2019-20 Music Annual Program Plan

I.A.   Program Profile: Purpose
Describe the program(s) to be reviewed. What is the purpose of the program and how does it contribute to the mission of Skyline College?

Narrative
The Music Program:

- **Empowers and transforms a global community of learners (College Mission Statement)** by exploring music as an expressive, technical, communicative medium among culturally diverse peoples, and
- **Inspires a diverse community of learners to achieve… cultural (and) personal fulfillment (College Vision Statement)** by offering students opportunities for technical self-discipline, self-expression, and cooperative enterprise of an artistic nature.

   Scope, quality (and) accessibility of instructional offerings (and) programs...reflecting social and educational equity (College Goal #1)

The Music Program offers:

(1) Courses leading to an AA-T in Music:
- Music Theory, Musicianship, Studio Lessons
- Large Ensembles (Concert Choir, Concert Band, Jazz Band, Symphony Orchestra, Vocal Jazz Ensemble)

(2) Courses leading to an AA in Music:
- Piano-Voice-Guitar-Violin/Viola Classes, Intro to MIDI Music
- Large Ensembles (Guitar Ensemble)

(3) Courses that fulfill General Education transfer requirements for non-music majors:
- Music Appreciation, Music Fundamentals, Music History
- History of Jazz, World Music

The Music Program provides these courses in **a variety of educational formats** to support student needs:

- traditional face-to-face classroom courses
- distance learning courses (fully online and in hybrid format)
- day, evening, and weekend courses
- performance skill classes that combine lecture, lab, and independent guided practicum

- courses at local high schools (Michelle Hawkins taught a section of the Skyline College course - Concert Choir - at Oceana High School, Pacifica in Fall 2018)

Role as a leading academic and cultural center for the community (College Goal #3)

The Music Program responds to community needs and interests in the area of music, including:

(1) Recent **High-quality performance events on campus involving students, faculty, and visiting professionals**
  – Real Group Masterclass with Skyline College Vocal Jazz Ensemble "Soundscape" and St. Mary's College "Touch of Blue", attended by Concert Band, Concert Choir, community members (February 2019)
  – Skyline College Concert Band with Golden West Wind Quintet [visiting professional musicians from Travis Air Force Base] and South San Francisco High School Band (May 2018)
  – Skyline College Concert Band, Concert Choir, and Chamber Orchestra with visiting professional saxophonist Isaac Lopez (November 2018)
  – Skyline College Jazz Band with visiting student musicians from South San Francisco's El Camino High School (March 2019)
  – Skyline College Vocal Jazz Ensemble performance at Cuesta College Jazz Festival (Nov 2018)
  – Skyline College Concert Choir performed "Water, Water, Everywhere!" a program of water-inspired choral music (May 2018)

(2) Recent **Performances that integrate with and serve other programs and services of the College**
  – Music major April Crawford sang during reception for visiting artist Christopher Burch's "Maroon Melodies" exhibit in Art Gallery (February 2019)
  – Skyline College Jazz Combo at Canada College President's Luncheon in San Carlos (October 2018)
  – Jazz Combo at SMCCCD Foundation Annual Donor Appreciation Dinner in Hillsborough (January 2019)
  – Jazz Combo at Skyline College President's Council Donor Appreciation reception (February 2019)
  – Vocal Jazz Ensemble "Soundscape" at Skyline College Commencement (May 2016, 2017)

Comprehensive Community Connection (Strategic Goal SS4)

Music Ensemble Courses in the Music Program strengthen community connections by pursuing outreach strategies such as:

(1) Recent **Performances at off-campus venues in the local community (and on tour throughout the country) as representatives of the College**
   - Concert Band Caroling Quartet appeared at Hillsdale Mall and Tanforan Shopping Center, spreading holiday cheer (December 2018)
   - Concert Choir with special guest Christopher Motter (Skyline College guitar instructor) performs "Proud Corazón" on Pacifica Performances Concert Series at Mildred Owen Concert Hall, Pacifica, CA with guest professional string trio (December 2018)
   - Jazz Band at Odd Fellows Hall in Half Moon Bay, fundraising concert for Cabrillo Unified School District (October 2018)
   - Vocal Jazz Ensemble at Cuesta Jazz Festival performed at the ACDA Western Region Division Conference in Pasadena, CA (April 2018)
   - Vocal Jazz Ensemble at Cuesta Jazz Festival in San Luis Obispo, with 14 other jazz choirs, and a professional adjudication and clinic component (Nov 2018)

(2) Recent **Performances including concurrently enrolled high school students and other community music groups**
   - Concert Choir, Vocal Jazz Ensemble, Oceana High School Choir and Jazz Band collaborated with Daly City's Westmoor High School Choir for an on-campus performance (December 2018)

