updates. However, it does not support the needs of the recording studios which appear to not fit the definition of a lab since they only contain one computer workstation. However, it is In addition, the budget is only for software and does not support related support infrastructure such as cables, MIDI controllers and audio interfaces or digital consoles.

10. WHAT DIFFERENCE WILL IT MAKE IF WE DON'T CONTINUE TO DO THE THINGS WE'VE BEEN DOING?

Discuss and analyze the intellectual and scholarly value of the program, its activities and functions, and the extent to which those activities are still appropriate.

The Commercial Music program adds a tremendous value to the college's institutional initiatives by supporting the college's core values, mission and strategic goals. One specific example is the Commercial Music Programs plans to add additional workforce certificates and areas of specialization per the Strategic Plan Item 2.1 as well as the President's directive at *All College Day* August 2015. The Music Business Certificate and the Live Sound Track of the Audio Engineering Certificate are recent examples. In addition, as noted in section 1, the program adds value to the college and local community through training live sound engineers, studio engineers and music business professionals who are employed in the metroplex. The college reaps enormous benefits from the commercial music program not only in terms of the skills of the students and graduates who assist and support many college events, but also in terms of community outreach. Collin-trained audio engineers are employed in many churches and venues in the metroplex and they bring regular, positive exposure back to the college. Beyond the engineers themselves, students who began the program to learn to better engineer and market their own music also bring exposure to the college through the success of their CDs and performances. For example, in November 2012 Collin Commercial Music songwriting professor Barbara McMillen co-wrote the rock musical "GIVE ME A BREAK" which premiered in Plano at *PFamily Arts Theater* featuring Collin students Tori Hudson, Stuart Neef and Quin Angel in starring roles.

If the program does not continue to fulfill its mission, the immediate result will be increased expense for the college in terms of audio support for events including both equipment rental, equipment purchase consulting for other departments (theatre, media services) and hiring personnel to operate live sound reinforcement. In addition, Collin Field of Study music majors will no longer benefit from the ensemble archival recordings, demos and audition soundfiles that Collin audio engineering students, faculty and staff currently track and mix. One such example is the recordings of the Collin Guitar Ensemble under the direction of professor Dr. Fernand Vera. The guitar ensemble is recorded each semester by Commercial Music faculty member Brad Cox using his students in Audio Engineering courses for their class projects. These recordings will be posted online on the Collin Guitar Studies website to recruit new students and advertise the Collin music program as a whole. Another example includes making audition recordings for students wishing to transfer to four-year institutions such as Collin vocal studies majors who must prepare audition recordings in advance of in-person auditions. Lastly, the community as a whole will suffer from a shortage of trained audio engineers who are able to run live sound and record, mix and master audio content.

11. GIVEN OUR PRESENT STATUS, HOW DO WE INTEND TO CHANGE IN WAYS THAT HELP US ADVANCE?

The discussion about change should be grounded in interpretation of the data used as the basis for analysis in the preceding sections. Issues in this section should have been discussed and referenced earlier in the program review report. There should be no surprises here! Reasons for targeted changes should be clearly linked to something such as a strategic plan, accreditation-identified issue, changing discipline standards, state initiatives, retention rates, transfer data, employer data, etc. For example, a program might have identified issues related to demand for a course and the program's ability to handle projected capacity as well as student performance in the course. The discussion of change about this issue should be framed in terms of program priorities as they related to college priorities and it should address how the intended changes will assist the program/college to move forward.

Use the Institutional and Unit Data and Resources to respond to the following questions:

A. Strengths: What strengths can this program build on in the near future?

The principal strength of the program, as evidenced by enrollment numbers and student employment both during and after enrollment at Collin is in the area of audio engineering and live sound. Building on this strength would require adding on to existing facilities and resources:

- Creating mixing production suites with open-field monitoring (non headphones like current audio labs)
- Creating a live sound lab/rehearsal space (a place for semi permanent line array use).
- Providing a college-owned live sound practice rig for students
- Providing a college-owned mobile recording rig for students to utilize for on-site (off campus) multi-track recordings. (This is modeled on a rig provided for students at Austin Community College).
- Creating a surround sound mixing studio.
- Creating a sound stage for audio and video recording and synchronization
- Creating a mastering studio with analog tape saturation capabilities

By building on the strength of the audio engineering curriculum and students the program will continue to grow and flourish while sustaining other aspects of the program such as music business, songwriting and performance.

B. Weaknesses: What program weaknesses must be addressed in the near future?

There are two principal weaknesses to the program. The first is the belief, stated earlier, that "musicians make the best engineers." Building on this belief is the anecdotal idea that students should learn as much about music in general before embarking on a music industry career in general or an audio engineering career in particular. However, this is not practical for the student wishing to work in the field, therefore a curriculum of a limited number of traditional music courses is contained in almost all two-year commercial music AAS programs. In addition, it should be noted this aspect of the program is not captured in any institutional data collection. Once students are in the classroom it is possible to collect data and plans are being made to develop an incoming student survey to ascertain their musicianship background in both autodidactic and formal education in performance and music theory. However, in terms of the weakness, it is primarily a qualitative issue raised by Collin commercial music faculty who, as musicians themselves, struggle with classes made up of both musicians and non-musicians. This becomes particularly relevant in "creative" classes such as MIDI and songwriting where the non-musicians must pair up with musicians on some projects. For example, a MIDI sequencing software program will have tools that won't make sense to non-musicians such as transposing to another "key" or quantization to a particular rhythmic value.

The second weakness is one of resources mentioned both in Part A of this section as well as the section on resources. In particular, the current audio engineering studios at both the Spring Creek and Preston Ridge campuses are running legacy equipment made up of Protools software and hardware.

C. What are the perceived consequences if the weakness(es) is(are) not addressed?

The weakness of having classes with both musicians and non-musicians presents a unique challenge but are not anticipated to have any long range negative impacts. On the contrary, this issue provides an opportunity to increase learning for all students. Examples include formalizing a tutoring program in the MIDI classes where students can be exposed to the concepts of the notes on the keyboard, key signatures, time signatures, modes such as major and minor, etc. before they enroll in MUSI 1303 Music Fundamentals.

The consequences of the legacy equipment are more serious if the software and hardware are not updated before a system failure occurs. Plans are being developed for a back-up but due to the type of equipment in use, it will be impossible to make the studio run by simply replacing the CPU. The hardware connected to the CPU (the digital-to-analog and analog-to-digital converter interfaces - *DACs*) is not longer compatible with newer computers as it relies on proprietary expansion buses no longer available. The same issues happened recently in the dropping of the IEEE 1394 highspeed serial buses from current models of computers. This abandonment of the so-called FireWire audio interface resulted in the need to purchase new interfaces for both labs (30 computers) in order to switch to USB-based audio interfaces. A system failure will prevent students enrolled in audio engineering classes at the particular campus of the failure to finish their coursework.