(3) Recent **Faculty representation in the community (and in the field) as clinicians, conductors, and composers**:
   - Zachary Bruno conducted the orchestra of the high school session at Cazadero Performing Arts Camp (July 2018)
   - Michelle Hawkins completed Estill Voice Training Five Day Course Level 1: Figures for Voice Control and Level 2: Figure Combinations for Six Voice Qualities (June 2018)
   - Michelle Hawkins presented Vocal Jazz musicianship warm-ups for Northern Regional Conference (Sept 2018)
   - Michelle Hawkins presented Vocal Jazz Reading Session CCDA Northern Region Conference (Sept 2018)
   - Michelle Hawkins presented Vocal Jazz Reading Session CCDA State Conference (March 2019)
   - Michelle Hawkins served as Adjudicator and Clinician for the Santa Cruz Jazz Festival (Mar 2019)

- Michelle Hawkins served as Vocal Jazz Repertoire and Resources representative for the ACDA Western Region Division (CA, NV, AR, UT, HA)
- Meghan Dibble performed Song Recitals as Katzenduo with Margaret Fondbertasse (Skyline College Staff Accompanist), (Sept. 2018, San Francisco; Nov. 2018, Oakland, Feb. 2019, Pacifica)
- Meghan Dibble performed Alto solos in Handel's Messiah (Dec. 2018) at Berkeley UUC and in Beethoven Mass in C (Feb. 2019) with Kensington Symphony
- Jude Navari was one of five faculty and staff who represented Skyline College at the American Association of Colleges and Universities summer institute on "General Education and Assessment" in Salt Lake City, UT (June 2018).
- Robert Millar completed iSpring webinars to improve online course design (May 2018-March 2019) and tutorials by @ONE--the Online Network of Educators-- a collaborative, system-wide network of California Community College faculty, staff, and administrators
- Gail Hicks completed the California Jazz Conservatory class "Jamaican Grooves: Reggae, Ska, and Rocksteady Keyboards"
- Gail Hicks attended the Montreal Canada Jazz Festival and concerts by Cuban pianists and Brazilian pianist (Elaine Elias) in San Francisco

The Music Program also seeks to incorporate "technology-enabled approaches and upgraded facilities" **Facilities and Technology (Strategic Goal SS1)** into all course offerings with expanded use of instructional technology in all courses to promote student engagement in the classroom and to **"Provide human, physical, technological and financial resources to ensure excellent educational programs and student services in order to support students in attaining their educational goals and improve institutional effectiveness" (College Goal #4)**

- Gave feedback to design elements with architects of new building to help ensure the new facilities will increase student learning with best practice instructional space layout and equipment before Building 1 rebuild was scrapped
- Due to high enrollment, MUS. 290 Introduction to MIDI was moved from the MIDI/Theory Lab (Room 1201) to the Digital Art Lab in Spring 2019, and software (Logic) and hardware (Keyboard Controllers) were updated and installed; ProTools software still needed
- Continued replacement of outdated, dysfunctional keyboard stations in Piano Lab (Room 1109)
- Worked with administrators to help identify and configure swing spaces so that while new building is being built, Music courses could be offered with as minimal impact as possible to student engagement and success before Building 1 rebuild was scrapped in December 2018.

– Wrote curriculum for a fully online Voice class that will be piloted in Fall 2019.

Associated Objectives

854-Independent Contractor Private Instructors for MUS. 501-504

850-Auxiliary Independent Contractor Instrumentalists

853-Guest Artists/Clinicians for Music Ensembles/Music Classes

I.B.   **Program Planning Team**

Annual program planning is intended to be a collaborative process which promotes dialogue and reflection. Please identify all individuals who contributed to or shaped the narrative. Include names and the title or role of each person.

Narrative
Annual Program Plan Team
Zachary Bruno, Professor of Music
Michelle Hawkins, Professor of Music
Jude Navari, Professor of Music (lead)

Adjunct Music Department Faculty and Staff consulted:
Meghan Dibble
Margaret Fondbertasse
Gail Hicks
Elizabeth Ingber
Christopher Motter
Robert Millar

II.A.   Analysis: Progress on Prior Program Objectives (Goals) and Activities
Describe the progress made on previously established program objectives (goals) including identification of achievements or areas in which further effort is needed. New programs which have not yet established CPR/APP objectives should discuss progress on program implementation or activities.

Narrative
Our Music Program Strategy Plan (goals and objectives) from our 2018 CPR had three parts:

1. **Maintain, increase, and balance enrollment in music courses**
2. **Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs**
3. **Work to keep program from contracting too significantly during move to on and off campus swing space while new building is built**

Progress made on these program goals and objectives are itemized below:

1. **Maintain, increase, and balance enrollment in music courses:**

   a. **Continued publicity initiative with (and without) MCPR (ongoing)**
      - Worked with Mia Coo to advise on series of recruitment posters and publicity 'branding' for program
      - Worked with new Dean Danni Redding Lapuz who has extensive marketing to develop advertising posters for previously low-enrolled classes: MUS. 290 (Introduction to MIDI), MUS. 401-404 Voice I-IV, and Ensembles
      - Updated brochure targeted at potential music majors that also provides general information on program; printed more professional-looking copies and now have them
      - Made attempts to have website updated by gathering photos and videos; sent to MCPR last semester. No response at this time. This is a significant obstacle to our publicity efforts. It makes our department appear unorganized/unprofessional.
      - Concert schedule on website updated for Spring 2019 events

   b. **Continued touring, guest artists, visibility events, high school and middle school outreach**
      - Skyline College Jazz Band collaboration with El Camino High School Jazz Band (South San Francisco, CA) with guest artist Teresa Tam as vocalist, March 2019
      - Skyline College Jazz Band and Vocal Jazz Ensemble collaboration with Westmoor High School Choir (Daly City, CA), December 2018
      - Skyline College Concert Band, Chamber Orchestra, and Concert Choir collaboration with guest artist Isaac Lopez as saxophonist, November 2018

- Skyline College Concert Band and Chamber Orchestra collaboration with guest artists Golden West Wind Quintet from Travis Air Force Base (Fairfield, CA), May 2018
- Soundscape performance at Cuesta College Jazz Festival, November 2018
- The Real Group Masterclass with student guests from Las Positas College and St. Mary's College, February 2019
- Skyline College Jazz Band at Odd Fellows Hall (Half Moon Bay, CA), October 2018
- Skyline College Jazz Combo at events for SMCCCD Foundation Golf Tournament, Canada College President's Luncheon, SMCCCD Foundation Donor Appreciation Banquet, and Skyline College President's Council Event (August 2018, November 2018, January 2019, and February 2019)
- Skyline College Concert Choir performed "Water Water Everywhere" spring concert on concert series at Broadmoor Presbyterian Church in Daly City, CA (May 2018)
- Skyline College Concert Choir performed "Proud Corazón" winter concert on Pacifica Performance concert series at Mildred Owen Concert Hall in Pacifica, CA (December 2018)

c. Re-examine curriculum modalities (online and hybrid music course offerings)
- Offered Hybrid MUS. 100 successfully Fall 2018 and currently re-offering in Spring 2019
- Re-examined other high-load GE music courses; worked on regular scheduling of these courses in coordination with Guided Pathways Initiative (Jude Navari has proposed several MUS. courses for some draft Thematic Bundles being developed in Spring 2019)
- Voice faculty member Meghan Dibble completed online teaching training in Fall 2019 after researching online options for Voice courses with declining enrollment; an all-online version of MUS. 401-404 (Voice I-IV) has been scheduled for Fall 2019 and Meghan is currently building curriculum in Canvas

d. Research outreach/recruitment Festivals/Conferences in New Building
- New Building was cancelled at the end of Fall 2018

2. **Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs**

   a. **Sheet music requests (specifically reflecting underserved populations) (ongoing)**

- Concert Choir's Fall 2018 winter concert focused on Spanish and Spanish-inspired choral music; new sheet music from the Disney/Pixar film "Coco" celebrating Mexican music cultures was purchased for this concert

b. Intentional touring/travel requests, guest artists (see above about The Real Group who came to Skyline College in February 2019) (ongoing)

c. Continue targeted curriculum development/ implementation
- New MUS.277 and MUS. 205 courses have been approved for CSU GE and scheduled for Fall 2019
- Much work has been done researching and evaluating the viability of MUS. 276; after extensive consultation with prior, interim Dean and current, permanent Dean along with examination of qualified instructors, some conclusions were drawn and an action was taken; results of research and evaluation was that the content of MUS. 276 focused on Hip-Hop culture and was not taught as a music class, but as a social science course; we plan to delete the music version of this course after the social science version of course (currently being developed by Sociology instructor Rika Fabian in Spring 2019) is approved and implemented; MUS. 277 (which covers the music content of MUS. 276) will replace MUS. 276 in our department offerings
- Researched Commercial Music certificate/degree and related curriculum (Navari attended Commercial Music session at MACCC conference Fall 2017); Spring 2019 - Hawkins and Motter submitted two new courses as a first step towards building the Commercial Music Certificate (MUS 294 and MUS 299). These courses are now correctly aligned with the C-ID Descriptors for Electronic music classes.

d. Continue requesting Music Lab Technician position (ongoing)
- Assisted Dean in writing job description and submitting request for Music Lab Technician in Fall 2018

3. Work to keep program from contracting too significantly during move to on and off campus swing space while new building is built
- New Building was cancelled at the end of Fall 2018, but much time and effort was expended in schedule and space planning for move out of building

a. Continue to work with administrators to ensure swing spaces are appropriate for student learning and success (ongoing until out of swing spaces and in new building)

- New Building was cancelled at the end of Fall 2018, but much time and effort was expended in schedule and space planning for move out of building

b. **Continue to work with administrators to ensure new building music spaces are appropriate for student learning and success (ongoing while in swing spaces and continuing in new building)**
   - New Building was cancelled at the end of Fall 2018, but much time and effort was expended in schedule and space planning for move out of building

c. **Staffing issues**
   - Continued music faculty coordination 20% release time
   - Identified need in CPR and requested Music Lab Technician position
   - Responded to immediate need of replacing retiring adjunct Guitar faculty; assisted Dean in preparing job announcement; assisted in recruitment; worked with Dean to hire replacement (Christopher Motter) in August 2018
   - Implemented re-balancing of high-load and low-load classes among full-time faculty (e.g. Navari assigned to teach MUS. 100 HY in Fall 2018 and Spring 2019; Navari and Bruno assigned to teach MUS. 202 in Spring 2019 in addition to MUS. 100 courses; Hawkins taught both Hybrid and Online versions of MUS. 202)
   - Researched and make appropriate suggestions for instructor to teach MUS. 276 (see 1c above)