D. Threats and Opportunities: Describe any forecasted trends or changes in the following areas that may impact the way this program functions five to ten years from now:

Legal

Intellectual property law is central to the music industry. Changes brought about by technology, specifically music file sharing, brought catastrophic changes to the record labels in the 1990s and beyond. In addition, the current copyright laws and required payment schedules are continually being scrutinized.

Political

Tied into the legal issues above are the political aspects of intellectual property law (such as the *Digital Millennium Copyright Act* approved by United States Congress in 1998). Since that time there have been numerous challenges and re-interpretations of the law.

Demographic

Due to its inherent sharing of cross-cultural motifs in music, shifts in population resulting in demographic changes pose no foreseeable threat to music industry training and education any more than they have always done so. However, tied in to the following question, the demographic shift towards online education does create unique challenges for music technology training since it is heavily dependent on the state of the art equipment used in the industry. For instance, it would be impossible for students in an online education setting to physically hold each type of microphone the instructor demonstrated in class. They would also not be able to "patch" in to an isolation booth or create a remote headphone mix. Music is a tactile experience for both the musicians and the audio engineers and some aspects of the technology do not appear to be compatible with online coursework.

Educational

Please see above for educational issues related to the demographic shift towards online training. Other trends in education that have been noted and discussed by the commercial music faculty include the previously examined "weakness" of non-musicians who are not able to fully operate software designed with musicians in mind. Finally, the commercial music program continues to find ways to implement more writing and professional communication in its curriculum at a time when the trend for written communication appears to be declining in quality.

Technological

The music industry is heavily driven by technology and as it continues to develop and evolve, there are many ways the functions of the program may change. For example, smart phones are now able to record multiple tracks of audio and provide mixing tools that two decades ago were not available on even the most powerful desktop computers. This brings in new challenges of teaching the new human-machine interface designs. It also opens up new opportunities for students who design new interfaces around smart phones. This trend ties in with the examination of the college's core values and how innovation plays a significant role in the commercial music program.

Economic

The music industry as a whole and Texas in particular continues to generate billions of dollars in revenue each year and as such will continue to function as an important part of many local economies. For the artists, the shift in recent years has been from revenues primarily derived from CD sales to revenues now generated by ticket sales and merchandise at live events. In terms of music retail, online sales and marketing are now the primary outlets lead by Apple's iTunes. In addition, music equipment retail also has a heavy online presence. The third largest music equipment retailer is Sweetwater and they have only one store location with the bulk of sales online. The commercial music program will continue to adapt to new revenue and marketing models.

Environmental

The principal environmental trends affecting the music industry are sustainable packaging and energy use for live events but these trends are in sync with other industries. Quoting from *The Music Business Journal*:

> "For the music business, the focus is on superfluous carbon emissions and staggering energy uses, especially in artist touring, audience travel, venue management, and recorded music sales." - http://www.thembj.org/2010/05/the-greening-of-the-music-industry/

One contribution the commercial music program has already made to these efforts has been the support of the Live Green Expo in Plano. For the musical performances, the sound systems were powered by a solar array. The program will continue to monitor changes and opt for low-energy approaches to lab use.

Social

Music holds a unique position in society and the music industry professionals are both a part of that society as well as a key component in the dissemination of the music itself. Without the engineers recording and digitizing the music, it would not be possible as an object of mass culture. The trends in our society are not static but rather moving towards more and more content production as the tools of creativity become more affordable and more efficient. Sites such as SoundCloud make it possible for any musician to share their musical content with anyone in the world immediately. These tools will continue to be an aspect of the Collin commercial music program curriculum.

Cultural

Music has always functioned as a central aspect of any culture and training the audio engineers and music marketers to operate in that environment is not expected to change drastically. However, there are trends that will continue to alter how this is accomplished. The first is the continued growth in social media for marketing. The second is in the continued growth in live music events and festivals. The third is in the continued training of young musicians.

12. How Will we evaluate our success?

This section of the Program Review Report should provide the framework for the action plan the program intends to use to measure progress with particular focus on the changes discussed in the preceding section. It should set measurable priorities which clearly align with college metrics, particularly student learning outcomes. This discussion links back to intended change strategies and what those strategies are meant to accomplish and moves forward into the metrics and measurements which will be used to determine the extent to which the change was successful. Inclusion of incremental steps and a timeline over the next four years will help to shape realistic goals. Complete the attached Continuous Improvement Plan (CIP) form that follows. This CIP will be implemented next academic year. Include the data summary and findings on which the improvement action is based.

Continuous Improvement Plan (CIP) Documentation

Date: December 2015 **Name of Administrative or Educational Support Unit:** Collin College Department of Music, Commercial Music

Contact name: Christopher Morgan **Contact e-mail:** cmorgan@collin.edu **Contact Phone:** 5010 **Office Location:** B134

Mission:

In process and awaiting advisory board approval.

PART I: Might not change from year to year. If this is an academic or workforce program, you must have 3-4 long-term student learning outcomes. You may also add short-term administrative, technological, assessment, resource or professional development goals, as needed.

A. Outcome(s) Results expected in this program	**B. Measure(s)** The instrument or process used to measure results	**C. Target(s)** The level of success expected
Students demonstrate effective communication skills in the execution of professional audio production. MUSB 2350	• communication skills (resume/portfolio cover letter)	100% fully finished resume, electronic portfolio and headshot 75% lacking headshot or electronic portfolio
Students demonstrate effective project management in the execution of professional audio production. MUSB 2350	• project management (concert/event series)	100% Event (concert or presentation) 75% "No-shows" in either performers, technical staffing, audience (marketing)
Students demonstrate proficiency in professional audio system design. MUSB 2350	• production concept development (concert marketing, live sound and recording)	100% functioning recording or sound reinforcement system either design proposal or execution. 75% Problems with signal chain in design or execution.
Students demonstrate effective production concept development for the execution of a professional audio product. MUSB 2350	Product design for recording (mix or voice over)	100% Production plan for recording and mixing 75% Missing steps in Production sequence (studio and staff contracts, tracking schedule, post production schedule)