Associated Objectives

850-Auxiliary Independent Contractor Instrumentalists

849-Funding for Outreach, Touring, and Recruitment Activities

853-Guest Artists/Clinicians for Music Ensembles/Music Classes

844-Music Faculty Coordinator

845-Music Lab Technician

846-Regular Paid Accompanist Hours for Studio Lessons (class, jury prep, and juries)

847-Sheet Music for Student Music Ensembles

II.B.　Analysis: Program Environment

Describe any recent external or internal changes impacting the program or which are expected to impact the program in the next year. Please include when the specified changes occurred or are expected to occur.

Narrative

1) New Building 1 was cancelled in December 2018 after district determined there was not enough funds to complete project.

We are now in Building 1 for the foreseeable future and have significant concerns about the health and safety as well as the functionality of instructional spaces and offices. Working with Dean Redding Lapuz, we have itemized our top program environment concerns below:

a) Renovate Room 1111, Making It a Recital Hall/Black Box Classroom
   − Remove tiered steps and AV box in back of room

   Reasons:

   − Offer another performance venue to help avoid scheduling conflicts in Theater
   − Make space more versatile for rehearsals in addition to Theater stage
   − Make space more accessible for students with disabilities
   − Make space more safe, help avoid tripping over tiered steps
   − Replace audio/visual system with up-to-date system

   Reasons:

   − Current system is a patchwork of outdated technologies which consistently malfunction
   − Current system is housed in large lectern which blocks egress
   − Make space more theatrical, including wood floor, mirrors on far wall, curtains, theatrical lighting, box office, and public entrance on south side of building (parking lot E)

   Reasons:

   − Dance, drama, and musical theater classes could be held here if adequately outfitted
   − Performances for 100 audience members or fewer could be held here
   − Current space does not allow for rehearsals or performances which require even minimal staging

b) Replace grand pianos in Room 1107, two in 1111, 1113, 1115, and Theater Stage

Reasons:

– Current pianos are 50 years old, are in disrepair, do not hold tuning even after being tuned
– Students who consistently hear pianos that are out of tune develop bad musical ears and bad physical habits when playing on instruments that have poor response to musical touch

c) Replace audio/visual system in Room 1107, Room 1111, and Room 1115 with up-to-date system

Reasons:

– Music listening classes in these rooms have sound systems (speakers, etc.) that are extremely faulty and cannot demonstrate dynamics, timbre, diction, or pitch adequately; these rooms should also have "surround" sound with multiple speaker locations to simulate concert listening experience, which directly affects an important Student Learning Outcome
– Current system is a patchwork of outdated technologies which consistently malfunction
– Current system is housed in large lectern which blocks egress

d) Piano Lab move to a larger space
- Current room is too small to have full-sized piano keyboards
- Piano classes often have enrollments fill and have wait lists
- Pedagogy requires camera and projector with real-time video for in-class demonstrations regarding piano playing technique, hand position, etc.

e) Replace percussion equipment in Room 1115 including chimes, timpani, marimba, vibraphone, gong, celesta, glockenspiel, piatti, bass drum, cabinet, and crotales; in addition, chairs, folding tables, amplifiers, and music stands need replacing

Reasons:

– Current equipment is 50 years old, in disrepair
– Students who consistently play on instruments that are not in industry-standard condition develop bad habits, handicapping their chances for future success
– Sharp corners have developed on large equipment with very hazardous protrusions

f) Insulate practice rooms, offices and classrooms with soundproofing materials

Reasons:

- Current practice sessions in practice rooms – required for classes – cause disruptions in other practice rooms, offices, and classrooms
- Students are self-conscious, knowing that everyone can hear them practicing, and are thus less likely to do work on rudimentary practice techniques, feeling pressure to always be "performing" for passers-by
- Current practice rooms do not insulate students from unwanted sounds from hallway entering practice rooms
- It is difficulty to help students (and complete faculty work) in offices when bleed-through of sounds from practice-rooms and classrooms is constant and overwhelming.

2) **Campus-wide, Meta-Major/Guided Pathways Initiative (Meta Majors took effect Fall 2018; other components not yet worked out or implemented)**
- Impact of Meta-Major/Guided Pathway is unclear at this point, but Music faculty (Prof. Navari) do have representation on the Design Team, HIPs Work Team, and GE Work Teamto help represent our department's curriculum.
- We have recent evidence that Music Majors have continued to be mis-advised about transfer and degree requirements, but the situation is improving with music majors being directly to meet with Meta Major and Transfer Center counselors.