PART II: **For academic year 2014-15**

From Part I

A. Outcomes Results expected in this department/program	D. Action Plan Years 5 & 2 Based on analysis of previous assessment, create an action plan and include it here in the row of the outcomes(s) it addresses.	E. Implement Action Plan Years 1 & 3 Implement the action plan and collect data	F. Data Results Summary Years 2 & 4 Summarize the data collected	G. Findings Years 2 & 4 What does data say about outcome?
Students demonstrate effective communication skills in the execution of professional audio production. MUSB 2350	Students in Co-op and Commercial Music Project are required to create resumes and attend resume writing workshops.	A special lecture and followup is given each semester in the Commercial Music Project Class. Students are assigned the task of creating their online blog (WordPress or other). During the same presentation, students are shown how to embed links from YouTube and SoundCloud	All students complete the required resume and portfolio. All students create the online presence. Not all students use embedded links.	Students are able to create the portfolios but headshots continue to be a challenge. Students are able to create the online resumes and portfolios. Embedding URLs is not technically challenging but coming up with content is a challenge for some students.
Students demonstrate effective project management in the execution of professional audio production. MUSB 2350	Students continue to turn in Sound System or Recording Studio Business plans or designs.	N-A	N-A	N-A
Students demonstrate proficiency in professional audio system design. MUSB 2350	Students continue to design and run sound system for Commercial Music Open House or Commercial Music Showcase.	N-A	N-A	N-A

A. Outcomes Results expected in this department/program	D. Action Plan Years 5 & 2 Based on analysis of previous assessment, create an action plan and include it here in the row of the outcomes(s) it addresses.	E. Implement Action Plan Years 1 & 3 Implement the action plan and collect data	F. Data Results Summary Years 2 & 4 Summarize the data collected	G. Findings Years 2 & 4 What does data say about outcome?
Students demonstrate effective production concept development for the execution of a professional audio product. MUSB 2350	Students continue to create or gather portfolio audio samples.	N-A	N-A	N-A

Some recent examples of online portfolios demonstrating embedded (Youtube or Soundcloud) links.
Note: data was not possible to collect for the online blogs in Spring 2015 due to the Commercial Music Project course not running. Instead, students enrolled in co-op and created traditional (non-online) resumes.

Fall 2015 - Nathan Fox: http://foxtalemusic.com/

Fall 2015 - Tiya Nguyen: https://tiyanguyen.wordpress.com/

Fall 2015 - Chase DeLong: http://www.ElCheLive.com

http://www.twitch.tv/ElCheLive

https://www.youtube.com/channel/UCGxQz9tCB5xttDXn2iGjkXQ

Fall 2014 - Shiva Chaudhary: https://shivaary87.wordpress.com/resume/

Spring 2014 - Nick Ryan: http://www.nickryanaudio.com/

Spring 2014 - Danielle Parrent: http://danielleparrent.wordpress.com/

Next CIP

Beginning Academic Year 2015-16 the next Commercial Music Program CIP will focus on professional communication via phone and written (email). The data collected will be sample emails and mock interviews with prospective employers.

13. How do our improvement plans impact the program budget?

A. Within the program's base budget, what are the plans to do one or more of the following within the next five years? Check all that apply.

- ☑ Increase and retain enrollment
- ☑ Increase completes
- ☐ Develop resources
- ☐ Update facilities
- ☐ Expand curricular opportunities
- ☑ Partner to increase post-graduation employment opportunities
- ☐ Increase transfers to related baccalaureate institutions
- ☑ Increase effectiveness and/or efficiency
- ☑ Improve student performance levels
- ☑ Expand services
- ☐ Transform services
- ☐ Anything else? Briefly describe
  Enter response here.

B. What additional resources beyond the program's base budget are needed to implement your Continuous Improvement Plan? Briefly describe what resources you will develop to secure these funds.

WHAT HAPPENS NEXT? THE PROGRAM REVIEW REPORT PATHWAY

Completed Program Review Reports should be submitted for evaluation by the appropriate deans and Program Review Steering Committees. Following approval by the Steering Committee, Program Review Reports will be evaluated by the Leadership Team who will approve the reports for posting on the intranet. At any point prior to Intranet posting, reports may be sent back for additional development. Program responses to the Program Review Steering Committee recommendations received within 30 days will be posted with the Program Review Report at the request of the deans.

Leadership Team members will work with program supervisors to incorporate Program Review findings into program planning and program activity changes during the next five years.

Appendix – Grade Distributions by Course

*The program course list a composite from 2013-2015 academic calendars. Rows in blue text indicate terms in which the course was not included in this program's curriculum.

MUSB1305		Gr								Grad						Completion	Success
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	Rate	Rate
Fall 2010	87	27	25	16	2	0	13	4	0	31.0	28.7	18.4	2.3%	0.0%	14.9	95.4%	78.2%
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	46	14	8	11	3	0	3	7	0	30.4	17.4	23.9	6.5%	0.0%	6.5%	84.8%	71.7%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	102	41	26	12	3	0	11	9	0	40.2	25.5	11.8	2.9%	0.0%	10.8	91.2%	77.5%
Spring 2012	56	14	19	6	5	0	12	0	0	25.0	33.9	10.7	8.9%	0.0%	21.4	100.0%	69.6%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	77	31	22	8	0	0	10	6	0	40.3	28.6	10.4	0.0%	0.0%	13.0	92.2%	79.2%
Spring 2013	55	25	12	2	1	0	11	4	0	45.5	21.8	3.6%	1.8%	0.0%	20.0	92.7%	70.9%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	87	17	21	20	6	0	17	6	0	19.5	24.1	23.0	6.9%	0.0%	19.5	93.1%	66.7%
Spring 2014	55	8	25	4	4	0	12	2	0	14.5	45.5	7.3%	7.3%	0.0%	21.8	96.4%	67.3%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	101	28	39	11	4	0	16	3	0	27.7	38.6	10.9	4.0%	0.0%	15.8	97.0%	77.2%
Spring 2015	51	13	18	9	2	0	7	2	0	25.5	35.3	17.6	3.9%	0.0%	13.7	96.1%	78.4%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	30.4%		30.0%			13.8%			4.2%			0.0%			15.6%	94.0%	74.2%

MUSB1341		Grade								Gr						Completion	Success
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	Rate	Rate
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Spring 2012	24	11	3	1	0	0	6	3	0	45.8	12.5	4.2%	0.0%	0.0%	25.0	87.5%	62.5%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2013	14	8	4	0	0	0	2	0	0	57.1	28.6	0.0%	0.0%	0.0%	14.3	100.0%	85.7%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	8	5	3	0	0	0	0	0	0	62.5	37.5	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	16	7	6	3	0	0	0	0	0	43.8	37.5	18.8	0.0%	0.0%	0.0%	100.0%	100.0%
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	50.0%		25.8%		6.5%			0.0%			0.0%		12.9%			95.2%	82.3%
MUSB2301		Grade								Gr						Completion	Success
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	Rate	Rate
Fall 2010	30	6	13	6	0	0	1	4	0	20.0	43.3	20.0	0.0%	0.0%	3.3%	86.7%	83.3%
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	40	16	11	4	0	0	7	2	0	40.0	27.5	10.0	0.0%	0.0%	17.5	95.0%	77.5%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	26	11	9	0	2	0	3	1	0	42.3	34.6	0.0%	7.7%	0.0%	11.5	96.2%	76.9%
Spring 2012	43	17	11	6	1	0	7	1	0	39.5	25.6	14.0	2.3%	0.0%	16.3	97.7%	79.1%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	31	17	4	6	0	0	2	2	0	54.8	12.9	19.4	0.0%	0.0%	6.5%	93.5%	87.1%
Spring 2013	42	25	13	2	0	0	2	0	0	59.5	31.0	4.8%	0.0%	0.0%	4.8%	100.0%	95.2%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	28	15	7	1	0	0	3	2	0	53.6	25.0	3.6%	0.0%	0.0%	10.7	92.9%	82.1%
Spring 2014	41	13	16	2	3	0	4	3	0	31.7	39.0	4.9%	7.3%	0.0%	9.8%	92.7%	75.6%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	28	3	8	6	5	0	4	2	0	10.7	28.6	21.4	17.9	0.0%	14.3	92.9%	60.7%
Spring 2015	43	17	12	7	2	0	3	2	0	39.5	27.9	16.3	4.7%	0.0%	7.0%	95.3%	83.7%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Averages.....	39.8%		29.5%		11.4%		3.7%			0.0%			10.2%			94.6%	80.7%
MUSB2345		Grade								Gr						Completio	Success
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	n Rate	Rate
Fall 2010	18	8	8	1	0	0	1	0	0	44.4	44.4	5.6%	0.0%	0.0%	5.6%	100.0%	94.4%
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	5	2	2	0	0	0	1	0	0	40.0	40.0	0.0%	0.0%	0.0%	20.0	100.0%	80.0%
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	9	7	1	1	0	0	0	0	0	77.8	11.1	11.1	0.0%	0.0%	0.0%	100.0%	100.0%
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	6	5	1	0	0	0	0	0	0	83.3	16.7	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2015	14	7	4	0	1	0	1	1	0	50.0	28.6	0.0%	7.1%	0.0%	7.1%	92.9%	78.6%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Averages.....	55.8%		30.8%		3.8%		1.9%			0.0%			5.8%			98.1%	90.4
MUSB2350		Grade								Gr						Completio	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	6	6	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Spring 2012	8	8	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	8	4	1	1	0	0	2	0	0	50.0	12.5	12.5	0.0%	0.0%	25.0%	100.0%	75.0
Spring 2013	11	6	5	0	0	0	0	0	0	54.5	45.5	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	8	7	0	0	0	0	1	0	0	87.5	0.0%	0.0%	0.0%	0.0%	12.5%	(	100.0%	87.5
Spring 2014	10	8	2	0	0	0	0	0	0	80.0	20.0	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	2	2	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.0
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	77.4%		15.1%			1.9%			0.0%			0.0%			5.7%	(	100.0%	94.3
MUSB2355					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	8	3	3	0	0	0	2	0	0	37.5	37.5	0.0%	0.0%	0.0%	25.0%	(	100.0%	75.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	37.5%		37.5%			0.0%			0.0%			0.0%			25.0%	(	100.0%	75.0
MUSB2380					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	3	3	0	0	0	0	0	0	0	1	0.0%	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	5	3	0	0	0	0	0	2	0	6	0.0%	0.0%	0.0%	0.0%	0.0%	(	60.0%	60.

Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	2	1	0	0	0	0	0	0	1	5	0.0%	0.0%	0.0%	0.0%	0.0%	(	50.0%	100.
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	1	1	0	0	0	0	0	0	0	1	0.0%	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.
Spring 2012	3	3	0	0	0	0	0	0	0	1	0.0%	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	1	0	0	0	0	0	1	0	0	0	0.0%	0.0%	0.0%	0.0%	100.0	(	100.0%	0.0
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	2	0	0	0	0	0	2	0	0	0	0.0%	0.0%	0.0%	0.0%	100.0	(	100.0%	0.0
Spring 2013	1	0	0	0	0	0	1	0	0	0	0.0%	0.0%	0.0%	0.0%	100.0	(	100.0%	0.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	2	0	0	1	0	0	1	0	0	0	0.0%	50.0	0.0%	0.0%	50.0%	(	100.0%	50.
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2015	4	2	0	1	0	0	1	0	0	5	0.0%	25.0	0.0%	0.0%	25.0%	(	100.0%	75.
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	54.2%		0.0%		8.3%		0.0%				0.0%				25.0%		87.5%	62.

MUSC1209		Grade								Gr						Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	Rate	ess
Fall 2010	11	9	0	0	1	0	1	0	0	81.8	0.0%	0.0%	9.1%	0.0%	9.1%	(	100.0%	81.8
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2013	21	16	2	2	0	0	1	0	0	76.2	9.5%	9.5%	0.0%	0.0%	4.8%	(	100.0%	95.2
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2014	14	11	2	0	1	0	0	0	0	78.6	14.3	0.0%	7.1%	0.0%	0.0%	(	100.0%	92.9
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	78.3%		8.7%			4.3%			4.3%			0.0%			4.3%		100.0%	91.3
MUSC1303					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	13	5	2	0	0	0	5	1	0	38.5	15.4	0.0%	0.0%	0.0%	38.5%		92.3%	53.8
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	38.5%		15.4%			0.0%			0.0%			0.0%			38.5%		92.3%	53.8
MUSC1310					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	0.0%		0.0%		0.0%		0.0%			0.0%			0.0%			0.0%		0.0%
MUSC1313					Grade								Gr			Completion		Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	Rate		ess
Fall 2010	16	4	1	3	0	0	6	2	0	25.0	6.3%	18.8	0.0%	0.0%	37.5	87.5%		50.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Spring 2011	18	3	2	1	5	0	6	1	0	16.7	11.1	5.6%	27.8	0.0%	33.3	94.4%		33.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Fall 2011	18	6	1	6	1	0	3	1	0	33.3	5.6%	33.3	5.6%	0.0%	16.7	94.4%		72.2
Spring 2012	14	2	2	4	3	0	3	0	0	14.3	14.3	28.6	21.4	0.0%	21.4	100.0%		57.1
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Fall 2012	12	5	3	3	0	0	1	0	0	41.7	25.0	25.0	0.0%	0.0%	8.3%	100.0%		91.7
Spring 2013	15	2	1	7	1	0	3	1	0	13.3	6.7%	46.7	6.7%	0.0%	20.0	93.3%		66.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Spring 2014	23	5	4	7	0	0	4	2	0	21.7	17.4	30.4	0.0%	0.0%	17.4	87.0%		69.6
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Fall 2014	10	4	2	0	0	0	2	2	0	40.0	20.0	0.0%	0.0%	0.0%	20.0	80.0%		60.0
Spring 2015	17	0	8	3	0	0	4	2	0	0.0%	47.1	17.6	0.0%	0.0%	23.5	88.2%		64.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-
Averages.....	21.7%		16.8%		23.8%		7.0%			0.0%			22.4%			91.6%		62.2
MUSC1321					Grade								Gra			Completion		Succ

Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		ess
Fall 2010	41	10	9	6	1	0	10	5	0	24.4	22.0	14.6	2.4%	0.0%	24.4		87.8%	61.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	32	10	4	5	2	0	6	5	0	31.3	12.5	15.6	6.3%	0.0%	18.8		84.4%	59.4
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	37	21	1	2	1	0	9	3	0	56.8	2.7%	5.4%	2.7%	0.0%	24.3	8	91.9%	64.9
Spring 2012	37	8	5	7	0	0	8	9	0	21.6	13.5	18.9	0.0%	0.0%	21.6	2	75.7%	54.1
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	20	9	4	1	0	0	3	3	0	45.0	20.0	5.0%	0.0%	0.0%	15.0		85.0%	70.0
Spring 2013	37	9	6	5	1	0	7	8	1	24.3	16.2	13.5	2.7%	0.0%	18.9	2	75.7%	55.6
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	18	8	3	2	5	0	0	0	0	44.4	16.7	11.1	27.8	0.0%	0.0%	(	100.0%	72.2
Spring 2014	17	4	3	3	0	0	3	4	0	23.5	17.6	17.6	0.0%	0.0%	17.6	2	76.5%	58.8
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	40	19	10	5	0	0	3	3	0	47.5	25.0	12.5	0.0%	0.0%	7.5%		92.5%	85.0
Spring 2015	25	5	5	8	2	0	1	4	0	20.0	20.0	32.0	8.0%	0.0%	4.0%		84.0%	72.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	33.9%			16.4%		14.5%			3.9%			0.0%		16.4%			85.2%	64.8

MUSC1323					Grade								Gr				Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	52	13	21	3	6	0	6	3	0	25.0	40.4	5.8%	11.5	0.0%	11.5		94.2%	71.2
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	36	14	6	3	1	0	8	4	0	38.9	16.7	8.3%	2.8%	0.0%	22.2		88.9%	63.9
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	35	12	3	6	5	0	5	4	0	34.3	8.6%	17.1	14.3	0.0%	14.3		88.6%	60.0
Spring 2012	22	9	3	3	1	0	3	3	0	40.9	13.6	13.6	4.5%	0.0%	13.6		86.4%	68.2
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	38	14	9	3	2	0	3	7	0	36.8	23.7	7.9%	5.3%	0.0%	7.9%		81.6%	68.4
Spring 2013	33	16	9	0	1	0	5	2	0	48.5	27.3	0.0%	3.0%	0.0%	15.2	(	93.9%	75.8
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	18	11	2	1	0	0	2	2	0	61.1	11.1	5.6%	0.0%	0.0%	11.1		88.9%	77.8