3) **Repeatability Rules (originated from CCC BOG 2012-13; took effect with music courses Fall 2014)**

We are now in our fourth academic year with the Repeatability Rules from 2014 that have severely affected enrollment in music ensemble courses (not counting students forced to audit). Enrollments are at significantly lower levels (approximately ½) than prior to the repeatability changes. The Guitar Ensemble has been cancelled for 2 semesters due to low enrollment. We did focus on Recruitment and Retention the past year by enlisting our new Dean to explore solutions and develop cohesive marketing materials for ensembles to help address this enrollment issue. No action has been taken on curriculum changes, but one possibility is to create a competitive cross-listed ensemble course that would be repeatable under the Rules. Objectives and Resource Requests for sheet music, touring, and guest artists are all part of our Action Plan to attract and retain students in music ensemble courses.

4) Contract renegotiations led the Music department to join with the Art department in advocating for changes in the way Music Lab courses are compensated by the District.

Several years ago, due to necessity of articulating with CI-D descriptors for our AA-T in Music, Ensemble (Band, Choir, etc.) and Musicianship courses had to be reduced to 1 unit lab for the courses and degree to be approved (due to unit caps and the number of semesters of ensemble needed to match the CSU and UC requirements). This change did not reflect that actual workload for instructors or students. Because our "lab" units are only paid at 0.7 FLC instead of 1.0 FLC like a lecture unit, music faculty are forced the teach 6 sections per semester to have a full load. This is not a fair workload on top of all our other institutional duties.

Ensemble courses meet 3 hours a week and are entirely faculty-led classes. An ensemble course is actually MORE work for the instructor than a lecture course because every moment is instructor-led, and the course material changes every semester with new repertoire (music).

Every semester involves preparation work such as:

- researching new repertoire and arrangements
- composition and arranging by instructor
- ordering music
- score study
- creating practice files for students
- language/diction and performance practice research
- cultural/historical context research that corresponds with the repertoire.

Ensemble courses require performances outside and in-addition to class time such as:

- campus events (i.e. graduation, president's breakfast)
- community events
- competitions and festivals
- creation and distribution of PR materials and concert programs
- coordination with theater technicians, accompanists, and guest artists
- dress rehearsals
- soundchecks

We are not compensated for any of this time. Festival performance tours can require anywhere from 2-7 days of additional instructor time.   We were also forced to change the lab/lecture ratio of our Musicianship, Performance (piano, voice, strings, and guitar) and Electronic Music classes last year which resulted in a pay DECREASE for adjuncts for the same amount of work. Only the lab/lecture coding had changed. The hours of instruction and student workload

(homework, assignments, practice hours) remained the same. The "lab" and unit values do not match equivalent courses at the UCs, but we were forced to make this changed due to the AA-T unit caps. For example, Musicianship at Skyline College is 1 lab unit but 3 lecture units at UC Berkeley, although the coursework is equivalent.

Update: Music faculty responded to AFT survey about contract renegotiation topics, a proposal was sent to AFT for 2019 negotiations with the District, and faculty attended AFT meetings.

Associated Objectives

991-Additional Staffing

850-Auxiliary Independent Contractor Instrumentalists

849-Funding for Outreach, Touring, and Recruitment Activities

853-Guest Artists/Clinicians for Music Ensembles/Music Classes

844-Music Faculty Coordinator

845-Music Lab Technician

848-Obsolete Instruments Replacement (would have been replaced with new Bldg. 1)

857-Renovation on Building 1 and Instructional Furniture Replacements

II.C. Analysis: Student Learning Outcomes (SLOs and PSLOs)

(1) Instructional Programs Only: Describe what was learned from the assessment of course SLOs for the current and past year.

(2) Student Service Programs Only: If PSLOs are being assessed this year (3-year cycle), describe what was learned. If no assessment was done because this is an off-cycle year, please state that this item is not applicable.

Narrative

2018-2019 is the 3rd year in our 3-year SLO assessment cycle calendar. We are in the process of completing all remaining assessments during the Spring 2019 semester to have 100% reporting of SLO assessment in preparing for our fall 2019 accreditation visit.

Assessment currently underway and will be completed by the end of the Spring 2019 semester includes:

Mus. 290, Mus. 275, Mus. 401-404, Mus. 430.1-430.4, Mus. 440.1-440.4, and Mus. 455.1-455.4.

SLO Assessment completed and recorded in TracDat since April 2018:

Mus. 202 (Fall 2018), Mus. 420.1-420.4

Mus. 202 (Music Appreciation) Results:

- Overall, the SLOs for the course were met with 4 of the 6 assessments of the MUS 202 SLOs met successfully.
- These results, however, revealed some challenges in the concert report assessments. Students struggled with historical/cultural knowledge of different musical eras and connecting to the musical examples. Instructors reported difficulty teaching this music class when the sound system breaks on a regular basis. This may be contributing to the students difficulty in not better achieving the course SLOs.

- **Action plan**: Request sound system replacement and upgrade for Room 1107, 1111, and 1115.
  - Sound system in these rooms is out-of-date and frequently broken. Only some speakers work. Instructors waste precious instruction time troubleshooting why sound will not work and/or getting assistance from the Media Center and ITS.
  - A reliable and up-to-date music listening sound system would improve student success in music-listening related SLOs.

Mus. 420.1 (Orchestra for the Musical Theater Production) Results:

- We assessed students enrolled in this course in Spring 2016, 2017, and 2018. This turned out to be a very small sample size, but all the SLOs were met successfully.
- Levels II, III, and IV (MUS. 420.2, 420.3, and 420.4) of Orchestra for the Musical Theater Production were only created as part of our CPR last spring (2018) to become active in Fall 2019. These courses were not able to be offered this Spring 2019 because we were expecting to be out of the building for the demo of Bldg. 1 and the Spring Musical was not scheduled and the courses not offered.

- **Action plan**: Now that the Bldg. 1 will not be demolished and there is no new building, we will be considering bringing back the spring musical courses in Spring 2020. These courses will be assessed when Spring Musical returns.

Associated Objectives
844-Music Faculty Coordinator

857-Renovation on Building 1 and Instructional Furniture Replacements

III.A. Reflection: Considering Key Findings

Consider the previous analysis of progress achieved, program environment, and course-level SLOs or PSLOs (if applicable). What are the key findings and/or conclusions drawn? Discuss how what was learned can be used to improve the program's effectiveness.

Narrative

(1) Progress Achieved on Previous Program Objectives and Activities

- **Several actions were taken with (1) maintaining, increasing, and balance enrollment in music classes and with (2) continuing (and developing) practices to close equity gaps.**

We achieved some small successes. For example, targeted advertising led to a fully enrolled MUS. 290 course in Spring 2019. It is, however, too early to tell if the publicity initiative and outreach are proving effective with the overall enrollment decline that the college is experiencing.

We were concerned about some dips in student success rates when broken down by ethnicity in our 2017-2018 data. In particular the drop in African-American student success down to 54% from the prior year's 74% and the trending upwards of the last six years. To investigate, we had PRIE send us the data for Fall 2018, which showed success rates in most ethnic categories doing better or maintaining success rates around 70%. For example, the African-American student success rate moved back up to 71% in Fall 2018.

(2) Program Environment

- **New Building 1 cancellation has escalated concerns about health/safety and highlighted needs to obtain functionality of instructional spaces (classrooms, offices, etc.).**

We are now in Building 1 for the foreseeable future and have significant concerns about the health and safety as well as the functionality of instructional spaces and offices. Working with Dean Redding Lapuz, we have itemized our top program environment concerns below:

a) Renovate Room 1111, Making It a Recital Hall/Black Box Classroom
b) Replace grand pianos in Room 1107, two in 1111, 1113, 1115, and Theater Stage
c) Replace audio/visual system in Room 1107, Room 1111, and Room 1115 with up-to-date system
d) Piano Lab move to a larger space
e) Replace percussion equipment in Room 1115 including chimes, timpani, marimba, vibraphone, gong, celesta, glockenspiel, piatti, bass drum,

cabinet, and crotales; in addition, chairs, folding tables, amplifiers, and music stands need replacing

f) Insulate practice rooms, offices and classrooms with soundproofing materials

(3) Course-level SLOs

Recent SLO assessment data has been mostly positive. In general, students are achieving the learning outcomes for music courses, but replacements and upgrade to the sound systems and instruments in Rooms 1107, 1111, and 1115 will help students better achieve SLOs.

– **Action plan:**

Replace and upgrade sound system and instruments in Rooms 1107, 1111, and 1115.

Associated Objectives

991-Additional Staffing

850-Auxiliary Independent Contractor Instrumentalists

849-Funding for Outreach, Touring, and Recruitment Activities

855-Instructional Software Licenses (yearly) for student use in Theory courses and Music Technology courses

844-Music Faculty Coordinator

845-Music Lab Technician

848-Obsolete Instruments Replacement (would have been replaced with new Bldg. 1)

846-Regular Paid Accompanist Hours for Studio Lessons (class, jury prep, and juries)

857-Renovation on Building 1 and Instructional Furniture Replacements

847-Sheet Music for Student Music Ensembles

III.B. Reflection: ISLOs

If your program participated in assessment of ISLOs this year:
(1) What are the findings and/or conclusions drawn?
(2) Does the program intend to make any changes or investigate further based on the findings? If so, briefly describe what the program intends to do.

Narrative
(1) **Participation in assessment of the Lifelong Wellness ISLO in Fall 2017** (Prof. Navari and Prof. Dibble)

We recently received the report from the PRIE office titled "Music assessing the Lifelong Wellness ISLO: Fall 2017." For the assessment, Profs. Navari and Dibble applied five sections of the Lifelong Wellness ISLO rubric to student work in MUS 401/402/403 (Voice I, II, III and IV). They evaluated 12 students' work (Performance Video Self-Reflections and Hours-By-Arrangement Assignments) after participating in two workshops, one on teaching strategies to facilitate lifelong wellness and one norming session on how to evaluate student work with the rubric.

> **Results**: Students in the Mus. 401-404 classes demonstrated convincing Proficiency and High Proficiency in the following three areas of Lifelong Wellness: Personal Development/Self Awareness (75%), Resilience/Persistence (83%), and Resilience/Challenges (75%). The results for Resilience/Effort (67%) and Lifelong Learning Behaviors (50%) were not convincing.