Spring 2014	15	8	3	2	0	0	1	1	0	53.3	20.0	13.3	0.0%	0.0%	6.7%		93.3%	86.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	22	11	3	1	1	0	6	0	0	50.0	13.6	4.5%	4.5%	0.0%	27.3		100.0%	68.2
Spring 2015	21	7	2	5	1	0	2	4	0	33.3	9.5%	23.8	4.8%	0.0%	9.5%		81.0%	66.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	39.4%			20.9%			9.2%			6.2%			0.0%		14.0%		89.7%	69.5
MUSC1327					Gr								Grad				Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	92	47	19	6	5	0	9	6	0	51.1	20.7	6.5%	5.4%	0.0%	9.8%		93.5%	78.3
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	76	25	19	11	5	0	14	2	0	32.9	25.0	14.5	6.6%	0.0%	18.4		97.4%	72.4
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	119	43	33	9	5	0	21	8	0	36.1	27.7	7.6%	4.2%	0.0%	17.6		93.3%	71.4
Spring 2012	79	20	22	10	3	0	20	4	0	25.3	27.8	12.7	3.8%	0.0%	25.3		94.9%	65.8
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	14	9	2	2	0	0	1	0	0	64.3	14.3	14.3	0.0%	0.0%	7.1%		100.0%	92.9
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	94	35	24	11	3	0	14	6	1	37.2	25.5	11.7	3.2%	0.0%	14.9		92.6%	75.3
Spring 2013	61	24	9	4	2	0	19	3	0	39.3	14.8	6.6%	3.3%	0.0%	31.1		95.1%	60.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	14	5	3	0	2	0	2	2	0	35.7	21.4	0.0%	14.3	0.0%	14.3		85.7%	57.1
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	103	44	21	8	5	0	17	8	0	42.7	20.4	7.8%	4.9%	0.0%	16.5		92.2%	70.9
Spring 2014	75	28	19	5	4	0	17	2	0	37.3	25.3	6.7%	5.3%	0.0%	22.7		97.3%	69.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	15	14	1	0	0	0	0	0	0	93.3	6.7%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	83	47	16	4	1	0	13	2	0	56.6	19.3	4.8%	1.2%	0.0%	15.7		97.6%	80.7
Spring 2015	62	24	20	4	4	0	9	1	0	38.7	32.3	6.5%	6.5%	0.0%	14.5		98.4%	77.4
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	13	11	1	0	0	0	1	0	0	84.6	7.7%	0.0%	0.0%	0.0%	7.7%		100.0%	92.3
Averages.....	41.8%			23.2%			8.2%			4.3%			0.0%		17.4%		95.0%	73.2
MUSC1331					Gr								Grad				Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	42	18	5	6	3	0	6	4	0	42.9	11.9	14.3	7.1%	0.0%	14.3		90.5%	69.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	44	13	9	2	2	0	12	6	0	29.5	20.5	4.5%	4.5%	0.0%	27.3		86.4%	54.5
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Fall 2011	47	14	7	10	4	0	5	7	0	29.8	14.9	21.3	8.5%	0.0%	10.6		85.1%	66.0
Spring 2012	60	16	9	9	3	0	17	6	0	26.7	15.0	15.0	5.0%	0.0%	28.3		90.0%	56.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	11	8	2	0	1	0	0	0	0	72.7	18.2	0.0%	9.1%	0.0%	0.0%		100.0%	90.9
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	53	22	4	6	2	0	9	10	0	41.5	7.5%	11.3	3.8%	0.0%	17.0		81.1%	60.4
Spring 2013	35	7	14	3	2	0	8	1	0	20.0	40.0	8.6%	5.7%	0.0%	22.9		97.1%	68.6
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	37	12	8	3	6	0	7	1	0	32.4	21.6	8.1%	16.2	0.0%	18.9		97.3%	62.2
Spring 2014	46	16	13	1	1	0	11	4	0	34.8	28.3	2.2%	2.2%	0.0%	23.9		91.3%	65.2
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	23	11	5	0	1	0	4	2	0	47.8	21.7	0.0%	4.3%	0.0%	17.4		91.3%	69.6
Spring 2015	49	21	11	6	0	0	9	2	0	42.9	22.4	12.2	0.0%	0.0%	18.4		95.9%	77.6
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	8	7	1	0	0	0	0	0	0	87.5	12.5	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Averages.....	37.1%			19.6%		10.1%			5.5%			0.0%		19.3%			90.5%	65.7
MUSC1333		Grade								Gr							Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	15	5	2	2	1	0	4	1	0	33.3	13.3	13.3	6.7%	0.0%	26.7		93.3%	60.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	14	6	2	0	0	0	5	1	0	42.9	14.3	0.0%	0.0%	0.0%	35.7		92.9%	57.1
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	12	7	2	0	0	0	1	2	0	58.3	16.7	0.0%	0.0%	0.0%	8.3%		83.3%	75.0
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	13	5	0	1	0	0	3	4	0	38.5	0.0%	7.7%	0.0%	0.0%	23.1		69.2%	46.2
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	11	4	1	2	0	0	1	3	0	36.4	9.1%	18.2	0.0%	0.0%	9.1%		72.7%	63.6
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	14	7	0	0	0	0	5	2	0	50.0	0.0%	0.0%	0.0%	0.0%	35.7		85.7%	50.0
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	43.0%		8.9%		6.3%		1.3%			0.0%			24.1%				83.5%	58.2
MUSC1405		Grade								Gr							Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	\	Rate	ess
Fall 2010	20	9	5	3	0	0	3	0	0	45.0	25.0	15.0	0.0%	0.0%	15.0%	(	100.0%	85.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Spring 2011	39	16	13	3	0	0	6	1	0	41.0	33.3	7.7%	0.0%	0.0%	15.4%	2	97.4%	82.1
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2011	33	15	8	2	1	0	6	1	0	45.5	24.2	6.1%	3.0%	0.0%	18.2%	3	97.0%	75.8
Spring 2012	20	9	6	3	0	0	2	0	0	45.0	30.0	15.0	0.0%	0.0%	10.0%	(	100.0%	90.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2012	16	5	4	6	0	0	1	0	0	31.3	25.0	37.5	0.0%	0.0%	6.3%	(	100.0%	93.8
Spring 2013	29	14	6	5	0	0	4	0	0	48.3	20.7	17.2	0.0%	0.0%	13.8%	(	100.0%	86.2
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2013	25	2	8	9	4	0	0	2	0	8.0%	32.0	36.0	16.0	0.0%	0.0%	8	92.0%	76.0
Spring 2014	20	0	9	4	1	0	5	0	0	0.0%	45.0	20.0	5.0%	0.0%	25.0%	(	95.0%	65.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2014	17	2	5	5	0	0	4	1	0	11.8	29.4	29.4	0.0%	0.0%	23.5%	5	94.1%	70.6
Spring 2015	20	2	15	2	0	0	1	0	0	10.0	75.0	10.0	0.0%	0.0%	5.0%	(	100.0%	95.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Averages.....	31.0%		33.1%		17.6%		2.5%			0.0%			13.4%			2	97.5%	81.6
MUSC2313		Grade								Gr							Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	\	Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	4	4	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2013	3	3	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.0

Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2015	1	1	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	100.0%		0.0%		0.0%		0.0%			0.0%				0.0%		(	100.0%	100.0
MUSC2314					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	10	3	0	0	1	0	3	3	0	30.0	0.0%	0.0%	10.0	0.0%	30.0		70.0%	30.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	30.0%		0.0%		0.0%		10.0%			0.0%				30.0%			70.0%	30.0
MUSC2330					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	0.0%		0.0%		0.0%			0.0%			0.0%			0.0%			0.0%	0.0%
MUSC2345		Grade												Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	4	3	0	0	0	0	1	0	0	75.0	0.0%	0.0%	0.0%	0.0%	25.0%		100.0%	75.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	2	2	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	1	1	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	1	1	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	1	1	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	88.9%		0.0%		0.0%			0.0%			0.0%			11.1%			100.0%	88.9
MUSC2351					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2013	14	7	3	0	0	0	2	2	0	50.0	21.4	0.0%	0.0%	0.0%	14.3		85.7%	71.4
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	15	6	1	2	1	0	5	0	0	40.0	6.7%	13.3	6.7%	0.0%	33.3		100.0%	60.0
Spring 2014	12	2	3	0	2	0	2	3	0	16.7	25.0	0.0%	16.7	0.0%	16.7		75.0%	41.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	12	4	2	0	2	0	4	0	0	33.3	16.7	0.0%	16.7	0.0%	33.3		100.0%	50.0
Spring 2015	14	5	2	4	0	0	3	0	0	35.7	14.3	28.6	0.0%	0.0%	21.4		100.0%	78.6
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	35.8%		16.4%		9.0%			7.5%			0.0%			23.9%			92.5%	61.2
MUSC2355					Grade									Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	10	2	6	1	0	0	1	0	0	20.0	60.0	10.0	0.0%	0.0%	10.0		100.0%	90.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	14	7	4	1	1	0	1	0	0	50.0	28.6	7.1%	7.1%	0.0%	7.1%		100.0%	85.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	17	8	4	4	0	0	1	0	0	47.1	23.5	23.5	0.0%	0.0%	5.9%		100.0%	94.1
Spring 2012	14	4	5	0	0	0	4	1	0	28.6	35.7	0.0%	0.0%	0.0%	28.6		92.9%	64.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Summer I 2012	2	2	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	10	5	3	1	0	0	0	1	0	50.0	30.0	10.0	0.0%	0.0%	0.0%		90.0%	90.0
Spring 2013	13	3	4	1	3	0	2	0	0	23.1	30.8	7.7%	23.1	0.0%	15.4		100.0%	61.5
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2013	12	7	2	1	1	0	0	1	0	58.3	16.7	8.3%	8.3%	0.0%	0.0%		91.7%	83.3
Spring 2014	12	3	7	0	0	0	0	2	0	25.0	58.3	0.0%	0.0%	0.0%	0.0%		83.3%	83.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2014	7	1	1	1	1	0	2	1	0	14.3	14.3	14.3	14.3	0.0%	28.6		85.7%	42.9
Spring 2015	11	0	8	1	0	0	2	0	0	0.0%	72.7	9.1%	0.0%	0.0%	18.2		100.0%	81.8
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	38.5%		36.9%		9.0%		4.9%			0.0%		11.5%					95.1%	79.5