Music faculty also wanted to explore the impact of hours-by-arrangement. The data suggests that more time on task can positively impact learning. However, no strong conclusions can be drawn given the small sample size.

For many years, Music faculty have believed that more time on task (i.e. practice time on voice or instrument for performance courses) will positively impact student learning. This ISLO data supports our repeated requests for a Music Lab Technician to provide more supervision for student practice hours.

IV.A. Strategy for Program Enhancement: Continuation/Modification

Indicate whether the program is continuing implementation of the last CPR strategy or revising the strategy. Please describe the modifications if revisions are intended.

Note: Any new strategies should be linked to Institutional Goals through creation of objectives in the next section. If the program has not yet participated in comprehensive program review, an annual or multi-year strategy can be defined in this item.

Narrative

We are continuing implementation of our 2018 CPR strategies #1 and #2 below with modifications to #3 due to the devastating news in December 2018 that the new building was cancelled and we will be in our current, inadequate and unsafe building for the foreseeable future.

The three updated parts of the Music Program Strategy Plan are:

1. **Maintain, increase, and balance enrollment in music courses**
2. **Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs**
3. **Work to provide safe and functionable instructional spaces for our students to increase student recruitment and success**

Here is the revised strategy:

1. **Maintain, increase, and balance enrollment in music courses:**
   a. **Continue publicity initiative with (and without) MCPR (ongoing)**
      – Develop publicity for new courses (MUS. 205, adn 277) to be offered in Fall 2019
      – Continue efforts to develop professional-looking brochure targeted at potential music majors, but also providing general information on program
      – Continue to attempt to have Music website updated

   b. **Continue touring, guest artists, visibility events, high school and middle school outreach (ongoing)**

   c. **Re-examine curriculum modalities (online and hybrid music course offerings)**
      – Develop and offer new MUS. 205 and 277 courses in Fall 2019
      – Continue to monitor high-enrolled GE courses and balance offerings (face-to-face, hybrid, and online)
      – Develop and offer MUS. 401-404 (Voice I-IV) in all-online format in Fall 2019; evaluate course success and continue to research of "real-time"

online options for class music instruction courses with declining enrollment

    d. (Now in Blgd. 1 indefinitely) Research outreach/recruitment Festivals/Conferences possibilities
- Research type (e.g. Heritage type? Professional organization type? Centered around one Skyline College ensemble?)
- Plan outreach/recruitment Festivals/Conferences in New Building
- Implement outreach/recruitment Festivals/Conferences in New Building

2. Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs
    a. Sheet music requests (specifically reflecting underserved populations) (ongoing)

    b. Intentional touring/travel requests, guest artists (see above) (ongoing)

    c. Continue targeted curriculum development/ implementation
- Continue to research Commercial Music certificate/degree and related curriculum; write/revise/ develop any new or returning curriculum needed; offer any new or returning curriculum needed as result of research
- Re-examine spring musical classes; research how these classes could be incorporated into possible Theater Arts transfer degree; revise/modify curriculum as needed; offer any new or returning curriculum needed as result of research

    d. Continue requesting Music Lab Technician position (ongoing)

    e. Work with counseling to promote coordinated and intentional advising of music majors through comprehensive College redesign/Guided pathways initiative
- Make sure website and publicity materials provide clear pathways for music majors
- Research connections/pathways to CSU (or UC) music program to create "pipelines" for music majors transfer; talk to CSU/UC music program representatives
- Consider and make curricular changes, if needed, or other adjustments, if needed, to facilitate transfer connections/pathways
- Implement changes for improved connections/pathways

3. Work to provide safe and functionable instructional spaces for our students to increase student recruitment and success

a. **Continue to work with administrators to ensure instructional spaces in current Bldg. 1 are appropriate for student learning and success (ongoing)**

   1) **Renovate Room 1111, Making It a Recital Hall/Black Box Classroom**
      – Remove tiered steps and AV box in back of room

      Reasons:

      – Offer another performance venue to help avoid scheduling conflicts in Theater
      – Make space more versatile for rehearsals in addition to Theater stage
      – Make space more accessible for students with disabilities
      – Make space more safe, help avoid tripping over tiered steps
      – Replace audio/visual system with up-to-date system

      Reasons:

      – Current system is a patchwork of outdated technologies which consistently malfunction
      – Current system is housed in large lectern which blocks egress
      – -Make space more theatrical, including wood floor, mirrors on far wall, curtains, theatrical lighting, box office, and public entrance on south side of building (parking lot E)

      Reasons:

      – Dance, drama, and musical theater classes could be held here if adequately outfitted
      – Performances for 100 audience members or fewer could be held here
      – Current space does not allow for rehearsals or performances which require even minimal staging

   2) **Replace grand pianos in Room 1107, two in 1111, 1113, 1115, and Theater Stage**

      Reasons:

      – Current pianos are 50 years old, are in disrepair, do not hold tuning even after being tuned
      – Students who consistently hear pianos that are out of tune develop bad musical ears and bad physical habits when playing on instruments that have poor response to musical touch

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3) Replace audio/visual system in Room 1107, Room 1111 and Room 1115 with up-to-date system

Reasons:

- Music listening classes in these rooms have sound systems (speakers, etc.) that are extremely faulty and cannot demonstrate dynamics, timbre, diction, or pitch adequately; these rooms should also have "surround" sound with multiple speaker locations to simulate concert listening experience, which directly affects an important Student Learning Outcome
- Current system is a patchwork of outdated technologies which consistently malfunction
- Current system is housed in large lectern which blocks egress

4) Piano Lab move to a larger space
- Current room is too small to have full-sized piano keyboards
- Piano classes often have enrollments fill and have wait lists
- Pedagogy requires camera and projector with real-time video for in-class demonstrations regarding piano playing technique, hand position, etc.

5) Replace percussion equipment in Room 1115 including chimes, timpani, marimba, vibraphone, gong, celesta, glockenspiel, piatti, bass drum, cabinet, and crotales; in addition, chairs, folding tables, amplifiers, and music stands need replacing

Reasons:

- Current equipment is 50 years old, in disrepair
- Students who consistently play on instruments that are not in industry-standard condition develop bad habits, handicapping their chances for future success
- Sharp corners have developed on large equipment with very hazardous protrusions

6) Insulate practice rooms, offices and classrooms with soundproofing materials

Reasons:

- Current practice sessions in practice rooms – required for classes – cause disruptions in other practice rooms, offices, and classrooms
- Students are self-conscious, knowing that everyone can hear them practicing, and are thus less likely to do work on rudimentary

practice techniques, feeling pressure to always be "performing" for passers-by

- Current practice rooms do not insulate students from unwanted sounds from hallway entering practice rooms
- It is difficulty to help students (and complete faculty work) in offices when bleed-through of sounds from practice-rooms and classrooms is constant and overwhelming.

7) Provide students with up-to-date music technology in labs

- In order to stay current with industry standards, the MUS. 290 class needs 20 yearly licenses for industry standard sound design software - ProTools.
- To keep up with the changing expectations of music instruction, Prof. Navari has been piloting the use of music notation software for theory students to complete assignments. Using Noteflight Learn as a LTI through our Canvas CMS which provides a dynamic learning environment in which students can hear instant playback of music composition. We would like to fully implement Noteflight into the entire Music Theory sequence (MUS. 105, 106, 107, 108). Noteflight Learn uses a yearly subscription model; the cost is about $3.50 per student, with an average of 30 students enrolled in the sequence per year. The anticipated cost is $110 per year.

b. Staffing issues

- Continue music faculty move coordinator 20% release time (ongoing until Music Lab Technician position is granted and filled; duties will need to be reassessed then)
- Continue to request Music Lab Technician position (ongoing)

Associated Objectives

854-Independent Contractor Private Instructors for MUS. 501-504

991-Additional Staffing

850-Auxiliary Independent Contractor Instrumentalists

851-Commissions of New Works for Student Ensembles by Local Composers/Arrangers

849-Funding for Outreach, Touring, and Recruitment Activities

853-Guest Artists/Clinicians for Music Ensembles/Music Classes

855-Instructional Software Licenses (yearly) for student use in Theory courses and Music Technology courses

845-Music Lab Technician

848-Obsolete Instruments Replacement (would have been replaced with new Bldg. 1)

846-Regular Paid Accompanist Hours for Studio Lessons (class, jury prep, and juries)

857-Renovation on Building 1 and Instructional Furniture Replacements

847-Sheet Music for Student Music Ensembles

IV.B. **Strategy for Program Enhancement: Action Plan and Resource Requests**

Based on the most recent CPR and any desired modifications, develop an annual action plan with related resource requests. No narrative response will be entered in this section, but the objectives you create will be printed automatically in the APP report under this item.

(1) To begin, click on PLANNING at the top of the page, then CREATE A NEW OBJECTIVE. To view previously created objectives, click PLANNING at the top of the page, then VIEW MY OBJECTIVE.
(2) IMPORTANT! Make sure to associate each objective to this standard in the APP. Need help? Contact the PRIE Office for further instructions. Institutional Goals. Need help? Contact the PRIE Office for further instructions.

Narrative

Associated Objectives

854-Independent Contractor Private Instructors for MUS. 501-504

991-Additional Staffing

850-Auxiliary Independent Contractor Instrumentalists

851-Commissions of New Works for Student Ensembles by Local Composers/Arrangers

849-Funding for Outreach, Touring, and Recruitment Activities

853-Guest Artists/Clinicians for Music Ensembles/Music Classes

855-Instructional Software Licenses (yearly) for student use in Theory courses and Music Technology courses

844-Music Faculty Coordinator

845-Music Lab Technician

848-Obsolete Instruments Replacement (would have been replaced with new Bldg. 1)

846-Regular Paid Accompanist Hours for Studio Lessons (class, jury prep, and juries)

857-Renovation on Building 1 and Instructional Furniture Replacements

847-Sheet Music for Student Music Ensembles

990-Upgrade Bldg. 1

Enhanced Budget with Objectives and Tasks
Enhanced Budget with Objectives of Music unit