MUSC2356		Grade								Gr						Completion	Success
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	Rate	Rate
Fall 2010	7	2	2	1	0	0	2	0	0	28.6	28.6	14.3	0.0%	0.0%	28.6%	100.0%	71.4%
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	1	0	0	0	0	0	1	0	0	0.0%	0.0%	0.0%	0.0%	0.0%	100.0	100.0%	0.0%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	1	0	1	0	0	0	0	0	0	0.0%	100.0	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Spring 2012	1	1	0	0	0	0	0	0	0	100.	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	2	0	1	0	1	0	0	0	0	0.0%	50.0	0.0%	50.0	0.0%	0.0%	100.0%	50.0%
Spring 2013	3	2	1	0	0	0	0	0	0	66.7	33.3	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	2	2	0	0	0	0	0	0	0	100.	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Spring 2014	5	4	0	0	0	0	0	0	0	80.0	0.0%	0.0%	0.0%	0.0%	0.0%	80.0%	80.0%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	3	1	0	0	1	0	1	0	0	33.3	0.0%	0.0%	33.3	0.0%	33.3%	100.0%	33.3%
Spring 2015	9	2	4	2	0	0	1	0	0	22.2	44.4	22.2	0.0%	0.0%	11.1%	100.0%	88.9%
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	41.2%		26.5%		8.8%		5.9%			0.0%					14.7%	97.1%	76.5%

MUSC2403	Grade	G	Completio	Succ

Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	n Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	10	10	0	0	0	0	0	0	0	100.	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	4	2	2	0	0	0	0	0	0	50.0	50.0	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	85.7%		14.3%			0.0%		0.0%			0.0%			0.0%		100.0%	100.0

MUSC2427

Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	Completion Rate	Succ ess
Fall 2010	25	12	5	4	1	0	2	1	0	48.0	20.0	16.0	4.0%	0.0%	8.0%	96.0%	84.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	41	15	11	1	1	0	10	3	0	36.6	26.8	2.4%	2.4%	0.0%	24.4%	92.7%	65.9
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	41	24	13	3	0	0	1	0	0	58.5	31.7	7.3%	0.0%	0.0%	2.4%	100.0%	97.6
Spring 2012	30	13	8	2	0	0	5	2	0	43.3	26.7	6.7%	0.0%	0.0%	16.7%	93.3%	76.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	44	17	15	6	2	0	3	1	0	38.6	34.1	13.6	4.5%	0.0%	6.8%	97.7%	86.4
Spring 2013	24	11	9	0	1	0	2	1	0	45.8	37.5	0.0%	4.2%	0.0%	8.3%	95.8%	83.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	34	12	15	2	1	0	3	1	0	35.3	44.1	5.9%	2.9%	0.0%	8.8%	97.1%	85.3

Spring 2014	38	18	10	3	0	0	3	3	0	47.4	26.3	7.9%	0.0%	0.0%	7.9%		89.5%	81.6
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2014	15	10	4	0	0	0	1	0	0	66.7	26.7	0.0%	0.0%	0.0%	6.7%		100.0%	93.3
Fall 2014	28	14	7	1	0	0	4	2	0	50.0	25.0	3.6%	0.0%	0.0%	14.3%		92.9%	78.6
Spring 2015	51	27	16	6	0	0	1	1	0	52.9	31.4	11.8	0.0%	0.0%	2.0%		98.0%	96.1
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	12	7	4	0	0	0	1	0	0	58.3	33.3	0.0%	0.0%	0.0%	8.3%		100.0%	91.7
Averages.....	49.3%		30.8%		7.3%			1.6%			0.0%			9.4%			95.8%	84.9

MUSC2447		Grade								G							Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Ot	A	B	C	D	P	F	W	Rate	ess
Fall 2010	30	19	7	2	0	0	1	1	0	63.3	23.3	6.7%	0.0%	0.0%	3.3%	3.3%	96.7%	93.3
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2011	18	6	8	0	1	0	1	2	0	33.3	44.4	0.0%	5.6%	0.0%	5.6%	11.1	88.9%	77.8
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	31	19	10	0	1	0	1	0	0	61.3	32.3	0.0%	3.2%	0.0%	3.2%	0.0%	100.0%	93.5
Spring 2012	26	19	6	1	0	0	0	0	0	73.1	23.1	3.8%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	25	15	8	1	0	0	1	0	0	60.0	32.0	4.0%	0.0%	0.0%	4.0%	0.0%	100.0%	96.0
Spring 2013	24	17	4	2	0	0	0	1	0	70.8	16.7	8.3%	0.0%	0.0%	0.0%	4.2%	95.8%	95.8
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	1	0	0	1	0	0	0	0	0	0.0%	0.0%	100.	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Spring 2014	16	12	1	0	3	0	0	0	0	75.0	6.3%	0.0%	18.8	0.0%	0.0%	0.0%	100.0%	81.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	30	20	9	1	0	0	0	0	0	66.7	30.0	3.3%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0
Spring 2015	21	15	3	0	0	0	1	2	0	71.4	14.3	0.0%	0.0%	0.0%	4.8%	9.5%	90.5%	85.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	64.0%		25.2%		3.6%		2.3%			0.0%		2.3%		2.7%			97.3%	92.8

MUSC2448		Grade												Gr			Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	11	7	3	0	0	0	1	0	0	63.6	27.3	0.0%	0.0%	0.0%	9.1%		100.0%	90.9
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	29	17	8	0	0	0	4	0	0	58.6	27.6	0.0%	0.0%	0.0%	13.8%		100.0%	86.2
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Fall 2011	15	9	6	0	0	0	0	0	0	60.0	40.0	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.0
Spring 2012	37	28	7	1	0	0	1	0	0	75.7	18.9	2.7%	0.0%	0.0%	2.7%	(	100.0%	97.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2012	13	8	3	1	0	0	1	0	0	61.5	23.1	7.7%	0.0%	0.0%	7.7%	(	100.0%	92.3
Spring 2013	23	17	5	1	0	0	0	0	0	73.9	21.7	4.3%	0.0%	0.0%	0.0%	(	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Spring 2014	11	10	0	1	0	0	0	0	0	90.9	0.0%	9.1%	0.0%	0.0%	0.0%	(	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2014	11	4	5	1	1	0	0	0	0	36.4	45.5	9.1%	9.1%	0.0%	0.0%	(	100.0%	90.9
Spring 2015	27	20	7	0	0	0	0	0	0	74.1	25.9	0.0%	0.0%	0.0%	0.0%	(	100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Averages.....	67.8%		24.9%			2.8%			0.6%			0.0%			4.0%	(	100.0%	95.5
MUSC2453		Grade								Gr							Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F	\	Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Fall 2014	10	7	2	0	0	0	1	0	0	70.0	20.0	0.0%	0.0%	0.0%	10.0%	(	100.0%	90.0
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	.	-	-

Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	70.0%		20.0%			0.0%			0.0%			0.0%			10.0%			100.0%	90.0
MUSP1104					Grade									Gr				Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F			Rate	ess
Fall 2010	1	1	0	0	0	0	0	0	0	100.0	0	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Spring 2011	1	1	0	0	0	0	0	0	0	100.0	0	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2012	1	0	1	0	0	0	0	0	0	0.0%	1	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2012	1	0	1	0	0	0	0	0	0	0.0%	1	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Averages.....	50.0%		50.0%			0.0%			0.0%			0.0%			0.0%			100.0%	100.0
MUSP1105					Grade									Gr				Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F			Rate	ess
Fall 2010	2	2	0	0	0	0	0	0	0	100.0	0	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Spring 2011	3	3	0	0	0	0	0	0	0	100.0	0	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2011	1	1	0	0	0	0	0	0	0	100.0	0	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2011	1	1	0	0	0	0	0	0	0	100.0	0	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Spring 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2012	5	3	2	0	0	0	0	0	0	60.0	4	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2012	1	0	1	0	0	0	0	0	0	0.0%	1	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-

Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	76.9%		23.1%			0.0%			0.0%				0.0%			0.0%		100.0%	100.0
MUSP1110					Grade									Gr				Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F			Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2011	4	3	0	1	0	0	0	0	0	75.0	0.0%	25.0	0.0%	0.0%	0.0%			100.0%	100.0
Spring 2012	2	0	1	1	0	0	0	0	0	0.0%	50.0	50.0	0.0%	0.0%	0.0%			100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2012	3	2	1	0	0	0	0	0	0	66.7	33.3	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2012	4	0	3	0	0	0	1	0	0	0.0%	75.0	0.0%	0.0%	0.0%	25.0%			100.0%	75.0
Spring 2013	3	2	1	0	0	0	0	0	0	66.7	33.3	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2013	1	1	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2013	2	1	0	1	0	0	0	0	0	50.0	0.0%	50.0	0.0%	0.0%	0.0%			100.0%	100.0
Spring 2014	4	1	1	1	1	0	0	0	0	25.0	25.0	25.0	25.0	0.0%	0.0%			100.0%	75.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer I 2014	2	1	0	0	0	0	1	0	0	50.0	0.0%	0.0%	0.0%	0.0%	50.0%			100.0%	50.0
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Fall 2014	1	0	0	1	0	0	0	0	0	0.0%	0.0%	100.0	0.0%	0.0%	0.0%			100.0%	100.0
Spring 2015	4	1	3	0	0	0	0	0	0	25.0	75.0	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Summer 2015	1	1	0	0	0	0	0	0	0	100.0	0.0%	0.0%	0.0%	0.0%	0.0%			100.0%	100.0
Averages.....	41.9%		32.3%			16.1%			3.2%				0.0%			6.5%		100.0%	90.3
MUSP1113					Grade									Gr				Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F			Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			-	-

Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spring 2012	12	1	1	0	1	0	6	3	0	8.3%	8.3%	0.0%	8.3%	0.0%	50.0		75.0%	16.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2012	15	4	1	1	2	0	4	3	0	26.7	6.7%	6.7%	13.3	0.0%	26.7		80.0%	40.0
Spring 2013	14	6	3	0	1	0	1	3	0	42.9	21.4	0.0%	7.1%	0.0%	7.1%		78.6%	64.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2013	16	3	5	1	3	0	3	1	0	18.8	31.3	6.3%	18.8	0.0%	18.8		93.8%	56.3
Spring 2014	12	1	2	4	4	0	0	1	0	8.3%	16.7	33.3	33.3	0.0%	0.0%		91.7%	58.3
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer II 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Fall 2014	13	5	1	3	0	0	3	1	0	38.5	7.7%	23.1	0.0%	0.0%	23.1		92.3%	69.2
Spring 2015	14	3	6	2	1	0	2	0	0	21.4	42.9	14.3	7.1%	0.0%	14.3		100.0%	78.6
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Averages.....	24.0%		19.8%		11.5%		12.5%			0.0%			19.8%				87.5%	55.2
MUSP1114		Grade								Gr							Completion	Succ
Term	Enrollme	A	B	C	D	P	F	W	Oth	A	B	C	D	P	F		Rate	ess
Fall 2010	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Winter 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2011	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2012	9	5	0	1	1	0	1	1	0	55.6	0.0%	11.1	11.1	0.0%	11.1		88.9%	66.7
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Fall 2012	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer II 2013	5	1	3	0	1	0	0	0	0	20.0	60.0	0.0%	20.0	0.0%	0.0%		100.0%	80.0
Fall 2013	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer I 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-

Summer II 2014	1	0	1	0	0	0	0	0	0	0.0%	100.0	0.0%	0.0%	0.0%	0.0%		100.0%	100.0
Fall 2014	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Spring 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Maymester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Summer 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-
Averages.....	40.0%		26.7%		6.7%		13.3%			0.0%			6.7%				93.3%	73.3